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**THE RELATIONSHIP BETWEEN THE IMBALANCE OF NUMBERS OF WOMEN  
AND MEN COLLEGE BAND CONDUCTORS AND THE VARIOUS ISSUES  
THAT INFLUENCE THE CAREER ASPIRATIONS OF WOMEN  
INSTRUMENTAL MUSICIANS**

**By**

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**A DISSERTATION**

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Michigan State University  
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## **ABSTRACT**

### **THE RELATIONSHIP BETWEEN THE IMBALANCE OF NUMBERS OF WOMEN AND MEN COLLEGE BAND CONDUCTORS AND THE VARIOUS ISSUES THAT INFLUENCE THE CAREER ASPIRATIONS OF WOMEN INSTRUMENTAL MUSICIANS**

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**In the last twenty years, the number of women in college band directing positions has increased, but a disparity between the numbers of women and men continues to exist. College and departmental administrators, mentors, and colleagues can assist those aspiring towards college positions to develop their full potential regardless of gender.**

**The purpose of this study was to identify through qualitative analysis of interview data, interpretations of career experiences of women college band conductors. A review of related literature in the areas of historical and cultural background, gender inequities in the field of college band directors, attributes of effective band directors, gender differences in higher education teaching, and influence of role models and mentors provided a foundation for the study.**

**Telephone interviews were conducted with twelve women college band directors (who happened to represent various age groups and years of experience) from a cross section of the country and of baccalaureate, comprehensive, and doctoral institutions.**

Their responses were transcribed and analyzed through the process of constant comparative analysis. To illustrate the participants' reactions, perceptions and interpretations, quotations from the interviews were used. A number of themes and patterns emerged from the data and were discussed, and several were highlighted.

The participants described their various career paths and discussed their mentor-protégé relationships. Several of the band directors had begun their band conducting careers in the public schools. The band directors in the older age groups had encountered overt discrimination; whereas several of the respondents in the younger age group had only encountered a more subtle discrimination, if any at all. A majority agreed that the gender imbalance in the field of college band conducting was due partially to the military heritage of the college band program. Advice to aspiring women college band directors included getting the terminal degree and achieving a high level of competency in their jobs. As more women enter the field and as tenured professors retire, it is probable that the numbers of women and men in the field should become more equitable. The importance of experienced college band directors serving as positive role models for aspiring and new college band directors cannot be overestimated.



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**To the band directors who shared their reflections upon their experiences with me, and to  
all those who aspire to positions as directors of college or university bands.**

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## **Chapter 1**

### **INTRODUCTION**

#### **BACKGROUND FOR THE STUDY**

##### ***A LADY CONDUCTOR IN PEPYS' TIMES***

##### ***The First of the Batonic Species***

##### ***(FROM HIS DIARY)***

---

June 6, 1661 ... Called upon this morning by Lieutenant Lambert who is now made captain of the Norwich and he and I went down by water to Greenwich, in our way observing and discoursing upon the things of a ship, he telling me all I asked him, which was of good use to me. There we went and eat [sic] and drank and heard musique at the Globe and saw the simple motion that there is of *a woman with a rod in her hands keeping time to the musique while it plays*, which is simple, methinks (Petrides, July 1935).

---

"Won't it be funny if, let us say, one hundred years from now, a man's orchestra with a man conductor would come to be regarded as novelty in a world so changed and reformed as to depend for its music on women conductors and women orchestral players?" (Petrides, November 1935).

---

The above quotes appeared in separate issues of Frédérique Petrides' newsletter, *Women in Music* in 1935. While one glimpses into history, the other humorously predicts the future.

Although the percentage of women college band conductors has increased from two percent in the early 1970s (American Music Conference, 1972; Barnes & Neuls-Bates, 1974; Block, 1976) to six and one-half percent in 1995 found in the current study, a great disparity between the numbers of women and men college band conductors still exists. That disparity in numbers can be attributed to several factors. First, historical and cultural attitudes that have persisted over the years and that have perpetuated the stereotyping of women in their choices of musical occupations may have helped to create an environment that was unfriendly to women as professional musicians (Macdowell, 1929; Contos, 1971; Wright, 1975; Feather, 1980; Hinely, 1984; Bowers & Tick, 1986; Atterbury, 1992; Women band directors, 1993; Delzell, 1993, 1994). Because the orchestral tradition has a much older history than that of the bands, the acceptance of women as performers and conductors appears to have occurred earlier. Furthermore, the lack of acceptance of women college band conductors has been influenced by the early military traditions of many college band programs. In the early part of the twentieth century, university (all-male) bands accompanied the "pass in reviews" of military cadets of the Reserve Officers' Training Corps (ROTC) (Delzell, 1993, 1994). Women's aspirations to professional or higher education realms were not encouraged in the late nineteenth century and early twentieth century (Contos, 1971). However, during World War II, many women were needed to fill the positions vacated by men in military service (Revelli, 1943).

Consequently the numbers of women in instrumental music increased.

The attributes of an effective college band conductor are not associated with gender (Buehlman, 1966; Mullins, 1979). Women aspiring to become college band conductors must strive to increase their levels of musicianship and conducting abilities.

Literature about women in higher education music has often focused on the disparity between numbers of women trained for higher rank positions and those actually hired. Frequently, a majority of the undergraduate students in music classes tend to be women; yet, the faculty continues to be male dominated. If equity is to be realized in higher education music departments, male and female students, faculty, and administration must be aware of gender issues. From the outset, men and women should realize unlimited opportunities in musical occupations. For example, women should be encouraged and supported to actively pursue higher education band conducting positions; furthermore, men should be encouraged and supported to pursue elementary general music positions.

## **STATEMENT OF THE PROBLEM**

In our contemporary society, women are entering professional careers that have been typically dominated by men. Many women instrumental musicians aspiring towards a career in college band conducting may experience differences between their high expectations of themselves and of the position that they pursue and the reality that faces

them on their way to, as well as on, the podium. Experienced college band directors may serve as mentors and role models to help guide the new conductors through the transition.

Movement towards achievement of equitable numbers of women and men in instrumental music should be a desirable outcome in higher education music departments. Additionally, individuals who aspire to become college band conductors should be encouraged and supported to strive toward professional growth and development.

A survey of the literature on women in music revealed related questions that may have an impact on the career aspirations of women instrumental musicians. This study does not address all the questions that were brought to view by the literature survey to the fullest extent; but the following questions were selected from among the alternatives to serve as a framework around which to explore gender issues as they relate to college band conductors.

### **Background**

- Why do individual women pursue a career in college band conducting? Was there a significant event or situation which contributed to each individual's decision to pursue a college band conductor position? What were some motivational factors? Did the individual have a mentor or role model?
- Have women college band conductors encountered discrimination? What advice does each individual offer for combating it?
- What are the reasons for the imbalance of numbers between women and men college band conductors?

- What advice do women college band conductors have for aspiring women college band conductors?

### **Department of Music Environment**

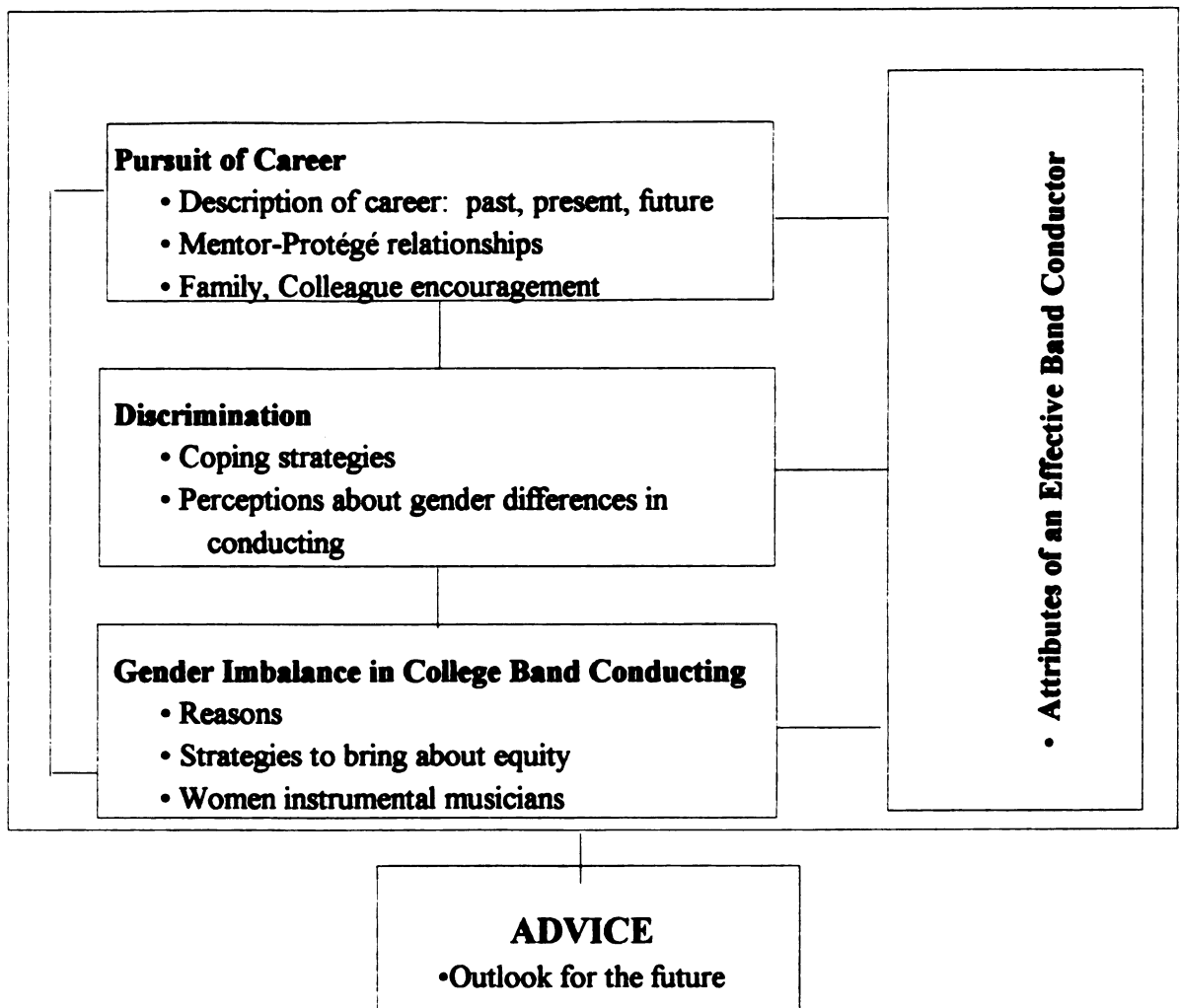
- How can music administrators help women college band conductors attain tenure and promotion?
- What must be done to assure an honest attempt towards equity in numbers of women and men college band conductors?
- What can be done in the music education settings to encourage and motivate women to actively pursue higher degrees and college band conducting positions?

### **Implications**

- How do mentor-protégé relationships help or hinder women college band conductors in a new setting?
- What would women college band conductors identify as most crucial to help assure the success of women aspiring to become college band conductors?
- To what extent does the college "culture" facilitate the professional growth and development of women college band conductors?

For a visual representation of the study, a conceptual framework has been provided

(see Figure 1).



**Figure 1: A conceptual framework for the study**

## **SIGNIFICANCE OF THE STUDY**

Although the majority of college professors are now white males, studies have shown that the numbers of women and minority faculty are growing. With many senior faculty nearing retirement, Wilson (1990) predicted a great increase in the number of women entering higher education faculty positions.



The amount of literature about gender issues relative to college band conducting is somewhat inadequate. A survey of the literature revealed that a number of sources exist about professional women orchestral conductors and women high school band conductors. Little attention has been paid to the many issues affecting women college band conductors. A greater understanding of how women band conductors' careers have evolved may have implications for women instrumental musicians aspiring toward careers in college band conducting.

## **PURPOSE OF THE STUDY**

The purpose of this study was to identify through qualitative analysis of interview data, women college band conductors' interpretations of their experiences as band conductors. Such factors as the mentor-protégé relationship, departmental support, and strategies used in the active pursuit of college band conductor positions were explored.

The intent of this study was to illuminate the perceptions of gender issues surrounding college band conductors. By serving as motivators, themes and patterns that emerged from the reports of the experiences of college band conductors may also have an impact on the career aspirations of women who are pursuing careers as college band conductors. Moreover, the data would also be pertinent to departmental and college or university administrators in encouraging the professional growth of college band directors

and in assisting the realization of gender equity.

## **RESEARCH QUESTIONS**

The following issues were investigated and served as a basis for interviewing those selected for the study:

- The pursuit of a career in college band conducting
  - Significant events or situations that may have contributed to the decision to pursue a college band conductor position
  - Motivational factors
  - Mentor-protégé relationships
- Affective Attitudes
  - Discrimination
  - Sex role stereotyping
  - Coping strategies
  - Advice for combating discrimination and sex role stereotyping
- Reasons for the imbalance of numbers between women and men college band conductors
  - Gender inequities
  - Tradition
- Advice for aspiring women college band conductors
  - Outlook for the future

## **DEFINITION OF TERMS**

The following terms are defined in the context in which they have been used in this investigation:

**Baccalaureate College:** An institution that offers mostly bachelors' degrees, may offer a few masters' degrees, but no doctoral degrees.

**Comprehensive College or University:** An institution that may offer only a very few, if any, doctoral degrees, but offers several masters' degrees.

**Research or Doctoral University:** An institution that offers doctoral degrees.

## **ASSUMPTIONS**

The study was built upon the following assumptions:

- The attributes or qualities of an effective band conductor have no gender associations.
- Those who have the responsibility of recruiting, hiring, and promoting music faculty will benefit from understanding more about the gender issues related to the field of college band conducting.
- The participants' interpretations of their perceptions in the study were important.

## **RELATED RESEARCH**

Several areas were reviewed in the study:

- Historical and cultural issues of women in music that provided a background for the interpretation of the perceptions of participants (Upton, Parker, Neuls-Bates, Revelli, et al).
- Statistical studies to better understand the imbalance of numbers between women and men college band conductors (Contos, Wright, Block, Elrod, Magner).
- Sex role stereotyping and discrimination issues (Barnes and Neuls-Bates, Tibbetts, Griswold and Chroback, Pucciani, Hinely, Wilson, Lebrecht, Atterbury, Koza, Lindeman, Maitland, and Nomani).

- Attributes of an effective college band conductor, the changes and challenges that face women college faculty, and the comparisons and contrasts between men and women faculty to better understand what may be expected of a woman college band conductor (Buehlman; Mullins; Lawson; Tick and Neuls-Bates; Scanlan; Statham, Richardson, and Cook).
- Writings on the positive and negative aspects of the mentor-protégé relationship and issues regarding the need for and the lack of role models for women aspiring toward careers in conducting (Anderson and Ramey, Braun, and Albino).
- References to various sources of literature on qualitative research, grounded theory approaches, and interview techniques.

## **PROCEDURES**

### **Setting of the Study**

Telephone interviews were conducted with twelve women college band conductors in baccalaureate, comprehensive, and doctoral colleges and universities across the United States. Their responses were transcribed and analyzed through the process of constant comparative analysis. Quotations from the interviews were used to illustrate perceptions and interpretations of central issues of experiences of women college band conductors.

### **Population and Sample**

About 100 women are listed in the College Music Society "Director of Bands" faculty list. About seventy-five out of those 100 women college band conductors are teaching in four-year or graduate institutions. An approach letter was sent to a random

stratified sample of twenty-six college band directors. It was anticipated that at least twelve participants would be interviewed for this investigation. A sample was chosen that was evenly distributed among geographic locations and types of colleges (doctoral, comprehensive, and baccalaureate). It was hoped that the sample would also represent a range of ages and years of experience.

### **Nature of Inquiry**

A qualitative research methodology — grounded theory approach and interview methodology — was utilized. Grounded theory may be defined as "discovery of theory from data" (Glaser & Strauss, 1967). Women band conductors' perceptions and interpretations of their experiences in higher education band conducting were recorded and transcribed through telephone interviews. Open-ended, guiding questions were used to investigate the participants' perceptions of their individual situations. Interviews were transcribed, coded, and analyzed to search for response patterns and important topics.

### **LIMITATIONS**

- This study reflected the impressions and perceptions of twelve women college band conductors from various colleges and universities across the nation; therefore, data were collected from only a small portion of the total population of women college band

conductors. Perceptions of those who have been directly involved with gender issues as they relate to the band field and who were not participants in the interview process, may not agree with those of the respondents of this study.

- Generalization of the findings may or may not be feasible due to the small sample size; though, generalization of the results was not a goal of the project. Depth of understanding and the discovery of meaning were more important to the researcher than the breadth of the sample.

- Because of the chosen methodology of the interview procedure and qualitative analysis, a considerable degree of subjectivity was inherent. Both the participants' responses, and the researcher's interpretations were perceptual and interpretive in nature.

Rigorous care was taken to insure the anonymity and confidentiality of the participants. Although the participants' identities were known to the researcher, they were kept confidential and reports of research findings did not permit associating subjects with specific responses or findings. Strictest confidentiality was maintained in the conduct of interviews and the recording and storage of interview and questionnaire data. No one except the researcher heard the tapes or saw the transcripts of the interviews. Records of data were kept in a personal file of the researcher. Participants understood that their involvement with the study was entirely voluntary and that they could have withdrawn from the study at any time without repercussions, in which case all data collected from

them would have been destroyed.

## **ORGANIZATION OF THE DISSERTATION**

This study is organized into five chapters:

- **Chapter 1** opens with a statement of the background for the study. The statement of the problem follows, and the significance, purpose, and research questions are outlined.
- **Chapter 2** consists of a review of related literature on gender related issues in the field of college bands. The following areas are included: (a) historical and cultural aspects, (b) statistical studies, (c) research studies about affective attitudes, (d) attributes of band conductors, changes in acceptance of college women faculty, and comparisons of women and men college faculty teaching styles; and (e) literature that specifically addressed role models and mentors.
- **Chapter 3** describes and outlines the qualitative method of research that was conducted. The chapter begins with a statement of the purpose of the research and is followed by descriptions of the research design, population and sample, the pilot study, the interview process, the interview procedure, method of data analysis, and a brief discussion of reliability and validity as they relate to qualitative research.
- **Chapter 4** presents the results of the study utilizing quotations from the

participants to illustrate those results.

- **Chapter 5** includes interpretations of the results, a summary and conclusion.

## **SUMMARY**

Many women instrumental musicians aspiring towards careers in college band conducting may experience a considerable incongruity between their high expectations for themselves, the direction and values of their expected positions, and the reality which faces them on their way to, as well as on, the podium. An increase in the number of women entering higher education faculty positions is predicted to occur due to the fact that many senior faculty are nearing retirement in the 1990s (Wilson, 1990).

The purpose of this research was to learn the following from women college band conductors:

- reasons why they pursued college band conductor positions, what their motivational factors were, and perceptions about their mentor-protégé relationships.
- perceptions of affective attitudes and how best to combat discrimination and sex role stereotyping.
- perceptions of why a gender imbalance of numbers of college band conductors continues to exist and what can be done to bring about gender equity.
- advice for aspiring women college band conductors and about their perceptions of their outlook for the future.



## **Chapter 2**

### **RELATED RESEARCH**

#### **INTRODUCTION**

According to a descriptive survey of the College Music Society's *Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 1995-96*, only 6.5% of college or university band directors are women. The numbers of women in college band directing have increased in the last several years, but a great disparity between numbers of women and men college band directors still exists. This study focuses on the causes of this imbalance and how to best encourage more women to actively pursue careers as college band directors.

At the core of this examination are the gender issues related to college band directing. The guiding research questions that serve as a framework for this study all focus on a survey of those issues:

- What were the reasons for pursuit of a career in college band directing?  
How important are role models, or mentors?
- Was discrimination encountered? How can discrimination be combated?
- What are the reasons for the imbalance of numbers between women and men college band directors? How can equity in numbers be brought about?

- What advice could be useful to aspiring women college band directors?

To provide a background to help in interpreting the responses to these questions, literature on gender issues in the field of college band directing was reviewed. Since a paucity of literature exists that specifically addresses women as college band directors, selected references from related fields of women in music and women faculty in higher education were chosen to establish a context within which to understand the gender issues in the field of college band directing. The topics of the selected literature address such issues as the following:

- Conspicuous absence of mention of women as band directors in early sources
- Disparity of numbers between women and men college band directors
- Affective attitudes toward women music faculty in higher education
- Necessary attributes of an effective college band director
- Role models and mentor-protégé relationships.

## **HISTORICAL - CULTURAL**

### **Attitudes**

For centuries, it was perceived as undignified for women to perform in public.

Typical of such attitudes in the late nineteenth century, George Upton wrote about

women's contributions to music and their influence upon male composers: "It does not seem that woman will ever originate music in its fullest and grandest harmonic forms" (Upton 1892, 31).

### **Women Conductors**

The numbers of women as educators demonstrated an upward trend due to the shortage of men during the Civil War. "By 1870 three out of five elementary teachers in this country were women" (Pollard 1977, 62). Women in collegiate teaching were located in female institutions of higher learning chartered by the United States Commissioner of Education and the co-educational universities and colleges. Unfortunately, it is almost impossible to cite the appearances of the first women on college or university faculties because of the disagreement between authorities and historians about the particular institution for "the training of young ladies that was the first of college caliber," furthermore, it is difficult to determine who were the teachers during some of the early years due to the "fragmentary nature" of the existing records for the earlier schools (66).

In Pollard's study, several examples of women collegiate instrumental music faculty are cited. For example, one of the first appearances of women faculty occurred in 1859 at the Female Collegiate Institute that was established as a department of Newbury Seminary in Newbury, Vermont. "The 1860-61 faculty consisted of five men plus Miss Caroline

Lane, preceptress and teacher of painting, drawing and the French, Spanish and Italian Languages, and Miss Stevens as teacher of instrumental music" (81). Other female instrumental music instructors mentioned in Pollard's investigation included the following:

- Miss Martha J. Haughton of Moores Hill College, chartered in 1854 and opened in 1856 at Moores Hill, Indiana.
- Miss Alice M. Foulke of the Iowa Conference Seminary, Mt. Vernon, Iowa. It received a college charter and became Cornell College in 1857.
- Mrs. Eliza C. Beckwith of Kansas State Agricultural College, Manhattan, Kansas. The institution opened in 1863 with a male president, three male teachers and two female teachers (126-135).

The author stated that in the early 1900s women held about twenty-seven percent of higher education faculty positions, while in 1962, they held about twenty-two percent of the positions (187).

In Parker's historical study of women in music education in St. Paul, Minnesota (1987), Nellie Agnes Hope (1862-1918) was identified as the first woman appointed to the music faculty of a higher education institution (Macalester College) in St. Paul, where she taught from 1897 to 1900. She established and conducted the college's first Ladies' Orchestra and served in leadership roles in various music organizations (Parker 1987, 83).

In the latter part of the nineteenth century and the early part of the twentieth century, women in music who generally received the most acknowledgment were singers,

violinists, and harpists.

It has become the fashion to educate all girls, indiscriminately, to play the piano, without reference to their ability or musical taste.... There are other instruments which might be studied with great advantage by woman, especially the violin and harp.... The instrument [violin] is admirably adapted to her delicacy of taste and sensibility, and nothing but a silly prejudice keeps her from its study. There is no reason why she should not learn to play, except it may be the awkwardness of the admixture of women in orchestras (Upton 1892, 203).

It was still considered undignified for women to play "masculine" instruments such as flute, trumpet, trombone, or tuba. It was even more rare that a woman would take up the baton as her instrument.

By the late 1920s the attitude that certain instruments and musical occupations were not suitable for women had not changed considerably; yet, women as music educators and as leaders of musical organizations were gaining acceptance. In two issues of *Etude* magazine, "notable" women in music were listed. Among those women were Clara Barnes Abbott, distinguished musical organizer and founder and director of the Philadelphia Music League; Zilpha Barnes-Wood, conductor, composer and teacher; Clara Baur (1835-1912), founder of the Cincinnati Conservatory of Music; Mrs. Frances E. Clark, director of the Educational Department of the Victor Talking Machine Company and former Supervisor of Music at Milwaukee; and Helen L. Cramm, teacher, conductor, and composer (Barrell 1929, 1930, 805).

Caroline Nichols, conductor of the Boston Fadette Lady Orchestra from 1888 to 1920, was the first American conductor (Tick 1986, 326). In addition, Antonia Brico, Margaret Hillis, and Eve Queler were among women pioneers in orchestral conducting. Antonia Brico organized and conducted the New York Women's Symphony Orchestra in the 1930s, and she was the first woman to conduct the New York Philharmonic Orchestra. From the time she was a youngster, Brico dreamed of becoming a conductor (Neuls-Bates 1986, 360). Margaret Hillis' conducting teacher, Bernard Heiden, encouraged her to pursue her orchestral conducting dream by going through the "back door" and studying choral conducting (LePage 1980, 71). In 1950, she was choral director of the Tanglewood Alumni Chorus, and in 1977, Hillis gained fame for substituting for Sir Georg Solti at Carnegie Hall after he had suffered from a fall. Eve Queler, creator and conductor of the Opera Orchestra of New York, was appointed associate conductor of the Ft. Wayne, Indiana Philharmonic in 1970. She was chosen over four male finalists (Contos 1971, 7). Literature concerning the backgrounds and accomplishments of these three women may be found in several sources (Bowers and Tick 1986; Lawson 1982; LePage 1980).

Women's aspirations to professional or higher education realms were not encouraged. Mrs. Edward MacDowell recommended that women take music as a vocation rather than a career; because a career equaled a desire to become a public

performer. She expressed that successful musicians were teachers and,

their opportunities are most surely great, if taken in the right spirit, with a certain amount of humility, and the knowledge that they have great responsibility in training young people of America to love music, to make it, and, perhaps most important of all, to have them treat it as a cultural side of life, and, save with a few exceptions, a vocational one (MacDowell, 1929, 798).

Frédérique Petrides published a newsletter entitled, "Women in Music," between 1935 until 1940, when she ran out of funds (Neuls-Bates 1986, 362). The newsletter reported the activities of her own all-female Orchestrette Classique in New York from 1932 to 1943, of which she was the conductor, as well as other women's orchestras in America. The publication was sent free of charge to newspaper and magazine editors, to libraries, to music schools, to institutions, and to individuals in New York and elsewhere. Petrides claimed it was the "first and only publication of its kind in the history of music journalism" (Petrides, December 1940).

In September 1937, Petrides wrote of Lillian Poenisch, who founded and conducted the Chicago Women's Concert Band. Poenisch was principal clarinetist and one of the founders of the Woman's Symphony of Chicago. She was born in Kansas and went on to study clarinet and conducting in Chicago; eventually, she taught at the American Conservatory of Music.

In a subsequent issue (July 1938), it was reported that Chicago had four women conductors: Gladys Welge, of the Woman's Symphony of Chicago; Ebba Sundstrom,

Symphonietta; Lillian Poenisch; and Fanny Arnston-Hassler, conductor of the Women's Concert Ensemble. The next issue announced the organization of the Women's Band of the University of Wisconsin, which was the first of its kind.

Elizabeth A. H. Green was the first woman author of a basic conducting text (Green, 1992). She also served as a mentor to conductors. Her conducting experience was gained mostly in the Iowa public schools in the 1940s. The sixth edition of the aforementioned text, *The Modern Conductor*, is being published (J. Palac & J. Whitwell, personal communication, December 9, 1996).

### **College Band Programs**

The lack of acceptance of women college band directors has been influenced by the early military traditions of many college band programs. Since women were not in the military from the outset, their exclusion as band directors was inherent. In the early part of the twentieth century, university (all-male) bands accompanied the "pass in reviews" of military cadets of the Reserve Officers' Training Corps (ROTC). The major land grant universities essentially set the standard for marching bands. With the passage of Title IX of the Higher Education Act of 1972, it became mandatory for groups, such as marching bands, to accept women into their membership (Delzell 1993/94, 81).

In William D. Revelli's "Band and Orchestra" column of the June, 1941 issue of



*Etude* magazine, Mark Biddle described the "all-girl band" of Winthrop College (Biddle 1941, 385). A questionnaire given to each new student was used to gather information concerning the interest shown by the women students in learning to play an instrument in the band. Out of about 1600 students, male and female, 260 girls expressed their interest in learning a band instrument and playing in the band. Since many high school bands did not allow girls to become members of the band, the amount of interest was unexpected. An "all-girl" concert band developed quickly, and a marching band soon developed.

### **Public Schools**

Until the 1940s, most instrumental music directors were men and most vocal and general music directors in the public schools were women. During World War II, many men went into military service, which created a shortage of instrumental music teachers. Women were encouraged to fill those positions. William D. Revelli, an advocate for more girls in high school and university bands and orchestras (Revelli 1943, 345), not only encouraged women to pursue band director positions, but argued that a change of attitude must take place:

In the past, conductors of professional bands and orchestras, as well as school administrators, were of the opinion that members of the female sex were not adapted to the playing of wind or stringed instruments. The thought of a young lady playing the oboe, bassoon, French horn, trombone, string bass, or trumpet brought shouts of protest from grandma and grandpa.

However, with the advent of our school instrumental program this "moss-covered" tradition was swept aside...

...*Women properly prepared can teach instrumental music* [his italics], and many are entering this field and will be found successfully teaching and conducting instrumental programs in the future (Revelli 1943, 311).

### **Women Band Directors National Association**

The Women Band Directors National Association was first organized in July, 1968 on the Morehead State University Campus, Morehead, Kentucky. Photographs of women directors and their bands were displayed by Dr. and Mrs. Robert Hawkins at the Daniel Boone Music Camp on the Kentucky campus. It was a national organization designed to represent every woman band director regardless of experience or teaching level. The nine purposes of the organization included the following (Wright 1976, 59):

- To foster a spirit of friendliness, fellowship and cooperation among women band directors in the schools of America.
- To provide a common meeting ground for an exchange of ideas, methods and problems peculiar to women band directors.
- To provide encouragement for young women entering the instrumental music field.
- To recognize and emphasize the basic and lasting values of a sound instrumental program.
- To develop a comprehensive program that will be of a musical and educational benefit to women band directors and their students.
- To recognize and encourage the obligations of the school band to the school and the community in all phases of the instrumental program and the

reciprocation of the school and the community by supporting the band.

- To work with administrators to provide the best music education program possible and to provide for the equality of women in the profession.
- To encourage a genuine spirit of professional ethics and maintain a highly professional attitude in all meetings and functions in keeping with the prestige and importance of the organization.
- To cooperate with existing organizations whose demonstrated purpose is to further improve the band as a worthwhile medium of musical expression.

In December, 1969 at the Mid-West Band Clinic in Chicago, the Women Band Directors National Association was founded. The charter membership consisted of forty members, with Gladys Wright as the organization's first president. Following are some of the charter members (Women Band Directors National Association 1970, 70):

Mary Aycock	Mary Joe Gaskalla	Eleanor Padley
Alice Bryant	Judith Grimes	Donna Parson
Carolyn Collins	Jean Howard	Dorothy Stewart
Mary Ann Daltan	Jackie Hunt	Leslie Watson
Dorothy Dugger	Blanche Kangas	Donna Wirth
Sherry Fisher	Lenore Lane	Gladys Wright
Charlotte Folan	Nancy Osborn	

Colonel George S. Howard, United States Air Force (retired), President, National Band Association and Director of the Metropolitan Police Band, Washington, D.C., wrote in 1972 that he was pleased that Gladys Wright had organized the Women Band Directors National Association and that one way to increase the numbers of women band directors

was to give them the recognition they deserved. He also praised the accomplishments of Captain Patricia Hickerson, conductor of the Women's Army Corps band, which was at that time, the only military women's band (Howard 1972, 76).

### **College Band Conductors**

Under the category of "Band Directors" in *Women in Music: An Encyclopedic Bibliography*, thirty-two women, whose biographies appear in *International Encyclopedia of Women Composers*, *International Who's Who in Music and Musicians' Directory*, *Who's Who in American Music*, and other similar publications, are listed. Those who were college band directors were the following: Lois Jay Kaplan, Dorothy Ann Hill Klotzman, Maxine Lane Lefever, and Eva Diane Lyle. Nora Harris Arquit, although a public school band director, was the first woman to guest conduct the United States Air Force Band in Washington, D.C. She also served as president of the Women Band Directors National Association for at least two terms.

Lois Jay Kaplan (b. 1932) received a Bachelor of Music degree from DePaul University in 1958 and Master's degrees from University of Wisconsin at Madison and from Jacksonville University in 1963 and 1978, respectively. She studied composition with Alexander Tcherepnin and conducting with Paul Stassevitch. From 1954 to 1958, she was the conductor of DePaul University Stadium Band, and from 1956 to 1962,

Kaplan was a band director and art teacher in the Chicago schools.

A current member of the College Band Directors National Association, Maxine Lane Lefever (b. 1931) is Professor Emeritus of Purdue University Bands where she was assistant conductor between 1962 and 1979. She studied with John Noonan at Illinois Wesleyan University and has degrees from Colorado Western State College and Purdue University. Lefever taught in the public schools and in 1987, was president of the America Bands Abroad. An honorary membership in the United States Navy Band was included among awards granted to her.

Dorothy Ann Hill Klotzman (b. 1937) studied composition with William Bergsma, Vincent Persichetti and Darius Milhaud at the Juilliard School of Music. She received a Bachelor of Science degree in 1958, Master of Science in 1960, and did postgraduate study at the University of Washington in 1969. Klotzman was chair of the department of music, conductor of the symphonic band at Brooklyn College from 1971 to at least 1987, and was the first woman to conduct the Goldman Band.

Eva Diane Lyle (b. 1953) received a Bachelor of Science in Music Education degree from Hampton Institute in 1975 and a Master of Music in Music Education from Bowling Green State University in 1977. Lyle was the first woman director of bands at Xavier University in 1980, and in 1982, she received the National Endowment for the Humanities Award (Anderson 1982; Cohen 1987; Hixon and Hennessee 1993; *International who's*

*who in music and musicians' directory* 1985; Littlefield 1976; *Who's who in American music* 1985).

The prestigious American Bandmasters Association (ABA) includes three female members: Barbara Buehlman, Executive Administrator, Mid-West National Band and Orchestra Clinic; Paula A. Crider, Associate Professor, University of Texas Bands; and Gladys Stone Wright, Director of Bands Emeritus, Chairman, Fine Arts, Harrison High School, W. Lafayette, Indiana. In addition, Elizabeth A. H. Green is the only woman to have received the Edwin Franko Goldman Memorial Citation (American Bandmasters Association, 1995). This citation, which she received in March 1992, was established "to recognize persons outside the ABA who have rendered conspicuous service in the interest of bands and band music" (Locke, 1996, 31).

## THE DEMOGRAPHICS OF WOMEN BAND CONDUCTORS

### Gender Inequities

In 1971 the *Musical America Directory* listed 218 conductors available for guest appearances — only three were women. (The names of these conductors were not mentioned; they well could have been Margaret Hillis, Eve Queler, and Antonia Brico).

Yet by comparison to the number of men in the field, and considering that out of 109,638 musicians and music teachers in the U.S.A., fifty-seven percent are female, women conductors are still, to quote *The New York Times'* Harold

Schonberg, "as rare as dinosaur eggs." ...Why? ...Discouragement in the shape of a giant sexual barricade marked "It's a man's job." (Contos 1971, 10).

Additionally, Contos discussed discrimination, lack of mentors, and lack of women role models as factors that result in the disproportionate ratio of women to men conductors (7-10).

There were indications that parents and teachers were among those who discouraged many females from going into the conducting field. According to Rosalyn Tureck, professional orchestra conductor, women were "actively discouraged" from becoming conductors; furthermore, many music schools did not allow women to study conducting (7).

A Music Educators National Conference poll taken of its members in the early 1970s indicated that sixty-eight percent of the choral and general music members were women and eighty-three percent of the instrumental instructors were men. "Few women instrumentalists have achieved the eminence of their male counterparts" (American Music Conference 1972, 9). Social restrictions going back many centuries were given as one explanation for this phenomenon. It was suggested that "in the future women will be held back more by their own attitudes than by restrictions imposed by society or convention" (55). However, this statement was not supported or explained.

Gladys Wright presented the following statistics in her article, "Career Opportunities

for the Young Woman Graduate" (1975, 41):

- Of 50,000 band directors in the United States, 5,000 were women.
- Of 960 members in the American School Band Directors Association, eighteen were women.
- No women were included in the 275 member American Bandmasters Association.
- Sixty-five percent of women instrumental teachers taught in elementary or junior high schools, thirty-three percent in high school, and two percent in college.
- Eighty percent of general music teachers were women.

The above demographic data revealed the underrepresentation of women as band directors and the concentration of women in the elementary school levels.

The first report on the Status of Women in College Music by the College Music Society (CMS) included articles on the hiring and promotion patterns of women musicians in higher education, the results of a questionnaire sent to all women listed in the 1972-74 CMS Directory, and other interesting investigations regarding women in higher education music (Neuls-Bates 1976).

Adrienne Fried Block, from Richmond College of the City University of New York, authored the "Introduction" to the report, where she reported the following:



Women are encouraged to fill college and conservatory classes.... Yet all around them is evidence that women are not hired on the same basis as men, in the orchestras, the rock and marching bands, as conductors and composers, and [her bold type] as teaching faculty in the very colleges where women outnumber men as students (Block 1976, vi).

Block stated that less than five percent of all the conducting positions were held by women. She concluded the article by emphasizing that the number of women trained in all positions was conspicuously larger than the number hired.

In 1976, Elizabeth L. Elrod, University of Maryland, Baltimore County, reported the results of the CMS questionnaire on women in music in higher education. It was unfortunate that only a ten percent rate of return was realized, and no reason of explanation was given for such a low rate of return. The results showed that sixty-nine percent of the performance positions in higher education were held by women, while only two percent of the conducting positions were held by women. Almost half of the respondents were teaching in larger universities, and twelve percent were teaching in junior colleges, community colleges, conservatories, or other institutions (Elrod 1976, 1).

The closing remarks included these recommendations:

...that each member of the Society look to the situation in his/her own institution and work to improve the status of women. Whereas women often tend to view lack of advancement as a reflection of lesser capabilities, and whereas our investigations have detected a pattern of discrimination against women in various areas of the field in hiring and promotion, the Committee recommends that women in music become more actively concerned about the

low level of their status qua [sic] women [sic] at the present time and seek change (Neuls-Bates 1976, 34).

A dissertation study by Carol Feather (1980) revealed that women held 1.25 percent of the collegiate band directing positions in American institutions during the 1979-80 academic year. The author investigated the following issues in the field of collegiate band directing: (a) demographics of women who were employed as band directors; (b) problems that were unique to women; and (c) coping strategies used by women in the field.

Feather discovered that women band directors were employed in the smaller colleges and universities. Doctorates were held by about forty-three percent of the women; whereas, doctorates were held by about twenty-six percent of the men. Fifty-two percent of the women held the rank of full, assistant, or associate professor; while seventy-three percent of the men held those ranks. In the area of salary, women fared less well than in any other area. For example, in the full professor rank, the mean salary of the women was \$3,563 less than that of the men who held that rank (91-93).

To help bring about a balance of numbers between women and men in collegiate band directing, Feather suggested the following:

- College advisors present this career option to women students who major in instrumental music.

- College administrators be encouraged to give equal consideration to women applicants for positions as band directors in higher education.
- Qualified women be encouraged to apply for positions as band directors in higher education in general, and especially for positions in public colleges and universities and in large, prestigious private colleges and universities.
- College administrators take precautions to give equal consideration to women band directors regarding promotions, financial compensation, and work load.
- Women who major in instrumental music education be encouraged to gain equal experience with men in marching bands and stage or jazz bands.
- In order to eliminate the isolation experienced by women band directors in higher education, it is recommended that the women establish a communications network through the Women Band Directors National Association, the College Band Directors National Association, or independently, to provide a means of discussing common interests, experiences, and problems (96).

The purpose of Molly Weaver's (1993/1994) research study was to survey the aspects of gender, rank, and salary for those in full-time, tenure-track positions of current music faculty in Big Ten institutions. The data revealed that more women faculty were concentrated in the entry level of assistant professor rank, and men were more likely to hold the associate and full professor ranks. Furthermore, women's salaries were below the overall median salary values at all ranks (98).

Weaver pointed out that the problems of "underrepresentation and inequitable compensation" were also voiced in previous College Music Society reports of the Status

of Women in Music by Carol Neuls-Bates (1976), Barbara Hampton Renton (1980), and Adrienne Fried Block (1988). Furthermore,

the proportions of female music faculty at each academic rank are not representative of the pool from which higher education faculty are hired, and the salaries of female music faculty at each academic rank are below overall salary values (female and male) in nearly all cases (99).

For conditions to improve, Weaver suggested colleges and universities must prioritize equal educational and professional opportunities for women and men (99).

As Payne indicated in her study (1996), Title VII of 1972 was "designed to eliminate sexual discrimination in the workplace" (1). In the twenty year period following the enactment of Title VII, a 105 percent increase was realized in the proportion of overall full-time university faculty in all disciplines who are female; however, those women were concentrated in the lower ranks and in small institutions. She further stated that, in reality, equal opportunity for women in higher education had not been accomplished.

If the academic community has become de-sensitized [*sic*] to the issue of gender equity, it becomes increasingly important to persist in research efforts which will illustrate discrimination in employment, salary, and promotion in higher education, and ascertain the underlying social and cultural causes which continue to support such imbalances (2).

Payne's study surveyed the music faculty in four-year and graduate institutions listed

in the College Music Society's 1993-1994 *Directory of Music Faculties in Colleges and Universities, U.S. and Canada*. The results of her study revealed that twenty-four percent of all faculty in the institutions studied were female; whereas, thirty-three percent of all faculty, nationwide, were female. Payne chose the subject areas of Bands, Brass, Choral Groups, Composition, Conducting, and Orchestra for "gender comparison." It was found that women represented five percent of the population in the Bands category; furthermore, about two and one-half percent were full-time (i.e., rank of assistant, associate, or full professor) (7). Payne recommended that it is necessary for female graduate students to "receive guidance on feminist issues in higher education, which will enable them to develop strategies for combating the discrimination in salary and promotion and micro-inequities they may face as future members of academia" (10).

A recent report in *The Chronicle of Higher Education* showed that the numbers of women in higher education are increasing (Magner 1996, 17[A]). Faculty members hired between 1986 and 1992, in comparison to their senior colleagues, were "much more likely to be women and somewhat more likely to be members of minority groups" (17). Women made up almost forty-one percent of the recently hired faculty as compared to twenty-eight percent of the senior faculty. However, those women tended to be concentrated in the smaller colleges. Furthermore, both junior and senior women faculty tended to be employed in non-tenure-track positions.

In a poster session presentation at the 1996 National In-Service Conference of the Music Educators National Conference, Linda Hartley's study (1996) revealed that the field of collegiate band directing continues to be male dominated. The results of her study showed that 6.9% of college band directors were women. This figure did not show much of a change since the previously mentioned Feather study of 1980.

Hartley utilized a survey questionnaire, College Band Director Survey (CBDS), issued to both men and women college band directors. The purposes of the research included the following: (a) To gather statistical data on female and male college band directors; (b) to survey opinions and concerns regarding the current status of the female college band director; and (c) to isolate the causes of gender imbalance of college band directors (6).

A major concern expressed by Hartley was the inaccurate information regarding gender of college band directors in the College Music Society *Directory*. She suggested that this problem should receive appropriate attention and should be rectified. Hartley also found that the numbers of women collegiate band directors were still concentrated in the smaller private institutions.

It is likely that more women are hired in smaller colleges than in large ones for several reasons. First, smaller schools are less likely to have major athletic programs on campus.... Without the athletic connection to a band position, it is conceivable that more women might be considered.... Secondly, smaller institutions tend to have less students involved in band programs than larger

colleges. Perhaps those who hire these positions might have reservations that women can be as effective as men when dealing with a larger number of students. And third, small colleges seem to have more turnover in band directors.... The opportunity for women to be hired may be greater at smaller institutions due to the number of openings available (10).

Many of the band directors in Hartley's study commented that more female role models and greater "visibility of female conductors" were necessary to help bring about equity in numbers between women and men college band directors. A greater effort must be made by those who hire band directors to "change their attitudes" by avoiding gender bias in their decisions (13).

A recent dissertation study was completed during the current year entitled, "Initial Involvements and Continuity of Women College Band Directors: The Presence of Visible Gender-Specific Occupational Role Models" by Liz Gould (L. Gould, personal communication, June 18, 1996). These 1996 studies (Payne, Hartley, and Gould) reveal that research is currently being conducted and disseminated.

## **AFFECTIVE ATTITUDES**

### **Discrimination**

Much of the literature regarding affective attitudes toward women on higher education music faculties has been published in the last twenty years. "Women in Music: A Preliminary Report" (Barnes and Neuls-Bates 1974) presented the results of a small

scale study of five United States colleges on the status of women in music. In general, women represented the majority of the undergraduate students, even though they were poorly represented on music faculties. Women encountered discrimination through limited access to such privileges as departmental vote, applying for promotion and tenure, serving on committees that determined departmental policies, and teaching upper level courses for which their academic training had prepared them (70).

### **Sex Role Stereotyping**

"Sex Role Stereotyping: Why Women Discriminate Against Themselves" (Tibbetts, 1979) was a most provocative review of literature. Tibbetts expressed the agreement that was found among writers and educators that women "contribute significantly to their own second-rate status in society" (118). She began with the historical description of the "ideal woman" as set forth by Caroline Hazard in 1900, a former president of Wellesley College. Typical of attitudes concerning women in the first half of the century, obedience was "the lesson of greatest importance..." (118). Grooming, manners, and personal attractiveness were more important for women than for men.

Tibbetts also found that stereotypical male characteristics — for example, independence, dominance, and competition — were more highly valued than stereotypical female characteristics — for example, dependence, emotionalism, and submissiveness



(120). She concluded the article by stating that women must be aware of the discriminatory and stereotyping conditions that exist and take responsibility for the improvement of their own positions in society.

### ***Gender Association of Musical Instruments and Occupations***

Women may be influenced early on in life by the manner in which the instruments of the orchestra and band are first presented to them, as well as by the illustrations in music books used in general music classes. According to Griswold and Chrobak (1981), sex role stereotyping was apparent in the study they conducted with undergraduate music majors and non-majors. Most of the students made the following gender associations:

- Feminine: harp, flute, piccolo, glockenspiel, choral conductor
- Masculine: saxophone, drum, trumpet, string bass, tuba, instrumental conductor

As pointed out in another review of literature (Pucciani, 1983) in *The Music Educators Journal*, women have held a paradoxical position in music for many years. Playing a musical instrument, especially the piano, was considered a favorable feminine accomplishment; yet, professional conductors, composers, and performers in the forefront were mostly men. "Stereotyping in music education ... discriminates against both boys and girls according to the particular situation" (71). She suggested that music educators

must continue to research, disseminate research, and make an effort to combat sexism in music education.

In the second of two articles on "The Uphill Climb of Women in American Music," Hinely (1984) stated that conducting positions were perhaps one of the most difficult career goals for women to obtain. One reason for the problem was the lack of positions. Some women solved this problem by founding and conducting their own orchestras. An encouraging sign was the initiation of admission of women as doctoral candidates in conducting at the Juilliard School (43).

American women who have gone in search for professional standing in music career areas have consistently battled resistance and prejudice. "Their identity has been shaped by historical-cultural forces, and one seen by many as incompatible with being a professional musician" (45).

### **Outlook for the Future**

Wilson (1990) predicted, due to the "aging professoriat" in the United States in the 1990s, the numbers of women entering higher education faculty positions would increase. Additionally, she warned that sexual harassment will, unfortunately, continue to be a problem for women entering higher education positions. Those women who aspire to attain the rank of full professor must obtain the terminal degree, do research and publish,

and work harder than men who are aspiring towards the same positions. Wilson charged colleges and universities to identify, hire, and retain quality women faculty. In conclusion, she stated that although equity will probably not be realized in the near future, the numbers of women in higher education will most assuredly increase in the 1990s (72).

### ***Opportunities for Women in Music***

In Lebrecht's *The Maestro Myth: Great Conductors in Pursuit of Power*, a chapter was devoted to women and others who experience discrimination (1991, 258).

"There is no occupation concerned with the management of social affairs that belongs either to women or to men, as such," wrote Plato two millennia ago, yet the idea of a woman managing the performance of music remains an anathema even in societies where women have achieved the highest office.

Lebrecht named several important women conductors of orchestras, such as Dame Ethel Smyth, Nadia Boulanger, Sarah Caldwell, Eve Queler, Iona Brown, Jane Glover, Odaline de la Martinez, and Sian Edwards. Lebrecht concluded with statements about the positive improvements in opportunities for women conductors; but "the art and its consumers are imprisoned by tradition; it will take a talent of immense proportions to break the barriers once and for all" (271).

In "Old Prejudices, New Perceptions" by Betty W. Atterbury (1992), "old prejudices" which included inequality of opportunities for women in music and the "new

perceptions" that women *could* be conductors, trombone players, or band directors were discussed. Atterbury suggested that music educators "explicitly and implicitly teach all children that there is a place for both girls and boys in the world of music" (26).

Additionally, she stated that women who wish to pursue careers as band directors must overcome the perception that women cannot direct bands, and to add to the dilemma, they have few female role models to emulate (27).

Koza (1992) stated that in 1987, only 4.2 percent of the tenure-track college band director positions were held by women, and that the fault may be partially due to use of "sexist materials, methods, and taken-for-granted practices" (29). An example of such a practice is:

...exclusion, underrepresentation, or stereotyping in representations of specific musical activities. In particular, composing, conducting, and playing a musical instrument would be pictured as part of the masculine domain, while singing would be portrayed as more feminine (30).

To help remedy the disparity in representation of women in music in music literature for young children, music educators must let their concerns be known to publishers; and, of utmost importance, music educators must be aware of bias to avoid the perpetuation of stereotypical and discriminatory circumstances in music.

The number of women as higher education faculty increased between 1960 and 1981 — partially due to the civil rights movement and affirmative action laws (Maitland 1990,

246). However, it was also suggested that if the traditional higher education hiring practices continue, it would take more than thirty years to remedy the imbalance of numbers of women faculty in higher education. Maitland listed the following as obstacles for women in higher education: (a) lack of preparation, (b) lack of sponsorship, (c) overt discrimination, (d) competing obligations, and (e) obstacles to productivity (250).

Promotion of women faculty in temporary positions and in the lower ranks was suggested as a possible solution to the problem of inequity of numbers between women and men faculty. Advice for women aspiring to gain tenure in their positions emphasized doing research and writing, being self-motivated, and gaining the support of others (253).

Recently, these music education concerns were addressed in the *Wall Street Journal*. "Discrimination, discouragement and discomfort in the male milieu" of band directing positions are still being experienced (Nomani, 1995). Among those interviewed for the *Wall Street Journal* article were Linda Hartley, Gladys Wright, and Judith Delzell.

## WOMEN CONDUCTORS

### Attributes

A chapter in *Public School Orchestras and Bands* (Woods 1920) addressed the necessary qualities of a good conductor. "Conductors are *teachers* (his italics) of the first rank. Moreover, they are able to inspire the players under their command, to give their

best at all times" (130).

The articles of Barbara Buehlman and Joe Barry Mullins, forty-six and fifty-nine years later respectively, echoed similar perceptions about the necessary attributes of an effective band director. Buehlman stated specifically that the necessary attributes included the following: (a) proficiency on at least one instrument, (b) good baton technique, (c) good conducting and rehearsal skills, (d) a sound background in theory, history, and music education, (e) administrative skills, determination and enthusiasm, and (f) the intelligence to combine all of the preceding (56). The eight "basic principles" as listed by Mullins included the following:

- The conductor must establish and maintain a high level of interest, effort, and concentration from the performers.
- The primary objectives of a music performance or rehearsal are musicality and expressive effect.
- Music fundamentals, techniques, and mechanics, including the ability to read music notation, are means to musical ends and should be stressed in a musical context.
- Total conducting technique on the part of the conductor and total response from the performers are basic to efficient rehearsal and performance.
- All commentary must have meaning for the performers for purposes of transfer.
- Music notation is only a suggestion of how music is to be performed.
- Tone, rhythm, style, articulation, intonation, dynamics, tempo flexibility,

phrasing, and other elements of performance always must be considered within the total musical context.

- Music performance always must extend beyond the notes for fullest expressive effect (36).

These attributes as discussed by both Buehlman and Mullins are not gender specific. They are qualities of effective band directors and have nothing to do with gender.

### **Changes in Acceptance of College Women Faculty**

According to Lawson (1984), women conductors gained greater acceptance in the 1970s due to their memberships in the musicians' union, the efforts of civil rights agencies, and renewed activities of women's groups which urged further endeavors by professional women conductors (46). Earlier all-female orchestras were important to the progress of women as orchestral musicians (Neuls-Bates 1986, 350). When teaching became more competitive, women expanded their occupational ambitions within music. It was this shortage of available teaching work that motivated Caroline Nichols to pursue her conducting career (Tick 1986, 326). As previously mentioned, Nichols was conductor of the Boston Fadette Lady Orchestra from 1888 to 1920.

Between the 1920s and the 1940s, close to thirty women's symphonies were founded across the United States. In 1893, the Woman's Orchestra of Los Angeles was established and by the 1920s was expanded into the Los Angeles Woman's Symphony Orchestra.

With the exception of the Los Angeles Orchestra, other all-female orchestras were founded in the 1920s and were located in Philadelphia, Chicago, New York, Long Beach, and Boston (Neuls-Bates 1986, 353).

[The women of the Woman's Symphony Orchestra of Chicago] had a strong commitment to both their orchestra and to improving the status of women as orchestral musicians. Aside from the issues of fuller employment and better pay, they wanted to eliminate the initial assistance of a few male players of oboe, French horn, and trombone. Their solution was to award scholarships to women pianists and violinists for the purpose of retraining them on these instruments, which at the time were still considered unusual for women, as well as to high-school students who were studying winds and brass. The result was that male assistance was totally eliminated within five years of the orchestra's founding (354).

After the second season of the Woman's Symphony Orchestra of Chicago, Ethel Leginska was hired as conductor. In 1925, Leginska became the first woman to conduct a leading American symphony orchestra. On January 9, 1925, she made her conducting debut with the New York Symphony Orchestra. "The legitimacy of Leginska's conducting, however, won over the majority of her critics, who in turn announced that a new field had been opened to women" (357). The New York Women's Symphony Orchestra, organized and conducted by Antonia Brico, was "the one orchestra that came to rival the Woman's Symphony Orchestra of Chicago" (359).

By 1938 women performers in orchestras were the recipients of more news coverage than ever before. In the United States, sixteen women's orchestras were active.



Committees publicized the need for better professional opportunities in all areas of orchestral work (363). During World War II, more and more female performers of all instruments entered the major symphony orchestras. Once the mixed orchestra became the rule, the necessity of women's orchestras no longer existed; however, women conductors fared less well. "After the war, opportunities for women conductors diminished until recent years, when the new wave of the women's movement once again focused attention on women as conductors" (365).

In an interview with Catherine Comet, a contemporary woman symphony orchestra conductor, Comet described her career as a conductor (Scanlan, 1992). Her first professional conducting position was that of house conductor of the Paris Opera National Ballet Company. Comet married Michael Aiken and they moved to Madison, Wisconsin. When the conducting position at the University of Wisconsin-Madison Symphony became available, Comet successfully auditioned for the job; she also taught conducting. Most of her students were aspiring to conducting positions in public school bands and orchestras. Following are her feelings about gender associated issues concerning her conducting:

In the Exxon program there were eight participants. My good friend Ray Harvey (*sic*, Harvey Felder) and I were often singled out and asked how we felt since we were in the minority (Harvey is Black). My response was that I didn't know what it felt like to be anything other than a woman, since I had never been a man (43).

An article that specifically addressed women college band directors was published in a newsletter format by Yamaha Corporation of America: Band & Orchestra Division. At that time, Mallory Thompson was director of bands at the University of South Florida in Tampa. Because she was one of the few women directing a college band program in the United States, Thompson was considered "unique among band directing professionals" (Women Band Directors 1993, A-1). [Following her position in Florida, Thompson moved to the director of bands position at the University of Cincinnati, and is currently the director of bands at Northwestern University in Evanston, Illinois.] Thompson stated that mentors or role models need not be the same gender. Gender bias does not appear to reside with the students of today so much as it does with older administrators, directors or parents. The author suggested the following to help bring about equity of numbers between women and men college band directors:

College and university programs will also need to encourage outstanding women directors to move into graduate programs, masters or doctoral, leading to advanced senior high and college positions. Several university teacher educators are seeking out experienced female band directors and encouraging them to move into advanced graduate studies that would lead them to high school or university work (A-11).

Thompson gave the following advice to men and women who pursue conducting positions: "Be good. Be prepared, disciplined, dedicated, and the best musician possible. Above all, be honest" (A-14).

### **Gender Differences in College Teaching**

A State University of New York study revealed sociological theories of gender relations in higher education teaching. Those theories placed emphasis on the following: (a) variability of gender; (b) the importance of the immediate social situation in determining gender behaviors; and (c) the importance of taking a woman's perspective in the attempt to avoid male-centered "valuations of women's behaviors" (Statham, Richardson, and Cook, 1991, 19). The authors discovered that few gender differences existed in basic instructional techniques; however, they found differences in the emphasis on teaching. Women tended to focus on the students; and men tended to focus on themselves. In the area of authority management, women wished to establish their authority in the classroom, while men discussed a need to reduce their authority or to reduce the distance between themselves and their students. Additionally, women often revealed information about themselves and discussed personal issues in their students' lives more often; while men discussed their career histories or work related topics. The ratings of professors by their students revealed that men and women were equally effective (126-129).

## **ROLE MODELS AND MENTORS**

### **Definitions**

Anderson and Ramey (1990) distinguished between the two kinds of influence upon women's professional achievement in higher education — role models and mentors. "A role model's influence is basically a passive influence" (183). On the other hand, mentors are actively influential upon their protégés. They present appropriate and useful advice to women aspiring to faculty positions in higher education. Within the mentor-protégé relationship, mentors carry out multifarious roles: educator, sponsor, coach, counselor, and confronter (185).

### **Negative Aspects**

In "The Downside of Mentoring," Braun (1990) presented a different point of view and warned of pitfalls to avoid in mentor-protégé relationships. It was indicated that the mentor was usually the one with more power in the relationship and that complications could arise because of the following: (a) the protégé may gain in status equal to or even greater than the mentor; (b) the protégé may become overly dependent on the mentor; or (c) gender differences may cause problems. The "queen bee syndrome" was briefly discussed as a negative issue concerned with mentoring. Women who are successful in professional areas that are typically male domains and who do little or nothing to help

other women to succeed in their particular area, are said to exhibit that phenomenon.

### **Positive Aspects**

In a study by Hennig and Jardim, *The Managerial Woman*, twenty-five successful professional women were profiled. It was discovered that each of them had a mentor early in their career. Albino continued by stating that other researchers, who had studied the "mentor factor" as well, had discovered that the "presence of a mentor may be a critical variable in socialization for work roles (Albino 1992, 48). The small numbers of women who serve as mentors may be due to perceptions that women in male dominated professions appear to be threatening. Another cause for the small numbers of women mentors may be due to the "queen bee" syndrome. She stated that individuals must want to change and that to be successful, women must "understand the environment and behave in ways that are compatible with it" (49).

### **SUMMARY**

The prior discussion has surveyed a broad range of writings on various gender issues in the field of college bands. The historical studies presented a foundation upon which to build and understand certain assumptions and perceptions.

Quantitative studies revealed that disparity of numbers between women and men

college band directors exist; however, equity between the numbers of women and men is slowly showing improvement. The literature on women in music was helpful in determining where women college band directors are located — what types of colleges or universities: research, comprehensive, or baccalaureate institutions. Most women on music faculties are concentrated in the lower ranks.

Several articles dealt with stereotyping and discrimination issues as they relate to women college band directors, specifically, and women college faculty, generally. An awareness of these issues is of utmost importance; moreover, women must be knowledgeable about how to combat discrimination in the most effective manner.

The writings on the attributes of effective band directors affirm that those attributes are not associated with gender. Gender differences were found to exist between men and women faculty in the way they present information to their classes; however, they were rated equally effective by their students. Finally, selected literature represented views on the importance of role models and mentors in the early stages of women's professional careers.

## **Chapter 3**

### **METHODOLOGY**

#### **PURPOSE**

The purpose of this study was to identify women college band directors' interpretations of their experiences as band conductors through qualitative analysis of the transcripts of personal telephone interviews. The intention was to discover factors that motivate women to actively pursue college band director positions and to reveal reasons why an imbalance of numbers of men and women college band directors exists. Additionally, this research was designed to identify band directors' perceptions and beliefs as to ways to motivate and encourage more women to actively pursue college band director positions.

In this section, a discussion of the research design and a rationale for the choice of the personal telephone interview as the means for recording women college band directors' experiences is included. The interview process, qualitative data analysis method, and selection of the original sample are explained. The procedures involved in approaching the research participants and of data collection are also described; in addition, the informal open-ended questions that served as a basis for the interviews are included. A discussion

of reliability and validity conclude this methodology section.

## **RESEARCH DESIGN**

A qualitative method of research was chosen because it "can give the intricate details of phenomena that are difficult to convey with quantitative methods" (Strauss & Corbin, 1990, p.19). The band directors included in the study related their experiences in their own terms. The qualitative method constituted a more human rather than mathematical approach. Reactions, observations, and interpretations were obtained through telephone interviews that were tape-recorded and transcribed by the researcher. The transcripts were returned to the band directors for their corrections, comments, and additions prior to analysis.

The primary objective of this study was to uncover reasons why women choose to pursue college band director positions and to reveal ways to encourage more women to actively pursue those positions. Respondents were asked to relate their reasons for actively pursuing positions that are predominantly held by men, to discuss their roles in mentor-protégé relationships, and to describe motivational factors that influenced them to seek their career goals. Personal telephone interviews with a small number of participants enabled theories to evolve; while an impersonal survey of a large number of subjects would reveal only facts and verification of predetermined theories.



Because of the nature of the qualitative research methods used, the researcher did not intend to use the results of the interviews to test theories, make predictions or to lay blame on any persons or situations. Additionally, no evaluation of the professional competence of the band directors was conducted or suggested.

After reviewing the reactions, interpretations, and perceptions of the women band directors, the emergence of patterns and themes led to the formulation of subsequent questions, implications, and recommendations for further research. The process allowed the college band directors to reflect upon their experiences and to better understand themselves and their career roles as mentors and supporters of women aspiring to become college band directors. Many women are enrolled in undergraduate instrumental music teacher education programs; most of those women will go on to lead elementary and secondary instrumental programs. The results of this study may provide them with the opportunity to know that there are unlimited opportunities available to them in their future career choices.

## **POPULATION AND SAMPLE**

The participants of this study were selected from among the women listed in the category of "Director of Bands" in the *1995-96 Directory of Music Faculties in Colleges and Universities, U.S. and Canada* published by College Music Society. A random

stratified sampling of women college band directors was selected out of the approximately 75 women listed in the directory from four-year institutions. The sample represented each of six regions of the country: Eastern, North Central, Northwestern, Southern, Southwestern, and Western. These regions were based on those used by the College Band Directors National Association (CBDNA). In addition, from each section of the country, one from each type of institution — Baccalaureate, Comprehensive, and Doctoral — was originally selected and sent approach letters, consent forms (see Appendix B), and Personal Information Questionnaires (see Appendix C). A representation of the population of women college band directors according to the *1995-96 Directory of Music Faculties in Colleges and Universities, U.S. and Canada* published by College Music Society is illustrated in Table 1. The actual number of participants from each region and each institution type are indicated in parenthesis (See Table 1).

Since an inadequate number of responses were received after the initial mailing, a second letter was sent to each band director (see Appendix E). When the researcher did not receive an appropriate number of consent forms in a timely manner, a second sample was selected from the population and letters were sent to those selected. A total of twenty-six women college band directors were contacted and by the end of the study, twenty band directors had returned consent forms to the researcher — a seventy-seven percent rate of return.

TABLE 1

## WOMEN COLLEGE BAND DIRECTORS - NUMBERS BY REGION AND STATE

State <sup>(a)</sup>	Baccalaureate	Comprehensive	Doctoral
<b><i>Eastern</i></b>	<b>(2)</b>	<b>(1)</b>	
Connecticut	0	0	1
Delaware	0	0	1
Maryland	0	1	1
Massachusetts	0	1	0
New Jersey	1	0	1
New York	1	1	1
Pennsylvania	6	4	0
Vermont	0	1	0
<b><i>North Central</i></b>	<b>(1)</b>	<b>(1)</b>	<b>(1)</b>
Illinois	3	1	1
Indiana	1	0	1
Iowa	1	0	0
Minnesota	2	2	0
Nebraska	1	1	0
Ohio	2	2	2
Wisconsin	0	1	0
<b><i>Northwestern</i></b>		<b>(1)</b>	
Idaho	0	1	0
Oregon	0	1	0
<b><i>Southern</i></b>		<b>(1)</b>	
Alabama	1	1	1
Georgia	1	1	0
Kentucky	0	1	0
Louisiana	0	1	0
Mississippi	1	0	1
North Carolina	2	0	0
Tennessee	1	1	1
Virginia	1	0	1
<b><i>Southwestern</i></b>		<b>(1)</b>	<b>(1)</b>
Arkansas	2	0	0
Kansas	1	1	0
Missouri	2	1	0
Texas	1	1	2
<b><i>Western</i></b>		<b>(1)</b>	<b>(1)</b>
Arizona	1	0	0
California	0	1	0
Hawaii	0	0	2
<b>TOTALS</b>	<b>32 (3)</b>	<b>26 (6)</b>	<b>17 (3)</b>

<sup>a</sup> (States not listed had no women band directors listed.)

Following each interview of the twelve participants, the audio tape was transcribed by the researcher, and then a copy of that transcript was sent to the respondent for her perusal. The cover letter is shown in Appendix F. Letters thanking the five remaining respondents (three of the women were not band directors) and informing them that they would not be interviewed at that time were mailed (see Appendix G). Since the researcher did not perform statistical analyses, the sample size made little difference. "Meaning' is of essential concern to the qualitative approach" (Bogdan, 1982, 29).

## **THE PILOT STUDY**

A pilot study was conducted to refine the questions and the interview process. Three college band directors were contacted personally and by a letter that described the purpose of the study and the research methods. Two of the three directors were women and one was a man. The participants completed and returned consent forms and Personal Information Questionnaires. Telephone interview appointments were set up and each of the three participants were interviewed, and the interviews were recorded. Each interview lasted about 60 minutes and was conducted by the researcher. The respondents were encouraged to react, interpret, and explore their perceptions of issues based on the four guiding research questions. Necessary revisions in the research methodology were implemented based on what was learned.

## **THE INTERVIEW PROCESS**

The interview process designed for the study was a personal way to allow band directors to interpret meanings of their perceptions and to respond to the issues raised by the study. The qualitative research interview is a process by which the investigator can "gather descriptive data in the subjects' own words, so that the researcher can develop insight on how subjects interpret some piece of the world" (Bogdan & Biklen, 1982, p. 135).

According to Reinharz (1992, p. 26), a controversy exists over whether the researcher's familiarity with those being interviewed will or will not affect the data. Therefore, for this study, the researcher did not establish prior relationships with the participants in the final study, making it unlikely that the researcher would become a "treatment" variable in the act of interviewing and interpreting the answers of the respondents.

Great care was taken to present demographic information in ways that did not identify responses of individual participants. Every effort was taken to assure that the confidentiality of each respondent was maintained in the interview process as well as in the recording and storage of interview and questionnaire data. The study was approved by the University Committee on Research Involving Human Subjects (UCRIHS) at Michigan State University (See Appendix A). Only the researcher heard the tapes, and only the

researcher and the participants saw the transcripts of the telephone interviews. Records of data were kept off campus in the personal files of the researcher.

The outcome of the combination of related literature and personal interviews was that of emerging themes that aided in understanding the issues surrounding that of women college band directors. In studying the literature about qualitative research, the investigator anticipated a challenge in transcribing the interviews. However, it was discovered that once a system of transcribing the audio tapes was put into action, the process was time consuming but not difficult. Preference was given to including as much of the interviews as possible in the written transcriptions. The transcriptions of the interviews were as complete as possible.

## **INTERVIEW PROCEDURE**

Initially, twenty-six band directors were approached to ascertain their willingness to take part in the study. Twelve interviews were conducted for the larger study. A participant profile is displayed in the following table (see Table 2).

An approach letter that stated the general purpose and process of the investigation was sent to each of the twenty-six women college band directors. The letter and a return permission form are shown in Appendix B. The letter emphasized that participation in the study was strictly voluntary and described the precautions taken by the researcher to

**TABLE 2**  
**PARTICIPANT PROFILE**

	%		%
<b><u>Age Group</u></b>		<b><u>Degree</u></b>	
25-34	17	Doctorate	50
35-44	50	Masters	42
45-54	25	<u>Bachelors</u>	<u>8</u>
<u>55+</u>	<u>8</u>		
		<b><u>Years Experience</u></b>	
<b><u>Marital Status</u></b>		1-10	8
Never Married	42	11-20	67
Married	25	21-30	17
Divorced	25	<u>31+</u>	<u>8</u>
<u>Separated</u>	<u>8</u>		
		<b><u>Community</u></b>	
<b><u>Number of Children</u></b>		Urban	33
None	83	Suburban	42
<u>One</u>	<u>17</u>	<u>Rural</u>	<u>25</u>
<b><u>Teaching Rank</u></b>			
Full Professor	8		
Associate Professor	33		
Assistant professor	42		
<u>Full-Time Lecturer</u>	<u>17</u>		
<b><u>Teaching Areas Other than Band</u></b>		<b><u>No. Mentioning Item</u></b>	
Conducting		8	
Instrumental Methods		5	
<u>Music Education</u>		<u>4</u>	
<b><u>Major Band Instrument (Family)</u></b>			
Woodwind		7	
Brass		6	
<u>Percussion</u>		<u>1</u>	

protect the anonymity of the participant. Permission was obtained to record the phone conversation through the use of an audio tape recorder. A questionnaire that was based on the four research questions was used to allow for more in-depth interviewing (See Appendix D). The taped material was then transcribed by the researcher and the transcript was returned to the band director for corrections, additions, and comments.

The interviews occurred in a nine-week time period. A telephone appointment was made with each participant. The length of the interviews averaged about 60 minutes. The respondent was asked to set up an optimum time for the interview when the possibility of interruption was minimal.

An open-ended, free-flowing interview process guided by the four key research questions allowed the respondents to report as much information as they desired in their own voices. To provide focus for the interview, the following questions served as key or guiding questions.

- Why did you pursue a career in college band directing? Was there a significant event or situation which contributed to your decision to pursue a college band director position? What were some motivational factors? Did you have a mentor or role model?
- Have you encountered discrimination? What advice do you offer for combating discrimination and sex role stereotyping?
- What are the reasons for the imbalance of numbers between men and women college band directors?



- What advice do you have for aspiring women college band directors? Are things going to get better? What will it take to change things?

Only four of the transcripts were returned to the researcher with corrections. Most of the corrections that were suggested by the respondents included those regarding grammar and sentence structure. Very few additions were made to the transcripts, except in the cases of supplying names or other information misunderstood or omitted in the transcript. One of the respondents called to clarify a few points and then stated that the transcript was acceptable to her. Since the transcripts were not returned to the researcher by the remaining respondents, it was assumed that they were acceptable to them (See Appendix F).

## **DATA ANALYSIS**

Data analysis was consistent with the procedures explained by Bogdan and Biklen (1982), Strauss and Corbin (1990), Miles and Huberman (1984), and Bliss, Monk, and Ogborn (1983). After the audio tape of each interview was transcribed, the ongoing process of developing coding categories began. The point was to discover certain words, phrases, and participants' ways of thinking that were repetitious or otherwise prominent. Those words or phrases represented topics, themes, and patterns that were used as coding categories. The following is an example of a unit of data that has been tagged and identified (see Figure 2).

**I: Is being a successful college band director easier for men than for women?  
Please comment.**

TCJ  
ED { B: Yes. For a hundred reasons. The traditional role of college band director demands time and physical stamina. Because of the time, duties, and a certain level of education involved, the number of women is limited. Because society still has traditional roles for women.

COV  
TCJ  
ED { There is subtle discrimination built in because of the scheduling involved. When a woman tries to be superwoman and struggles with family or wanting to be with family, or not scheduling extra sectionals because of family concerns, they're perceived to be a failure. Because they can't cope with two jobs, and that still exists for some women. Besides the education and the financial strain of getting the education that's now required, to be a college band director.

TCJ - Time commitment to job

ED - Education, Degree required

COV - Covert discrimination (See Appendix H)

**Figure 2: Example of data unit tagged and identified**

Coding categories most often reflect the following: setting or context, definition of the situation, perspectives held by the participant, ways of thinking, process, activity, event, strategy, methods, relationship and social structure (Bogdan and Biklen, 1982, 156-162).

## **RELIABILITY AND VALIDITY**

Reliability is the "consistency with which a measuring instrument measures" and validity refers to "how well a measure measures what it is supposed to measure" (Radocy & Boyle, 1987, 60, 69). Validity and reliability are necessary requisites for any type of research study. The core difference between quantitative studies and qualitative studies in

reference to reliability and validity is the use of counting, numbers, or time. The most important factors for a good qualitative study is that it is complete and "expresses its account well as well as correctly" (Bliss, et al, 1983, 182-200). Qualitative researchers are most concerned with the agreement between what they record as data and what indeed takes place in the situation and its meaning.

According to Bogdan and Biklen (1982, 249), an accurate evaluation of a qualitative study can only take place if the study is "sufficiently explicit" and the research standards are "appropriate to the study." For readers to be able to judge the study, certain criteria should be answered in the investigation by the writer:

- How was the original sample selected? What grounds?
- What major categories emerged?
- What were some of the events, incidents, actions, and so on (as indicators) that pointed to some of these major categories?
- On the basis of what categories did theoretical sampling proceed? That is, how did theoretical formulations guide some of the data collection? After the theoretical sampling was done, how representative did these categories prove to be?
- What were some of the hypotheses that did not hold up against what was actually seen? How were these discrepancies accounted for? How did they affect the hypotheses?
- How and why was the core category selected? Was this selection sudden or gradual, difficult or easy? On what grounds were the final analytic decisions made?

Many other writers about qualitative research have used the terms "emerging patterns and themes" rather than "hypotheses." Due to the nature of the study, the terms "emerging patterns and themes" were more appropriate.

Validation, or verification, is an ongoing process in qualitative research studies.

Many of the readings about reliability and validity revealed that controversy exists as to how large a part these concepts should play in qualitative research. Most agree that the concepts are used somewhat differently in quantitative and qualitative studies. In "The Absurdity of Validity" (1990, p. 144) Wolcott states:

[there is] no single and 'correct' interpretation [of validity].... We cannot 'know' with the satisfying levels of certainty [of quantitative research]; our [qualitative researchers'] efforts at understanding are neither underwritten with, nor guaranteed by, the accumulation of a predetermined level of verified facts.... Validity stands to lure me from my purpose by inviting me to attend to facts capable of verification, ignoring the fact that for the most part the facts are already in."

## SUMMARY

To identify women college band directors' interpretations of their career experiences, a qualitative data analysis method was utilized. This type of research design allowed for a more personal representation of the participants' perceptions, reactions, and interpretations.

A pilot study served to refine the questions and the interview process. Four key

research questions guided the sixty-minute interviews. A prepared questionnaire allowed for in-depth interviewing, yet because the questions were open-ended, they permitted the respondents to answer freely. Twelve women college band directors representing a cross section of the country and types of four-year institutions were interviewed by telephone in a nine-week period.

Analysis of the transcriptions of the tape-recorded interviews revealed recurring or important words and phrases that were placed into categories, then into even broader thematic categories. The most important outcome of the interview data was the emergence of patterns and themes that led to an understanding of the meaning of the data.

## **Chapter 4**

### **RESULTS OF THE STUDY**

#### **INTRODUCTION**

The purpose of this study was to identify women's interpretations of their experiences as college band directors through qualitative analysis of interview data. The study explored perceptions of women college band directors' diverse career paths, their responses to affective attitudes towards women in the college band conducting field and their advice to women aspiring to college band positions. As described in Chapter 3, interview questions were deliberately open-ended, though they were closely correlated to the research questions that are displayed in the Advance Organizer (see Figure 3, p. 69) that has been provided to assist the reader in following the organization of the data. The respondents were encouraged to tell their stories in their own way. This was accomplished through the use of many sub-questions as well as the encouragement of the respondents to elaborate.

In the process of analyzing the interview transcripts, the researcher assigned code words to significant phrases, sentences or paragraphs in each interview. From the accumulated data of the twelve interviews, sixty-five codes were established

### ***RESEARCH QUESTION 1***

Why did you pursue a career in college band conducting?

Career Path: Early Part of Career, Currently, Future

Personal Issues: Self and Family, On the Job

### ***RESEARCH QUESTION 2***

Have you encountered discrimination?

AFFECTIVE ATTITUDES

Discrimination

Sex Role Stereotyping

Combating Sex Role Stereotyping and Discrimination

Women Band Directors National Association

### ***RESEARCH QUESTION 3***

What are the reasons for the imbalance of numbers  
between women and men college band directors?

Gender Inequities

Tradition

### ***RESEARCH QUESTION 4***

What advice do you offer for aspiring  
women college band directors?

Diversification

Competency

Awareness

Outlook for the future

Figure 3: Advance organizer

(See Appendix H), which were eventually grouped into categories (See Appendix I) and arranged thematically (See Appendix J) to address each of the four research questions.

The band directors' responses to each question are presented in turn. As stated earlier, in selecting the twelve respondents, care was taken to choose a sample that represented each of six regions of the country as well as each of the types of collegiate institutions.

Of these variables, the region of the country appeared to be comparatively unimportant for the reason that no particular patterns were perceivable in so small a sample. On the contrary, age and number of years teaching experience seemed to be important variables, especially in the area of affective attitudes toward women as college band directors.

Most of the participants had taught in secondary schools prior to teaching in a college or university. Several mentioned important mentors in their band conducting careers. It is interesting to note that all of the mentors mentioned were male. However, almost all of the participants recalled occasions where they had served or were presently serving as mentors to someone else. All agreed that the attributes of an effective conductor were not associated with gender. The musical growth of their students and the high caliber of music they were able to perform with their ensembles were mentioned in one way or another by most participants as great sources of satisfaction in their experiences as college band directors. Several mentioned the gender inequities in the



areas of salary and teaching rank as equal or more important than inequity in numbers.

These results are all developed in the discussion that follows.

In reporting the words of the participants, the interviewer must decide the best course of action. One way would be to use pseudonyms to identify each example quoted. This action would allow the reader to become acquainted with the various respondents. The disadvantage and the deciding factor was the risk of breaking confidentiality by possibly making the voices identifiable. Consequently, to avoid breaking the promise of confidentiality and anonymity where dialogue is used, the interviewer was designated as "I," and the respondent as "R." In the following examples, additions or substitutions in the text to establish context or protect confidentiality were placed within brackets, [\_\_\_\_\_].

## **RESEARCH QUESTION 1**

**Why did you pursue a career in college band conducting? Describe your career before becoming a college band conductor.**

### **Career Path**

A variety of codes combined to give meaning to the respondents' career paths.

Those combinations of codes included the following categories: (a) early part of their careers; (b) current issues and concerns; and (c) performance skills. In addition, personal issues in the areas of home and family as well as on the job helped to give meaning to the

narratives of the participants. Several said that they knew that they wanted to be a band conductor at an early age. The following illustrate four of the participants' responses.

It goes back to the time I was three. ...A weekly event for [my family] during the summer was to go to [ ] where ... bands played a concert every night. ...The conductor was having so much fun. It wasn't that I wanted to play, but I just thought that's really fun what he's doing.

I knew in high school that conducting was the area I was most interested in, in music. That came from my experiences as field conductor for the marching band and student conductor of the choir.

I knew about the time I was in seventh or eighth grade that I wanted to be a middle and high school band director.

I always wanted to be a conductor.... I knew from the time I was in fifth grade that I wanted to be a musician.

### ***Early Part of Career***

Taking a position as a college band conductor constituted a change of career direction for several of the participants. As previously mentioned, almost all of the respondents had a background in secondary school music. Not one of the participants set out to be a college band conductor in the beginning of her career. One respondent stated that acquiring a college position was almost by accident.

I: Why did you pursue a job in college band conducting?

R: In some ways, it was almost by accident. I had done public school teaching for eight years and had gotten a chance to work at [ ] College in the

student ministry department doing some booking. While I was in my second year there, they were in the need of a band director and offered the job of doing that to me. I kind of floated into it.

The narrative of a second respondent mirrored some of the same ideas. She described her first college position in the following manner:

It's kind of interesting and unusual in that, in many ways, I didn't pursue it. It just kind of happened. It kind of fell into my lap. In fact, when I was asked if I would be willing to go back to [ ] and audition for the position, I thought it was a joke. ... In fact, I was not even pursuing a graduate degree in instrumental conducting. I was doing my graduate work in choral conducting.

Each individual reported that she had the support of her family throughout her career and her family had encouraged her to seek a higher education degree. In most cases the question was not, "*Are* you going to college?" but "*Where* are you going to college?"

When asked about their mentor-protégé relationships, all participants responded that they had positive experiences in their relationships, whether they considered themselves a mentor or a protégé. One of the participants who stated that she did not feel as though she had ever had a mentor discussed her role as a mentor.

I have mentored a number of students through the years who have been interested in instrumental conducting, not only women but men students as well. I still get letters from students thanking me for opportunities and encouragement that I gave them. There are several women students who have expressed to me how much they appreciate my help and encouragement and

how they learned so much from working with me in band.

In another instance, the band conductor stated the following:

Everyone of us has a mentor and mine was my college band director, [\_\_\_\_]. He encouraged me to seek a college level position as did [\_\_\_\_], who was the director of the wind ensemble, here, when I took the job.

Later when asked about her role as mentor in mentor-protégé relationships she related the following:

A number of my former high school students have gone on to become high school directors. I take a great pleasure in following their careers, and of course, now, many of my college students have already also started their careers which is pretty exciting because when I clinic their bands or see them at a contest and see them succeeding, it's extremely gratifying.

In another illustration, the respondent attributed her success as a college band conductor to her mentors.

I was very lucky to have some wonderful mentors — all of them men, by the way. There were no women at that point in time that I knew of. [Those] mentors helped me meet people, introduced me to situations, and ... put me out into the music world. I remember the first time I was taken to one of the [\_\_\_\_] as an assistant. [The band director said,] "I'm going to give you a chance in front of the band. People are going to see what you can do." Those kinds of wonderful, wonderful mentors that believed in me and gave me also a belief in myself.

Later when discussing her role as a mentor to her students, she stated that mentoring gave

her a great deal of job satisfaction.

As far as I'm concerned, it is probably the most rewarding thing I do, seeing young people succeeding and breaking ground perhaps where [it had] never been broken before. I think it's great! Mentoring is one of the most wonderful things that I could be involved with.

Another important relationship in the career path experiences of the band conductors was that of colleagues. Each respondent commented on the reactions of their colleagues when they first decided to pursue a position as a college band conductor and were asked to specifically answer if there were any negative reactions. For the most part individuals commented that their colleagues offered them support and encouragement. On the other hand, one participant called the reaction of her colleagues "smiling skepticism." Another band conductor stated that a couple of her colleagues "raised their eyebrows and said, 'Oh, you *think!*'" (laughs).

When asked how important was the support and encouragement of their colleagues with whom they work in their current positions, the general consensus was that that support was nice to have but not essential to success as college band conductors.

A few of the respondents mentioned that they were the first female college band conductors in various situations. While they expressed pride in their accomplishments, the fact that they were among the first of their gender in a particular situation was not a particularly important issue. In fact, one respondent was most adamant in her comment.

You know what's really funny is that when I do an all-state band, and then they'll make a big deal about — The *first* woman conductor! — and I just want to punch 'em! (laughs) Come on! I guess it will take awhile to get 'em over that.

### ***Currently***

All of the respondents agreed that the attributes of an effective college band conductor was not associated with gender. Also, when asked what differences they had encountered between male and female band conductors, all agreed that gender was not an issue, rather, different conductors have different conducting styles, regardless of gender. The attributes of an effective college band conductor are displayed in Table 3 on page 77.

The participants were asked to rate their current music departmental administration in terms of general support and encouragement and then to rate them in their support and encouragement in the attainment of tenure and promotion, generally, the administrators were rated on the high end of the scale. For example, one respondent related how her administrator showed a general interest in her completion of a doctoral degree.

I: Rate (from 1 to 10, 10 is the best) the general support and/or encouragement you receive from your music departmental administration. Please comment.

R: 10. Definitely a 10. Our department is small. There are four full-time faculty and about eight adjunct faculty. Dr. [ ] was extremely supportive of me getting the doctorate and finishing it and was always asking me how things were going and checking and just making sure it would get done. Yes, very supportive.

**TABLE 3**  
**ATTRIBUTES OF AN EFFECTIVE COLLEGE BAND CONDUCTOR**

Attributes	Number of Participants Mentioning Item (N=12)
Musical skills, knowledge of the literature	9
Interpersonal skills/Caring person/Ability to command respect	6
Organizational skills/Leadership skills	4
Enthusiasm/Good motivator/Vibrant personality	4
Good conductor/Competent	3
Communication (written and verbal) skills	2
Awareness factor, knowledgeable of the students	2
Humility about how much more there is to learn	1
Sense of Humor	1
Good teacher	1
One must have "Presence"	1

Another participant commented that she had worked under several administrators and that she encountered a wide range of support from the various administrators, from none to very supportive.

...I would say that I have gotten mixed results. It would vary from 1 to 5.

I: Rate the support and/or encouragement you receive from your music administration to help your attainment of tenure and promotion. Please comment.

R: Probably, about an 8 or 9. I was never denied a promotion. I got my promotions when I applied for them — and sometimes before the men did. I really can't complain about that.

In another case, the band conductor perceived differences in administrators based on their musical backgrounds.

I'd have to say about an 8.5. We have a new administration and the director of our School of Music is a [performance instrument]. He's very performance oriented. In the past we've not necessarily had more academicians at some times. For example, one of our prior chairman was [music academic area]. He was not really in tune with the performance aspects of things at all. Those of us who were performers rather than researchers were kind of low on the totem pole. But currently, I'm very pleased with our administration.

The ratings given on the extent to which the college "culture" facilitated the professional growth and development as a college band conductor tended to be mostly neutral. Each of the following participants rated the item a 5. By way of illustration, respondents reported the following:

That's only because no one's looking for opportunities to assist me or support me.

Within the college we do have a School of Visual and Performing Arts. Obviously, I feel more connected with those faculty members in those programs. But outside of that school, I don't feel much stimulation from the rest of the college environment.

There's far too much emphasis on this university campus on athletics. I think that is a negative. Probably, that is a fact of life on most university campuses. I find that the most disappointing thing to have to contend with.

Professional growth as a college band director could be measured in two ways: (a) the manner in which your work is perceived by others, and (b) the manner in which you perceive yourself and your own personal growth as a musician.



I have been able to learn a tremendous amount of the best literature for winds and have been able to share this with my students, and I feel I have grown significantly. My confidence and rehearsal techniques have grown and improved, and I feel I am a better conductor as a result of these experiences.

### ***Performance Skills***

It is interesting to note that the respondents' ratings of the importance of maintaining their individual performance skills on their performing instruments generally coincided with the types, or sizes, of institution in which they held their positions. Those from Baccalaureate institutions tended to place more importance on maintenance of performing skills, whereas those from Doctoral institutions appeared to place less importance on performance skills and considered their batons and ensembles their instruments.

Examples of representative perceptions of those who felt that the maintenance of performance skills was of little or even no importance are cited below.

There is no importance. It becomes totally irrelevant to another performance medium. The new instrument is a performance ensemble. Only those performance skills are important at this level.

My instrument is now my baton. That is where I express my musicianship. I am a conductor. That is my performing medium.

I feel that my instrument now, is the baton. ...My real instrument is sixty to eighty musicians. ...It was, "Do I go practice my horn or do I spend this time teaching my students." Again, if one is going to become a good conductor, that needs to become one's instrument, ultimately.

On the contrary, another band conductor pointed out the importance of serving as a good role model and increasing her own awareness by sitting within the ensemble on occasion.

**I:** Rate the importance of maintaining your performance skills on your own instrument. How important is it personally? How important is it for college band directors, generally?

**R:** I'd say, personally, about an 8. ...Also, being a good role model for the students, I do try to keep playing at least on a somewhat regular basis with the younger students. I find that, personally, I do need to play from time to time just to fill my soul again. It makes you more in touch with the people on the other end of the stick.

Another respondent echoed the above statement and commented on the smallness of her department making it easier for her to maintain her performance skills. She mentioned that she was presenting a recital the next evening.

The better player you are, and the more in touch you are with chamber music and playing on an instrument, I think is just going to enhance your ability to be a great musician. I feel fortunate that that's one thing I like about this job that it is a small enough department that I don't have a lot of high powered pressure on me to be the world's best college band director. I don't have to compete with the top echelon. I do have time for my instrument and I feel sorry for them because they don't have time for their instruments. I make time for my instrument. Maybe sometimes a score study session will suffer because of it.

Serving as a role model for students appeared to be an important theme in this particular discussion. In addition, a third respondent discussed the need to have experienced a

particular concept, to know it intrinsically, in order to properly communicate that concept to an ensemble.

Personally, I think it's very important because the better musician you are, I think the better conductor you are. ...If you have experienced it, you can communicate that and not just guess at something. ...At the university level, if I haven't experienced how to shape this phrase, how can I possibly communicate to them how I want that phrase shaped. I just think that as a musician you need to keep up your performance skills.

A fourth respondent mirrored the same sentiment.

I couldn't imagine myself not playing. I know lots of very fine collegiate band directors who do not play anymore, though. I think they lose something — they lose a certain sense of perspective if they are not occasionally sitting in a band and playing. They forget what it's like to be in the position of sitting in the band and playing.

### ***Future***

A variety of responses were received when asked how long each band conductor intended to stay in her current position. Additionally, the responses were based on a variety of reasons with no perceivable theme emerging from this particular item.

On the other hand, the respondents were generally united in their perceptions of advancement in their field. Each participant was asked if she had planned specifically for advancement. Additionally, they were asked what they considered as advancement in the field. The first respondent was very concise in her response.

I don't know how you do it. How do you plan for advancement. What do you mean? You mean do I want to play King of the Band? Do I want to join the turtleneck club? Get in ABA? ...I haven't planned to advance at all. I am a little antagonistic toward the concept that there's a ladder to climb. For example, if you teach at [\_\_\_\_], you're somehow greater in stature than if you teach at [\_\_\_\_]. I do think we have an implied ladder, but I'm not sure that I like it.

The group was united in their perception of a career "ladder" that exists in the field of college bands. To illustrate this perception, the following echoed several of the participants' responses.

It's all a matter of perception. I've seen a number of people leave one position because they feel they're going to a "more important" position. They're on that imaginary ladder. If truth be known, I think that probably the most successful people in our field have gone somewhere, stayed long enough to build a program the way they want to and have a musical product that is nationally renowned. Yes, there's a turtleneck group that if you're not teaching in X, Y, or Z school then you're not considered to be of the first echelon of conductors. But I think the next generation is going to make a big change in that. There are lots of good conductors that are going to go to schools and turn them into something very special.

Yet, another discussed the point that the conductor makes the difference in whether a particular position is more successful or prestigious than another.

It's not necessarily just the place. It's the people that are there and the people that make it happen. I don't think that's quite as much the case as it used to be. Let's be real honest with ourselves, who knew anything about Northwestern before John Paynter went there? Who knew about the University of Michigan before Revelli went there?

## **Personal Issues**

### ***Self and Family***

The items under the heading of personal issues include self and family concerns and items related to the position. Subcategories under the heading of self and family include self image and the possibility of a successful combination of a happy marriage with a career as a college band conductor. The respondents tended to be very concise when responding to the question, "Has being a college band director enhanced your self image?" Only one answered the question with a negative response. Two of the respondents chose to elaborate on their answers.

In terms of self image, I've always had a good one. Being a band director *is* my self image. When I think of myself, picture myself, I picture myself as a band director.

On some days, yes (laughs). This is a sometime thing. I embrace the George Bernard Shaw philosophy. He once said that if he were to consider greatness that it might give him great self esteem, but he never did this because if he were to consider all the things that he didn't know, places that he'd never been, and things that he hadn't experienced, he would feel as the worm might were he suddenly be given the ability to comprehend the magnitude of the universe. I don't spend a whole lot of time thinking about where I am as much as I spend time thinking about where I need to be.

It is interesting to note that three of the band conductors were married, while the remainder of the participants were never married, were divorced, or were separated. Yet, seven of the participants agreed that it was entirely possible for a person to be a successful

college band director and happily married at the same time. Regardless of their answers, the group concurred that success in the marriage as well as in the career depended upon the people involved in the marriage. Consider the following illustrations.

Yes and no. It depends on the spouse, on his level of commitment. It also depends on the year that you're having. That sounds kind of funny, but if things are going well, it's a little bit easier. If you're having recruitment problems and just a hard group to work with, it's more stress on you — which in turn, places stress on the spouse.

Sure, you can, but it takes a lot of work. I think it's difficult, but it can happen. We had a whole discussion on this at a seminar I attended. ...Most people who were there had been divorced. That will give you some idea. We were all college band directors.

My first marriage went on the rocks because of the demands that were made on me. ...He had a problem with me being up in front all the time. We talked about it a lot before we got married. It wasn't going to be a problem, but it was. He definitely had a problem with the amount of time that was devoted to the job and had to be — has to be.

From what I have seen, I just don't know if it's possible. I think it depends on the circumstances. I think it depends on the occupation of the husband, their self-esteem, and their job security. Or, I think it must depend on their occupation because we still stereotype male-female roles in terms of who's the major breadwinner.

Yes, definitely. We've been married for 18 years.

### ***On the Job***

Perceptions about sources of satisfaction are included under the heading of Personal

Issues: On the job. Once again, the group was generally united in their description of

their primary sources of satisfaction and rewards in their positions as college band directors. The musical growth of the students and the opportunities to perform a higher caliber of music were cited in one way or another by the respondents. By way of illustration two responses mirror the responses of most of the participants.

The big reward for me is from the students. Having the opportunity to work with them and interact with them. I think overall, the ultimate reward, for me, is the opportunity to study and create really wonderful music. I think that's why all of us became musicians in the first place. It's the music itself and the ability to create that.

Of course, the concerts, the performances. The others are my conducting classes and my conducting students — seeing them conduct, watching them work with my group. Getting those letters from former students thanking me and saying, "You don't realize what an influence you were on me." This opens my eyes, and I think, "Wow! I really didn't realize." Those performances, those special moments when everything clicked and those performances that raise the hair on the back of our necks. There's a magic aura that pervades the whole ensemble. That's the most satisfying.

### **Summary of Question 1**

The purpose of Research Question 1 was to explore the experiences in the pursuit and acquisition of a college band director conducting position of each person in the study. An effort was made in reporting responses to Question 1 to represent the voices of all of the respondents in this study. As previously mentioned, almost all of the participants had their start in the secondary schools and decided to go into college teaching after a few years of experience. Others were either encouraged by their mentors to pursue the

terminal degree or were offered college positions outright. Five of the twelve mentioned that they knew at an early age that they wanted to be a band director. All elaborated on the positive experiences they had had with their individual mentors or the pride they had in their protégés.

All agreed that the attributes or qualities of an effective band conductor were not associated with gender. Nine of the respondents agreed that musical skills and knowledge of the literature were important attributes; and six stated that interpersonal skills were also important.

Encouragement and support from colleagues was generally evident. However, mixed results were noted in the support and encouragement received from the departmental administration. The college culture was rated as neutral in most cases in aiding the band director in her professional growth.

Band directors in smaller institutions tended to place more importance on the maintenance of performance skills on their individual performing instrument; whereas those from larger institutions stated that their musical instrument was now the baton and the ensemble. For them, the maintenance of performance skills was of little or no importance.

None of the band directors stated that they had actually planned for advancement in their field. They were also united on the idea that an implied career ladder does exist, but



that it was more important to build the program where they were rather than trying to move up the ladder by moving to a more prestigious institution.

All but one of the participants stated that being a college band director enhanced their self image. Seven of the respondents reported that they believed it was possible to be happily married and a successful college band director at the same time. The remainder stated that they were not sure that this could happen. They were in agreement that the success of the combination of the marriage and the career was dependent upon both partners and their attitudes and understanding. In one way or another, each one of the band conductors mentioned that her greatest sources of satisfaction were her students' growth and the high caliber of music she was able to perform.

In describing their various career paths, many mentioned instances of affective attitudes that they had encountered during their life experiences. A sample of their perceptions is presented in the responses to Research Question 2.

## **RESEARCH QUESTION 2**

**Have you encountered discrimination? Have you altered your career goals because of discrimination? If so, to what extent?**

The questions about affective attitudes yielded a variety of responses. Nineteen examples, representing the concerns of all twelve respondents, received codes related to

affective attitudes in distinct but interrelated categories. They included (a) discrimination issues, (b) sex role stereotyping, and (c) strategies for combating sex role stereotyping and discrimination. The respondents' feelings about the Women Band Directors National Association (WBDNA) were also included in this section. The following sample is intended to give a fair representation of perceptions and feelings of all the participants.

### **Affective Attitudes**

#### ***Discrimination***

It appeared that those persons in the 45 year old and older range did not hesitate to say they had encountered discrimination, while the younger band directors suspected that they *may* have encountered "negative feelings" or were quite sure they had not encountered discriminatory practices. Seven respondents stated that they had encountered discrimination, two reported that they may have encountered discrimination and three of the band directors said they had not encountered discrimination. One of the respondents stated that her career goals had been altered because of discrimination. The remainder of the participants reported that they had not altered their career goals.

A band director who elaborated on her firsthand encounter with overt discrimination described the situation that had taken place.

When the Wind Ensemble conducting position became available, I asked to be considered as acting conductor for the year while the search was going on. The [administrator] wouldn't even hear of it. Then he didn't even consider my application, even though there was a significant amount of support from colleagues and students and former students. I should have brought litigation for discrimination, but I didn't. That position was a goal that I did not achieve.

Two other band directors stated that they also had encountered discrimination but had not altered their career goals because of it. In fact, they reported having a feeling of determination to stay focused on their individual goals.

Yes, I've encountered discrimination, but no, I have not altered my career goals. Anytime someone told me that I couldn't do it, it just really strengthened my resolve to prove that I could.

The discrimination that I found made me more stubborn. As far as altering them [my career goals], the only thing it did was strengthen them. It really did. It made me just dig my heels in and say, 'Forget it. I'm going to do this!' I have had other women tell me this as well.

One of the respondents who felt as though she may have encountered discrimination referred to "negative feelings" rather than "discrimination." A second respondent stated that she might have encountered a subtle type of discrimination. These two cases are illustrated as follows:

I certainly have not altered my career goals because of any negative feelings I may have had from colleagues. I've always felt accepted by the guys. There were some that, initially, did the honey routine (laughs), then realized that I was okay. That changed my way of looking at them, [rather] than their way of looking at me, so I didn't have problems that way.

I think maybe the only form of discrimination that I am aware of anyway, may be to do with the administration — not the music department administration — but the college administration. Just in general, the way they deal with men chairpersons, or faculty members, or women chairpersons, or faculty members. It might be subtle, but it also could have been my age since I was young whenever I started working there.

Several examples referred to the concept of the "glass ceiling" for those who aspire to positions traditionally male dominated. To illustrate, one band director suggested that she felt she was serving as a role model in her capacity as a band conductor.

A number of times, women will come up to me and say when they got in the public school system in the 1940s and 1950s, they were told that no way, they can't work at the secondary level because they were women. ...I think there's a lot of ground breaking and glass ceiling breaking through now, for women in this field.

### ***Sex Role Stereotyping***

Sex role stereotyping was mentioned in various ways by each of the twelve participants. The code that denoted sex role stereotyping (SR-ST) occurred a total of forty times in the interview transcripts. Sex role stereotyping may also be referred to as gender association. It was pointed out that applying for band conducting jobs was not a problem, but because of stereotyping it was more difficult to acquire a position. The following is a case in point.

I did not narrow myself by just going into the band world, because I did not feel that the doors were open. I knew the statistics, or the odds, were not in my favor of finding a position as a director of bands as a female. I applied for

several kinds of positions.

A second respondent discussed the expectations of the general population: when they think of a band director, they usually are picturing a man.

If you would conduct a man-on-the-street interview, and ask: think of a band director, and describe what you're thinking about. They're probably going to describe somebody like John Philip Sousa, graying hair. Or Richard Dreyfuss — who looked very much like Sousa — in Mr. Holland's Opus. You have that picture of a guy with a big baton, white gloves standing up there. ... So, certainly most men look the part for what people expect.

Two participants pointed out an age factor. One stated that the women of today are not as likely to feel that they cannot enter certain fields; whereas thirty and forty years ago, it was not as acceptable for women to enter the male dominated fields. The second respondent reported similar perceptions.

[If] you talk to women who are 20 and 30; they never knew that they couldn't be an astronaut, or a band director, or whatever. The world is their oyster! Many young women have never thought about barriers that they couldn't cross.

Probably the most difficult time I had was as an undergraduate when I first announced that I was going to be a band director. I was told that in no uncertain terms that it was impossible. I was told three things: Number one, I would never get a job because nobody wanted a woman high school band director! If I got a job at all it would be in the elementary school. Number three, no man or no teenage male, would play under, or would have anything to do with a woman. They would not respect them and not play under them well.

### ***Role Models***

The need for female band director role models or examples was considered important but not as important as *good* examples to follow. In the examples that follow, the respondents agree with the preceding statement regardless of age.

I: Please comment on the following: Female students who never experience women as band directors are less likely to develop aspirations or values that move beyond traditional stereotypes.

R: The fact that there weren't any gender models to go by, didn't in my case, seem to be a problem. I would hope that that would be the same for others. A band director is a band director.

R: I don't believe in that because I didn't have a woman role model. I don't think that it's gender related. I think you have to have a good role model, but I don't know that it has to be female.

R: I think it is not necessarily critical that you have that [a female example]. What's more critical is that each person has a person that will encourage them to seek their own goals and to seek their own dreams and to say to them, if this is what you want, you can do it. I think that's much more important.

R: I've never needed a female example. All I needed were good examples.

R: I don't think it's just because they have a female [band director]. I think it depends on the attitude of the man that's in front of them.

Another respondent reported that she felt that the role model on the podium regardless of gender did not make any difference in the aspirations of female instrumental musicians.

I don't think it's so much the fact that you have male or female role models on

the podium. I think that there are lots and lots of other issues that would keep someone from going after a collegiate job. I don't necessarily think that your experiences in your high school and undergraduate careers with either a man or a woman on the podium would make that much of a difference.

### **Coping Strategies**

Most participants reported that they felt as though they were pretty resilient when it came to coping with sex role stereotyping and discrimination. It was mentioned that being resilient was necessary for one's survival in the field of college band conducting.

Additionally, it was stated that one must not dwell on the negative affective attitudes in order to be successful. The following serve as illustrations:

**I:** Rate yourself in terms of resilience in coping with discrimination and/or sex role stereotyping. Please comment.

**R:** I'd like to think I'm a very resilient person. I'd give myself a 9 or 10. I'd like to think that if I were placed in that situation, I'd shrug it off.

**R:** I'd say generally, it's good. I'd say I bounce back pretty well. At least an 8.

**R:** I'd say a 10. Of course, things are a lot better now than they were twenty years ago when I started teaching. ... There was so much prejudice towards the idea of a woman doing anything but maybe being a junior high assistant that I think I developed a very thick skin and just let all of that kind of roll off my back. Otherwise, I don't think I could have survived.

**R:** I'm very resilient. It doesn't bother me. I just do my thing. I do a good job, and I'm going to have the respect. I don't worry about it.

**R:** I'm very resilient I'd say 10. I don't really care what anybody thinks.

### **Combating Sex Role Stereotyping and Discrimination**

The participants were asked to offer their advice on the best ways to combat sex role stereotyping and discrimination. Actions that may be taken included bringing about awareness of the problems through research and counseling. A thematic conceptual matrix illustrates the various strategies mentioned by each of the participants and how they interrelate (see Figure 4, p. 95).

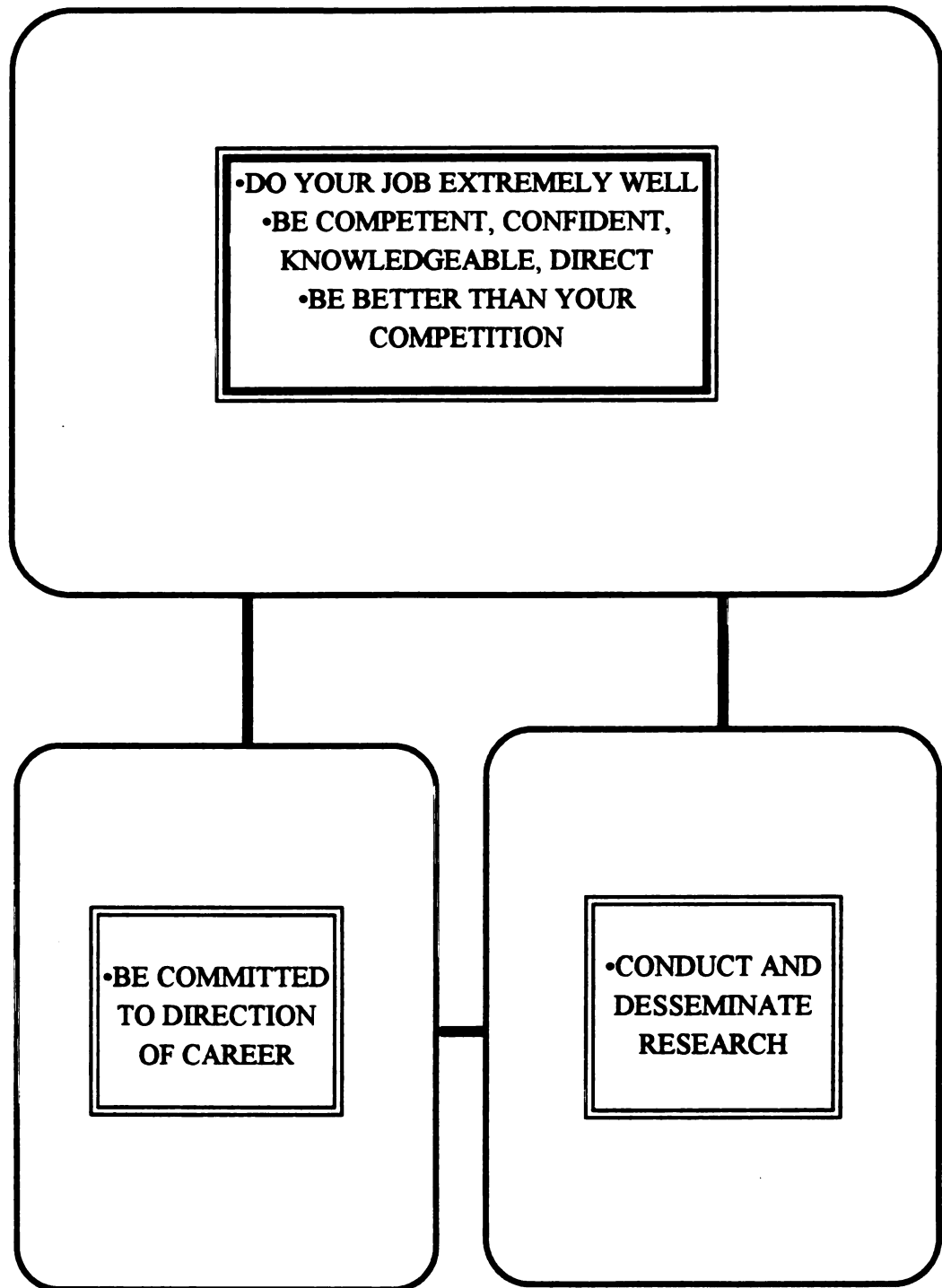
I'm combating discrimination by doing and disseminating research that will help people who are subconsciously discriminating cease and desist. I'm also counseling female and male students about gender discrimination, not just in their peer relationships in music, but as they become teachers and conductors.

Others perceived that they first had to prove themselves, and in some cases, they felt that they had to be better than average to be accepted or to be taken seriously. By way of illustration:

People have asked me before, "Has it been a detriment to be a female [band director]?" I think, that if anything, that it's really made me a much better teacher because I always felt that I had to prove myself and be better than average in order to be accepted. There's still that responsibility that women have to prove that they're not those frail creatures that fall apart at the least disaster and can't handle, as one of my principals said, those "big old boys." Our responsibility is just to make sure we do the job well.

I used to think that when I was teaching high school band. I felt I had to work twice as hard, but I'm not sure I feel that way at the collegiate level.





**Figure 4: Thematic conceptual matrix: Strategies to combat sex role stereotyping and discrimination**

I know in my own career and as a conductor, it is very much the case, I have to be better than a man. That's not fair, but it's true. To be taken seriously and for me to have the same opportunities as a man, I have to be better than my male colleagues.

Back in the 1970s, we used to say if the woman wants the job, she has to be ten times better than the man. I'm not sure that's true anymore. However, I do still believe that we need affirmative action because I don't think things are equal at all. I think that we still have to be very, very good.

One respondent reported that she had no patience when it came to sex role stereotyping and discrimination and that it made her angry.

As far as resilience, I think I'm pretty tough when it comes to that. I don't have a lot of patience, however. It makes me very angry. It's not gotten better, by the way, it's gotten worse. Actually it makes me more angry now than it did when I was twenty-three.

A band director who had had a negative experience associated with discrimination advised the following:

I relate to the men and women students my negative and positive experiences, and I just say if something is wrong, don't put up with it. Go to somebody. There is always going to be somebody there to help, but if it feels wrong, it probably is and go find somebody that will help and don't put up with it and don't ever think there's anything wrong with you.

Another respondent emphasized doing one's job well as an essential factor in combating sex role stereotyping and discrimination. She also stated that conducting

should not be associated with gender but based on one's abilities.

Get out there and do the best job you can and show them that there are women who are wonderful conductors, and there are men who are wonderful conductors, and there are some of each that are not so wonderful. But it should be based on your abilities and have nothing to do with your gender. Just get out and do it, and let people see that women are just as capable.

### **Women Band Directors National Association**

The researcher asked each participant to report how they felt about the Women Band Directors National Association (WBDNA). The perceptions ranged from that of stating that the organization definitely served a purpose and was helpful to women college band directors to saying that the organization served no purpose and was segregational. In addition, respondents appeared to either not know much about it or felt strongly about it in one way or another. The following are representative examples of the respondents' perceptions.

I have mixed feelings about WBDNA. I think it definitely serves its clientele well. ... When the group was young, the participants seemed more interested in "footsying" around than in the sessions and workshops. ... I think the quality of membership has changed and improved.

I belong to it; I think it's a good organization. We need that.

At its inception, I was vehemently opposed to the organization as a group, because I felt that I worked a long time to be considered a band director, not a *female* band director. I felt that this was something that would remove us

again, but I've since changed my mind about it, because I've been to several states and have been asked to join the WBDNA meetings. It has provided a forum for women to talk and to discuss their problems and things that are specific to them.

I think it's a good effort to [ ] the women and give them an organization to identify with and to bounce issues and problems off of one another. I have been a member of that. I think I still am, but I don't like segregating the genders in this field. I think we need to integrate everything and work together and let those who are brilliant regardless of gender rise to the top and represent us regardless of gender. I'm not very supportive of the women's organization just because of that.

Three of the respondents stated that they knew little about the organization and did not elaborate on their responses. Three other participants emphasized the segregational aspect of the organization. The following are examples of responses that are representative of those perceptions.

I belonged for awhile, but I'm not sure that it does us good to separate ourselves. Even though I know it's important to have a support system. I think in some cases, that it makes admittance into the "boys club" a little bit more difficult.

I don't belong to it because it's segregational. They probably needed that again, in the generation before. They probably needed some sense of camaraderie, but right now, I think, to me it's more divisive. I think we are colleagues, period! I just enjoy being part of the College Band Directors National Association (CBDNA) rather than the WBDNA.

I find the WBDNA lacking in mission, content, resources, leadership. It diminishes our cause. It does not enhance it. It's counterproductive!

### **Summary of Question 2**

As previously mentioned in Chapter 2, elimination of gender discrimination constituted the purpose of Title VII of 1972 (Payne, 1996). In spite of the enactment of Title VII, gender discrimination does still exist. However, there is cause for optimism as pointed out by the respondents.

Women, as well as men, must be aware of discriminatory practices and must develop coping strategies and have a plan of action in combating sex role stereotyping and discrimination. By exhibiting their competence in their positions as band directors, women will be able to individually combat affective attitudes. By doing research and disseminating that research, they will combat negative affective attitudes on a more global basis. Women who are college band conductors need to become resilient towards covert or subtle discrimination. With such a wide variety of feelings about the WBDNA, each college band director will have to consider that issue on an individual basis. Individual priorities and issues are important factors in the decision to be a part of the organization or not.

### **RESEARCH QUESTION 3**

**What are the reasons for the imbalance of numbers between women and men college band conductors?**

This research question was the basis for the study. The responses of the participants appeared to focus on the traditional heritage aspect of college bands and the inherent exclusion of females in the inception of the college band program. Along with gender inequities in numbers, the band directors pointed out gender inequities in ranks, degrees and salaries. At one time or another, whether in response to Question 3 or not, the concept of the "old boy network" (also referred to as "the turtleneck club" and the "old boys' club") was mentioned as still something with which to be dealt. It was suggested by respondents that women may not have had the experience with marching bands necessary to take on some entry level college band conducting positions.

#### **Gender Inequities**

One respondent reported several different aspects to the reason for gender inequity of numbers of college band directors. She reported that necessary conditions need to exist before a person can hope to be successful in acquiring a college band position: (a) background in a successful secondary band program that includes marching band, (b) a doctorate level of education, and (c) willingness to relocate geographically.

Although 20% of high school instrumental conductors are female, only 2% at the university level are female. Most people going into a career as a college band director have some public school experience. Most of the job descriptions ask for that. You must have a successful career as a school conductor which involves marching band and performance at music contests, etc. Now we have to attack the educational level required. That involves in many cases now, a doctorate which is still preferred for instrumental positions even though many may not require one. A female has to once again cope with family and the personal issues and get accepted to a doctoral program and succeed at that. That takes a lot of time, energy and emotional stamina as well as intellect, sacrifice personally and, in many cases moving, and relocating. To get a job as a conductor, they're going to have to relocate. ...Now, in the role of female within the family structure, I think that's prohibitive. Traditionally, male-female roles in a marriage do not allow for the female to be the deciding factor on the job. Most women still follow the men as the main provider.

Another band director echoed the importance of the terminal degree.

Probably the biggest problem right now lies in the fact that there is not a great number of women who have a degree, i.e., the terminal degree, a doctorate, that would allow them to go into college and have sufficient experience to compete with the people who are in the field right now.

A different viewpoint was taken by another respondent. She emphasized that with the retirement of tenured professors in the field, more positions will open for women to fill. However, she also spoke of the need to have the necessary terminal degree to be able to step into those positions.

There are tenured professors; they've got the job. They're going to have to retire out of them. In the meantime, we as women have to make sure that we are qualified and prepared to step into those positions. We're going to have to

prove ourselves. I think it's going to happen, but I think it's going to take time.

Two respondents also perceived that with the passing of time, the situation would improve. They also spoke of the military tradition of the college band and the professional bands of Sousa and Goldman.

I think because of the roots of the band starting out as the military and just all-male. I think it's simply just a matter of time for it to find the balance or to be totally taken over by women. It's just because of the heritage and we're still really close to the roots. We've not gotten very far away from that.

Consider the old professional bands, from Sousa to Goldman and all of that whole tradition and the military bands. Yes, there are some women conductors in the military *now*, which is wonderful. It just takes time to break down those barriers.

The participants were asked whether they thought that being a successful college band director was easier for men than it was for women. Eight out of the twelve agreed that it was easier for men to be successful as college band directors than for women. Reasons included the perceptions that men fit with the expectations of the general population and men did not have to contend with the "glass ceiling" issue. By way of illustration the following representative examples are included.

I: Is being a successful college band director easier for men than for women?

R: Yes. The reason is because I think they have a bigger support group. They've been told the entire twentieth century that it's right for men to conduct. It's right for men to be band directors. ...I just think from observing



some of the women I know in this field that it's a little harder, emotionally, as well as professionally, being supported.

R: Yes, for a hundred reasons: because the traditional role of college band director demands time and physical stamina and because of the time, duties, and a certain level of education involved, the number of women is limited. Because society still has traditional roles for women. There is subtle discrimination built in because of the scheduling involved. When a woman tries to be superwoman and struggles with family or wanting to be with family, or not scheduling extra sectionals because of family concerns, they're perceived to be a failure. Because they can't cope with two jobs, and that still exists for some women.

### **Summary of Question 3**

Essentially, the reasons for the gender imbalance of numbers in the field of college band conducting may be placed into two categories: aspects that are under the control of women aspiring to become college band directors and those that are not. Aspects that may be somewhat controllable include (a) the unwillingness to acquire a terminal degree, (b) the lack of marching band experience, and (c) the unwillingness to relocate. Those aspects that are not under the control of aspiring women include the creation of positions through the retirement of tenured professors, the military tradition of the college band program, and discrimination.

A majority of the respondents agreed that being a successful college band director was easier for men than women because men already fit with the expectations of most people when they think of a band director. Additionally, the time commitment to the job may preclude some women from achieving success in the field of college band conducting.

## **RESEARCH QUESTION 4**

**What advice do you offer for aspiring women college band directors? Do you think things are going to get better? What will it take to change things?**

Transcriptions of the twelve interviews that lasted anywhere from forty minutes to almost two hours made up the primary source of data for this study. Although a series of questions were developed to allow for more in-depth interviewing, the questions evolved over the period of time it took to complete the interviews. Respondents were encouraged to express their thoughts as openly and freely as they wished. The interview process not only produced data for the study but gave the participants chances to reflect upon their experiences as college band directors, recall impressions, recall feelings, generate meanings from their experiences, and interpret their perceptions about the college band conducting field. The themes and patterns emerged from these various accounts during the process of coding and analysis. Where distinct probes were used, especially in Research Question 1, the categories were readily apparent.

For Question 4 the responses were somewhat more varied and emphasis was placed upon different aspects from one respondent to another. The themes that emerged included diversification, competency, and awareness. On more than one occasion, participants had already addressed parts of their answers throughout the interview. Question 4 gave them an opportunity to summarize their advice for women aspiring to become college band

conductors.

### **Diversification, Competence, Awareness**

One participant chose to emphasize the need to be more eclectic and to build one's strengths. To illustrate:

You can't get your foot in the door without a doctorate. The more strengths you can offer, the better off you are. If you are thinking in terms of an instrumental conducting degree, at the doctorate level, I would suggest that you do a masters in your instrument, or a masters in something else. The more strengths that you can bring to a position the better you are. If you are a strong trumpet player, then get your masters in performance, then go on and get your doctorate in conducting. In looking at the number of resumes — search committees I've been on, particularly for women — the more strengths you can bring to your position the better. Become the best, in other words.

Another band director chose to emphasize the importance of being willing to take risks and staying focused on individual goals.

It's really important that we stay very focused on what we want. We also need to take advantage of every opportunity that comes our way. I think that's one thing that I see with the young women that come into the program, is they're timid about taking chances. ...Be aggressive in taking chances.

The third chose to place emphasis upon gaining musical knowledge and integrity and to believe in oneself.

You really have to believe in yourself to be successful. The best advice I can give anyone going into the profession is to make sure that they go armed with as much musical knowledge and integrity as they can. I think that nobody will be successful — male, female, or whatever — when they stand up on the podium, they have to have sufficient musical experience to be able to have something to offer for the ensemble. We've got a lot of fakers out there, in our profession.

The respondents were generally united in their response to the question concerning the outlook for the future. The participants expressed, in one way or another, that they did feel that situations would improve and that the passing of time was the solution. The "passing of time" example was mentioned twenty-nine times by the respondents. The following are representative illustrations.

Like anything else, time is the issue, here. It's more comfortable now than it was ten years ago. Ten years from now there will be more women in the role. It's really a matter of time. I don't think the process is necessarily going quickly. You don't change the attitudes of society overnight.

Yes. Maybe I'm a cock-eyed optimist, but I really think so. I have seen it happen in the past ten years. I have seen a proliferation of women in the college bands.

I think it's going to take time. Yes, I do think things are going to get better. I see over the last 10 years there's a very positive change. Sometimes it differs from state to state which is kind of interesting. But, the fact that Mallory Thompson just got the Northwestern job, I find that to be really the most encouraging thing that's happened in our profession, because I know that Mallory is going to just do wonderful things at Northwestern. ... It's just going to take time for the next generation of conductors, many of whom are talented females, to be at the right place at the right time to get jobs like that to really start showing the world that gender equity is more than just a concept.

### **Summary of Question 4**

For women to be successful in the field of college band conducting, they must be willing to acquire a terminal degree, be diverse in their strengths, be competent in their musical skills and knowledge, and be aware of affective attitudes that exist in the profession and of how to best deal with those attitudes.

## **SUMMARY**

The purpose of this study was to identify women college band directors' interpretations of their professional experiences. The study explored perceptions of the pursuit of the career and the development of the career paths of the individual participants — how the band directors responded to questions about affective attitudes and their advice to women aspiring to become college band conductors.

In Chapter 4, responses to the four fundamental research questions of the study were presented in sequence. A sincere effort was made to ensure that the perceptions, feelings, and interpretations of each of the twelve participants were reported.

In response to Question 1, participants described their career paths, discussed the encouragement and support received from their families, colleagues, administration, and mentors. In addition, they described their roles as mentors. Included in this section were perceptions of the attributes of an effective college band conductor and the importance of

maintaining one's own performance skills. Respondents revealed their primary sources of satisfaction and rewards in their jobs. They were in agreement that witnessing students' musical growth and the ability to perform a high caliber of music were the most important aspects of job satisfaction.

Responses to Question 2 revealed that discrimination still exists in spite of the passage of Title VII of 1972. It was generally agreed that exemplary conducting and musical skills were more important for women instrumental musicians than having women as role models. The band directors reported being very resilient in coping with sex role stereotyping and discrimination. Advice to combat sex role stereotyping and discrimination included the charge to be competent in one's job and to develop a resiliency towards these attitudes.

The reasons for the gender imbalance in the field of college band conducting include the military tradition of the college band program, the unwillingness or inability of women to acquire a terminal degree, the lack of marching band experience, and the unwillingness or inability of women to relocate geographically.

Advice to women aspiring to become college band directors included varied aspects with some respondents elaborating more than others. Diversification, competency, and awareness were important aspects of becoming a successful college band director. As perceived by the participants, the outlook for the future shows a move towards equity in

**the numbers of women and men college band directors.**

## **Chapter 5**

### **INTERPRETATIONS OF THE RESULTS, SUMMARY AND CONCLUSION**

Though I personally look forward to a period when it will not be necessary to have a committee dealing with the status of women, the current statistical studies and reports on the progress of women indicate that constant vigilance is still necessary if we are not to slip back to an era when discrimination against women faculty members was the rule and women's issues were ignored (*CMS report number 5*, 1988).

The gender percentages in presumably influential role models present in secondary music programs in the public schools have not transferred to higher education. Although 57% of all secondary public school choral conductors were female, only 10% were tenure track female at the university level. This disparity is even more pronounced in the instrumental area where 20% of secondary public instrumental teachers were female yet only 2% were tenure track female college band directors (Payne, 1996).

### **BROAD INTERPRETATION OF THE RESULTS**

#### **The Research Process**

The purpose of this study was to identify, through qualitative analysis of telephone interview data and Personal Information Questionnaires, interpretations of career experiences of women who are currently college band directors. During the series of interviews that made up the data of this study, women related their thoughts, feelings, and



perceptions about their experiences as college band directors. The band directors talked freely and candidly about their past, present, and future endeavors in positions that are still male dominated. None appeared to hesitate in mentioning names of their mentors or other great influences upon their careers and lives. They talked willingly about joys and concerns, disappointments and rewards, and a hopeful outlook for the future. Only one respondent requested that one portion of one answer not be recorded.

The original sample was selected from the list of names under the heading of "Director of Bands" in the *Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 1995-96* according to their given names. Names that were difficult to classify by gender (i.e., Terry, Pat, or Lynn) were omitted from the study. Errors in the *Directory* such as, listing people under the "Director of Bands" category when in reality, they were not band directors, created a challenge. Three of the respondents returned notes informing me that they were not band directors. Apparently, Payne was similarly frustrated with these errors and omissions:

The *Directory* is a substantial resource but contains numerous errors and omissions which hindered the goals of this particular study. It would be helpful for subsequent editions to encourage institutions submitting updated information to be more conscientious about accuracy and include a category specifying gender for all faculty (1996, 10).

From the listing in the *Directory*, one name from each institution type and each

region was randomly selected for the original sample. Only women were selected to be interviewed for this study (See Table 1, page 57).

As described in Chapter 4, I allowed the band directors to speak for themselves. The major themes that emerged included the following: (a) most of the college band directors had taught in the public schools; (b) most band directors, especially in the 45 year old range and older, had encountered discrimination; (c) most thought that the tradition of the college band programs and their military heritage were reasons why gender imbalance continues to exist in the college band conductor positions; and (d) almost all agreed that it is only a matter of time for things to change, as a result of the retirement of tenured faculty and women of today realizing that there is nothing they cannot do. The main categories emerged from answers to the four research questions as well as from participants' perceptions that were not prompted.

The telephone interview proved to have both limitations and its advantages. Because I could not see the facial expressions or body language of the respondents, the transcriptions were limited to their words only. I could make no observations on nonverbal communication. However, the advantage of the telephone interview was that the conversation was perhaps more free flowing. There appeared to be no periods of silences or interruptions during the interviews.

Due to the nature of the study, theories were not formulated at the outset.

However, background knowledge and experiences provided a basis for ideas and expectations about certain answers that I might receive. As I was analyzing the data, some of my ideas were confirmed and some results were unexpected. I was not surprised to find that most of the band directors had taught in the public schools at some point during their careers. I also had expected that most of the band directors would agree that the attributes of an effective band director are not associated with gender. My perception as well as that of the participants were in agreement with the related literature.

Core categories were selected on the basis of the four research questions. These categories were further developed through analysis of the data and recognition of emerging patterns from the reports of the participants. Not only were items utilized that were mentioned by several respondents, but those items that were out of the ordinary were also used. After about half of the interviews were completed, the selection of the core categories was clear and turned out to be a fairly easy process. The final analytic decisions were made on the basis of the best representation of each of the voices of the respondents.

As previously mentioned, the views of only twelve people are represented. Although these band directors share circumstances with other band directors, the results cannot be generalized to the larger population of women college band directors. Moreover, my goal was to find meaning in, rather than generalizability of the results. Not

only were majority views reported, but those issues and insights that appeared to help in understanding what it is like to be a college band conductor who happens to be a woman. Following are descriptions of the interpretations of the central issues in relationship to each of the four research questions as put forth by the band directors.

### **Interpretation of Research Questions**

#### ***Research Question 1***

##### **Why did you pursue a career in college band directing?**

As the interviews were being transcribed, it was clear that the pursuit of a college band conducting position was based on a variety of reasons for each of the participants. Each one had her own story. Several reported that they had known at an early age that they wanted to be a band director; however, they were thinking along the lines of a high school position.

The pursuit of, or acquisition of, a college position for a few of the band directors was something unexpected by them. For some it was the natural evolution of things, once they decided to go back to get their graduate degrees. Almost all mentioned in one way or another their love of conducting and that they enjoyed the college atmosphere.

To summarize, most of the band directors reported developments in their career paths that motivated them toward a career in college band conducting. I found four

groups of motivations to predominate. However, participants did not neatly fit into only one of the groups. In a few cases, a combination of factors produced different motives (see Table 4).

**TABLE 4**  
**MOTIVES FOR ENTERING COLLEGE BAND DIRECTING POSITIONS**

<b>Predominant Motive</b>	<b>Typical Expression of Feelings</b>
Desire to move from secondary level teaching to college level	<ul style="list-style-type: none"> <li>•Enjoy the college atmosphere</li> <li>•Liked the flexibility in college</li> </ul>
Indirect course/path	<ul style="list-style-type: none"> <li>•Started on a different course</li> <li>•In the right place at the right time</li> </ul>
Explicit desire to conduct	<ul style="list-style-type: none"> <li>•A love of conducting</li> <li>•Always wanted to be a conductor</li> </ul>
Natural evolution of events	<ul style="list-style-type: none"> <li>•Taught for several years in secondary level schools, then went to graduate school</li> </ul>

*Mentors, colleagues, and the college "culture"*

Among other responses, almost all reported having positive relationships with their mentors. If they had served or were currently serving as mentors, their descriptions of their various mentor-protégé relationships were talked about with a great deal of pride.

Several mentioned the personal satisfaction they received in being able to fulfill the role of mentor to students.

The participants spoke freely of their past and present relationships with their administrators and colleagues. For the most part, when the participants had first considered being a college band conductor, their colleagues had reacted in an encouraging manner. A few mentioned that their colleagues reacted with "smiling skepticism" but were supportive nonetheless.

#### *Personal issues*

Although most of the participants were not married, the majority felt that it was possible to be happily married and a successful college band director at the same time. Most of them mentioned the various stressors related to the combination of a successful marriage and a successful band conducting career; nevertheless, in a relationship where the people were understanding and supportive of each other's careers, success in both was possible.

#### *On the job*

The respondents also did not hesitate in discussing freely and openly their sources of satisfactions and rewards in their positions. The majority mentioned in one way or

another their pride in their students' personal and musical growth. Several also mentioned the high caliber of music they were able to perform with their ensembles, as well as the satisfaction gained from introducing fine band literature to their students.

When asked how long they anticipated staying in their present positions, a great variety of answers were given. Several expressed a desire to stay in the position until they retired. Others expected to stay in their positions for a short time, while others did not want to estimate how long. Each band director also had a different idea regarding the meaning of career advancement. However, several did mention an invisible or implied career ladder. In the band world, that ladder was often defined by the respondents as moving to a more prestigious school. Several spoke of making the most of where they were rather than moving to another school for advancement.

### *Summary of Research Question 1*

In interpreting the participants' responses to the first research question, I have tried to present the multifaceted aspects to the pursuit and expectations of a career in college band directing, the various outside influences, and the outlook for the future. The reports of the twelve women college band directors revealed a range of motivation for aspirations toward such a career; however, it also revealed a unification to their commitment to their respective positions and to their students.

***Research Question 2***

**Have you encountered discrimination? Have you altered your career goals because of discrimination? If so, to what extent?**

***Affective attitudes***

Performing and teaching careers presented women with perplexing problems and slow progress toward recognition, but conducting was an even less obtainable career goal. The highest hurdle for women in music was the one up to the conductor's podium (Hinely, 1984, 42).

The younger women especially in the 25 to 35 year old age group either felt they had not encountered discrimination or were not aware that they had. However, the 45 year old and older participants all had experienced discrimination. The theme that permeated their discussion of their resilience in coping with these affective attitudes was one of strength and the resolve to focus on performing their respective jobs well in such a manner that there would be no room for doubt. "Do your job well" was advice that was mentioned in some form by almost all of the respondents regardless of age.

Although several agreed that within the last ten years, evidence of negative affective attitudes is, fortunately, not as prominent; sex role stereotyping and discrimination still require attention. Several mentioned the "Old Boys Network" (or "Old Boys Club," or "Turtleneck Club" — the example appeared twelve times) during the course of their responses, and a few suggested that that concept may have effected the gender imbalance



in college band director positions. This is a type of sex role stereotyping. Conducting positions are still dominated by men; however, as more women are entering the field and as they are proving themselves on the conducting podium, they are becoming more accepted. In time, even more women will see that it is possible to attain university band conducting positions.

The majority felt that being a successful college band director was easier for men than for women in many ways. Men already fit the expectations of what a band director should look like to the general population. It was reported in several cases that women often have to prove themselves on the podium before they are taken seriously as band directors. Because men already fit the expectation, they do not have to prove that they can direct the band *just like a woman*.

#### *Women Band Directors National Association*

Although many agreed that the WBDNA served a purpose, several mentioned its gender segregation as a negative aspect. In addition, there were those who knew little about the organization. This turned out to be a complex issue. One of those who emphasized the segregation issue stated that if there were a "Men Band Directors National Association, we would really be upset!"

Of the nine purposes of the organization (see Chapter 2), five are specific to women.

Otherwise, the purposes could be associated with any band director organization. The following are those five purposes:

- To foster a spirit of friendliness, fellowship and cooperation among women band directors in the schools of America
- To provide a common meeting ground for an exchange of ideas, methods and problems peculiar to women band directors.
- To provide encouragement for young women entering the instrumental music field.
- To develop a comprehensive program that will be of a musical and educational benefit to women band directors and their students.
- To work with administrators to provide the best music education program possible and to provide for the equality of women in the profession.

### *Summary of Research Question 2*

Awareness of affective attitudes, a working knowledge of coping strategies, and a working knowledge of how to combat those attitudes are important aspects in the success of college band directors regardless of gender. Although there is a shortage of female role models on the band podium, it should be made known to instrumental musicians that there are no limitations as to the musical careers from which they may choose. Experienced college band directors must always strive to present themselves as exemplary role models for those aspiring towards positions as college band directors. Gender differences do exist in band conducting, just as in life; however, those differences must be celebrated and not

used to discriminate or stereotype.

### ***Research Question 3***

**What are the reasons for the imbalance of numbers between women and men college band directors? What attempts are being made to bring about equity in numbers?**

### ***Gender inequities***

Women continue to be underrepresented on music faculties across all areas in higher education. College bands are still young compared to orchestras which have a longer history in higher education. College bands started with a military tradition and women were not part of the military at the outset. As previously mentioned in Chapter 2, due to the enactment of Title IX of the Higher Education Act of 1972, women were finally allowed into groups such as marching bands.

### ***Tradition***

For centuries, it was considered undignified for women to perform in public. Therefore, women as college band directors have a great deal of traditional exclusion with which to deal before they even take to the podium. Fortunately, situations are improving and the days of men's exclusiveness on the band podium are waning. It is a fact that there are wonderful band directors in the profession and that there are some who are not so

wonderful. Gender has nothing to do with competence and effectiveness as a band director.

Gender inequities other than numbers that were discussed by respondents included teaching rank compared to the degrees held by men and women and salaries. In Payne's (1996) study, she stated that only 32.4% of the assistant professors on music faculties were female, 25.5% were associate professors, and 16.6% were full professors. She also found that 49% of all female faculty in her study had earned doctoral degrees, 44% had master's degrees, and only about 3% had earned a bachelor's degree or diplomas. Women have the necessary education, but they are not receiving promotions to match. Those aspiring to become college band directors must be made to realize the importance of obtaining a doctoral degree to help insure success of acquiring a college band position.

### *Summary of Research Question 3*

Men and women aspiring towards college band director positions should be equally encouraged and supported to become the best that they can be. Women should be made to realize there are no limits to the musical careers from which they may choose.

***Research Question 4***

**What advice do you offer for aspiring women college band directors? Do you think things are going to get better? What will it take to change things?**

***Diversification***

One of the most important pieces of advice offered by several of the band directors was that it was very important for an aspiring college band director to bring a diversification of strengths to the job. This point was emphasized in several cases. It was deemed a good idea to be fairly eclectic with one's course of study in graduate school. It was also mentioned that it was imperative that an aspiring college band director achieve the doctoral degree. In their job announcements, most colleges and universities specifically state that a doctorate is either "preferred" or more often "required."

***Competency***

Almost all of the respondents advised that a high level of competence was absolutely necessary to acquire and hold a position. As previously mentioned, an awareness of affective attitudes is very important. Discrimination and sex role stereotyping must not be allowed to happen, and we must not become desensitized to the existence of these affective attitudes.

*Summary of Research Question 4*

A passing of time is necessary for many problems of gender imbalance to be rectified. As tenured professors retire and women are entering higher education faculty positions in increasing numbers, there is hope for a more equitable situation in the field of college band conducting.

**SUMMARY**

In the last twenty years, the numbers of women in college band directing positions have grown slightly, but a large disparity between the numbers of women and men continues to exist. This phenomenon is due to the military heritage of the college band program, as well as a long standing attitude about the acceptance of women as performers of instrumental music. During World War II women were needed as directors of bands in the high schools; therefore, an increase in numbers of women on the band podium occurred at that time.

It is essential that individuals are aware of gender issues in the field of college band directing in order that they may be fully informed and advocates of gender equity in the field. Both men and women instrumental musicians should be equally encouraged to pursue the musical occupation of their choice and should realize unlimited opportunities. Whether the career choice be in instrumental, vocal, or general music, gender association

does not have a place in these career paths.

Administrators and the college "culture" may serve to aid the professional growth of college band directors. However, it is necessary that each band director possess a personal resolve to set appropriate goals and challenge themselves to continue to grow in the profession. Although it helps to have a departmental administration and a college climate that promotes professional growth as a band director, directors of bands in higher education need to rely on their inner strength and not be dependent on outside sources for growth as a band director.

As previously mentioned, the purpose of the study was to identify the interpretations of experiences of women college band directors through qualitative data analysis. A review of related literature provided a foundation for this study, and historical and cultural literature provided a basis for comparison between the past and the present. Attitudes about women in music have changed considerably with the passing of time. A review of the military tradition of college band programs helped in understanding the heritage of college bands. The WBDNA was organized in the late 1960s to offer a forum for women band directors to discuss concerns specifically related to women.

Gender inequities in the field of college band directors continue to be found in relation to numbers, teaching rank, and salaries. The College Music Society has produced a few reports that have dealt with gender issues in particular. These reports increase the

awareness of the inequities that still exist. Increased "visibility of female conductors" (Hartley, 1996) is helpful in bringing about equity in numbers between women and men band directors. Gender bias must be avoided by those in power to hire band directors in higher education.

The qualities, attributes, or characteristics of effective college band directors include the following: (a) a high level of musicianship; (b) interpersonal skills; (c) leadership and organizational skills; and (d) enthusiasm. None of these qualities are associated with gender. Although gender differences do not appear to exist in basic instructional techniques, contrasts may be found in the emphasis on teaching. Women have a tendency to focus on students, whereas men have a tendency to focus on themselves (Statham, Richardson, and Cook, 1991).

It appeared that role models did not have as great an influence upon the participants in the study as did their individual mentors. Many of them had no female role models, and none of them had a female mentor. Same gender role models and mentors appeared not to be as important as exemplary role models and mentors. Mentors and role models can help, but it is also important for directors of bands to be resourceful and continually build a repertoire of information from various sources.

Tape recorded telephone interviewing was the major technique used in the study. Interviews with twelve women college band conductors from the six regions of the United



States and from different sizes of institutions were conducted. The four main research questions along with their sub-questions were used to structure the interviews. The participants were encouraged to contribute their perceptions, reactions, and interpretations freely and openly.

The interviews were transcribed and the data analysis was conducted by hand. Codes, categories, and themes were established through the process of constant comparative analysis. I searched through the data for patterns as well as for themes that the data covered, then I wrote down the words and phrases represented by those patterns and themes. Those representations were the coding categories. Code letters were assigned to the words and phrases.

In Chapter 4, word-for-word quotations from the interviews were used to show relationships of feelings, perceptions, reactions and interpretations of the band directors from standpoints of their experiences. A number of important gender issues in the field of college band directing were derived from the data.

A majority of the participants taught in the public secondary schools before their careers as college band directors. Their mentor-protégé relationships were for the most part, positive experiences regardless of whether they were discussing their roles as mentors or a protégés. Support and encouragement from colleagues were welcomed but not essential to a successful career.

An effective band director has several attributes, such as a high level of musical skill and interpersonal skills, that are not associated with gender. The majority of the band directors felt that being a college band director enhanced their self image, and that one of their greatest satisfactions or rewards came from witnessing their students' growth.

Affective attitudes can best be combated by doing one's job well, committing to the direction of one's career, and conducting and disseminating research about gender issues to help raise the awareness factor of individuals. The group was divided on the idea that a woman had to be better than a man as a band director to be considered an equal.

Gender inequities exist in other areas in the field of college band directing. For example, promotion to higher teaching ranks such as full professor and salaries are each inequitable according to gender. Women must be encouraged to pursue terminal degrees and to be willing to relocate geographically. Otherwise, success in acquiring positions as college band directors may be less attainable.

Diversity, competency, and awareness are key aspects for aspiring women college band directors to consider. First of all, they must seek to diversify — be more eclectic — within their degrees. This will enable them to bring more strengths to the position. Secondly, competency is most important for success in the position and for coping with affective attitudes and disappointments. Thirdly, all must be aware of gender issues and learn to avoid gender bias from the outset of each individual's musical experience.

## **CONCLUSION**

### **Implications**

From the results of this study, observations reveal implications for college administrators, music departmental administrators, colleagues of college band directors, college band directors, and women aspiring to become college band directors. Most colleges and universities state that they place value on supporting and providing growth opportunities for all faculty members. The results of this study provide suggestions by college and university faculty members that may aid in the realization of those opportunities.

The importance of experienced college band directors acting as positive role models for aspiring and new college band directors cannot be overestimated. These directors must be aware that there should be no limitations imposed upon those, regardless of gender, who wish to pursue the goal of becoming a college band director.

### ***Recommendations for Further Research***

Even though this study was limited to a small number of women college band directors, it should prove to be a valuable addition to the few studies that have been conducted on gender issues in the field of college bands. One possibility for further study would be to explore the experiences of women college band directors who are just

beginning new careers in higher education. In addition, parallels between women orchestra conductors and band conductors could be examined in a subsequent study.

As previously mentioned, only women were interviewed for this study. It would be interesting to conduct interviews with only men using some of the same questions as a basis for comparison.

A study could be conducted to explore the perceptions of band directors (male and female) in a much larger sample. Conducting live interviews would allow the researcher to note body language and nonverbal communication along with the voices. Furthermore, reliability testing could occur by having two or more people analyze the transcripts and check for consistency in assignment of coding categories.

Further study could be done to better understand the gender inequities in rank and salary. A combination of quantitative and qualitative studies might be profitable to better understand these inequities. Awareness of these issues can help in the development of strategies to bring about equity in numbers, rank and salary.

### ***Reflections***

A positive relationship was established with the directors involved in the research for this study. I have come to value the band directors as colleagues and friends and have conversed with them about their own research interests and gender issues in their field.

The main idea that I wanted to express was that gender bias should be avoided by all means. Sex role stereotyping and discrimination have no place in the field of college band directing. There is also no place for allowing students to think that there are certain limitations to their opportunities based on gender. Women aspiring toward careers in college band conducting must realize that support and encouragement may be received from those who have years of experience in their positions and that they are willing to assist the transition to a higher education position.

## **APPENDICES**

## **APPENDIX A**

**APPENDIX A**  
**UNIVERSITY COMMITTEE ON RESEARCH INVOLVING HUMAN OR**  
**ANIMAL SUBJECTS**

The Graduate School  
118 Linton Hall

University and federal policies and procedures require that all research involving human or animal subjects receive prior approval from the appropriate review board. (See Faculty Handbook, p. 116-117 and the Academic Programs book, p. 60.)

**HUMAN SUBJECTS**

Does this thesis or dissertation you are submitting include research involving human subjects? (Human subjects includes surveys and telephone interviews used for research.)

No ☐      Yes ☒

If yes, indicate UCRIHS log number for the approved protocol and attach the UCRIHS approval letter for that protocol to this form.

UCRIHS Log Number: 96-124

**ANIMAL SUBJECTS**

Does the thesis or dissertation you are submitting include research involving animals in any way? (Vertebrate animals only)      No ☒      Yes ☐

If yes, indicate ULAR/AUCAUC animal use form (AUF) number for the approved protocol and attach the ULAR/AUCAUC approval letter for that protocol to this form.

AUF Number: \_\_\_\_\_

Cheryl Jackson  
Student's Name (print)

Cheryl Jackson  
Student's Signature

Dr. Robert Erbes  
Major Professor's Name (print)

Robert Erbes 1/10/96  
Major Professor's Signature



# MICHIGAN STATE UNIVERSITY

February 26, 1996

TO: Cheryl Jackson  
6076 Marsh Rd. D2  
Haslett, MI 48840

RE: IRB#: 96-124  
TITLE: A STUDY OF THE RELATIONSHIP BETWEEN THE  
IMBALANCE OF NUMBERS OF WOMEN AND MEN COLLEGE  
BAND DIRECTORS AND THE MULTIPLE FACTORS WHICH  
INFLUENCE THE CAREER ASPIRATIONS OF WOMEN  
INSTRUMENTAL MUSICIANS

REVISION REQUESTED: N/A  
CATEGORY: 1-C  
APPROVAL DATE: 02/26/96

The University Committee on Research Involving Human Subjects' (UCRIHS) review of this project is complete. I am pleased to advise that the rights and welfare of the human subjects appear to be adequately protected and methods to obtain informed consent are appropriate. Therefore, the UCRIHS approved this project and any revisions listed above.

**RENEWAL:** UCRIHS approval is valid for one calendar year, beginning with the approval date shown above. Investigators planning to continue a project beyond one year must use the green renewal form (enclosed with the original approval letter or when a project is renewed) to seek updated certification. There is a maximum of four such expedited renewals possible. Investigators wishing to continue a project beyond that time need to submit it again for complete review.

**REVISIONS:** UCRIHS must review any changes in procedures involving human subjects, prior to initiation of the change. If this is done at the time of renewal, please use the green renewal form. To revise an approved protocol at any other time during the year, send your written request to the UCRIHS Chair, requesting revised approval and referencing the project's IRB # and title. Include in your request a description of the change and any revised instruments, consent forms or advertisements that are applicable.

**PROBLEMS/CHANGES:** Should either of the following arise during the course of the work, investigators must notify UCRIHS promptly: (1) problems (unexpected side effects, complaints, etc.) involving human subjects or (2) changes in the research environment or new information indicating greater risk to the human subjects than existed when the protocol was previously reviewed and approved.

If we can be of any future help, please do not hesitate to contact us at (517)355-2180 or FAX (517)432-1171.

Sincerely,

David E. Wright, Ph.D.  
UCRIHS Chair

DEW:bed

cc: Robert Erbes



OFFICE OF  
**RESEARCH  
AND  
GRADUATE  
STUDIES**

University Committee on  
Research Involving  
Human Subjects  
(UCRIHS)

Michigan State University  
232 Administration Building  
East Lansing, Michigan  
48824-1046

517/355-2180  
FAX: 517/432-1171

## **APPENDIX B**

## **APPENDIX B**

Dear {PRENM} {CLNAME},

I am currently working toward a doctorate in Music Education with a cognate in instrumental conducting at Michigan State University under the guidance of my advisor, Dr. Robert Erbes. I am interested in understanding more about the imbalance of numbers of women and men college band directors and the various factors that influence the career aspirations of women instrumental musicians.

I would like to invite you to participate in my study. I will be asking you to share your perceptions in a taped telephone interview of about 60 minutes in length. I am interested in finding out about the following: your reasons for pursuing a career in college band directing, your views on mentor-protégé relationships, your views on discrimination issues, your views on reasons for the imbalance of numbers between women and men college band directors, and your advice for aspiring women college band directors. Any information that you choose to share will be held in strictest confidence and your anonymity will be protected.

Once I have transcribed and analyzed the interview, I will send you a paper copy of the transcript and ask you to comment on the transcript and change anything you would like. Data collected from this study will not be shared with anyone, nor will your name or location of your college or university be disclosed in the dissertation. A code will be used in place of your name. Records will be kept in my personal files.

If you agree to participate with me in this study, you will of course be free to withdraw from the study at any time, in which case all data I have collected from you will be destroyed. Meanwhile, any information that you choose to share will be held in strictest confidence. In reporting my findings, every safeguard will be taken to protect your anonymity by disguising your name and any information that could be used to identify you.

I am excited about this project and hope that the findings from it will be helpful in understanding more about the imbalance of numbers of women and men college band directors and the various factors that influence the career aspirations of women instrumental musicians. I hope you will be willing to take part with me in this investigation. If you agree to participate, please read and sign both copies of the attached letter of consent, and return one (1) copy to me as soon as possible. Also, please complete the Personal Information Questionnaire (PIQ) and return it to me along with the letter of consent. A self-addressed, stamped envelope is enclosed for your convenience. Thank you for your consideration.

Sincerely,

Cheryl Jackson

Dear Cheryl:

I have read the above letter describing the research you plan to do, and I have kept a signed copy of this consent form for my records.

I understand that my involvement with this study is entirely voluntary. I will be free to withdraw from the study at any time without penalty or recrimination, in which case all data you have collected from me would be destroyed. Meanwhile, I understand that any information I share with you will be held in the strictest confidence and that, in reporting your results, you will take steps to protect my anonymity and confidentiality by disguising my name, location of college or university, or any information that could be used to identify me. With this understanding, I agree to participate.

Date \_\_\_\_\_

Name \_\_\_\_\_

(Please Print)

Signature \_\_\_\_\_

Office Telephone (\_\_\_\_\_) \_\_\_\_\_ Extension No. \_\_\_\_\_

Home Telephone (\_\_\_\_\_) \_\_\_\_\_

Best times and location (home or office) to call you to arrange for interview:

Time (please indicate time zone): \_\_\_\_\_

Location: \_\_\_\_\_

\*\*\*\*\*

## **APPENDIX C**

## APPENDIX C

Code \_\_\_\_\_

### PERSONAL INFORMATION QUESTIONNAIRE

***DIRECTIONS: Please check [✓] the appropriate response to the following questions and fill in the blanks where appropriate.***

1. What is your age?

☐ 18-24      ☐ 25-34      ☐ 35-44      ☐ 45-54      ☐ 55-over

2. What is your marital status?

☐ Never married   ☐ Married   ☐ Divorced   ☐ Widowed   ☐ Separated

3. If you have children, how many? \_\_\_\_\_

4. What is your rank (teaching level)?

☐ Full Professor      ☐ Associate Professor   ☐ Assistant Professor

☐ Full-Time Instructor/Lecturer   ☐ Part-Time Faculty

5. Check appropriate category:

☐ White (Non-Hispanic)      ☐ Black (Non-Hispanic)      ☐ Hispanic

☐ Asian or Pacific Islander      ☐ American Indian and Alaska Native      ☐ Multiracial

6. What is the level of education you have completed?

☐ Doctoral Degree      ☐ Master's Degree      ☐ Bachelor's Degree

☐ Professional Certificate      ☐ Professional Diploma

7. How many years have you spent in teaching? \_\_\_\_\_

8. Identify the educational community in which you are teaching:

☐ Urban      ☐ Suburban      ☐ Rural

9. Based on the following definition, identify the type of institution at which you are teaching:

- ☐ Doctoral (offers as many as 30 doctoral degrees)
- ☐ Comprehensive (offers several master's degrees, possibly one or two doctoral degrees)
- ☐ Baccalaureate (offers mostly bachelor's degrees, possibly a small number of master's degrees)

10. Based on the College Band Directors National Association's designations of divisions, in what section of the country is your school located?

☐ Eastern      ☐ North Central      ☐ Northwestern      ☐ Southern

☐ Southwestern      ☐ Western

11. Have you ever performed in a band with a female director?

☐ Yes ☐ No

12. List your principle teaching responsibilities:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

13. Identify your major instrument(s): \_\_\_\_\_

\_\_\_\_\_

\*\*\*\*\*

## **APPENDIX D**



## **APPENDIX D**

### **Questionnaire Used to Interview Women College Band Directors**

#### **RESEARCH QUESTION 1**

- **Why did you pursue a career in college band directing? Describe any significant events or situations that contributed to your decision to pursue a college band directing position. Describe any motivational factors that may have influenced your decision to pursue a college band position.**
  - **What band directors have encouraged you to seek a college band position? On what level — junior high school, high school, college?**
  - **How did your colleagues react when you first considered being a college band director? Did you perceive any negative reaction?**
  - **In your home, were you encouraged to get a college degree?**
  - **What kind of degree do you have? i.e., conducting, applied, music education?**
  - **Briefly describe your career before you became a college band director.**
  - **What are the attributes of an effective college band director? Are any of those attributes associated with gender?**
  - **Did you have a mentor, or have you served as a mentor to someone else? Was the mentor-protégé relationship a positive or negative experience? Describe your experience in the mentor-protégé relationship.**
  - **When you accepted your first college band directing position, to what extent did the job meet your career expectations? What did you expect? What aspects exceeded your expectations? What aspects did not live up to your expectations?**

- Rate (from 1 to 10) the general support and/or encouragement you receive from your music departmental administration. Please comment.
- Rate the support and/or encouragement you receive from your music administration to help your attainment of tenure and promotion. Please comment.
- Rate your own need for support from colleagues. Rate yourself regarding giving support to colleagues. Please comment.
- Rate the extent to which the college "culture" facilitates your professional growth and development as a college band director. How important is the college "culture" to any college band conductor's professional growth and development?
- Rate the importance of maintaining your performance skills on your own instrument. How important is it personally? How important is it for college band directors, generally? Please comment.
- Have you planned specifically for advancement in the field of college band directing? If you have, what do you consider as advancement in the field.
- Has being a college band director enhanced your self image?
- Can a person be a successful (college) band director and happily married at the same time?
- Estimate, in years, how long you plan to stay at this college or university.
- Describe your primary source or sources of satisfaction and rewards in your position as a college band director.

## **RESEARCH QUESTION 2**

- **Have you encountered discrimination? Have you altered your career goals because of discrimination? To what extent?**

- Rate yourself in terms of resilience in coping with discrimination and/or sex role stereotyping. Please comment.
- What advice do you offer for combating sex role stereotyping and discrimination?
- Rate yourself in terms of resilience in coping with pressures, disappointments, and setbacks. Please comment.
- Please comment on the following: Female students who never experience women as band directors are less likely to develop aspirations or values that move beyond traditional stereotypes.
- If you have performed in a band with a female director, please comment on your experience. What, if anything, was different from your band experience with a male director?
- If you have not, please speculate on what, if anything, do you think might be different between a female and a male band conductor.
- Is being a successful college band director easier for men than for women? Please comment.
- How do you feel about the Women Band Directors National Association? Do you feel there is a need for a collegiate group to address gender issues in collegiate band directing?

### **RESEARCH QUESTION 3**

- What are the reasons for the imbalance of numbers between women and men college band directors?
  - In your current location, rate the attempt to bring about equity in numbers of women and men college band directors. Are women instrumental musicians encouraged to pursue band conducting positions? If so, how are they encouraged?

**RESEARCH QUESTION 4**

- **What advice do you offer for aspiring women college band directors?**
  - Do you think things are going to get better? What will it take to change things?
- **Coda**
  - Can you think of any questions I should have asked you, or do you have any questions for me?

## **APPENDIX E**

## **APPENDIX E**

**{PRENM}{CFNAME}{CLNAME}  
{CCOMPANY}  
{CDEPT}  
{ADDRESS}**

**Dear {PRENM}{CLNAME}:**

**Several weeks ago you were sent a Personal Information Questionnaire (PIQ) and consent form regarding women in collegiate band directing positions. Since I have not yet received your completed questionnaire and consent form, I am taking the liberty of sending you additional copies. I would appreciate your taking a few minutes to complete the PIQ and to consider taking part in my dissertation study by consenting to a telephone interview.**

**I have completed several interviews, but it is necessary to conduct a few more to fill out my study. The length of the interviews has been between forty and sixty minutes. As there are few women active as college band directors, your reply is especially valuable to my study. Thank you for your consideration.**

**Sincerely,**

**Cheryl Jackson**

**Enclosures**

## **APPENDIX F**

## **APPENDIX F**

**{PRENM} {CFNAME} {CLNAME}  
{CCOMPANY}  
{CDEPT}  
{ADDRESS}**

**Dear {PRENM} {CLNAME}:**

**Regarding my telephone interview with you on {LMEET}, besides serving as a vehicle for qualitative data analysis for my study, it was anticipated that the interview gave you an opportunity to reflect upon your experiences as a college band director.**

**Please feel free to make any corrections, comments, or additions to the transcript. It would be most appreciated if you could return it to me as soon as possible. If the transcript is not returned to me by {NMEET}, I will assume that you have approved it. I plan to have the dissertation completed soon. I assure you that all references to your identity and location of your institution will be coded or left blank in the final document to protect your anonymity. That includes mention of mentors and colleagues.**

**Thank you so much for your time. I am most appreciative of your consideration and hope that the results of the study will be beneficial to all of us.**

**Sincerely,**

**Cheryl Jackson**

**Enclosures**



## **APPENDIX G**

## **APPENDIX G**

**{PRENM} {CFNAME} {CLNAME}  
{CCOMPANY}  
{CDEPT}  
{ADDRESS}**

**Dear {PRENM} {CLNAME}:**

**I appreciate your response to my approach letter concerning my dissertation study on women in college band conducting. However, I have completed an appropriate number of interviews.**

**In order that I can complete my dissertation in a timely manner, I regret that I will not be able to interview you at this time.**

**With such a wonderful response rate (77%), I know that my study is one that has a future. Thank you for your consideration.**

**Sincerely,**

**Cheryl Jackson**

## **APPENDIX H**

## **APPENDIX H**

### **List of Codes**

<b>ADMN - Administration</b>	<b>LAD - Career ladder</b>
<b>ADVN - Advancement</b>	<b>LNG - Length of stay in position</b>
<b>ASPRA - Aspirations</b>	<b>LOVE - Love of conducting</b>
<b>ATMOS - Enjoy college atmosphere</b>	<b>MARRG - Marriage</b>
<b>ATRB - Attributes of conductor</b>	<b>MB - Marching band</b>
<b>AWR - Awareness</b>	<b>MNTR - Mentor</b>
<b>BET - Had/have to be better than . . .</b>	<b>MOT - Motivating factor</b>
<b>BOY - Old boy network, etc.</b>	<b>MUS - High caliber of music</b>
<b>BTN - Baton/ensemble = instrument</b>	<b>N-DIS - Female students not discouraged</b>
<b>CAR-PA - Career path</b>	<b>OV - Overt discrimination</b>
<b>CLLG - Colleagues</b>	<b>PRV - Had/have to prove myself</b>
<b>CMBT - Combat discrimination</b>	<b>PS - Performance skills</b>
<b>COV - Covert discrimination</b>	<b>PUB - Taught in the public schools</b>
<b>DIF-DIR - Different direction</b>	<b>QBEE - Queen Bee Syndrome</b>
<b>DSC - Discrimination</b>	<b>RESP - Responsibilities</b>
<b>DVI - Advice</b>	<b>RSL - Resilience</b>
<b>DVRS - Diversification</b>	<b>SCS - Success easier for men</b>
<b>EA - Knew at an early age</b>	<b>SER - Taken seriously</b>
<b>ED - Level of education</b>	<b>SLF-IMG - Self image</b>
<b>EG - Female example</b>	<b>SR-ST - Sex role stereotyping</b>
<b>ENV - College environment</b>	<b>STRS - Stressors</b>
<b>EXP - Expectations</b>	<b>STSF - Satisfaction</b>
<b>FAM - Family encouragement</b>	<b>STU - Students' growth</b>
<b>FRST - First female to . . .</b>	<b>TCJ - Time commitment to job</b>
<b>GD-EG - Good examples</b>	<b>TIME - Passing of time</b>
<b>GLS-C - Glass ceiling</b>	<b>TRAD - Tradition</b>
<b>GN-DF - Gender differences</b>	<b>UN-COM - Uncomfortable in leadership position</b>
<b>GOAL - Goals</b>	<b>VOIC - Speaking voice</b>
<b>INEQ - Gender inequities</b>	<b>WBD-LCK - WBDNA lacking</b>
<b>INEQ-NUM - Gender inequities-numbers</b>	<b>WBD-PRPS - WBDNA has purpose</b>
<b>INEQ-RANK - Gender inequities-rank</b>	<b>WBD-SEG - WBDNA segregation</b>
<b>INEQ-SAL - Gender inequities-salaries</b>	
<b>JB-WL - Do your job well</b>	

## **APPENDIX I**

## APPENDIX I

### Reduction of Codes into Categories

<b><i>Early Career</i></b>	STRS	<b><i>WBDNA</i></b>
ATMOS	TCJ	WBD-LCK
CAR-PA		WBD-PRP
CLLG	<b><i>On the Job</i></b>	WBD-SEG
DIF-DIR	MUS	
EA	RESP	<b><i>Gender Inequities</i></b>
EXP	STSF	INEQ
FAM	STU	INEQ-NUM
FRST		INEQ-RANK
LOVE	<b><i>Discrimination</i></b>	INEQ-SAL
MNTR	COV	
MOT	DSC	<b><i>Tradition</i></b>
PUB	GLS-C	BOY
UNCOM	GOAL	MB
	OV	SCS
<b><i>Current</i></b>		TCJ
ADMN	<b><i>Sex Role Stereotyping</i></b>	TIME
ATRB	ASPRA	TRAD
BTN	EG	
ENV	GD-EG	<b><i>Advice</i></b>
GN-DF	QBEE	AWR
PS	SRST	DVI
		DVRS
<b><i>Future</i></b>	<b><i>Combat Discrimination</i></b>	ED
ADVN	CMBT	JB-WL
LAD	PRV	N-DIS
LNG	RSL	
	SER	<b><i>Future</i></b>
<b><i>Personal Issues</i></b>	SRST	TIME
MARRG	VOIC	
SLF-IMG		

## **APPENDIX J**

## APPENDIX J

### THEMATIC ORGANIZATION OF CODE CATEGORIES

<b>Pursuit of Career</b>		
<i>Early Career</i>	<i>Current</i>	MARRG
ATMOS	ADMN	STRS
CAR-PA	ATRB	TCJ
CLLG	BTN	
DIF-DIR	ENV	<i>On the Job</i>
EA	GN-DF	MUS
EXP	PS	RESP
FAM		STSF
FRST	<i>Future</i>	STU
LOVE	ADVN	
MNTR	LAD	
MOT	LNG	
PUB		
UNCOM	<i>Personal Issues</i>	
	SLF-IMG	
<b>Affective Attitudes</b>		
<i>Discrimination</i>	GD-EG	VOIC
COV	QBEE	
DSC	SRST	<i>WBDNA</i>
GLS-C		WBD-LCK
GOAL	<i>Combat Discrimination</i>	WBD-PRP
OV	CMBT	WBD-SEG
	PRV	
<i>Sex Role Stereotyping</i>	RSL	
ASPRA	SER	
EG	SRST	



**Reasons**

*Gender Inequities*

INEQ  
INEQ-NUM  
INEQ-RANK  
INEQ-SAL

*Tradition*

BOY  
MB  
SCS  
TCJ

TIME  
TRAD

**Advice**

*Suggestions*

AWR  
DVI  
DVRS

ED  
JB-WL  
N-DIS

*Future*  
TIME

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