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An Examination of the Attitude of 5-12 Instrumental Music Educators Towards Using Wind Band Literature Written by Female Composers and the Relationship of those Attitudes to Selected Demographic Variables

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An Examination of the Attitude of 5-12 Instrumental Music Educators

Towards Using Wind Band Literature

Written by Female Composers and the Relationship of those Attitudes to Selected

Demographic Variables

by

Carrie J. Jensen

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AN EXAMINATION OF THE ATTITUDE OF 5-12 INSTRUMENTAL MUSIC
EDUCATORS TOWARDS USING WIND BAND LITERATURE WRITTEN BY
FEMALE COMPOSERS AND THE RELATIONSHIP OF THOSE ATTITUDES TO
SELECTED DEMOGRAPHIC VARIABLES

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University of Nebraska, 2014

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Traditionally, pieces by female composers are noticeably absent from many instrumental music concert programs. The purpose of this study was to determine the attitude of 5-12 instrumental music teachers toward utilizing and programming wind band literature composed by females and to examine the relationship between their attitude and selected demographic variables. A sample of grade 5-12 instrumental music teachers from Nebraska and Kansas was surveyed about their beliefs on programming wind band literature by female composers, the process of choosing literature, and evaluating the merit of band literature. In addition, the data were analyzed to determine the relationship between the subjects' demographic characteristics (age, gender, and teaching experience) and their attitudes toward compositions by women composers. A chi-square analysis revealed no significant difference between the teacher's gender and the programming of literature written by females. The subjects' attitudes toward band compositions composed by females could be characterized as indifferent. Separate ANOVA analyses showed that the influence of the independent variables of gender, age, teaching experience, and level of teaching on the dependent variable of attitude toward compositions by female

composers, only the variable of age showed statistically significant differences, with younger teachers having more positive attitudes. This suggests that perhaps gender stereotypes regarding composing are now less prevalent, and that students will become increasingly aware that females can and should write quality band compositions.

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Table of Contents

	Page
I. Introduction to the Study	1
The Problem	1
The Purpose	3
Research Questions	3
Definition of Terms	4
Delimitations	4
Basic Assumptions	4
Theory	5
Methodology	8
Subjects	8
Personnel and Facilities	9
Materials	9
Procedure	10
Data Analysis	10
Significance of the Study	11
II. Review of the Literature	12
Introduction	12
Women in Music	12
Gender Issues in School Music Settings	14
Research on Identity Formation	17
Summary	20
III. Construction of the Instrument	21
Purpose	21
Development of the Demographic Section	22
Development of the Content Section	24
Usage and Programming of Compositions by Females	24
Measuring Attitudes toward Compositions by Female Composers	25
Summary	27
IV. Presentation and Analysis of the Data	28
Introduction	28
Sample Analysis	28
Demographic Information	28
Research Questions	34

Question One: Use of Wind Band Literature by Female Composers	34
Question Two: Awareness of Quality Literature by Female Composers	36
Question Three: Attitudes Toward Student Exposure	37
Question Four: Demographics and Attitudes	38
Summary	44
V. Summary, Conclusions, and Recommendations	46
Purpose	46
Research Questions	46
Review of the Literature	46
Results and Discussion	48
Research Question 1: Use of Wind Band Literature by Female Composers	48
Research Question 2: Awareness of Quality Literature By Female Composers	49
Research Question 3: Attitudes Toward Student Exposure	50
Research Question 4: Demographics and Attitudes	51
Recommendations for Further Research	53
Summary	54
Appendices	56
References	65

List of Tables and Figures

Tables	Page
Table 4.1. Comparison of Familiar Pieces with Gender	36
Table 4.2. Chi-Square Test of Familiar Pieces with Gender	36
Table 4.3. Descriptive Statistics from Attitude Survey for Gender in Comparison with the Mean	39
Table 4.4. ANOVA for Gender on Attitude Survey	39
Table 4.5. Descriptive Statistics from Attitude Survey for Age in Comparison with the Mean	40
Table 4.6. ANOVA for Age on Attitude Survey	40
Table 4.7. Tukey HSD Test for Differences of Age on Attitude Survey	41
Table 4.8. Descriptive Statistics from Attitude Survey for Years of Teaching Experience	42
Table 4.9. ANOVA for Years of Teaching Experience on Attitude Survey	42
Table 4.10. Tukey HSD Test for Differences of Years of Teaching Experience on Attitude Survey	43
Table 4.11. Descriptive Statistics from Attitude Survey for Level of Teaching	44
Table 4.12. ANOVA for Level of Teaching on Attitude Survey	44
Figures	
Figure 1.1 Relationship of Experiences, Beliefs, and Attitudes	8
Figure 4.1. Descriptive Statistics of Attitude Survey for Primary Teaching Responsibility	29
Figure 4.2. Descriptive Statistics of Attitude Survey for Years of Teaching Experience	30
Figure 4.3. Descriptive Statistics of Attitude Survey for Age	31
Figure 4.4. Descriptive Statistics of Attitude Survey for Level of Education	32
Figure 4.5. Descriptive Statistics of Attitude Survey for Gender	33
Figure 4.6. Descriptive Statistics of Attitude Survey for Geographical Location	34
Figure 4.7. Descriptive Statistics of Attitude Survey for Number of Pieces Utilized by Teachers	35
Figure 4.8. Descriptive Statistics of Attitude Survey for Naming Familiar Quality Pieces	37

CHAPTER 1

INTRODUCTION TO THE STUDY

The Problem

Fewer women occupy professional positions than do men. Perhaps this is because of women's traditional role of raising a family. Female underrepresentation appears evident in music as well. All professional music positions, including performing, conducting, and composing, exhibit a lower number of female participants than male participants.

It was not until after the Civil War that women found a career in performing music. Prior to this period, men monopolized the instrumental performance market. Green suggests this may be the case because the instrument "interrupts the centrality of the appearance of her in-tuneness with her body" (1997, p. 85). Only after the transition to "blind" auditions in the 1970s, did the number of female participants in orchestras increase (Lehmann & Davidson, 2002). Furthermore, those females who played instruments were limited to certain stereotypical instruments. Even in the late twentieth century, a study entitled "Sex-role Associations of Music Instruments and Occupations by Gender and Major" showed, undergraduate music majors rated certain musical instruments as highly feminine or highly masculine (Griswold & Chroback, 1981). The instruments labeled as masculine include drums, trombone, and trumpet; while instruments deemed feminine included violin, flute, and clarinet. The saxophone and cello were considered to be "gender-neutral."

Performing careers presented women with little recognition and a number of problems, but historically for a female to pursue a career in conducting proved even more

unfeasible. Even today the illustrious position of conductor presents a masculine connotation as few collegiate bands and professional symphony orchestras tout a female director. Finally, in 2007, Marin Alsop became conductor of the Baltimore Symphony, making her the first woman conductor of a major American orchestra.

Of all the potential careers in music, perhaps a career in musical composition proves the most frustrating for women. Green notes, composing “conflicts with patriarchal definitions of femininity” (1997, p. 88). Additionally, limited access to compositional training and patriarchal norms stonewalled potential female composers. After polyphony became the norm in the fourteenth century, women lost access to training and education for this increasingly complex type of composing up until the twentieth century (1997, p. 88).

While few women compose in any genre of music, an even smaller number of these compose for wind instruments. Because wind instruments historically have been considered masculine, women rarely experienced these instruments. Creasap states, “This association of bands and winds and percussion instruments with men has influenced the development of women as composers in this field” (1996, p. 10). Furthermore, feminine style and grace was expected of instrumentalists and composers alike. Therefore, the genres with these stereotypically feminine characteristics (i.e., art songs and piano pieces) became the accepted genres for women composers.

Women vigorously began writing for band throughout the past century, in particular, the last few decades. An increasing number of quality pieces composed by females is

becoming more readily available. As our literary awareness increases, the programming frequency of pieces composed by females might be expected to also increase.

Conductors and teachers need to be aware that women composers are now writing outstanding pieces for band. Furthermore, some of these pieces could and should become staples of the core band and wind ensemble literature. Are instrumental teachers aware of the importance of exposing young students to female composers? Do these teachers consciously strive to include music by female composers in the repertoire their students study? What is the attitude of these instrumental music educators toward using music written by female composers for their teaching? These are some of the questions that surround the issue of equality for female composers who write band literature.

The Purpose

The purpose of this study was to determine the attitude of 5-12 instrumental music teachers toward utilizing and programming wind band literature composed by females and to examine the relationship between their attitude and selected demographic variables.

Research Questions

1. Do teachers program and utilize wind band literature written by females? What is the relationship between an instrumental music educator's gender and his/her programming and utilization of band music by female composers as a teaching tool?
2. Are music educators aware that quality pieces written by female composers are available?

3. What are music educators' attitudes towards exposing students to compositions written by females?
4. Do differences in educators' gender, age, years of teaching experience, and level of teaching affect their attitude toward band music written by female composers?

Definition of Terms

For purposes of this study, the term *teacher* was defined as an instrumental music educator who instructs a concert band or wind ensemble at any grade level, from beginning band through high school.

Wind band literature was defined as a musical composition that consists of parts for a full concert band or wind ensemble, written for any grade level.

Compositional merit was defined as the musical value of a piece.

Delimitations

For the purposes of this study, the teachers surveyed were instructors of concert band and/or wind ensemble settings in school systems, beginning band through high school. The geographical area was delimited to Kansas and Nebraska.

Furthermore, the only genre of literature in question was wind band literature by female composers. The music of female composers seems to be much more prevalent in the choral, piano, and vocal literature. These delimitations were necessary in order to maintain a reasonable amount of data for analysis.

Basic Assumptions

It is assumed that each instrumental music teacher possesses the capabilities and freedom to choose and program the literature of personal choice. He or she is likely to

have the option to purchase new compositions as well as having access to a library of pieces from the past. Instrumental music educators in the United States are typically free to choose their own instructional materials in the form of literature for their groups, rather than being bound by specific literature required to be studied by a state or national curriculum.

Further, it is assumed teachers' attitudes toward band compositions written by female composers will not be biased in an unrepresentative manner if they instruct choral and/or general music in addition to instrumental music. As previously noted, there are more female composers of choral literature than band literature. It is possible that increased exposure to music written by female composers in these settings might affect teachers' attitude, but it was beyond the scope of this study to attempt to examine this variable.

Theory

In a review of the literature, several studies focused on factors contributing to the teacher's choice of literature for ensemble study. In his dissertation, Grant (1993) tested the following variables of literature selection: school size, band program size, teaching experience, teacher education level, teacher attendance at state or national conventions, and the participation of their concert band in a festival or concert. No significant difference was found among the variables. In a similar study, Carney also explored criteria for literature selection and found the most important variables to be experience level of the musicians, instrumentation, and amount of rehearsal time (2005).

Several studies concerning evaluating wind band repertoire considered a number of different variables influencing selection. In Towner's criteria for judgments of a

composition's "serious artistic merit", the gender of the composer is not mentioned (2011). Towner's study was an update of previous studies by Gilbert (1993) and Ostling (1978). A study by North, Colley, & Hargreaves would support Towner, Gilbert, and Ostling, as it was found that students do not perceive gender stereotypes in regards to music compositions in classical or new age genres (2003).

Past research suggests the composer's gender is not considered during the music selection process. Yet, music educators are charged with promoting student growth not only in musical knowledge and skills, but also in the affective aspects of the discipline. It would seem important that both male and female students be exposed to both male and female composers' music for wind bands. With this exposure, female students might see themselves as future composers. The problem and rationale for exposing students to compositions by female composers is similar to the need for female students to see females in the role of scientist or mathematician.

When determining attitudes, it is important to note the attitude and behavior framework of Fishbein and Ajzen (1975), shown in Appendix A. Much research concerning attitudes uses this framework. The model suggests beliefs form the basis of attitudes, which in turn influence intentions and behaviors. Beliefs stem from prior experiences and acquired knowledge. Thus, Fishbein and Ajzen assume, if an individual's beliefs can be measured, then his/her attitude—an approach or avoidance response to an object or event—can be predicted on the basis of the convergence of a number of beliefs.

Beliefs acquired through experiences are shaped in the context of certain demographic variables. A focus of this thesis, then, will be to test the theory that certain demographic variables have a significant relationship to a positive or negative attitude toward female composers as measured by a convergence of certain held beliefs. This relationship is represented in the diagram below (Figure 1.1) and forms the theoretical framework for this study.

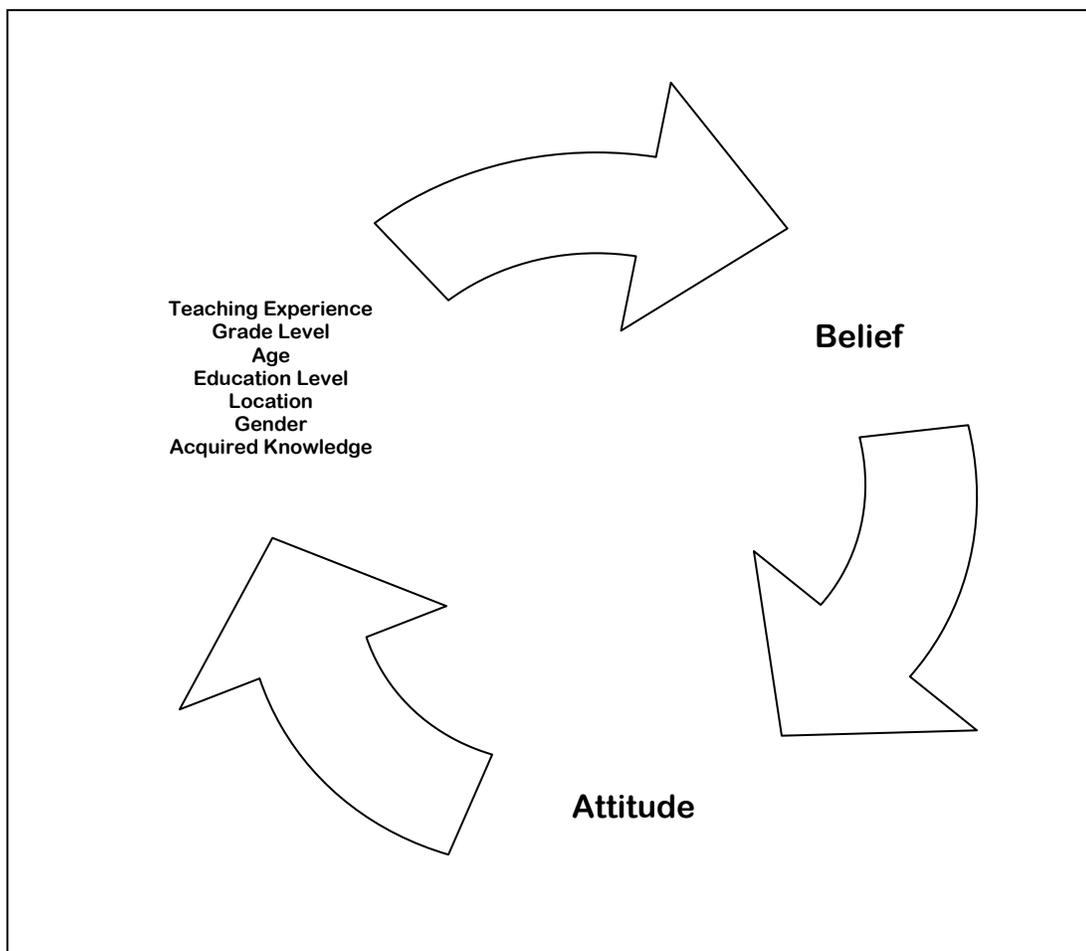


Figure 1.1 Relationship of Experiences, Beliefs, and Attitudes

Methodology

Subjects

The population of grade 5-12 instrumental music teachers was represented by a sample of all instrumental music teachers in the Nebraska Music Educators Association and the Kansas Music Educators Association who indicated on their membership application that "band" was a primary teaching interest. This sample was surveyed about

their beliefs on programming wind band literature by female composers and about the process of choosing and evaluating band literature. One hundred seventy-five teachers chose to participate in the survey.

Personnel and Facilities

The email addresses of the participating subjects as determined by the sample were obtained through each state's music education association. The cooperation of the music educators involved in the study was secured, with 175 choosing to participate in the study.

Materials

A numerical rating scale questionnaire consisting of questions designed to investigate relationships between attitudes and other variables addressed the following categories: 1) the degree to which who composed the music is important when choosing literature for ensembles 2) the importance of exposing students to different types of literature 3) opinions of literature written by female composers 4) awareness level of literature written by female composers and 5) demographic information about gender, teaching experience, geographical location, grade level of teaching, age, and education. To determine the subjects' attitude toward programming and utilizing music written by female composers, a five-point rating scale with the options of strongly agree, somewhat agree, neither agree nor disagree, somewhat disagree, and strongly disagree was used. The demographic portion of the survey was multiple-choice questions.

Procedure

The questionnaire was distributed to the subjects via email. The subjects were asked to complete and submit the questionnaire online using Survey Monkey in a timely fashion. After a period of ten days of incompleteness, the subjects were reminded about the survey with a follow-up email.

Data Analysis

To answer research question one, a simple bar graph is presented showing how many times over the past two years instrumental teachers have programmed compositions written by female composers. Then, the relationship between instrumental music educators' gender and their programming and utilization of band music by female composers was examined using a 2 x 3 contingency table (chi-square test).

Research question two, involving awareness of wind literature written by female composers, was answered by reporting the number of music educators who could name a certain number of compositions (one through six) by female composers in a bar graph.

Research questions three and four concerned the attitudes of instrumental music educators toward programming/studying music by female composers. Question three was answered by converting the Likert scale items to numbers and reporting the overall mean of the items. This mean determined the magnitude of teachers' attitude on a five-point scale. A mean of 3 or higher is considered, to some degree, a positive attitude; a mean of 2.99 or lower is considered, to some degree, negative. Finally, teacher's attitudes toward band music written by female composers were further analyzed using ANOVA procedures. Separate ANOVA analyses were used to examine the influence of the

independent variables of gender, age, teaching experience, and level of teaching on the dependent variable of attitude toward compositions by female composers.

Significance of Study

Cultural evolution tends to whittle away at gender stereotypes. Yet one gender continues to dominate, even with the recent push for equality for all people. As previously shown, gender stereotypes appear to remain present in the field of music, particularly in music composition. It is important students be exposed to the music of both male and female composers because women simply look at the world differently than do men. Students should learn to experience their world from multiple perspectives.

The incorporation of the new National Music Standards into classrooms and rehearsal halls continues to promote music composition in public schools. As all students are to be educated in composition, it seems evident that more students, both male and female, would become interested in a career in music composition. Regardless of gender, students should have the opportunity to become a successful composer.

Composition in schools encourages educators to learn and implement composition strategies. However, it is unclear if music educators recognize females as successful writers of band music. Furthermore, it is unclear if they see a need to inform their students of the success of female composers. It is additionally important to know whether certain attitudes towards female composers are related to certain demographic characteristics of teachers. This study will provide insight into the attitudes of educators about females as composers. It will help to suggest whether additional action needs to be taken to reduce stereotypical views and encourage our future composers of both genders.

CHAPTER 2

THE REVIEW OF THE LITERATURE

Much current historical research has been done on women in music, possibly because of the noticeable absence of females throughout music history. Some of this research is quite specific to performance, while some is more general to all facets of music. For example, studies about participation percentages and on-task behavior include correlations to gender.

Perhaps gender differences remain of particular interest to music educators, since possible perceived stereotypes could prevent participation or discourage some students from musical opportunities. As gender issues become less prevalent in our general society, it is possible that we will continue seeing fewer gender issues in music education. However, much research would support that gender stereotyping remains relevant in music. The literature review that follows includes studies which attempt to credit forgotten women of the past, studies used in educational institutions, and research on identity formation and adolescent development.

Women in Music

Women have always faced a number of obstacles in their role as musicians, but there have always been successful female musicians in every historical period. Many books offer extensive lists of women composers, performers, and conductors.

For example, Hinely (1984) presented the struggles women historically endured in becoming conductors and composers. She suggested the personality of a conductor has traditionally been more masculine. Perhaps the lack of available education for females in

the area of composition, as well as their traditional role in the household, is linked to the low numbers of female composers.

Furthermore, *Women and Music: A History* edited by Karin Pendle offers an extensive history of women in all facets of music. In an examination of the masculine historical foundations of music, she refers back to ancient Greece, when masculine music was associated with “reason, restraint, and order” while feminine music was thought to “give rise to sensuality, excitement, passion, or madness” (1991, p. 3). These historical characteristics of masculine versus feminine music continued to pervade the subject area throughout history.

A history of women specific to American music is presented by Christine Ammer in *Unsung: A History of Women in American Music* (2001). In a section devoted to female composers, Ammer states, one of the first successful American women composers, Amy Marcy Cheney Beach, emerged in the late 1800’s to early 1900’s. As previously mentioned, it was not until the late 20th century that female composers emerged into mainstream music culture. Ammer presents some possible reasons for the absence of female composers throughout history. She claims that “composition is a very difficult field, for women and men alike...For women who wished to compose, this challenge was compounded by lack of education and lack of financial support, not to mention lack of positive encouragement” (2001, p. 92).

However, small numbers of women experienced successful composition careers during every historical period. *From Convent to Concert Hall: A Guide to Women*

Composers edited by Glickman & Schleifer (2003) narrates each century and highlights female composers of all genres of music.

Additionally, Creasap (1996) created a reference list for band literature composed specifically by American female composers. Creasap claims that there was a large amount of music written for band by women that was never acknowledged or published.

Although some women did experience compositional success, such accomplishment remained elusive for most female composers. As a result, up until the year 1975, the New York Philharmonic had performed only three works by American women (Hinely, 1984). The absence of programming works by females is further indicated by this statement from Anne Midgette in *The New York Times*:

Even now at the start of the 21st century, decades after the dawn of the contemporary feminist movement saw a rise in women's orchestras and gender-based musicological studies and long after the inclusion of a single piece by a female composer on a concert program has ceased to be remarkable, a whole concert of music by women, performed by women, still feels unusual. It remains an exception to the classical music norm, which is a concert of music written entirely by men. (2002, Sec E t, par. 1)

Gender Issues in School Music Settings

The historical research attempts to uncover missing females from music history. The research reviewed in this section explores more specific gender issues in music education. For example, Griswold and Chrobak concluded that gender stereotyping of

musical instruments “appears to be related to exposure to study of music, to professionals, and to music educators” (1981, p. 61). When children are young, they are encouraged to stereotype musical instruments, and this remains with them throughout school and musical careers. The study also revealed that even undergraduate music majors still labeled musical instruments as feminine or masculine.

More student participation research emphasizes gender stereotyping in the genre of jazz music. McKeage (2004) examined the relationship between gender and participation in instrumental jazz ensembles. The findings imply that both gender and former jazz experience prove influential in attitudes towards jazz (2004). The percentage of male participation exceeds the percentage of female participation in high school and collegiate jazz ensembles. Additionally, Wehr-Flowers found gender differences relating to jazz self-efficacy (2007). Gourse’s book about women in jazz offers a possible explanation. Gourse claims that habit and tradition are the main reasons men continue to dominate the genre. “Habit usually guides them...Many men simply haven’t realized the extent to which women players have become equals—available, eager, and able to play in the 1980’s and 1990’s. So men usually play with musicians they have always worked with: other men” (1995, p.12).

Additional research has been done in the area of participation. As referenced in Moore’s chapter of *Applications of Research in Music Behavior*, similar research was done in the 1980’s on the attentiveness of children in the elementary school music classroom. Moore (1980, 1983) and Baker (1980) found: 1) Boys were significantly less attentive than girls during singing and instruction 2) 8-10 year old boys show different

musical preferences than girls the same age 3) There was a ratio of three girls to every boy who volunteered for a community choir and 4) Boys were consistently responsible for 66% of the off-task behavior as compared to 34% for the girls. Two perceptions exist in music education. Women participate more in vocal music, and men participate more in instrumental music. These perceptions negatively influenced music student opportunities for decades.

While the gender stereotypes of student participation remain prevalent in schools, there are other gender issues in the field of music. The programming and selection of music remains an ongoing consideration and challenge for all music educators. The dissertations of Carney (2005), Young (1998), Grant (1993), and Gilbert (1993) examined music selection. Carney and Grant tested variables as mentioned previously. Young echoed these results, and Gilbert established ten specific criteria upon which to evaluate compositions. None of these lists include any mention of gender.

The concept of gender and gender identity, although not limited to music, remains prevalent in schools. Gender identity is usually viewed in a global sense, with the focus on accepted masculine versus feminine ideals. *Learning, Teaching, and Musical Identity: Voices Across Cultures* edited by Lucy Green explores some global exceptions to this norm, and demonstrates that perhaps masculine and feminine ideals are not perceived in every culture. Robert Faulkner explores the tradition of men's group singing in Iceland, in which the more Western feminine characteristics of singing (embracing emotion, representation of love and relationships, etc.) are challenged.

Research on Identity Formation

Research in the area of identity formation and development offers some possible explanations for the continuance of gender stereotyping. Borman and Schneider refer to adolescence and identity formation as a time of “re-examination.” This is a stage in one’s life when “religious values, political ideology, cultural identifications, and attitudes and prejudices are examined. Parental authority, sex-role stereotypes, vocational possibilities, and occasional choices are tested” (1998, p. 20).

Perhaps Borman and Schneider’s theory aids in explaining the historical absence of women in music. Since Schneider proposes the awareness of gender biases moves to the forefront during adolescence, then individuals tend to move towards his or her expected masculine or feminine characteristics during this point in their development. This is a time when potential future goals and careers are evaluated, and opportunities for success must be provided. If educators do not consciously and routinely point out the unconventional career opportunities available to students, then students will know only the traditional and historical career options. Borman and Schneider point out that Havighurst offers, “successful transitioning through adolescence includes the following... achieving a masculine or feminine social role... and preparing for one’s life work” (1998, p. 19). By exhibiting an exuberance for embracing new and novel concepts and composers, educators help establish these same habits in students. These habits instilled in the next generation may accelerate change—a change from the historical traditions of gender biases to a more inclusive culture of equal recognition for men and women.

The Child as Musician: A Handbook of Musical Development (2006), edited by Gary McPherson, takes a closer look at some research in the area of identity formation. He notes, identity can come from developing an internal relationship with music, musical taste and, the interaction of social and personal factors (2006). Adolescence becomes a time when many students turn away from certain interests, including music. Kemp's research (as cited by Davidson and Burland, 2006) refers to social rejection because of musical participation. Peer pressure leads to students discontinuing participation on musical instruments. Additionally, Kemp (as cited by Davidson and Burland, 2006) states that adolescents who prefer more passive activities (such as composing) can potentially be perceived as troubled or full of self-doubt. It is necessary for the teacher to display a positive attitude toward composing as positive encouragement for the student.

Considering children as musicians is an area of interest in itself. With the recent push towards a standards-based music education, composition has moved on par with music performance. Consequently, more children compose in present times, resulting in a higher number of successful children composers. Cooper claims, "There are some striking similarities between recent treatment of child composers and former neglect of women composers" (2009, p. 4). Furthermore, he states, "One cannot assume that the most successful child composers became the most successful adult composers, or even continued composing at all" (2009, p. 4).

Teachers play a significant role in the development of musicians, as McPherson claims, "the influence of significant others is vital in guiding the developing musician in terms of practical skill, but also in helping the individual to confirm or reject emerging

identity traits” (2006, p. 478). Adult musicianship, including everything from casual listening to a career in music, is shaped from adolescence. Therefore, the teachers’ positive attitudes towards composing prove essential in establishing the student’s positive outlook on composing.

Self-efficacy also moves to the forefront during adolescence. Linnenbrink-Garcia, Maehr, and Pintrich review expectancy value theories, and predict “optimum motivation occurs when both task value and expectancy for success are at moderate levels. If success is virtually guaranteed- that is, there is very little challenge- individuals may not apply themselves; the same is expected if the task is judged to be impossible” (2011, p. 283). Therefore, as music educators teach composition, the balance between excessive and insufficient challenge needs to be effectively monitored and managed.

Additional research on motivation offers another angle to consider. Davidson and Buland refer to a previous study by Davidson which shows that “the teenagers who were more successful in music and more motivated to participate were those who surrounded themselves with other teenagers engaging in similar musical activities” (2006, p. 477).

Smith suggests that an important long-term influence on motivation is a positive model. In an educational setting, the teacher is the most important model. He claims that “a teacher’s real and perceived characteristics and behavior are likely to be major influences on a student’s motivation to expend effort in learning” (2011, p. 278). Teachers also need to possess and demonstrate the skills (i.e. performing, conducting, composing, etc.) they want their students to emulate. Heath (2003) mentions that Madeline Hunter’s work with direct instruction suggests the teacher needs to have clear

objectives and visions for each lesson. The national standards of music education are directly related to Hunter's theory.

Summary

Access to education, financial stability, time, encouragement, acceptance by society, and survival of creation are Christine Ammer's "descriptions for a proper climate for a creative artist's production and participation in society" (1980). Glickman and Schliefer (2003) add talent to this list. Education is more accessible than ever, with the "breakdown of all barriers to women in conservatories occurring in the twentieth century" (2003, p.8). Financial stability continues to be an ongoing issue, as "more women than men teachers are trained; fewer are employed; more are part-time than full-time, and those employed are at lower rank" (Glickman and Schliefer, 2003). Our fast-paced society frequently offers no relief for the issue of time. The historical role of women in the household has transformed to include women in the workplace. This makes the issue of time more critical than ever. An overview of encouragement in relation to motivation has already shown some increased alarm. Encouragement proves crucial to success as a musician, and even to individuals continuing on with their interests in music.

CHAPTER 3

CONSTRUCTION OF THE INSTRUMENT

Purpose

The survey was developed to gather data regarding music educators' attitudes toward female wind band composers and compositions. The design of the survey was modeled after the previously mentioned Fishbein and Ajzen (1975) attitude model (see Appendix A). Prior knowledge and experiences combine to form beliefs, which then form the basis of attitude.

The questionnaire consisted of a section to collect demographic information and a section of content information. Information in both sections was necessary in order to correlate the educators' attitudes with demographic information. The survey was designed to be distributed via email, with full participation online through Survey Monkey. The internet software utilized was user-friendly and allowed for ease of response. The estimated completion time was ten to fifteen minutes.

Due to the nature of the study, many of the questions asked for participants' responses using a five-point Likert scale format. This format allowed for quick response time and for manageable coding during analysis. The number of open-ended responses was kept to a minimum.

A response to each question was not required before resuming the survey. This was in consideration of remaining within the desired time constraints and in allowing subjects to choose what he or she wanted to answer. Two of the demographic questions, primary

teaching responsibility and the resources utilized when selecting repertoire, allowed for more than one response to be selected.

Development of the Demographic Section

The demographic portion of the survey was necessary for classifying responses. Additionally, demographic data played a significant role in determining beliefs and attitudes. As subjects' attitudes were measured, the survey was designed to determine if there was a correlation between these attitudes and the subjects' demographic characteristics.

The first demographic question regarded the subject's primary teaching responsibility. The response choices included Beginning Band, Middle School, High School, and Other. Subjects were allowed to choose more than one response. This response's goal was to discover differences among the teachers' attitudes of different age-appropriate levels of wind band literature.

Considering years of teaching experience allows for examining a possible generational gap among music educators and their attitudes. In the question regarding previous teaching experience, the choices were 1-5, 6-10, 11-15, 16-20, and 20+. Five year increments were chosen because five years is a reasonable amount of time in which beliefs and experiences can be transformed.

A related question was to reveal the educator's age. The choices were 18-24, 25-34, 35-44, 45-54, 55-64, and 65 or older. Similar in reasoning to the teaching experience increments, the age increments were set at nine years because it is a reasonable amount of

time in which personal beliefs can be restructured. The course of each selection covered almost a decade, which is a common measurement in research studies.

These two questions were concerned with the outlook of a veteran teacher versus the outlook of an inexperienced teacher. Perhaps the results allowed some insight into the change of education philosophy over the past twenty to thirty years.

Another demographic question was in reference to the educator's gender. The choices were male and female. In consideration of female composers, it was of particular interest to question the subject's gender. The subject's gender assisted in answering if gender bias perception is limited to one gender.

When considering the highest level of education received by an educator, the choices were Bachelor's Degree, Masters Degree, and Doctoral Degree. The goal of this question was to determine if attitudes were related to level of education. Advanced studies typically offer more opportunities for the educator to be exposed to literature lists, composers, and other resources.

The remaining three demographic questions are concerned with geographical location. Subjects were asked to select their state of residence as either Nebraska or Kansas. Further, the subjects were asked to identify in which section of their respective state they taught (North, South, East, or West) and to describe the setting of the school district (Rural, Suburban, or Urban). The purpose of these three questions was to determine the general location and setting of the participant's geographical area for possible use in ANOVA or correlational analyses.

Development of the Content Section

The content portion of the survey was divided into two separate sections. The first section asked for descriptive information on the usage and programming of wind band literature composed by females. The second section concerned questions to determine the educators' attitudes toward wind band literature written by female composers.

Usage and Programming of Compositions by Females

The survey's usage and programming section revealed the knowledge and utilization of wind band literature composed by females among educators. Background knowledge on the subject is important in order to determine the attitude. Prior knowledge is one consideration in the development of a system of beliefs.

The initial survey question in the usage section was the number of band pieces written by females the educator had rehearsed, studied, and programmed in the past two years. The choices were 0, 1-2, 2-4, more than 4, and uncertain. The responses were categorized as such in an attempt to classify the educators as using none, some, or many pieces.

The second question in the usage section was an open-ended response question. Subjects were asked to name up to 6 pieces of wind band literature that he or she considered to be quality music written by female composers. Realizing that some respondents would perceive this question as difficult and others as simple, the goal was to expose the subjects' knowledge base of wind band compositions by female composers.

The final question on the survey regarding the usage and programming of compositions by females was the final question on the survey. This question was in regard to the

resources used in selecting repertoire. Subjects were allowed to choose more than one option, including reading sessions, contest lists, publisher CDs, respected colleague recommendations, experts' recommendations, convention resources, core lists, and other. The resources considered revealed the availability and possibility of programming pieces written by female composers.

The three questions in the usage and programming portion of the survey sought to gain perspective of the subjects' prior knowledge of wind band compositions written by female composers. This knowledge is associated with the beliefs and attitudes of the educators towards these compositions. The goal of these questions was to offer some insight into these attitudes.

Measuring Attitudes toward Compositions by Female Composers

The twenty attitude questions of the survey are the core responses and main portion of the research. The statements included pointed statements regarding composers, composers' gender, and choosing repertoire. Subjects were asked to select the level to which they agree or disagree with the twenty statements. Choices included strongly agree, somewhat agree, neither agree nor disagree, somewhat disagree, and strongly disagree. These beliefs, according to Fishbein and Ajzen's theory, then form the basis on which attitudes are formed. (See Appendix B for a complete listing of the attitude questions.)

The format of the survey was constructed in such a manner to prevent the respondent from answering in the same fashion on each question. Some of the questions were negative and some were positive. Some of the questions were about male composers and

about female composers. The intent of this format was to ensure the subject read and understood each statement before responding.

Furthermore, the word choice was carefully considered for clarity. It was important that respondents knew exactly the intent of the question. Prior to sending the survey to subjects, a pilot survey was distributed to a small number of individuals. Based on the feedback, the format of the email was slightly changed to include different font sizes. This was more visually appealing and made the email easier to quickly skim. As suggested by the pilot responses, some of the attitude questions were slightly reworded for clarity.

Many of the statements offered reasons for choosing band compositions written by females over band compositions written by males and vice versa. These statements were not necessarily to find a reason that this programming might be the case, but rather an attempt to find the beliefs of the subjects. As the survey evolved, the attitude statements became more pointed. Earlier drafts of these statements were not as specific. In order to receive accurate beliefs and attitudes, this style of statement was a necessity.

The length of the survey was also considered within this section. It was important to keep the length of time commitment small enough to entice educators to respond, but also long enough to receive sufficient data. Therefore, twenty questions seemed to be sufficient in achieving this goal. The visual format of these questions was an additional consideration in encouraging subjects to respond. The appearance was simple, yet attractive.

Summary

The survey was a questionnaire consisting of two main sections: 1) demographic information and 2) attitude measurement. Each section determined specific information necessary to ascertain the attitudes of educators towards wind band compositions written by female composers. The demographic information section was designed to expediently gather information about the respondents' age, teaching assignment, years of teaching experience, and level of education—all factors that potentially could influence the respondents' attitude toward music written by female composers. A five-point Likert scale was used to ascertain the respondents' attitude toward various factors that might influence their beliefs about music written by females.

CHAPTER 4

PRESENTATION AND ANALYSIS OF THE DATA

Data gathered from the survey was transferred to a computer program (SPSS) for analysis. There were 175 total survey respondents. Of these respondents, data was unusable on 20 of the surveys. This was because of incomplete responses or the subjects not fitting within the delimitations of the study, i.e., some respondents were elementary general music teachers. One hundred fifty-five surveys were complete and offered usable data. Eleven of these respondents chose not to answer several of the demographic questions, leaving 144 of the subjects with demographic information.

Basic descriptive statistics were computed for each demographic item on the survey. This data provides a basic demographic description of the sample. This data will be reported before the research findings.

Sample Analysis

Demographic Information

Several of the respondents considered his or her primary teaching responsibility to be in more than one area. Of the 144 total responses, 102 considered high school band as his or her main responsibility. Middle school band was the primary teaching responsibility of 79, while beginning band was selected as the primary teaching responsibility by 70 respondents. Additionally, 29 considered another subject area their primary teaching responsibility. Subjects were able to select more than one option. The percentages are shown below in Figure 4.1.

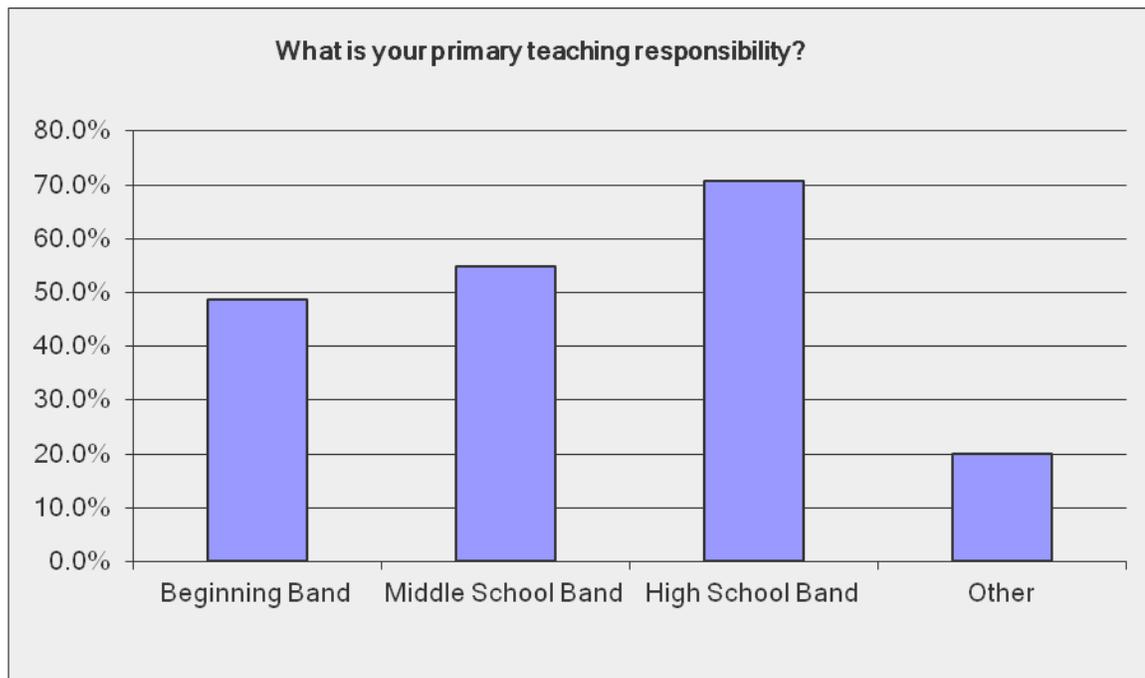


Figure 4.1. Descriptive Statistics of Attitude Survey for Primary Teaching Responsibility

Data was additionally gathered about years of teaching experience, age, level of education as shown in Figure 4.2, Figure 4.3, and Figure 4.4. The majority of the 144 respondents have either over 20 years of experience or fewer than 6 years of experience. The remaining categories can be seen below in Figure 4.2.

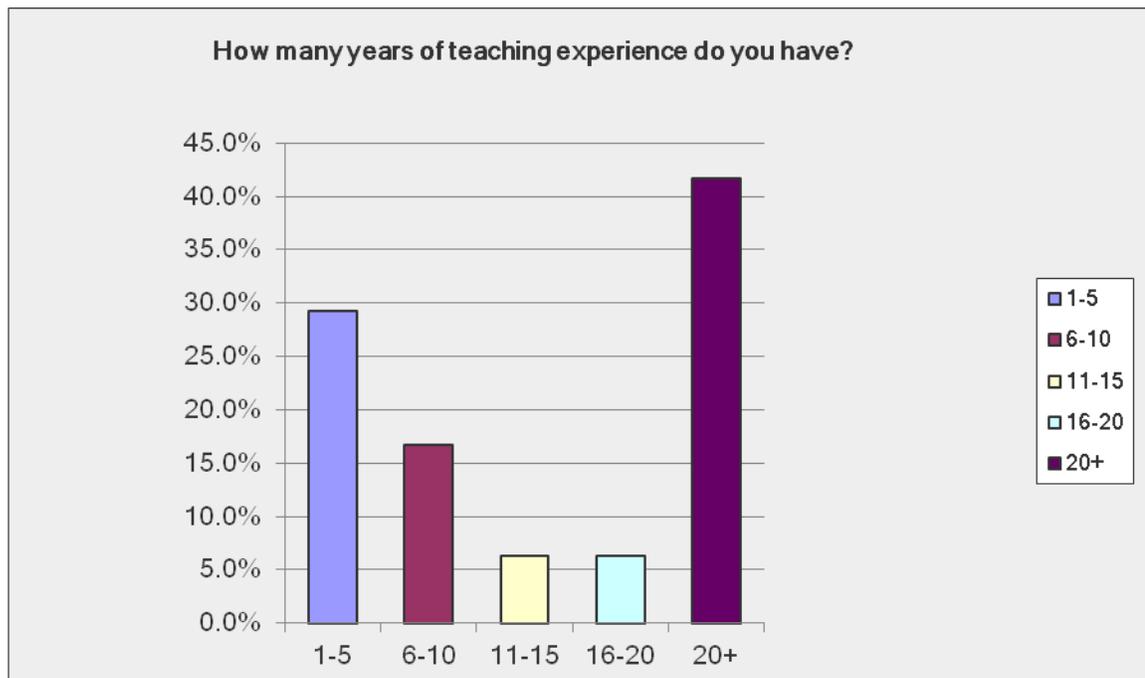


Figure 4.2. Descriptive Statistics of Attitude Survey for Years of Teaching Experience

Additionally, 144 respondents answered a demographic question regarding age. Ages 25 to 34 and ages 45 to 54 contain the largest percentages of respondents, which would correspond with the largest percentages of teaching experience. The remaining categories can be seen below in Figure 4.3.

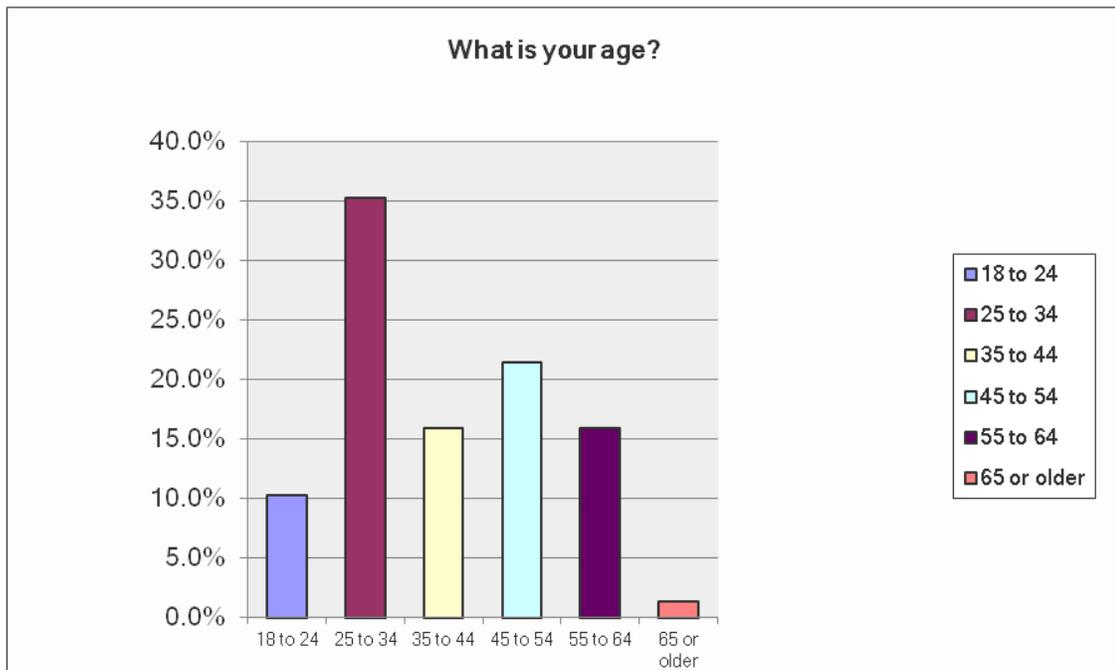


Figure 4.3. Descriptive Statistics of Attitude Survey for Age

One hundred forty-three respondents answered a demographic question regarding highest level of education. The majority responded that he or she had received a Master's Degree, with 49 percent (70 respondents). However, Bachelor's Degree was close to the same number of respondents, with 44.8 percent (64 respondents). The remaining data can be seen in Figure 4.4 below.

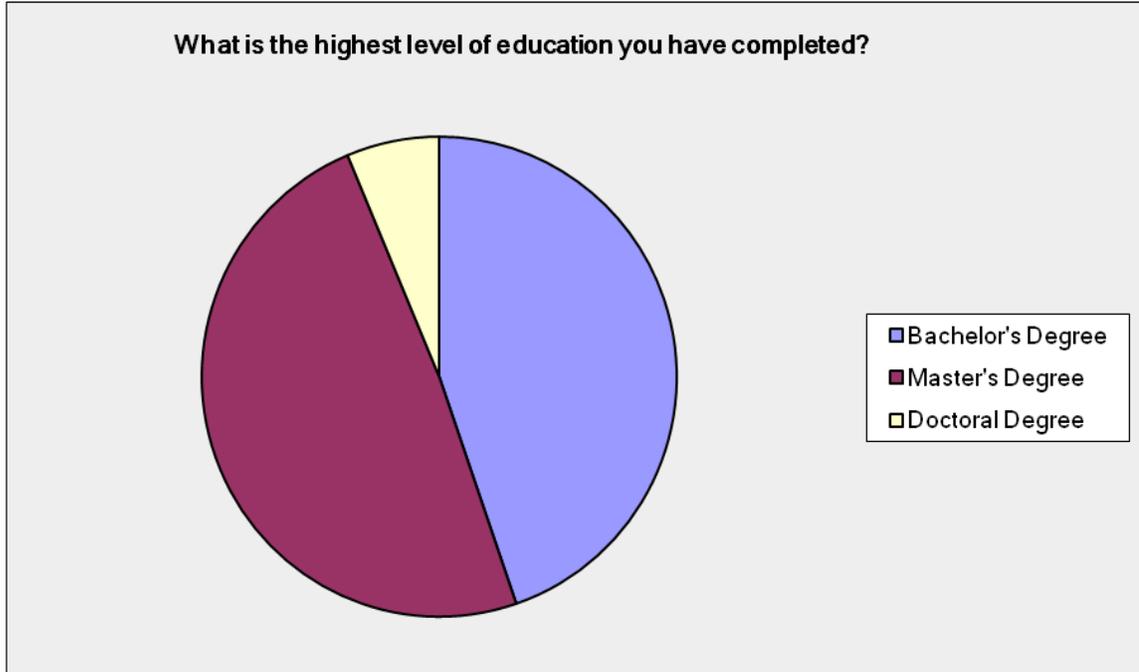


Figure 4.4. Descriptive Statistics of Attitude Survey for Level of Education

Gender was an additional area of demographic information gathered in the study. Of the participants, 144 answered this question. 86 were male while 58 were female, as shown below in Figure 4.5.

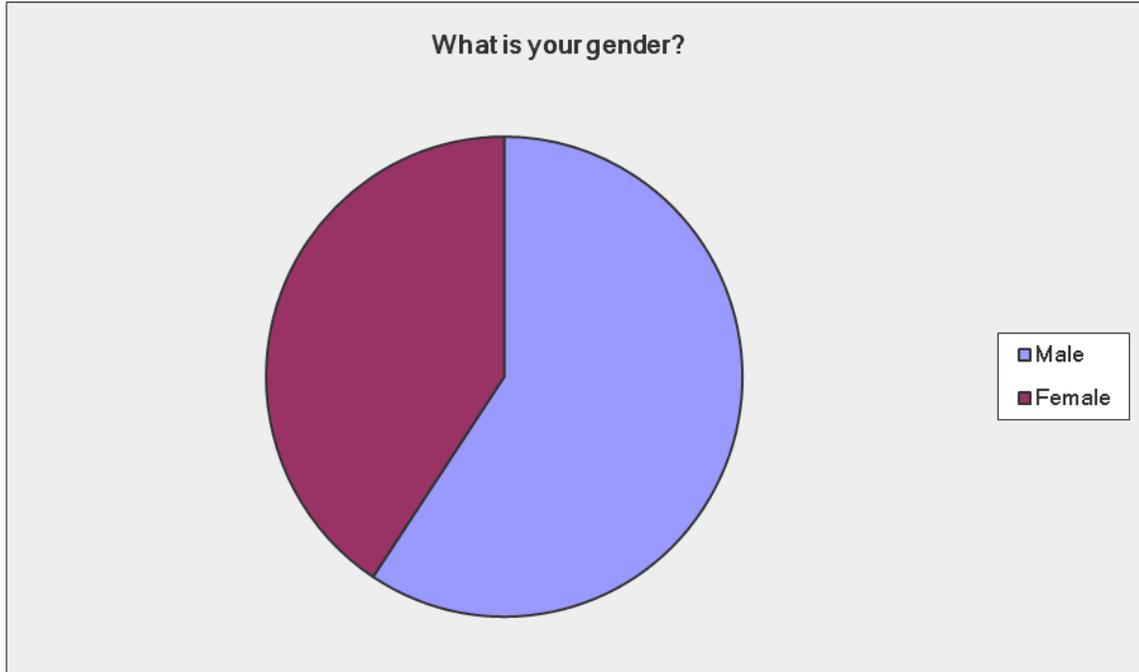


Figure 4.5. Descriptive Statistics of Attitude Survey for Gender

Finally, geographical location was considered for demographic purposes. As stated earlier, Nebraska and Kansas were the two states participating in this study. Of the 143 respondents to this question, 83 were located in Nebraska while 60 were located in Kansas, as shown in Figure 4.6.

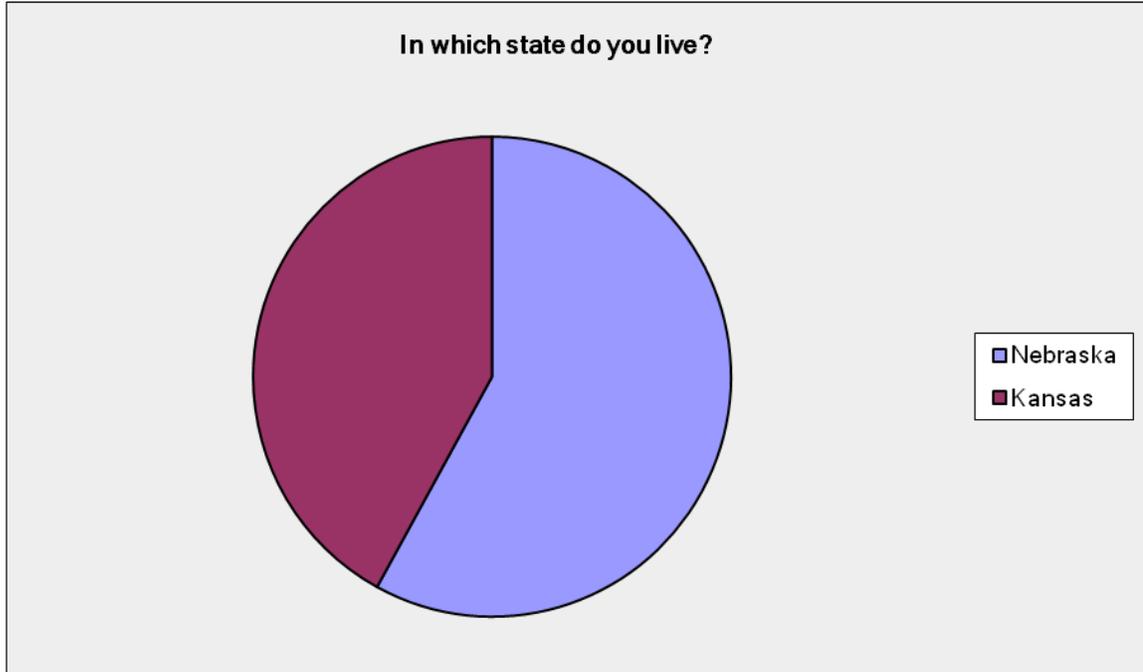


Figure 4.6. Descriptive Statistics of Attitude Survey for Geographical Location

The demographic information presented here will be further discussed with several of the research questions.

Research Questions

Question One: Use of Wind Band Literature by Female Composers

Data for the first research question was gathered by asking respondents to select how many pieces by female composers he or she programmed in the past two years. Five categories were given for this question, but data was condensed into three categories.

Data for this question are shown in Figure 4.7.

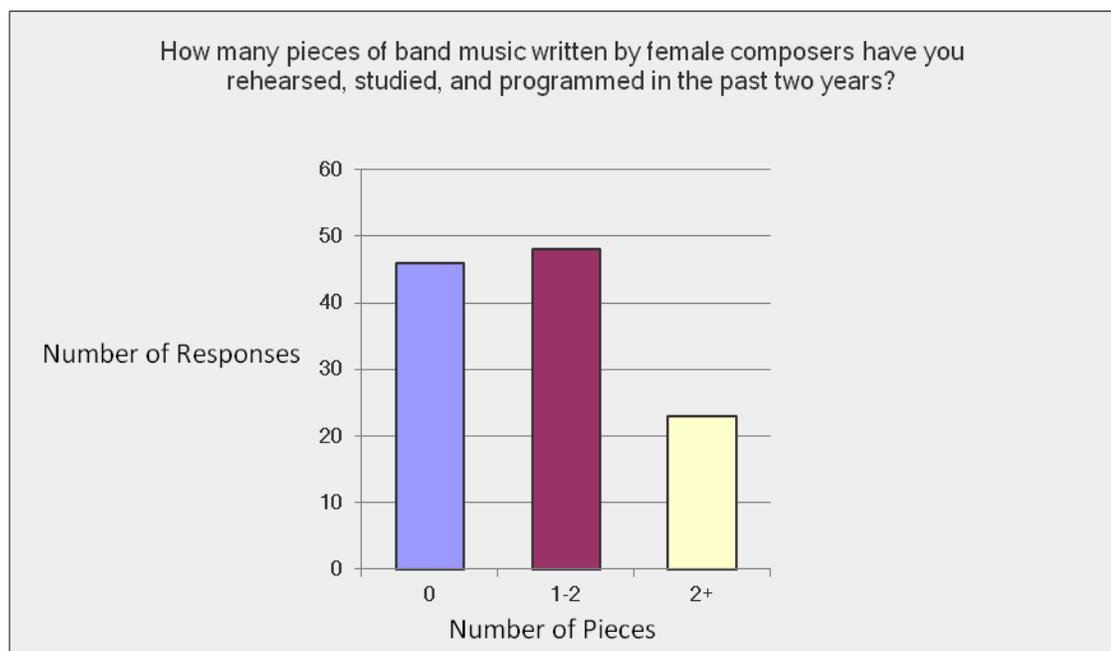


Figure 4.7. Descriptive Statistics of Attitude Survey for Number of Pieces Utilized by Teachers

The second part of research question number one pertains to the relationship between the educators' gender and his or her programming of music by female composers. A 2 x 3 contingency table or chi-square test compares these two responses in Table 4.1 and Table 4.2.

Table 4.1. Comparison of Familiar Pieces with Gender

		What is your gender?		Total
		Female	Male	
How many pieces of band music written by female composers have you rehearsed, studied, and programmed in the past two years?	No pieces written by female composers	23 19.7%	23 19.7%	46 39.3%
	1-2 pieces written by female composers	22 18.8%	26 22.2%	48 41.0%
	More than 2 pieces written by female composers	6 5.1%	17 14.5%	23 19.7%
Total		51 43.6%	66 56.4%	117 100.0%

Table 4.2. Chi-Square Test of Familiar Pieces with Gender

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	3.732 ^a	2	.155
Likelihood Ratio	3.888	2	.143
Linear-by-Linear Association	.150	1	.698
N of Valid Cases	117		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 10.03.

Question Two: Awareness of Quality Literature by Female Composers

Data from research question number two were gathered in an open-ended question asking subjects to name up to six wind band compositions written by female composers.

Only half of the respondents answered this question. Ninety responded while 84 skipped the question. Figure 4.8 displays the data for research question number two.

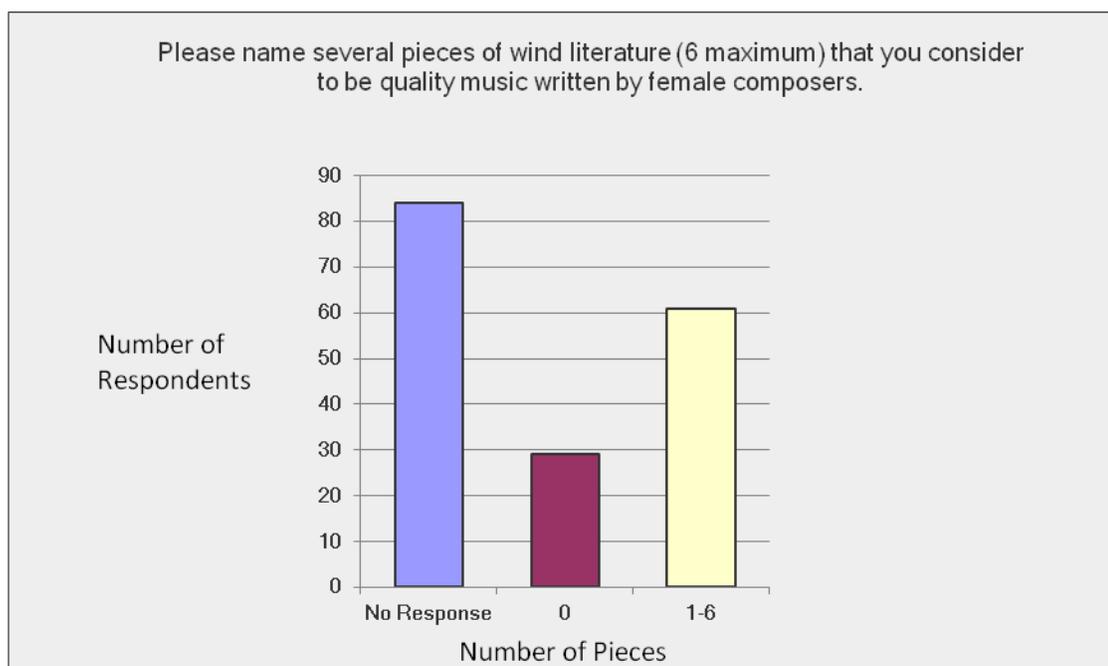


Figure 4.8. Descriptive Statistics of Attitude Survey for Naming Familiar Quality Pieces

Question Three: Attitudes Toward Student Exposure

Data for research question four was gathered through responses from a series of twenty attitude questions. The responses included the following choices: strongly agree, somewhat agree, neither agree nor disagree, somewhat disagree, and strongly disagree. The responses were then converted from a Likert scale to a numerical scale where strongly agree=5, somewhat agree=4, neither agree nor disagree=3, somewhat disagree=2, and strongly disagree=1. Therefore, the lowest possible total was 20 and the highest possible total was 100, with the lowest possible mean of 1 and the highest

possible mean of 5. The mean of the total responses to the attitude questions was 48.03, making the overall mean of the attitude questions 2.40.

A mean of 3 or higher indicates, to some degree, a positive attitude; a mean of 2.99 or lower indicates, to some degree, a negative attitude. In this case, with an overall mean of 2.40, it is indicated there is indifference to the composer's gender.

Question Four: Demographics and Attitudes

Data gathered for research question four used the mean determined above in comparison with the demographic variables of gender, age, teaching experience, and level of teaching. Either F tests or t-tests were used to determine if any significant differences existed among the levels of these factors and the teachers' attitude.

The first demographic variable is gender. As mentioned earlier, there were 59 females and 86 males who responded to the gender demographic question. Table 4.3 and 4.4 display the data.

Table 4.3. Descriptive Statistics from Attitude Survey for Gender in Comparison with the Mean

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Female	59	47.75	9.018	1.174	45.40	50.10	29	67
Male	86	47.56	8.956	.966	45.64	49.48	31	66
Total	145	47.63	8.950	.743	46.17	49.10	29	67

Table 4.4. ANOVA for Gender on Attitude Survey

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	1.232	1	1.232	.015	.902
Within Groups	11534.396	143	80.660		
Total	11535.628	144			

The next demographic variable compared with the mean is age. Tables 4.5 and 4.6 display the data.

Table 4.5. Descriptive Statistics from Attitude Survey for Age in Comparison with the Mean

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
					18-24	15		
25-34	51	49.41	9.161	1.283	46.84	51.99	31	67
35-44	23	47.39	7.178	1.497	44.29	50.50	33	60
45-54	31	47.13	8.504	1.527	44.01	50.25	35	63
55-64	23	43.22	9.676	2.018	39.03	47.40	32	65
65 or older	2	32.00	4.243	3.000	-6.12	70.12	29	35
Total	145	47.63	8.950	.743	46.17	49.10	29	67

Table 4.6. ANOVA for Age on Attitude Survey

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	1376.666	5	275.333	3.767	.003
Within Groups	10158.961	139	73.086		
Total	11535.628	144			

Since the ANOVA test showed there is a significant difference, additional follow-up tests were run to determine where the difference lies. Table 4.7 displays this data.

Table 4.7. Tukey HSD Test for Differences of Age on Attitude Survey

(I) What is your age?	(J) What is your age?	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
18-24	25-34	2.455	2.511	.924	-4.80	9.71
	35-44	4.475	2.837	.615	-3.72	12.67
	45-54	4.738	2.689	.494	-3.03	12.51
	55-64	8.649*	2.837	.032	.45	16.85
	65 or older	19.867*	6.435	.029	1.27	38.46
25-34	18-24	-2.455	2.511	.924	-9.71	4.80
	35-44	2.020	2.147	.935	-4.18	8.23
	45-54	2.283	1.947	.849	-3.34	7.91
	55-64	6.194	2.147	.051	-.01	12.40
	65 or older	17.412	6.162	.059	-.40	35.22
35-44	18-24	-4.475	2.837	.615	-12.67	3.72
	25-34	-2.020	2.147	.935	-8.23	4.18
	45-54	.262	2.353	1.000	-6.54	7.06
	55-64	4.174	2.521	.563	-3.11	11.46
	65 or older	15.391	6.302	.149	-2.82	33.60
45-54	18-24	-4.738	2.689	.494	-12.51	3.03
	25-34	-2.283	1.947	.849	-7.91	3.34
	35-44	-.262	2.353	1.000	-7.06	6.54
	55-64	3.912	2.353	.559	-2.89	10.71
	65 or older	15.129	6.237	.155	-2.90	33.15
55-64	18-24	-8.649*	2.837	.032	-16.85	-.45
	25-34	-6.194	2.147	.051	-12.40	.01
	35-44	-4.174	2.521	.563	-11.46	3.11
	45-54	-3.912	2.353	.559	-10.71	2.89
	65 or older	11.217	6.302	.482	-7.00	29.43
65 or older	18-24	-19.867*	6.435	.029	-38.46	-1.27
	25-34	-17.412	6.162	.059	-35.22	.40
	35-44	-15.391	6.302	.149	-33.60	2.82
	45-54	-15.129	6.237	.155	-33.15	2.90
	55-64	-11.217	6.302	.482	-29.43	7.00

*. The mean difference is significant at the 0.05 level.

For age, the Tukey analysis shows that the 18-24 age group is statistically significantly different from both the 55-64 and 65 or older groups.

The next demographic variable compared with the mean is teaching experience.

Tables 4.8 and 4.9 display the data.

Table 4.8. Descriptive Statistics of Attitude Survey for Years of Teaching Experience

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
1-5	42	50.40	9.276	1.431	47.51	53.30	31	67
6-10	24	48.67	6.932	1.415	45.74	51.59	37	61
11-15	9	48.33	7.890	2.630	42.27	54.40	37	60
16-20	9	43.22	9.821	3.274	35.67	50.77	32	58
20+	60	45.62	8.908	1.150	43.32	47.92	29	65
Total	144	47.54	8.911	.743	46.07	49.01	29	67

Table 4.9. ANOVA for Years of Teaching Experience on Attitude Survey

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	770.559	4	192.640	2.530	.043
Within Groups	10585.191	139	76.152		
Total	11355.750	143			

Since the ANOVA test showed there is a significant difference, additional follow-up tests were run to determine where the difference lies. Table 4.10 displays this data.

Table 4.10. Tukey HSD Test for Differences of Years of Teaching Experience on Attitude Survey

(I) How many years of teaching experience do you have?	(J) How many years of teaching experience do you have?	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
1-5	6-10	1.738	2.233	.936	-4.43	7.91
	11-15	2.071	3.205	.967	-6.79	10.93
	16-20	7.183	3.205	.171	-1.68	16.04
	20+	4.788	1.756	.055	-.06	9.64
6-10	1-5	-1.738	2.233	.936	-7.91	4.43
	11-15	.333	3.411	1.000	-9.09	9.76
	16-20	5.444	3.411	.502	-3.98	14.87
	20+	3.050	2.108	.598	-2.78	8.88
11-15	1-5	-2.071	3.205	.967	-10.93	6.79
	6-10	-.333	3.411	1.000	-9.76	9.09
	16-20	5.111	4.114	.727	-6.26	16.48
	20+	2.717	3.119	.907	-5.91	11.34
16-20	1-5	-7.183	3.205	.171	-16.04	1.68
	6-10	-5.444	3.411	.502	-14.87	3.98
	11-15	-5.111	4.114	.727	-16.48	6.26
	20+	-2.394	3.119	.939	-11.02	6.23
20+	1-5	-4.788	1.756	.055	-9.64	.06
	6-10	-3.050	2.108	.598	-8.88	2.78
	11-15	-2.717	3.119	.907	-11.34	5.91
	16-20	2.394	3.119	.939	-6.23	11.02

The ANOVA analysis and the Tukey analysis, in this instance, yield a differ result.

The ANOVA suggests at least 1 group is different from the others, but the Tukey method is not able to define what the difference(s) might be.

The final demographic variable compared with the mean is level of teaching. Tables 4.11 and 4.12 display the data.

Table 4.11. Descriptive Statistics of Attitude Survey for Level of Teaching

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
					Beginning Band	4		
Middle School Band	11	49.64	6.903	2.081	45.00	54.27	41	61
High School Band	34	48.97	9.010	1.545	45.83	52.11	33	64
Other	33	49.36	8.150	1.419	46.47	52.25	35	63
More Than 1 Responsibility	73	47.05	9.213	1.078	44.91	49.20	29	67
Total	155	48.03	8.827	.709	46.63	49.43	29	67

Table 4.12. ANOVA for Level of Teaching on Attitude Survey

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	308.905	4	77.226	.991	.414
Within Groups	11689.933	150	77.933		
Total	11998.839	154			

Summary

The demographic information gathered was representative of the sample. This information included each respondent's primary teaching responsibility, years of teaching experience, age, level of education, gender, and geographical location.

In addition, the data collected from the survey responses was analyzed in consideration of the four research questions. The first research question was two-fold. The first section considered the number of pieces written by female composers that were utilized by educators during the past two years. The majority of respondents answered

with either 0 or 1-2 pieces. The second section determined the relationship between gender and the programming of literature by females. A 2x3 contingency table was used, and no significant difference was found.

The second research question was an open-ended question in which subjects were to name up to six band compositions written by females. Only about half of the respondents answered the question. Approximately 60 respondents identified between 1-6 and about 30 respondents identified 0.

Research question number three discovered the attitude of teachers toward literature written by female composers. Twenty attitude questions were asked. The mean was determined to be 2.40, which means there was indifference to the composer's gender.

Finally, the fourth research question considered the different demographic variables in comparison with the attitude. The variables of gender and level of teaching showed no significant difference. However, age showed a significant difference between the 18-24 category and 55-64 and 65 and older categories. Years of teaching experience illustrated a significant difference, but the follow up analysis was unable to determine the location of the difference.

Further analysis and recommendations from the data will be presented in Chapter 5.

CHAPTER 5

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Purpose

As previously mentioned in Chapter 1, the purpose of this study was to determine the attitude of 5-12 instrumental music teachers toward utilizing and programming wind band literature composed by females and to examine the relationship between their attitude and selected demographic variables.

Research Questions

There were four research questions that were derived from the purpose.

1. Do teachers program and utilize wind band literature written by females? What is the relationship between an instrumental music educator's gender and his/her programming and utilization of band music by female composers as a teaching tool?
2. Are music educators aware that quality pieces written by female composers are available?
3. What are music educators' attitudes towards exposing students to compositions written by females?
4. Do differences in educators' gender, age, years of teaching experience, and level of teaching affect their attitude toward band music written by female composers?

Review of the Literature

The review of the literature indicated a historical absence of women in music. Men have dominated music history in all facets including, but not limited to, performing, conducting, and composing. The review outlined research pertaining to women in music

and gender issues in school music settings. In addition, research on identity formation and adolescent development offered an explanation for the continuance of gender stereotyping in the music classroom.

The research on women throughout music history provided comprehensive lists of female composers, performers, and conductors in all historical eras. Although female musicians were represented in every era, the proportion of this representation to male musicians is unbalanced.

Furthermore, this research offered a possible explanation of the absence of females throughout music history. The masculine and feminine ideals date back to ancient Greece, when the characteristics and associations with masculine and feminine music were already established (Pendle, 1991). Music has been traditionally masculine. Perhaps the absence of women in music history is related to the traditional role of women.

Research on gender issues in school settings included several different aspects of music. A study by Griswold and Chrobak reviewed the gender stereotyping of instruments by labeling the instruments as feminine or masculine. The study suggested that undergraduate music majors still tended to classify instruments in this manner. Additional research on gender stereotyping and jazz participation implied masculine associations with the genre of jazz.

Finally, in several studies about literature selection for wind bands (Carney, 2005; Young, 1998; Grant, 1993; and Gilbert, 1993), many factors were under consideration

throughout the literature selection process. The composer's gender was never mentioned as a consideration when choosing literature.

Furthermore, research on identity formation and adolescent development (Borman and Schneider, 1998; McPherson, 2006; Davidson, 2006; and Smith 2011) suggested possible explanations for the continuance of gender stereotyping. During this period, individuals tend to move toward expected masculine and feminine characteristics (Schneider, 1998). Additionally, future goals and possible careers are considered and evaluated. Positive modeling and opportunities for success are vital to the motivation of children during adolescence. Teachers' attitudes are influential to their attitudes and ideals, including gender stereotypes.

Results and Discussion

Research Question 1: Use of Wind Band Literature by Female Composers

The first part of research question number one determined that the majority of survey respondents programmed 1-2 pieces written by female composers in the last two years. However, a very similar number of respondents reported that they had not programmed any pieces written by female composers in the last two years.

The second part of research question number one probed the relationship between the educator's gender and his or her programming of music by female composers. The chi-square test showed a .155 level of probability, meaning no significant difference was found when testing at the .05 level of significance.

In studies about the merit of band repertoire, the factors that are considered do not include the composer's gender. It is possible that educators are simply looking for music

specifically for their ensembles, rather than music written by a specific composer.

Therefore, if the composer is not considered, the composer's gender would also not be in question.

Additionally, if both male and female educators are equally either programming or not programming music by female composers, the awareness of quality literature written by female composers could possibly be a concern. Perhaps some educators are not concerned with programming music by female composers simply because they are unaware of quality works by female composers. Looking at this finding positively, it does appear that male instrumental music educators are not discriminating against music written by female composers because there was not a significant difference in male and female teacher's selection of literature by female composers.

Research Question 2: Awareness of Literature by Female Composers

The open-ended survey question that corresponded with research question two was the single open-ended question on the survey. A number of respondents chose not to answer the question. Data was categorized into three categories: 0 and 1-6, for the number of pieces the respondent was able to name, and no response. Some of the respondents were unable to identify specific pieces, but rather listed composers. These answers were included in the 0 category. 17% of respondents were unable to name any pieces, while 35% of respondents were able to name 1-6 pieces. Additionally, 48% did not answer the question. It is reasonable to assume that the respondents who did not answer the question did so because no compositions were known. Therefore, one can conclude that the majority (65%) are unfamiliar with and unaware of literature by female composers.

Research Question 3: Attitudes Toward Student Exposure

The mean of the responses from the attitude questions was 2.40. A mean of 3 or higher indicates, to some degree, a positive attitude; a mean of 2.99 or lower indicates, to some degree, a negative attitude. Therefore, it is indicated that there is indifference to the composer's gender.

Perhaps this indifference of both male and female educators towards the composer's gender is related to the educators' desire to find music for their ensembles. Again, it is possible the educators are more concerned about the music itself and matching the literature to the students' skills set rather than the composer. Furthermore, teachers may be more concerned with exposing their students to different styles, meters, historically significant works, or any number of other musical elements, rather than different composers. Additionally, perhaps it is reasonable that educators are not fully aware of the impact of modeling during adolescence. Young female students who are not made aware of the fact that females compose quality literature for bands may conclude that writing band music is not something in which they might engage.

Research Question 4: Demographics and Attitudes

Data gathered for question four is using the mean attitude score in comparison with the demographic variables of gender, age, teaching experience, and level of teaching. Each variable was analyzed separately, as shown in Chapter Four.

The first demographic variable was gender. The ANOVA test showed a .902 level of significance, meaning there is no significant difference. Therefore, there is no relationship between attitude and gender. It is encouraging that male teachers do not

view female composers of band literature differently from female teachers. However, if this is the case, then the question remains of why more teachers are not programming the repertoire by females. However, it is rather discouraging to uncover that the composer's gender is simply not seen as a significant factor in music selection by either gender. Research has shown that attitudes, in general, are caught and not taught. By not programming music for band written by female composers, instrumental music educators may be sending the message that females typically do not write music—particularly band music.

The educators' age was the second variable analyzed in conjunction with attitude. The initial ANOVA test showed a .003 level of significance, meaning there was a significant difference. Follow-up tests were run to determine where the difference lies. The Tukey HSD results show a significance between the oldest age groups (55-64 and 65 or older) and the youngest age group (18-24). These results determine that these age groups answered the attitude questions differently.

Perhaps when the 55-64 and 65 or older age groups began their teaching careers, the gender stereotypes were commonplace. There was not much attention given to changing attitudes toward women. It is possible that these philosophies have remained with them throughout their teaching careers. It is encouraging to have a noticeable change in the attitudes between the generations of educators. The increased awareness and conscious efforts of reversing this trend have proven to be effective. This attitude study encourages the continuation of the work towards eliminating gender stereotypes in music.

Similar differences were discovered in the analysis of the third variable, which was years of teaching experience. The ANOVA test showed a .043 level of significance, meaning there was a significant difference. Follow-up tests were run to determine where the difference lies. The Tukey HSD test yielded different results from the ANOVA. While the ANOVA determined at least one group was different from the others, the Tukey test was not able to determine where the difference might be. The Tukey test showed a .055 level of significance between the 1-5 years of experience and over 20 years of experience. However, this is still not a statistically significant difference.

Because the ANOVA test showed that significant differences existed and the Tukey test could not find them, it's safe to assume that years of teaching experience is not an important factor influencing the attitude of instrumental music educators toward music written by female composers.

Finally, the fourth demographic variable compared with the mean attitude score was level of teaching. With a .414 level of significance, there was no significant difference between levels of teaching.

Considering the somewhat more prevalent and familiar female composers of beginning and early band music (grade 2 and below) in comparison to more advanced band repertoire (grade 2 and above), it was somewhat surprising to find no difference among the levels of teaching. However, when reviewing the demographic responses of levels of teaching, many of the respondents selected more than one level as their primary level. This data would suggest that there are many teachers who overlap between beginning band and high school band. Therefore, if the teacher is familiar with both

beginning band repertoire and high school band repertoire, it is possible that he or she is more familiar with female composers in the lower grade levels of repertoire than the more advanced repertoire, or vice versa.

Recommendations for Further Research

Future recommendations for additional research include refining the attitude survey. Perhaps using a forced choice format to eliminate the option to skip questions would provide more usable data. An additional change to the survey could be the inclusion of a question regarding the reason for not programming any pieces by females (i.e., unfamiliarity with female composers, unavailability of music by female composers in the school band library, a conscious choice not to choose such music, etc.). This could provide insight on attitude and additional opportunities for analysis.

Increasing the sample size to cover a larger portion of the country could provide further avenues. Including additional geographical locations would allow for analysis of the relationship between literature selection behavior and conservative versus liberal leanings.

Including music educators of all genres and levels could provide a venue for additional research. Including teachers of all music (choral, orchestral, jazz, and general music) could provide an opportunity to view gender stereotypes in other genres. The repertoire in question could also be expanded to include all works by female composers, including art songs and piano pieces.

Finally, exploring the interactions between demographic variables and attitudes, as well as focusing on additional demographic variables could broaden the scope of the

research. Perhaps a variable such as the instrumental music educators' parental occupation would provide some insight about how attitudes toward female composers were formed. Possibly considering the gender of the former music teachers of the educators in question would provide some insight on the educators' exposure to gender stereotypes in music.

Summary

The research presented in Chapter 2 showed that positive modeling, encouragement, and motivation all contribute to the desire of an adolescent to continue musical participation, including composing. The indifferent attitude toward the composer's gender by teachers suggests that teachers are not considering gender. Therefore, the very practices that encourage young female composers are being neglected in classrooms.

Acceptance by society is what prevented many women composers in the past from experiencing success. Finally in the twentieth century, women as musicians began to see acceptance. As societal views change and gender differences evaporate, we only can hope to continue to see improvements in this area. The information age has made publishing, performing, recording, and sharing works by all composers more available than ever. Survival of music depends on these very instances. These words of Glickman seem to offer an appropriate conclusion for this study:

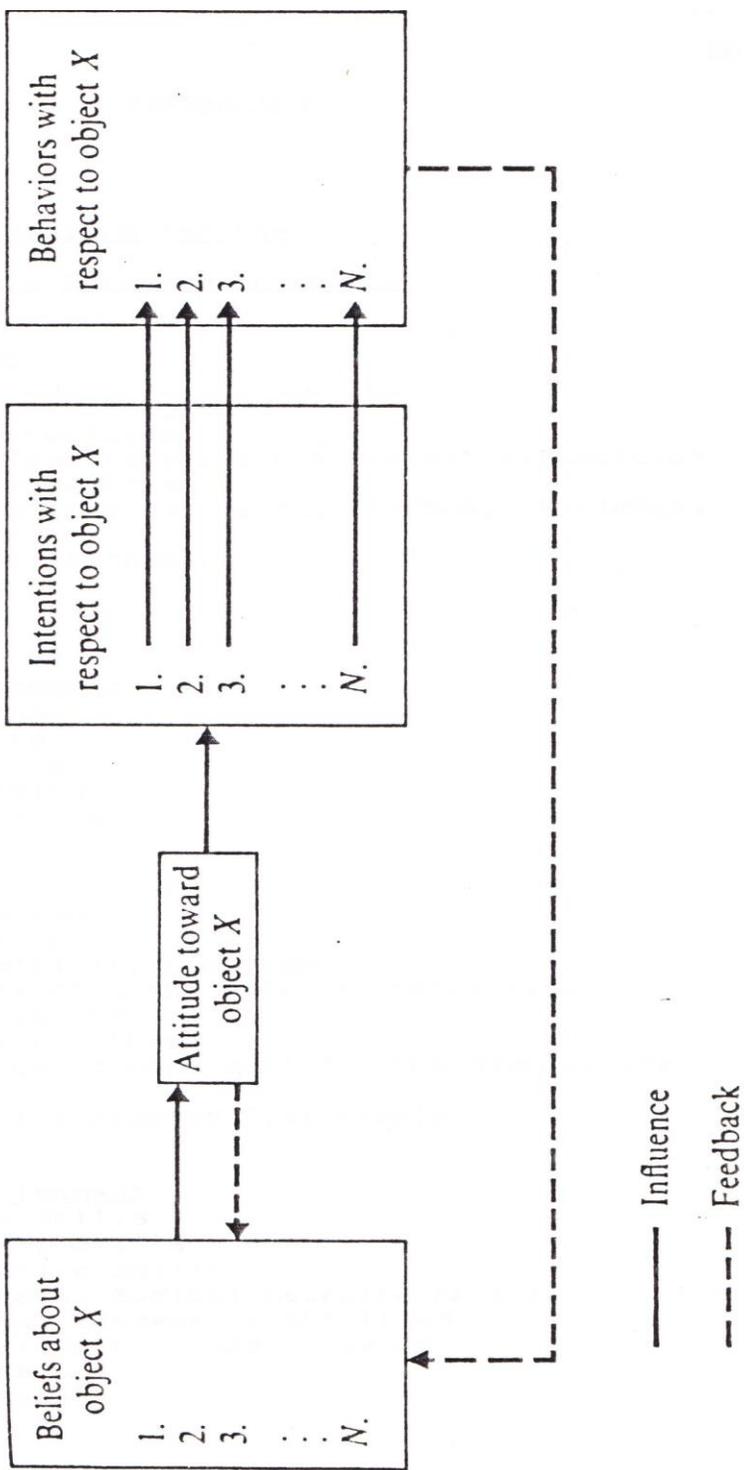
Unless an inner circle of encouragement supports a composer, there will be no product. Unless the composer has time to create, there will be nothing to encourage. Time depends on financial stability; the composer needs access to education, and for the education to be meaningful,

there needs to be a talent to be fed. We have come full circle...And
this is why music by women must be programmed and reprogrammed
until its very familiarity supports its journey to equality. (2003, p.11)

APPENDIX A

CONCEPTUAL FRAMEWORK

Conceptual Framework relating beliefs, attitudes, intentions, and behaviors with respect to a given object (Fishbein & Ajzen, 1975).



APPENDIX B

SURVEY QUESTIONS

1. How many pieces of band music written by female composers have you rehearsed, studied and programmed in the past two years?

No pieces written by female composers

1-2 pieces written by female composers

2-4 pieces written by female composers

More than 4 pieces written by female composers

Uncertain how many pieces were written by female composers

2. Please name several pieces of wind literature (6 maximum) that you consider to be quality music written by female composers.

3. In consideration of choosing wind band literature for your ensembles, please indicate the degree to which you agree or disagree with the following statements.

I consider the quality of the composer's other compositions that are known to me.

I consider the composer's gender.

The composer is a factor in determining whether or not to program a piece.

The composer does not matter if I like the piece.

Even if I like the piece, I will not program a work by a composer whose reputation concerns me.

Response choices: strongly agree, somewhat agree, neither agree nor disagree, somewhat disagree, strongly disagree

4. Please indicate the degree to which you agree or disagree with the following statements.

Band compositions written by female composers sound better than those written by male composers.

Male composers have a better working knowledge of the theoretical aspects related to composition than do female composers.

I am aware of the availability of quality music written by female composers.

Music composed by males is better because males have more experience as performers and conductors.

I consciously program pieces by female composers, even if there are other works that I would prefer to program.

Band compositions by female composers are not as well written as those written by male composers.

I am more likely to choose a piece on a recommended literature list versus a piece that is not on a list.

Band compositions by male composers display a better working knowledge of band instruments than do band compositions by female composers.

5. Please indicate the degree to which you agree or disagree with the following statements.

Female composers write better instructional pieces for band than male composers.

Male composers write more technically challenging pieces for band than female composers.

Female composers write more substantial works for band than male composers.

Band works by female composers invoke a greater range of emotional responses than do band works by male composers.

I know some band compositions written by females.

Band compositions by male composers are more exciting and interesting to play than those written by female composers.

I prefer to program pieces by men because these works are more substantive and will reflect more favorably on my program.

It is easier to program band compositions by male composers than female composers because they are more programmatic and therefore easier to group within a particular theme for a concert.

Response choices: strongly agree, somewhat agree, neither agree nor disagree, somewhat disagree, strongly disagree

6. What is your primary teaching responsibility?
 - Beginning Band
 - Middle School
 - High School
 - Other

7. How many years of teaching experience do you have?
 - 1-5
 - 6-10
 - 11-15
 - 16-20
 - 20+

8. What is your gender?
 - Male
 - Female

9. What is your age?
 - 18 to 24
 - 25 to 34
 - 35 to 44
 - 45 to 54
 - 55 to 64
 - 65 or older

10. What is the highest level of education you have completed?
 - Bachelor's Degree
 - Masters Degree
 - Doctoral Degree

11. In which state do you live?
 - Nebraska
 - Kansas

12. In what part of the state is your district located?
 - North
 - South
 - East
 - West

13. How would you describe the setting of your school district?

- Rural
- Suburban
- Urban

14. Please select all of the resources you utilize in choosing repertoire:

- Reading sessions
- Contest lists
- Publisher CDs
- Respected colleague recommendations
- Experts recommendations
- Convention resources
- Core lists
- Other

APPENDIX C

OFFICIAL APPROVAL LETTER FOR IRB PROJECT #13826



January 23, 2014

Carrie Jensen
School of Music

Glenn Nierman
School of Music
123 WMB, UNL, 68588-0100

IRB Number: 20140113826 EX

Project ID: 13826

Project Title: An Examination of the Attitude of 5-12 Instrumental Music Educators
Towards Using Wind Band Literature Written by Female Composers and the Relationship
of those Attitudes to Selected Demographic Variables

Dear Carrie:

This letter is to officially notify you of the certification of exemption of your project by the Institutional Review Board (IRB) for the Protection of Human Subjects. It is the Board's opinion that you have provided adequate safeguards for the rights and welfare of the participants in this study based on the information provided. Your proposal is in compliance with this institution's Federal Wide Assurance 00002258 and the DHHS Regulations for the Protection of Human Subjects (45 CFR 46) and has been classified as Exempt Category 2.

You are authorized to implement this study as of the Date of Exemption Determination:
01/23/2014.

1. Since your informed consent document will be presented via email, please include your IRB approval number in the email. Your approval number is 20140113826 EX. Please email me a copy of the informed consent email, with the number included, for our records. If you need to make changes to the document, please submit the revised document to the IRB for review and approval prior to using it.

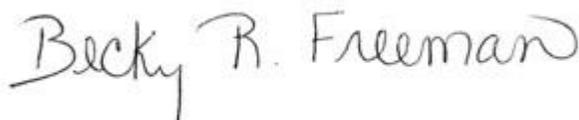
We wish to remind you that the principal investigator is responsible for reporting to this Board any of the following events within 48 hours of the event:

- * Any serious event (including on-site and off-site adverse events, injuries, side effects, deaths, or other problems) which in the opinion of the local investigator was unanticipated, involved risk to subjects or others, and was possibly related to the research procedures;
- * Any serious accidental or unintentional change to the IRB-approved protocol that involves risk or has the potential to recur;
- * Any publication in the literature, safety monitoring report, interim result or other finding that indicates an unexpected change to the risk/benefit ratio of the research;
- * Any breach in confidentiality or compromise in data privacy related to the subject or others; or
- * Any complaint of a subject that indicates an unanticipated risk or that cannot be resolved by the research staff.

This project should be conducted in full accordance with all applicable sections of the IRB Guidelines and you should notify the IRB immediately of any proposed changes that may affect the exempt status of your research project. You should report any unanticipated problems involving risks to the participants or others to the Board.

If you have any questions, please contact the IRB office at 472-6965.

Sincerely,



Becky R. Freeman, CIP
for the IRB



APPENDIX D

EMAIL SCRIPT

Dear Music Educator,

My name is Carrie Jensen, Instrumental Music Educator at Wayne Community Schools in Wayne, Nebraska and I am pursuing a Masters of Music degree at the University of Nebraska-Lincoln. I'm conducting a research study to determine the attitudes of teachers associated with utilizing band literature composed by females with Dr. Glenn Nierman, and we would really appreciate your help.

Participation in this study will require you to complete an online survey, which will take approximately 10 minutes to complete. You will be asked to answer questions about the programming of band music written by female composers. To access the survey, please go to <https://www.surveymonkey.com/s/59XTWZ5>.

We kindly ask that you complete the survey on or before March 10. Thank you for your time and consideration.

There are no known risks involved in this research. The results from this study will be used to better understand the attitudes of instrumental music educators toward band music written by female composers and the practice of these teachers in programming music by female composers. Your responses will help us in this important research. Please note all of your responses will be kept completely confidential and all resulting data will only be reported in the aggregate, meaning no individual responses will be shared. Participation is voluntary. You can refuse to participate or withdraw at any time without harming your relationship with the researchers or the University of Nebraska-Lincoln, or in any other way receive a penalty or loss of benefits to which you are otherwise entitled. A sample of approximately 300 grades 5-12 instrumental music teachers from the North Central Division of the National Association for Music Education were sent this survey request.

You may ask questions concerning this research at any time by contacting Carrie Jensen at carrie.jensen84@gmail.com or Glenn Nierman at gnierman@unl.edu. If you have questions regarding your rights as a research participant, please contact the UNL IRB at 402-472-8127 or irb@unl.edu. Your answers will help make an important contribution to the field's understanding of the use of band literature by female composers. Please print or save a copy of this message for your records.

Sincerely,

Carrie Jensen
carrie.jensen84@gmail.com
(402) 640-2148

Glenn E. Nierman
gnierman@unl.edu
(402) 472-2040

APPENDIX E

FOLLOW UP EMAIL SCRIPT

Dear Music Educator,

Approximately ten days ago, I sent an email asking for your assistance in conducting a research study titled “An Examination of the Attitude of 5-12 Instrumental Music Educators Towards Using Wind Band Literature Written by Female Composers and the Relationship of those Attitudes to Selected Demographic Variables.”

If you have not yet completed the survey, I invite you to please reconsider your participation by March 10. It will take approximately 10 minutes to complete. Please click on the following link to access the survey.
<https://www.surveymonkey.com/s/59XTWZ5>

Thank you for your time and participation.

Sincerely,

Carrie Jensen
carrie.jensen84@gmail.com
(402) 640-2148

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