

Paucity of Female College Band Directors as Faculty and Conductors at National  
Conferences in the United States, 2017–2018

by

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## ABSTRACT

Research indicates that women hold far fewer positions as collegiate band directors than do their male counterparts; however, since the 1993–1994 academic year, there have been no updated statistics describing the sex ratio of women who are college band directors. As the wind band profession is putting more effort into diversity initiatives and women are becoming more accepted as conductors, an examination of current sex (female and male) representation of band directors seemed timely and necessary. The purpose of this study was to provide updated data. Using the College Music Society *Directory of Music Faculties in Colleges and Universities, U.S. and Canada 2017–2018*, the author of the present study looked at the sex of college band directors listed and discovered that only 11.3 percent of all college band director positions in the United States were held by women. Furthermore, only 13.4 percent of bands selected to perform at the Midwest Clinic were led by women in the ten occurrences of the conference between 2009 and 2018, and only 5.3 percent of bands selected to perform at the Collegiate Band Directors National Association at the fourteen national conferences held between 1993 and 2019 had women as their head conductors. Clearly, sex parity does not yet exist among university band directors. With the publication of more current percentages of the representation of women as band directors that this study provides, research investigating why this phenomenon continues and advocacy to change the status quo is highly recommended.

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## INTRODUCTION

In December of 2016, I was a graduate teaching assistant in a doctoral wind conducting program. I had finished a master's in wind conducting earlier in the year, and had females as peers in both graduate programs. Even though I had only studied with male conductors, I rarely felt like a minority in the field, surrounded by other graduate conducting students who were female. At the 2016 Midwest Clinic International Band and Orchestra Conference held in Chicago, Illinois, I attended a session called "The Woman as a Band Director," led by a panel of female band directors. During this presentation, the band directors discussed instances of times they felt discrimination based on their sex, and I found myself having shared many of their experiences.<sup>1</sup> Percentages of women as band directors by level across the United States were also reported: around 30 percent of middle school, 20 percent of high school, and 10 percent of college band directors were women.<sup>2</sup> With a new perspective of how the role of gender impacts a band director's career and personal life, I became interested in pursuing further research. The fact that women held only ten percent of college band director positions seemed low, and was discouraging, as this was my career intention.

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1. Courtney Snyder, Catharine Bushman, Cynthia Johnston Turner, Beth Peterson, Kim Shuttlesworth, and Nicki Zawel, "The Woman as Band Director: Cultivating Success on and off the Podium," Session presented at the 2016 Midwest Clinic International Band and Orchestra Conference, Chicago, Illinois, December 16, 2016. [https://www.midwestclinic.org/2016\\_clinician\\_Courtney\\_Snyder.html](https://www.midwestclinic.org/2016_clinician_Courtney_Snyder.html).

2. Data on middle school and high school gender analysis was reported from: Ben Yoder, "Gender Analysis of Music Teachers." *MTD Research* (May 7, 2015); <http://mtdresearch.com/gender-analysis-of-music-teachers/>. The author of the present study was unable to locate where the presenters of this clinic gathered data on the gender of college band directors. The mystery became the impetus for this research.

The perception of many collegiate band directors in the United States seems to be that the gender gap between male and female band directors has closed significantly in recent years.<sup>3</sup> The data reviewed in this study will show that while there have been some gains in the percentage of women holding collegiate band conducting positions, the increase as of the 2017–2018 academic year is not as significant as the current perception within the collegiate band community suggests, and the unbalanced sex ratio persists.

This study investigated the proportion of women collegiate band directors compared with that of their male counterparts at universities in the United States as of the academic year 2017–2018.<sup>4</sup> The aim is to provide insight about the extent to which the disparity between percentages of female and male college band directors has changed and to compare this data and the percentage of women as faculty within music departments and across universities.<sup>5</sup> Additionally, the representation of women as conductors on the national conference stage at the College Band Directors National Association (CBDNA) National Conference and the Midwest Clinic was examined.

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3. The perception of having achieved more balanced sex ratios comes from conversations the author has had with colleagues about the issue of sex parity in the field. While there have been no formal interviews or research to document this, when discussions arose about pursuing this research, the response was often that there was no longer a large disparity between the number of men and women among college band directors.

4. The term “universities” is used in this document to include four-year colleges, universities, and institutions that offer graduate degrees.

5. Defining and identifying gender is a complex task, as a person’s gender identity does not necessarily align with binary, biological sex traits. Because of this difficulty, the author will use the terms “sex, male, and female.” *Sex* is defined in Merriam-Webster as “either of the two major forms of individuals ... that are distinguished respectively as female or male especially on the basis of their reproductive organs and structures.”

Collegiate bands are among the most prestigious wind groups in the United States; therefore, the conductors of such groups are considered professional experts in the band field. Beginning with early university bands, men have traditionally held the role of college band director; however, the impression today of many within the profession is that women are making gains in the field and that the gender gap has narrowed appreciably. Recent studies, however, show that little to no progress has been made in the number of women conductors leading concert bands at conferences such as the Midwest Clinic and CBDNA regional conferences.<sup>6</sup> Beyond these reports, there is no research on the current percentages of collegiate band directors by sex.

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6. Deborah A. Sheldon and Linda A. Hartley, “What Color Is Your Baton, Girl?” Gender and Ethnicity in Band Conducting,” *Bulletin of the Council for Research in Music Education*, no. 192 (2012): 39–52; Stephen Martin, “A History of the College Band Directors National Association Western/Northwestern Divisional Conferences from 1990–2016,” DMA diss., Arizona State University, Tempe, 2016.

## Statement of Purpose

The purpose of this study is twofold: (1) to provide updated information on the sex ratio of collegiate band directors from the academic year 2017–2018 compared with previous data collected from the 1993–1994 school year by Barbara Payne.<sup>7</sup> This updated information and the comparison data show how much change there has been in the percentage of women as college band directors over this twenty-four-year span, and (2) to discover what percentages of women were selected to be conductors at national CBDNA conferences from 1993 to 2019 and the Midwest Clinic between 2009 and 2019.

## Research Questions

1. What percentage of band directors at universities were women in the 2017–2018 academic year?
2. How much growth has there been for women as university band directors, music faculty, and university faculty since the 1993–1994 academic year?
3. How many women band directors were represented at recent national conferences compared to the numbers of women in the field, and what levels of bands (elementary, secondary, university, or community) were the women conducting at the conferences?

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7. Barbara Payne, “The Gender Gap: Women on Music Faculties in American Colleges and Universities 1993–1994,” *College Music Symposium* 36 (1996): 91–102.

## REVIEW OF LITERATURE

Women as collegiate band directors have been exceptions in the field. As of quite recently, appointments of women as collegiate band directors have still been making headlines. In 2016, Betsy McCann was appointed to the position of assistant director of bands/director of marching and athletic bands at the University of Minnesota.<sup>8</sup> The university's press release read: "U of M Names First Woman Marching Band Director in Big 10."<sup>9</sup> A 2017 headline read, "Clark Atlanta makes history with first female band director."<sup>10</sup> Both articles were spread widely around the band director community, used as an indication that the masculine-dominated culture of the profession was shifting. Neither headline listed the name of the newly-appointed band director, and both headlines were likely written as a way to instead boast of the school's hiring practices. Although women rarely associate their sex with their occupation, others commonly do so, labeling them as a "female conductor" instead of simply "conductor" as demonstrated in the headlines.<sup>11</sup> An indication that equality has been realized in college band conducting

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8. Title IX was passed in 1972. This law protects discrimination based on sex in educational programs and activities. Until this law passed, it was common practice to exclude women from participating in college marching bands.

9. Lisa Marshall, "U of M Names First Woman Marching Band Director in Big 10," *University of Minnesota* (July 13, 2016).

10. Shelia Poole, "Clark Atlanta makes history with first female band director," *AJC.com* (June 12, 2017). <https://www.ajc.com/news/clark-atlanta-makes-history-with-first-female-band-director/QaoBCDgxIGkX1wK9ze2WsJ/>.

11. Sarah Marie Minette, "An Investigation into Themes Resulting from the Perceptions of Women Teaching Secondary Instrumental Education" (MME thesis, The University of St. Thomas, St. Paul, Minnesota, 2011) 4–5.



may be when all headlines focus on a woman leader's achievements and skills instead of her sex. An example of such a headline is Penn State's 2020 announcement, "Dr. Tonya Mitchell-Spradlin appointed as director of wind band studies."<sup>12</sup>

In reviewing the literature, four trends emerged indicating sex parity for college band directors was not close to being met. The first is the engrained societal construct of a masculine conductor. Through qualitative studies, women reported experiencing gender bias and discrimination as band directors. Although there was not any recent data collected on the sex ratio of college band directors, women continued to be underrepresented as music faculty and conductors of bands at conferences.

#### Stereotypical Masculine Persona of Band Directors

The role of band director in the United States has been traditionally filled by males. This is in part because wind bands evolved from the military, which, historically comprised of mostly men. Women as band directors would seem impossible to envision without first filling the seats in bands. Unfortunately, marching bands have an even more masculine history. This is due to a long history of marching bands being derived from all-male militaries and, therefore, male-only traditions. Until the passage of a U.S. federal law, Title IX of the Education Amendments Act of 1972, some collegiate marching bands

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12. <https://myemail.constantcontact.com/Dr--Tonya-Mitchell-Spradlin-appointed-as-director-of-wind-band-studies-at-Penn-State.html?soid=1103877562565&aid=zaD-f07qGpo>

had policies that excluded women from participating.<sup>13</sup> By being denied the opportunity to participate in college marching band, women were not seen as fit to lead marching bands. Title IX mandated that women could not be discriminated against in schools and that male-only marching bands or any all-male ensemble in a school must allow women equal access. This was the case for all school activities, and women's sports also benefited from this law.

Because being a band director stems from a masculine tradition, some female high school band directors have adopted a stereotypically masculine persona, or at least traits, to shape their teaching identity to be more accepted in the conductor role. Identifying traits as masculine and feminine as a way to measure gender performance began in the 1970s and can be problematic due to the fluid nature of gender. Judith Butler describes the performative nature of gender as, "an identity instituted through a stylized repetition of acts. Further, gender is instituted through the stylization of the body and, hence, must be understood as the mundane way in which bodily gestures, movements, and enactments of various kinds constitute the illusion of an abiding gendered self."<sup>14</sup> Sandra Bem created the Bem Sex Role Inventory (BSRI) in 1974 in an attempt to measure to what degree a person embodies feminine, masculine, and androgynous traits. The BRSI includes 60 traits, with 20 each categorized as masculine, feminine, and

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13. Judith K. Delzell, "Variables Affecting the Gender-Role Stereotyping of High School Band Teaching Positions," *The Quarterly* (1993–1994): 77–84. (Reprinted with permission in *Visions of Research in Music Education* 16, no. 5 (Autumn, 2010): 81.

14. Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory" in *Feminist Theory Reader*, eds. Carole McCann and Seung-kyung Kim (New York, NY: Routledge, 2003), 462.

neutral.<sup>15</sup> The forty-six year old BRSI is a reflection of gender norms at the time, and may not be an accurate tool to measure the masculinity-femininity construct today.<sup>16</sup> Although the tool itself is outdated, it has been the most consistent way to measure gendered-traits over the past forty-six years, and the studies examining the stereotypical masculine persona of conductors used the BRSI gender-associated traits (e.g., dominant is masculine, soft-spoken is feminine) to code the results of their qualitative studies.<sup>17</sup>

Sears, in her 2014 qualitative study, examined four female high school band directors' perceptions of the "conductor persona" and revealed that all four female band director participants were influenced by the stereotypical masculine band director persona.<sup>18</sup> Two of the participants actively took on what they called assertive, aggressive traits to replicate the teaching styles of both male and female mentors.<sup>19</sup> Another participant made efforts to hide her femininity in her appearance by avoiding skirts and "girly" clothing and hair styles, believing that adopting masculine conductor traits was

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15. The Corsini Encyclopedia of Psychology, s.v. "Bem Sex Role Inventory," by Thomas E. Malloy, accessed March 28, 2020.

16. Victoria Ferrer-Pérez, and Esperanza Bosch-Fiol, "The Measure of the Masculinity-Femininity Construct Today: Some Reflections on the Case of the Bem Sex Role Inventory," *International Journal of Social Psychology* 29, no. 1 (February 27, 2014): 189.

17. Ferrer-Pérez and Bosch-Fiol, "Measure of Masculinity-Femininity," 189.

18. Colleen Sears, "The Persona Problem: How Expectations of Masculinity Shape Female Band Director Identity," *GEMS (Gender, Education, Music, and Society), the on-Line Journal of GRIME (Gender Research in Music Education)* 7, no. 4 (April 1, 2014).

19. Sears, "Persona Problem," 9.

the only way to be taken seriously by students and colleagues. The last participant rejected the traditional masculine persona, and because she did not see herself as assertive, thought that she needed to rely on forming strong emotional relationships with her students to gain respect.

These findings are corroborated in Fisher-Croneis' 2016 qualitative study of nine preservice and in-service high school women band directors. All nine participants also associated traits such as confidence and assertiveness to being masculine. Four of the participants thought they needed to adopt a masculine persona to be accepted into the band directing world, and did so consciously.<sup>20</sup> The five remaining participants rejected the idea of adopting a masculine persona; however, they proudly described themselves adopting traditionally masculine traits while on the podium, including confidence, assertiveness, aggressiveness, and being an alpha. Some participants cited these traits as part of their natural personality, not traits that were learned or developed. Natural masculinity was also seen as an attribute to success in Gathen's 2014 study, where she interviewed two female high school band directors. Both female high school directors identified as tomboys and enjoyed playing in jazz band—comprising mostly males—from a young age.<sup>21</sup> The participants stated that they always displayed more masculine

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20. Sarah H. Fischer-Croneis, "Career Intentions and Experiences of Pre- and In-Service Female Band Teachers," *Journal of Research in Music Education* 64, no. 2 (July 1, 2016): 188.

21. Kelly Gathen, "Gender Bias and Music Education," (MM thesis, University of Delaware, Newark, DE, 2014) 50.

traits in the band setting, and they felt extremely confident in their musical and teaching abilities as high school band directors.<sup>22</sup>

### Gender Bias/Discrimination

Women high school and college band directors described feeling some level of discrimination based on gender in six different studies. Brinson's 2016 thesis examined whether and to what extent gender bias still existed due to the traditional hierarchy in musical ensembles by interviewing eight musicians, four conductors and four performers.<sup>23</sup> Two conductors and two performers were male, while two of each were female. The traditional hierarchy places some musicians, such as principal players, soloists, section leaders, and conductors, in a position of authority and respect over other members of the ensemble. Both female conductors felt they had experienced gender bias as conductors because of the traditional hierarchy in musical ensembles.<sup>24</sup> One thought there were more opportunities for female conductors in choral and young ensembles. She thought that instrumental ensembles with more experienced players tended to be more gender-biased in favor of male conductors. In her own experience, her primary role was conducting the junior band, with success, and she noted that the previous director was a female, setting a precedent. She stated that while she had been given the opportunity to

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22. The recently-created Key of She Jazz conference addresses the implications of lack of women in jazz bands. For more information, see: [www.keyofshejazz.org](http://www.keyofshejazz.org).

23. Jefferey Brinson, "The Musician's Perspective of Hierarchy in Musical Ensembles," (MM thesis, Nipissing University, North Bay, Ontario, 2016).

24. Brinson, "Musician's Perspective," 43.

conduct the senior band, she never felt comfortable in this role, and remarked that “it is a boys’ club to be a bandmaster.”<sup>25</sup> These findings are corroborated in four other studies. In her 2015 case study of three female band directors, Kristin Coen-Mishlan found that all three participants believed gender discrimination existed in instrumental music education, and these individuals thought that this discrimination had affected opportunities and experiences in their careers, including in the areas of adjudication, recognition, and respect.<sup>26</sup> While many female band directors may share similar thoughts on discrimination, with a small sample size of three, conclusions cannot be asserted that all or even most female band directors share these experiences. Women band directors reported feeling alienated and intimidated at conferences and regional events in Gathen’s 2014 research.<sup>27</sup> Jackson’s 1996 study indicated women thought they had fewer opportunities than their male counterparts due to the “male stereotype of a band director.”<sup>28</sup> Female instrumental music teachers reported the masculine stereotyping of band directors occurs more often for high school band directors than for those directing middle school ensembles, according to Minette’s 2011 thesis.<sup>29</sup> Female music education

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25. Brinson, “Musician’s Perspective,” 43.

26. Kristin Coen-Mishlan, “Gender Discrimination in the Band World: A Case Study of Three Female Band Directors,” *Excellence in Performing Arts Research* 2, no. 1 (June 19, 2015): 13.

27. Gathen, “Gender Bias,” 53.

28. Cheryl Ann Jackson, “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,” (PhD diss., Michigan State University, East Lansing, MI, 1996): 90.

29. Minette, “Perception of Women,” 32–33.

majors have even reported being encouraged to prepare and apply for elementary music positions, even when their career goal was to be a band director.<sup>30</sup>

While female band directors have faced a gender bias in the field, most are hesitant to acknowledge any gender-based discrimination, and male musicians may not believe that gender bias exists within musical ensembles. In Jeffrey Brinson's 2016 thesis, all male participants (two conductors and two performers) thought that while gender discrimination may have occurred for females in ensemble leadership positions in the past, gender is not a concern now.<sup>31</sup> This further reinforces the societal construct of a male band director. Young female band directors reported feeling ignored, alienated, and having their authority questioned, but attributed these feelings to age or lack of experience instead of gender.<sup>32</sup> Others sensed that the gender bias is shifting, but failed to provide any evidence that this is the case.<sup>33</sup> Interestingly, only female directors over the age of forty-five admitted to having felt discrimination due to their gender.<sup>34</sup> Cultural change takes time, and even more so when the population within a given culture does not acknowledge a change needs to take place.<sup>35</sup> Because young female band directors tend

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30. Elizabeth Gould, "Cultural Contexts of Exclusion: Women College Band Directors," *Research & Issues in Music Education* 1, no. 1 (January 1, 2003): 2.

31. Brinson, "The Musician's Perspective," 45.

32. Coen-Mishlan, "Gender Discrimination," 1–2; and Gathen, "Gender Bias," 53.

33. Brinson, "The Musician's Perspective," 43; and Jackson, "Imbalance," 90.

34. Coen-Mishlan, "Gender Discrimination," 13; and Jackson, "Imbalance," 88.

35. Gould, "Cultural Contexts," 8.

not to attribute thoughts of discrimination to gender, and some male band directors may fail to acknowledge that gender bias exists within the profession, erasing the disparity is *not* likely to happen soon. Building awareness through research might help to shift the culture away from the high percentages of stereotypical male band directors by bringing transparency to the issue.

### Lack of Sex Parity in Music Faculty

Men have held most of the full-time and tenure-track music faculty positions in the United States, with little to no change in the gender gap between 2000 and 2015.<sup>36</sup> According to Payne’s 1996 study, using data from the College Music Society *Directory of Faculties in Colleges and Universities, U.S. and Canada 1993–1994*, only 24 percent of full-time music faculty positions of all types were held by females.<sup>37</sup> The percentage of women holding music faculty positions was lower than the national average for all female faculty, which was 33 percent. Female faculty were also more likely to hold lower-ranking and lower-paid faculty positions. Furthermore, band directing was the area with the largest gender gap with only 5.2 percent of all positions being held by women.<sup>38</sup> Beyond that, only 2.4 percent of full-time band-director positions ranked as assistant,

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36. Corin Overland, “Gender Composition and Salary of the Music Faculty in NASM Accredited Universities: 2000–2014,” *College Music Symposium* 56 (June 2016).

37. Barbara Payne, “The Gender Gap: Women on Music Faculties in American Colleges and Universities 1993–1994,” *College Music Symposium* 36 (1996): 95.

38. Payne, “The Gender Gap,” 98.



associate, or full professors were held by female faculty members. Between the years 2000 and 2015, women have steadily continued to hold between 23 percent and 25 percent of all ranked music faculty positions in NASM-accredited universities, even though 51 percent of terminal degrees in music are currently being awarded to women.<sup>39</sup> Overland's 2016 analysis showed that women continue to hold under 25 percent of ranked music-faculty positions at NASM-accredited universities.<sup>40</sup> While it cannot be asserted from Overland's studies that the number of women as band directors has remained as low as 1993–1994 percentages found by Payne, the relative status quo in percentages of female music faculty does not suggest that the gender gap has closed significantly. Further research on the sex makeup of individual areas of music faculty will have to be conducted to reach any broader conclusions.

#### Underrepresentation of Female Band Directors at Conferences

Historically, women band directors have been underrepresented as conductors at conferences. The annual Midwest Clinic is the largest international performance venue for wind bands. In a 2012 study, Sheldon and Hartley examined the sex of all primary or head directors of bands who were selected to perform at the Midwest Clinic from 1947 to

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39. Corin Overland, "Gender Composition and Salary of the Music Faculty in NASM Accredited Universities: 2000–2014," *College Music Symposium* 56 (June 2016): 3.

40. Overland, "Gender Composition."

2008.<sup>41</sup> They found that women were the primary conductors of a total of only 52 out of 602 bands during the fifty-one years covered by their study. Women were the primary conductors for 1 elementary, 35 junior high, 15 high school, and 1 adult band.<sup>42</sup> Men were the primary conductors of 550 bands: 13 elementary, 71 junior high, 264 high school, 94 university, 68 adult bands, 31 military, and 9 with other groups such as youth bands. A total of 7.56 percent of head band directors appearing at the Midwest Clinic were women, and 92.44 percent were men. Women conductors have increased over time. The first appearance of female conductors at the Clinic was in the 1950s, and a total of four women conducted in that decade.<sup>43</sup> During the years 2000–2008, the number of women band directors increased to twenty-two. While this does indicate small gains over those fifty-one years, as of 2008, no woman had appeared at the Clinic as the primary director of a university or military band. A new collection of data since the 2008 clinic would show whether any further progress has been made in the last decade.

Similar results were found in an investigation of the College Band Directors National Association (CBDNA's) Western/Northwestern biennial conferences from 1990 to 2016.<sup>44</sup> Between the years 1990–2016, a total of 29 band directors were women,

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41. Deborah A. Sheldon, and Linda A. Hartley, "What Color Is Your Baton, Girl? Gender and Ethnicity in Band Conducting." *Bulletin of the Council for Research in Music Education*, no. 192 (2012): 39–52.

42. Sheldon and Hartley, "What Color," 44–45.

43. Sheldon and Hartley, 44–45.

44. Stephen Martin, "A History of the College Band Directors National Association Western/Northwestern Divisional Conferences from 1990–2016" (DMA diss., Arizona State University, Tempe, AZ, 2016).

whereas 324 were men, including primary and guest conductors of performing ensembles and the intercollegiate band.<sup>45</sup> During these years, only 8.2 percent of band directors appearing on the podium were women. Furthermore, between 1996 and 2012, a clinic at the conference titled, “Quality Band Literature without Excessive Demands” was held.<sup>46</sup> During this clinic, conductors led a guest band in short excerpts of music that fit the clinic’s description. Out of the twenty-nine female conductors featured at these conferences, fourteen instances were at the “Quality Band Literature without Excessive Demands” clinic. This means that only fifteen women between the years 1990 and 2016 appeared as conductors of a selected, featured collegiate band at the CBDNA biennial Western/Northwestern regional conference. No women appeared as the conductor of the intercollegiate band.<sup>47</sup> As a point of clarification, the Western/Northwestern conference traditionally filled the role of intercollegiate band conductor with the CBDNA national president, and no women have held the position of president to date. Martin’s investigation only shows a snapshot of one region of the United States, so an analysis of all regional conferences as well as the national conference would provide a more thorough representation of women conductors in CBDNA.

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45. Martin, “History of the CBDNA,” 281.

46. Martin, 282.

47. Martin, 285.

## METHODOLOGY

Data were gathered and examined from three different sources to draw comparisons and suggestions regarding the proportion of women versus men in collegiate band director positions. Contextual data examined were: the 2017–2018 *Directory of Music Faculties in Colleges and Universities, U.S. and Canada*, compiled by the College Music Society; the Midwest Clinic Program Archives from the years 2009–2018; and the College Band Directors National Conference Program Archives between the years of 1993 and 2019.<sup>48</sup>

Because a goal of this study was to examine the growth of women as music faculty and band directors since the 1993–1994 school year, the method for gathering this information was modeled after Payne’s 1996 study, “The Gender Gap: Women on Music Faculties in American Colleges and Universities 1993–1994,” which allowed for the most accurate comparison.<sup>49</sup>

The present study’s population consisted of all music faculty from universities in the United States, as reported by the CMS *Directory of Music Faculties in Colleges and Universities, U.S. and Canada 2017–2018*; two-year institutions and community colleges were excluded. Faculty were then delineated by rank: Assistant Professor, Associate Professor, and Professor ( $N = 13,031$ ). Female faculty were identified by rank using given name recognition (4,229). Names unfamiliar to the author, listings that only

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48. *Directory of Music Faculties in Colleges and Universities, U.S. and Canada 2017–2018* (College Music Society 2018).

49. Payne, “The Gender Gap.”

included an initial, and androgynous names were investigated through a search of the individuals' university websites. Photographic evidence coupled with gendered pronouns in biographies and descriptions were all used as strategies to collect sex identity (female or male).<sup>50</sup> Sex was unable to be confirmed for ten of the total people listed, reducing the total four-year and graduate-ranked music faculty included in the study by ten ( $N = 13,021$ ). The directory is available online; however, the only way to view the listings was in an uneditable portable document format (PDF) version. The author had a software engineer research assistant export the directory information into Microsoft Excel, taking advantage of automatic counting and sorting features. The research assistant also verified the sexes of all listings, finding the author's identification of sex to be accurate in all cases.

Using the same CMS *Directory of Music Faculties* for the academic year 2017–2018, a list of collegiate band directors was assembled. The material included all four-year and graduate institutions in the United States, delineated by filtering teaching area to include: “Ensemble Director: Bands.”<sup>51</sup> The sex of all participants ( $N = 1,458$ ) was identified using the same mode as described above, resulting in two groups: 1,293 males and 165 females. These faculty were also identified by rank—Nonranked, Assistant, Associate, and Professor.

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50. Androgynous names included Robin, Shane, Shannon, Terry, Ryan, Casey, Leslie, Jamie, and Leigh.

51. *Directory of Music Faculties in Colleges and Universities, U.S. and Canada 2017–2018* (College Music Society 2018).

To compare the representation of women as conductors at national and international conferences with the actual numbers of women as collegiate band directors, data were gathered from the Midwest Clinic Program Archives from the years 2009–2018, updating the 2012 work done by Sheldon and Hartley who examined the years 1947–2008.<sup>52</sup> The archived programs of all performing groups, dating back to 1946, can be found at <https://www.midwestclinic.org/midwest-clinic-performing-organizations.aspx>. Along with this, data were collected from the College Band Directors National Conference Program Archives from artifacts dating between the years 1993 and 2019. The program archives can be viewed at: [www.cbdna.org](http://www.cbdna.org). In both cases, all sexes were confirmed through names, headshots, and pronouns used in biographies.

## RESULTS

Research Question #1: What percentage of band directors at universities were women in the 2017–2018 academic year?

Using the CMS *Directory of Music Faculties* for four-year colleges and universities during the 2017–2018 school year, when filtered to include Assistant Professor, Associate Professor, and Professor, resulted in  $N = 13,031$ . Of the 13,031 names, the sex was not able to be identified for ten faculty members through Internet searches. The ten faculty who were not able to be identified were not included in this study; these included two at the rank of Assistant Professor, five at the rank of Associate Professor, and three ranked as Professor. This yielded a total sample size of  $N = 13,021$ ,

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52. Sheldon and Hartley, “What Color.”

with 3,752 ranked as Assistant Professor, 4,245 as Associate Professor, and 5,024 as Professor. Out of the 13,021 ranked music faculty listed in the directory, 4,229, or 32.5 percent, were identified as female. Within the ranks, those names that were female were 1,387 (37%) at Assistant Professor, 1,468 (34.6%) at Associate Professor, and 1,347 (27.3%) at the rank of Professor (see Table 1).

Table 1. Gender Distribution of U.S. College and University Music Faculty as Determined by Listings in the College Music Society *Directory 2017–2018*.

	<u>Male</u>	<u>Female</u>	<u>Totals</u>
Assistant Professor	63% 2,365	37% 1,387	3,752
Associate Professor	65.4% 2,777	34.6% 1,468	4,245
Full Professor	72.7% 3,650	27.3% 1,374	5,024
<b>Totals</b>	<b>67.5% 8,792</b>	<b>32.5% 4,229</b>	<b>13,021</b>

Next, the *CMS Directory of Music Faculties 2017–2018* at all four-year colleges and universities in the United States was filtered by teaching area to include: “Ensemble Directors: Band” at all ranks (Nonranked, Assistant, Associate, Professor). There were a total of  $N = 1,458$  names listed as band directors, and all sexes were able to be confirmed through Internet searches. Of these 1,458 band director faculty members, 165, or 11.3 percent, were women. Of the women band directors listed, 107, or 7.34 percent of the total, held a ranked position, while 58, or 3.98 percent of the total, held nonranked positions such as instructor or lecturer (see Table 2).

Table 2. Gender Distribution of Band Directors from College Music Society *Colleges and Universities in the United States 2017–2018*.

	<u>Males</u>		<u>Females</u>		<u>Totals</u>
Ranked Band Directors	60.56%	883	7.34%	107	990
Nonranked Band Directors	28.12%	410	3.98%	58	468
<b>Totals</b>	<b>88.7%</b>	<b>1,293</b>	<b>11.3%</b>	<b>165</b>	<b>1,458</b>

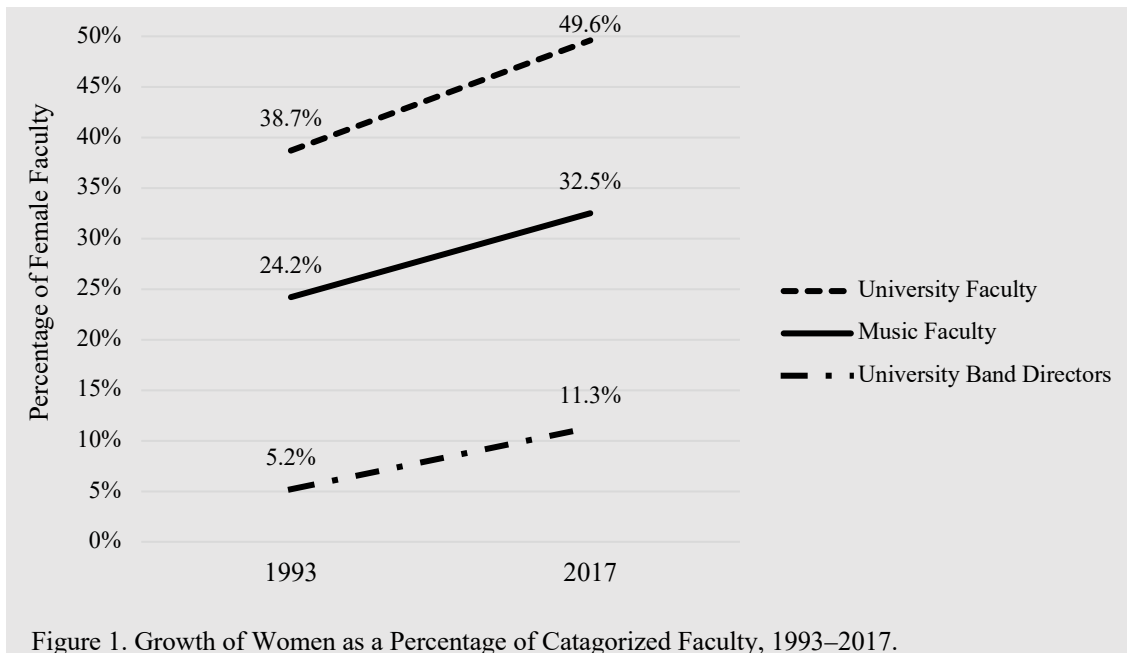
Research Question 2: How much growth has there been for women as university band directors, music faculty, and university faculty since the 1993–1994 academic year?

Between 1993 and 2017, the percentage of university women band directors, at all ranks in the United States grew from 5.2 percent to 11.3 percent. The number of women as university band directors doubled, but increased by only 6.1 percent in fourteen years. The 11.3 percentage is still a significant minority, and is lagging behind the sex ratio of U.S. women as music faculty (32.5%) and female university faculty (49.61%). Over the same time period, the sex ratio of university faculty has all but closed, increasing from 38.1 percent to 49.6 percent female.<sup>53</sup> Unfortunately, music faculty continue to trail overall university faculty in closing the sex-representation gap, and band directors fall behind even that (see Figure 1).

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53. “Number of Faculty in Degree-Granting Postsecondary Institutions, by Employment Status, Sex, Control, and Level of Institution: Selected Years, Fall 1970 through Fall 2017,” *NCES Digest of Education Statistics: 2018*.

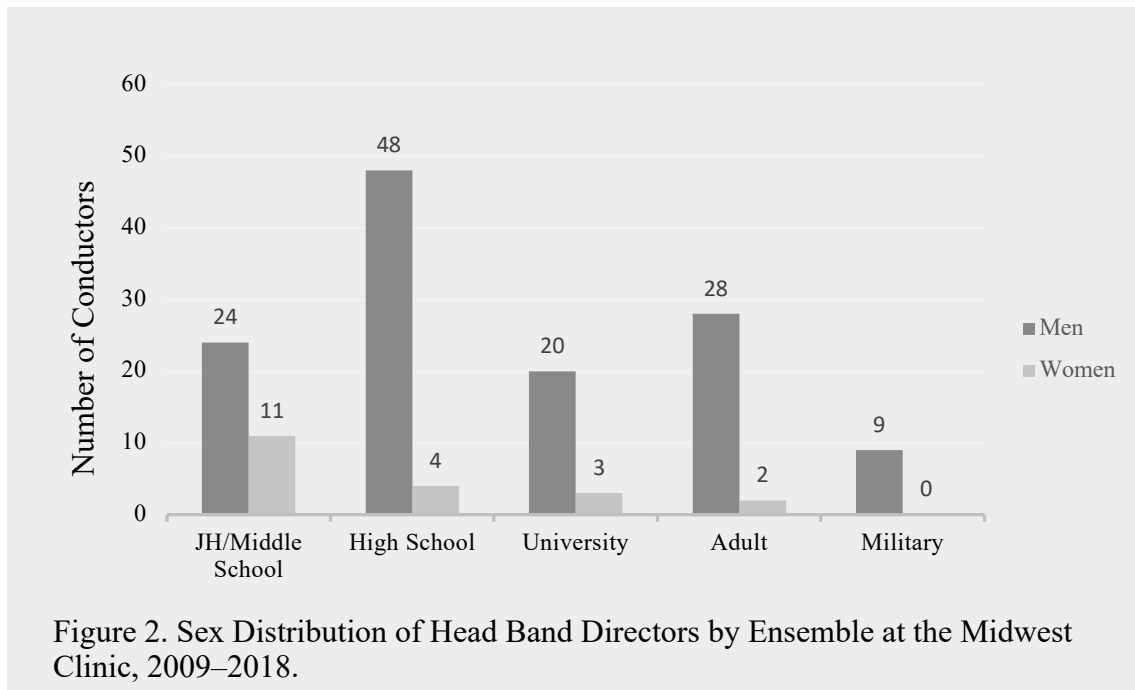




Research Question 3: How many women band directors were represented at recent national conferences compared to the numbers of women in the field, and what levels of bands (elementary, secondary, university, or community) were the women conducting at the conferences?

In the years 2009–2018, there were 149 concert band performances at the Midwest Clinic. Women were listed as the head or primary conductors for 20 (13.4%) of the bands. 11 directed middle school bands, 4 were high school band directors, 3 led collegiate bands, and 2 conducted adult ensembles (see Figure 2). The first woman to be listed as the head conductor of a collegiate band in the history of the Midwest Clinic was Patricia Vanegas Ruiz with the Javeriana University Symphonic Band from Bogotá, Columbia in 2013. Over the ten-year period examined, a total of four women lead high school bands at the conference, with three of those instances occurring during 2012,

making this year an outlier. Most years, no women were represented as conductors of high school bands.



The College Band Directors National Association (CBDNA) National Biennial Conference took place fourteen times between 1993 and 2019. A total of 125 bands were selected through blind auditions to perform at these conferences. Only the head or primary conductor of each ensemble was included in this study, excluding guest or assistant conductors. Of the 125 bands, seven were led by women (5.3%) with two females represented at each of the last three conferences (2015, 2017, 2019), as seen in Table 3. At these three years of conferences, females represented 22, 20, and 22 percent of all band directors respectively, which is a much higher percentage than the number of percentage of women holding university band director positions in the United States during the 2017–2018 academic year (11.3%). The first woman to appear as the head conductor at a CBDNA National Conference was Mallory Thompson with the

Northwestern University Symphonic Wind Ensemble in 2001. The only year a woman was selected as a conductor for the Intercollegiate Band was in 2009, when the honor was bestowed on Virginia Allen.

Table 3. CBDNA National Conference Head Conductors, 1993–2019

	<u>Men</u>	<u>Women</u>
1993	8	0
1995	6	0
1997	8	0
1999	7	0
2001	11	1
2003	10	0
2005	10	0
2007	8	0
2009	9	0
2011	9	0
2013	10	0
2015	7	2
2017	8	2
2019	7	2
<b>Totals</b>	<b>118</b>	<b>7</b>

## DISCUSSION

### Proportions of Women as Ranked and Nonranked Music Faculty

As of the 2017–2018 academic year, only 11.3 percent of all university band directors and 7.3 percent of ranked band directors were female, according to the College Music Society (CMS) *Directory of Music Faculties, 2017–2018*. In the period between 2009 and 2018, three out of twenty-three (13%) concert band directors at the Midwest Clinic were female, and during the period from 1993 to 2019, only 5.6 percent of conductors at College Band Directors National Association (CBDNA) national conferences were female.

In the 2015–2016 academic year, women accounted for 32.7 percent of music faculty at all ranks (Nonranked, Assistant, Associate, Professor) at National Association of Schools of Music (NASM)-accredited institutions, while the percentage of women holding ranked (Assistant, Associate, Professor) positions at NASM institutions were only 24.7 percent.<sup>54</sup> Examining the *CMS Directory* resulted in the discovery that 32.5 percent of all university music faculty in the United States were women, indicating schools with accreditation have an even larger sex ratio gap (24.7% female to 75.3% male) of ranked faculty than do music departments across the country (32.5% female to 67.5% male).

The growth in the numbers of females as university and music faculty show promise; however, the data become more concerning when examined by rank. Not only

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54. Music Faculty by Gender and Academic Rank Institutions Categorized by Type of Support,” Higher Education Arts Data Services Data Summaries: 2015–2016.

do women hold far fewer ranked faculty positions, but the majority of nonranked positions are held by men. While more part-time positions (53.1%) at all universities in the United States are held by females, males consistently hold more part time and nonranked positions among music faculty.<sup>55</sup> As of 2016, only 6.2 percent of all nonranked music faculty at NASM accredited institutions were female.<sup>56</sup> The percentage of women band directors is even lower. Out of all faculty band directors in 2017 ( $N = 1,458$ ), only 58 (3.98%) of those positions were held by females in nonranked faculty positions.<sup>57</sup> Men, on the other hand, claimed 410 (28.1%) of all band-director positions as nonranked faculty (see Table 2).

The percentage of women holding ranked (assistant, associate, professor) band director faculty positions increased from 2.4 percent in 1993 to 7.3 percent in 2017. Over this twenty-four-year period, there was a 4.9 percent increase in females holding ranked band director positions. Females holding nonranked band director positions only increased from 2.7 percent to 3.98 percent, or 1.28 percent during the same period. Similar patterns in growth are seen in the NASM HEADS data, where the number of nonranked faculty has increased over time: The percentage of men holding these additional positions has surged and continued to surpass women.<sup>58</sup> Between the years 2000 and 2016, males holding nonranked faculty positions grew from 761 (8.9%) to 1399

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55. *NCES Digest of Education Statistics*: 2018.

56. *Higher Education Arts Data*: 2015–2016.

57. *Directory of Music Faculties in Colleges and Universities, U.S. and Canada 2017–2018* (College Music Society, 2018).

58. Overland, “Gender Composition.”

(12.7%). Growth in the percentage of women holding nonranked faculty positions was much slower, only increasing from 405 (4.7%) in 2000 to 698 (6.3%) in 2016. While more nonranked positions were being filled over the years, significantly more men were selected to fill those positions.

University faculty as a whole has closed the sex gap (49.6% female), while music trails behind (32.5% female), and band directors lag even further behind (11.3% female). Music departments should look to the hiring practices of universities to implement hiring practices that may be more effective in closing this sex disparity, especially in positions such as band directors, where women have historically been the minority.

#### Continued Lack of Sex Parity in College Band Directors

The results of this research showed that only 11.3 percent of all university band directors and 7.3 percent of ranked band directors are female, according to the data counted in the College Music Society (CMS) *Directory of Music Faculties, 2017–2018*. Between 2009 and 2018, only three of twenty-three (13%) concert band directors at the Midwest Clinic were female, and only between 1993 and 2019, a mere 5.6 percent of conductors at the College Band Directors National Association (CBDNA) national conferences were female.

The number of women as collegiate band directors is experiencing much slower growth than women as university faculty in the United States. Factors that may be contributing to this phenomenon include inflated perception of equality, lack of representation of women as secondary school band directors, and the persistent wage gap

between male and female university faculty.<sup>59</sup> Another possible reason for the slow increase of women as band directors is the attempt by universities to increase diversity among faculty, including people of color. While increased diversity is to be applauded, the examination of the gender of the diverse candidates hired may reveal these hires have slowed the progress of closing the gender-specific gap.

Women continue to be underrepresented as conductors at major conferences and events. Women only led 13.4 percent of all bands at the Midwest Clinic between 2009 and 2018, with most years having no women band directors represented at the high school or collegiate level. Because the selection process of performing ensembles at the Midwest Clinic is not blind, the organization may want to take measures to encourage women band directors to apply to perform, and attempt to have better representation of women as band directors at the conference. The College Band Directors National Association (CBDNA) National Conference is the premiere performance venue for college bands. Bands are selected for performance at the CBDNA conference through a blind audition process, offering anonymity to applicants, and does not allow for gender bias in selection of conductors. Between 1993 and 2019, 5.6 percent of all college bands performing at the CBDNA national conferences were conducted by women. Although these numbers are historically low, the past three conferences have seen 20 percent of

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59. Women working as full-time faculty at universities make, on average, \$16,178.00 less annually than do their male counterparts, as reported by “Average Salary of Full-Time Instructional Faculty on 9-Month Contracts in Degree-Granting Postsecondary Institutions, by Academic Rank, Sex, and Control and Level of Institution: Selected Years, 1999–2000 through 2017–18.” *NCES Digest of Education Statistics: 2018*.

selected bands being led by women. With 20 percent representation, recent CBDNA national conferences have had a higher proportion of women band directors than the 11.3 percent representation of all college band directors. Only one woman, Virginia Allen was selected to conduct the intercollegiate band at the 14 national conferences held between 1993 and 2019. Intercollegiate conductors are selected by other university band directors, and selection is considered one of the highest honors in the field as the role is seen as an opportunity for their own students to rehearse and perform with a respected conductor, while working with other college band students. These intercollegiate bands are one of the best ways collegiate band directors can influence and work with a wide community of college musicians, and recruit students for graduate study at their institutions. By denying women the opportunity to direct the intercollegiate bands, CBDNA is not only perpetuating the stereotype that men are the most qualified to conduct, but the musicians are also getting one less opportunity to work with a successful woman as their conductor.<sup>60</sup> Seeing women in the role of successful college band director could be one of the most important ways to encourage young women to pursue this field and begin to normalize women as conductors for all musicians.<sup>61</sup> As the primary organization for collegiate band directors in the country, CBDNA must continue to promote women from within the organization if meaningful equity is to occur.

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61. Denise Elizabeth Grant, “The Impact of Mentoring and Gender-specific Role Models on Women College Band Directors at Four Different Career Stages” (PhD diss., The University of Minnesota, Minneapolis, 2000), 79–82.



## Recommendations for the Profession

Only 11.3 percent of all university band directors and 7.3 percent of ranked band directors are women according to the faculty listed in the *College Music Society (CMS) Directory of Music Faculties, 2017–2018* and the author of this study who determined these statistics. Additionally, between 2009 and 2018, only three out of twenty-three concert band directors (13%) at the Midwest Clinic were female, and between 1993 and 2019, only 5.6 percent of conductors at the College Band Directors National Association (CBDNA) national conferences were female. These statistics are startling and very concerning. The impression of many in the field, including the author, is that sex parity would have been close to being achieved by now. Before this study, the most recent numbers available of the sex ratio of collegiate band directors was Barbara Payne’s 1996 examination of the 1993–1994 academic year.<sup>62</sup> By referencing twenty-four-year-old statistics, meaningful conversations about sex parity among college band directors were nearly impossible to have. Given the more recent data from the present study, disseminating the most current information could help provide momentum for change. With many diversity and equity initiatives in the wind band field, continued tracking of the percentage of women university band directors will be crucial in order to have the most relevant statistics.

Female and male conductors in university positions need to encourage women to become part of the profession of wind band conducting. They can do this by bringing in women as guest conductors, selecting women to conduct intercollegiate bands,

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62. Payne, “The Gender Gap.”

supporting and promoting women conductors in elementary, middle, and high schools and connecting their students with female mentors in the field. All music education and conducting faculty should be careful not to suggest different career options to undergraduate men and women. In her 2003 study, Gould found music education faculty have encouraged young women to become better prepared to teach elementary and junior high school, without offering young men that same advice.<sup>63</sup> This is a phenomenon the author has witnessed and experienced herself with music education faculty. Music faculty must be aware of this implicit bias and use it to actively mentor young women who desire to become band directors. Since men make up 89 percent of all university band directors, males in the field must seek out women and the help of organizations such as Women Band Directors International (WBDI) to provide role models and mentorship to their female students.<sup>64</sup>

The lack of females as band directors is not unique to college faculty. Since the 1980s, more than 50 percent of music education majors have been female.<sup>65</sup> Despite women being the majority of people studying to be music teachers, as of 2015, 79.92 percent of public high school band directors in the United States were male.<sup>66</sup> With only 20 percent of high school band directors being women, there needs to be processes and

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63. Gould, *Cultural Contexts*, 2.

64. More information about WBDI can be found at <https://womenbanddirectors.org>

65. Sheldon and Hartley, "What Color," 40.

66. Ben Yoder, "Gender Analysis of Music Teachers," *MTD Research* (May 7, 2015).

systems in place to help women secure jobs as high school band directors. Mentorship and participation through organizations such as Women Band Directors International is one step to assist individuals. As a profession, we need to take a hard look at the societal constructs that led to this inequality in the first place. Hiring practices of secondary teachers need to be examined and updated to encourage more equality. As long as only 20 percent of high school band directors are female, women will not appear to society as a whole to be the “best” person for band director positions. According to Gould in 2003, women would even appear as the “wrong” person for the job.<sup>67</sup> Administrators, human resources, and school boards need to be made aware of this egregious disparity and should be encouraged to invite women to interview for secondary band-director positions, and even hire qualified women who might appear at first blush to be the “wrong” person for the job until women are considered the “right” person for the job.

Holding a graduate degree in wind conducting is usually required to secure a position as a college band director. With only 20 percent of high school band directors being female, who may matriculate to securing a graduate degree in conducting, the pool of female candidates is limited. Collegiate directors of bands should take specific action to seek out and mentor women interested in pursuing graduate wind conducting degrees regardless of the level of band they teach. Success as a high school band director is often one of the most important factors in considering a candidate, with videos of conducting at a high level required for all applications. Women conductors of middle school bands should be encouraged to apply for these programs and to participate in conducting

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67. Gould, “Cultural Contexts,” 7–8.

symposiums. While only 20 percent of high school band director positions were held by females in 2015, 35 percent of middle school (grades 6–8) band directors were women.<sup>68</sup> Although 35 percent is still a minority, the pool of candidates would be much larger if all female middle and high school band directors were seen as viable candidates for university conducting positions. Directors of bands reviewing applicants should take into greater consideration the musicianship and desire to conduct at a higher level for these applicants and mentor those who show interest but have not yet had the opportunity to conduct great art music in their positions. Beyond university band directors, search committees need to be made aware of these statistics and be very conscious about biases against women conductors simply because they do not fit the typical model of someone on the podium.

Change needs to be led at the middle school level. Middle school band directors often assist children with choosing the instrument they will study for years to come. Gendered instrument stereotypes play a part in shaping a musician’s experience and may limit women’s future musical vocation options.<sup>69</sup> Instruments such as trumpet, saxophone, trombone, and percussion tend to be favored by males. These are also the instruments that perform in traditional jazz bands—ensembles that are expected to be taught in many high school band positions. Because female-gendered instruments (flute, clarinet, strings) are often excluded from jazz ensembles, girls and women are frequently

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68. Ben Yoder, “Gender Analysis of Music Teachers,” *MTD Research* (May 7, 2015).

69. Hal Ables, “Are Musical Instrument Gender Associations Changing?” *Journal of Research in Music Education*, 57, no. 2 (July 2009): 132–134.

unable to partake in jazz band.<sup>70</sup> An instrument choice a child makes as early as fourth or fifth grade can create a lifetime of missed opportunities. As with marching bands, having only allowed men to participate prior to Title IX led to men being the only qualified marching band directors, excluding women or those who perform on “feminine” instruments from jazz bands will prevent women from being considered qualified to lead jazz bands. Teachers who start children on instruments should take action to remove the gendering of instruments and support children who may chose an instrument from the other gender.

#### Limitations of Study

Studies reviewed to create the theoretical framework for the current research are sometimes limited in generalizability due to sample size, and are now out of date. Jackson, Sears, and Gould’s studies from the 1990s and early 2000s should be replicated to reflect current societal contexts and data with larger samples that could be generalizable to the population studied. Most research attempting to provide insight about women’s career choices affecting the band director sex ratio is qualitative and limited to fewer than ten participants. With small sample sizes, generalizing the results is difficult to address the population as a whole. Work by Brinson, Coen-Mishlish, and Gathen could

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70. Kathleen McKeage, “‘Where Are All the Girls?’ Women in Collegiate Instrumental Jazz,” *GEMS (Gender, Education, Music, and Society), the On-Line Journal of GRIME (Gender Research in Music Education)* 7, no. 3 (March 1, 2014).

be replicated on a larger scale, or used as the basis for quantitative or mixed-methods studies to gather data more reflective of more women in the field of band directing.

Since Payne's 1996 study, which the current study replicated, the College Music Society has changed the data-collection choices for areas taught in the *Directory of Music Faculties*. In 1996, Payne delineated the band directors by using the teaching area "Band." There are many more options now, and the most similar in 2017–2018 was "Ensemble Directors: Bands." Although these are most similar in meaning, the new definitions could lead to some variations in the self-reported teaching areas of music faculty. For instance, in her 1996 study, Payne counted 1,573 total faculty teaching "Band," and the present author found 1,458 total faculty teaching "Ensemble Directors: Bands." Without exact matching terminology, results may not be accurate to conclude that there were indeed fewer overall university band directors in 2017 than in 1993, but with 125 fewer reported in the current count, it's likely the numbers are accurate in showing a slight decline in college band conducting positions.

The College Music Society (CMS) does not include gender or sex reporting in its directory information. Without having the option to self-report gender identity, researchers are limited to the binary sex designations of female and male. While in the present study all attempts were made to correctly identify every name as female or male, including use of gendered pronouns in biographies and photographic evidence presenting individual faculty members, there are a number of assumptions made when identifying humans as either female or male. The CMS *Directory* should include gender or sex reporting as the *NASM HEADS* data does for more accurate future research into gender issues of music faculty. Both publications should consider having a voluntary self-

reporting tool to include nonbinary gender identities. As long as we are limited to biological sex terms, we are preventing people in the already-disenfranchised LGBTQA+ from being recognized.

### Suggestions for Future Research

As of the 2017–2018 school year, there were 1,458 university faculty members listed as band directors in the United States. Women held only 165 of these positions. In the 24 year span between 1993 and 2017, the percentage of females holding collegiate band conducting positions only increased by 6.1 percent, from 5.2 percent to 11.3 percent. Because the current study was focused on gathering current percentages of female university band directors in the United States, data offering opinions/explanations of why women conductors continue to hold the minority of band director positions was not collected. Data collection is necessary for future research to identify data-based reasons for such pathetic growth, as well as to advocate for action and change.

Future research should strive to answer the following questions:

- Do women *want* to teach high school band? Are women choosing to apply for and accept middle school and elementary music jobs because of the demands of high school concert and marching band?
- What types of positions are female music education degree-holders applying for? What percentage of applications were for high school, middle school, and elementary school positions?

- Few women hold director of bands positions at universities that grant doctoral degrees in music, and even fewer of these individuals are married/have families.  
What role do families play in the careers of female university band directors?
  - How many female university band directors are married, divorced, or have children? It would be interesting to compare these findings to their male counterparts in an effort to discover the effects of having a family on both sexes of band directors.
  - Have women band directors made decisions about their personal lives because of their selected profession?
  - Have women turned down professional opportunities due to their family commitments?
- What obstacles do women face that prevent them from becoming college band directors? How can these obstacles be surmounted?
- What percentage of candidates selected to interview for middle school and high school band-director positions are female? College band directors?
- What is the sex ratio of applications for:
  - middle and high school band director positions?
  - wind conducting graduate programs?
  - university band director positions?
  - band performances at the Midwest Clinic and CBDNA conferences?
- Why are the percentages of female conductors of bands performing at the Midwest Clinic and CBDNA conferences so low?



- Are women applying to have their bands selected for performance at conferences?
- Do women conduct bands that are not at the same level of performance as their male counterparts, excluding them from participation in the conferences?
- Is there a way to maintain the integrity and high standards of these conferences while encouraging and supporting women conductors?

Lack of transparency in the hiring and selection process is impeding many of these questions from being answered. To address the causes of continued lack of representation of women as band directors, statistics on the sex of applicants and people selected to interview would be helpful. The author of this study hopes that with the knowledge that as of the 2017–2018 academic year, women held only 7.3 percent of ranked positions and 11.3 percent of total university band director positions in the United States will allow for greater advocacy in answering the above questions and finding solutions to close the sex gap and achieve sex parity among university band directors.

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