THE IMPACT OF GENDER ON THE INSTRUMENTAL MUSIC EXPERIENCES OF FEMALE HIGH SCHOOL BAND DIRECTORS

by

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goals. Finally, thank you Aziah. You have had the most incredible impact on me, and I don't think you know that. You are so brave and so strong, and I know that you will accomplish everything you set your mind to. You are the reason that I was able to rally the time, attention, and discipline needed to complete this dissertation. You are the reason why this research is so important. As you set out to pursue your own goal of becoming a band director, I hope you know that you can do anything you set your mind to and that you don't have to do it alone because I'll be there every step of the way.

ABSTRACT

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This mixed methods study examines the lived experiences of six female high school band directors in the state of Florida as they related to the perceptions of the professional band association membership. This research focuses on how women and men perceive their experiences in relation to gender roles and gender-stereotyping in the traditionally masculine field of secondary instrumental music. A quantitative survey was distributed to the professional band association membership and 99 responses were recorded. Participants answered questions regarding years of teaching experience, grade levels taught, primary instrument, and their thoughts on the impact of gender on several aspects of instrumental music education.

The survey results revealed that women feel strongly about the impact that gender has on instrument selection, performance opportunities, and job opportunities while men remain largely neutral. Out of the 99 responses, 6 participants that met the criteria for the qualitative interview portion of the study were contacted to arrange interviews

Six participants responded and participated in interviews that covered their experiences as women in instrumental music at three stages of life: beginning band to high school graduation, college to interview, and teaching high school band. Through these interviews, three findings emerged: (a) opportunity is a crucial determining factor for girls in school band programs who wish to become high school band directors, (b) social roles have a profoundly negative impact on the experiences of women in instrumental music and often serve to limit access to the profession entirely, and (c) professional organizations serve as an epicenter for gender-based marginalization through the perpetuation of patriarchal traditions and absence of advocacy and resources for women.

DEDICATION

This dissertation is dedicated to my dear friend, Rebecca (Fleminger) Finch, who was taken from this world in 2017, just one month after I started my first year as a high school band director. She was the type of person who brought a contagious sense of adventure and positivity into every room she entered. She was kind and compassionate and an incredibly talented bassoonist. Rebecca had a way of being herself no matter who was watching. She was blunt, loud, and charismatic. She was fearless and set incredible goals for herself. I was fortunate to have ten amazing years with this remarkable human being and she supported me through my toughest days even as she was silently battling with cancer. I am the person that I am today because I had her love, her support, and her fire in my life. I know that wherever she is now, she's celebrating the completion of this dissertation and also mocking me at the same time for taking so long to get it done. I love you, Becca and I am so grateful for everything that you were, are, and continue to be for me.

THE IMPACT OF GENDER ON THE INSTRUMENTAL MUSIC EXPERIENCES OF FEMALE BAND DIRECTORS

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CHAPTER 1. INTRODUCTION

Gender inequity in the profession of music education is not a new phenomenon. Research on gender inequity in music education has proven to be lagging significantly behind similar disciplines such as musicology, music theory, and music therapy (Lamb, Dolloff, & Howe, 2002). Women in music education careers still experience limited professional opportunities, discriminatory hiring practices, and gender-based isolation in their field (McWilliams, 2002). These issues continue to exist because “musical standards and ideals are socially and culturally positioned, meaning that, while at least potentially universal, they are grounded in the material realities of particular musical societies and cultures” (Woodford, 2001, p. 81). Gender roles in music are socially constructed by our continued reliance upon the Western philosophy of art and music of the European Classical and Romantic periods (Lamb, 2010). These socially constructed gender roles exclude women in the profession of music education. Even now, after the turn of the century, women are continuing to experience oppressive structures that cause them to be underrepresented in the profession. The marginalization of women in music education is especially prevalent in instrumental music education careers at the secondary level (“Gender Trends among MENC Music Educators,” 2001).

The purpose of this study is to examine and report on the state of gender in instrumental music education with the intention of identifying ways in which women in instrumental music education are marginalized, underrepresented, stereotyped, or isolated. This study will build upon the findings from research that outlines the experiences of women in instrumental music education, the role of a same-gender mentor in the career of female music educators, and the gender-based stereotyping of musical instruments. In this study, the term "instrumental music" will refer to wind band (traditional Concert, Marching, and Jazz band) conducting, performance, participation, curriculum and instruction.

Background of the Problem

In her 1984 article, Hinley outlines the gendered experience of women in American music and how the patriarchal traditions permeated American culture to create gender roles that serve to restrict the opportunities for women in and out of instrumental music. She offers that the silencing of women in music was a practice that started as early as the 15th century in the traditions of Western churches where women were valued for their service in the home but expected to remain silent in church services.

> *The historical-cultural view of woman's primary role as that of wife, mother, and nurturer has greatly restricted women's professional opportunities. This is clearly the case in the field of music, where women have met stubborn resistance in their quest for professional status as instrumental performers, teachers, conductors, and composers. While tracing the history of women's problems and progress in these specific career areas, there emerges repeated evidence of the pervading historical-cultural attitudes that nourished an environment hostile to women as professional musicians* (Mary Brown Hinley, Music Educators Journal, 1984, p. 34).

She also notes that European Christian women were discouraged from playing instrumental music and the religious practice of silencing women was brought to American by the Puritans. In the 18th century, women were permitted to attend sacred singing schools geared toward improving the quality of congregational singing, but by the early 19th century were still prohibited from joining secular vocal societies. By the middle of the 19th century, women were liberated by the popularity of opera and female vocalists were welcomed to the stage after formal training abroad and upon return to the United States with proper credentials and an established reputation (Hinley, 1984).

Even after the liberation of the female voice in American popular culture, women were discouraged from participation in instrumental music with the exception of keyboard instruments such as the organ. Female pianists and orchestral string musicians were widely accepted though paid significantly less than their male counterparts, but women who played woodwind or brass instruments were still denied membership to symphony orchestras and employment as performers in general (Jagow, 1998). Women who pursued careers as instrumental performers of these instruments were confronted with the general opinion that women were not strong enough to handle larger instruments, it was unladylike to play a wind instrument, and women did not have the lip or lung power to endure rigorous rehearsal schedules or the demands of travel on the road with an ensemble. While female vocalists and orchestral musicians were starting to gain more acceptance toward the end of the 19th century, British military style wind bands were experiencing great popularity in the United States. Brass band music became a staple in American pop culture and local civic bands popped up in towns throughout the nation (Harris, 1998). By 1890, it was reported that there were more than 10,000 small town bands in the United States and by the year 1900, conservative estimates believe that number more than doubled (Fennell, 2000). Due to the militaristic lineage of wind bands, women were not permitted to participate in any military, professional or community bands. In response to these limiting traditions, women often opted for establishing their own ensembles. In 1873, Helen May Butler formed her own Ladies Brass Band, in 1937, the Chicago Women's Concert band was founded by Lillian Poenisch, Frederiques Pedrides established and conducted the Orchestrette Classique in New York and in 1938, the University of Wisconsin organized its own Women's Band. Frederiques Pedrides established a newsletter called Women in Music, which was published between 1935 and 1940.

In 1905, Austin A. Harding was employed as director of bands by the University of Illinois and with the assistance of his friend and colleague, John Philip Sousa, would set the standard for the college band program, as we know it (Humphreys, 1992). By 1925, public schools across the country had adopted instrumental music curricula in response to the popularity of professional bands. During this time, instrumental music in school experienced great popularity, which can be accredited to "school band plans" that were published by instrument manufacturing companies. These companies promised a fully functional and performing band at the conclusion of a twelve-week instructional period. They hired male instructors who often had careers as military bandsmen to teach these twelve-week courses and armed them with a curriculum to follow. At the conclusion of the program, they would be relocated to start the process again in a new town or territory (Mark & Gary, 1992).

In the late 1930's, Mark Biddle organized an instrumental music program at Winthrop College in South Carolina. After distributing a questionnaire to the student body, he found that 260 out of the 1600 students wanted to learn to play an instrument. Given the popularity of American band music at the time, this response should have been anticipated, but Winthrop College was a women's college and in 1938, women were still largely excluded from instrumental music and band participation (Biddle, 1941). The Winthrop College instrumental music program developed into a Concert band and Marching band. Despite the movement toward inclusion of women in instrumental music ensembles, women were still excluded from marching bands and, in most cases, instrumental music careers altogether. It was not uncommon for female music educators to hold a general music teaching position, but band teaching positions were difficult - if not impossible - to attain.

World War II is generally regarded as a time of great sacrifice, hardship, and tragedy in the United States and around the world. The war, however, had a positive impact on the experiences of women in instrumental music in America. When men began to enlist into military service in large numbers, women were encouraged to fill positions as band directors and performers so that university and school band programs would not suffer. The positions that had previously been unachievable began to fall into the laps of qualified female band directors and women were able to demonstrate the impressive leadership and musical skill necessary for band directing. As men began to return from the war, many universities allowed women to stay in their band programs though it was common for women to be excluded from marching band (Fennell, 2000). College band program enrollment increased exponentially but women were still not afforded the opportunity to participate in marching bands, which robbed them of necessary training and preparation to serve as high school or college band directors. In 1972, Title IX of the Higher Education Act was passed and Marching bands were required to admit women as members.

The patriarchal traditions of the military were deeply ingrained in the formation of American wind bands. The influence of the military led to the exclusion of women from participation in any military, professional or community bands. Women had an easier time finding acceptance in an instrumental ensemble if they played an orchestral instrument because the orchestral tradition arose independent of the military. The male dominated culture of military bands made it hard for women to earn a position in a wind ensemble and made it next to impossible for women to establish themselves as conductors who could serve at the same level of competence as their male counterparts. In 1991, Lorelei Conrad made history by becoming the first woman to receive a commission as US Navy Officer, Bandmaster; she also became the first woman to conduct a Navy Band overseas (Fennell, 2000). The irony of this accomplishment is that Lorelei Conrad was conducting the Navy Band at a time when women were still not permitted to play instruments in the ensemble. Similarly, Virginia Allen made history in the US Army Bands Program by becoming the first woman to command and conduct an active duty military band (Fennell, 2000). She served as Principal Conductor of the US Army Forces Command Band in Atlanta and secured her place in the history books by becoming the first woman conductor of the US Military Academy Band at West Point. Virginia Allen served as an administrator for the Army Bands Program in Washington, D.C. and then joined the music faculty at Juilliard School where she has held several teaching positions throughout the years.

Women in American music have a troublesome history that is plagued by patriarchal traditions rooted in European Christianity and British military band culture. This history, no matter how oppressive or bleak, is full of proud and powerful women who were not afraid to step outside of cultural norms to pursue their musical passions and dreams. The women of American music history such as Helen May Butler, Lillian Poenisch, Frederiques Pedrides, Lorelei Conrad, and Virginia Allen forged the path that all modern female instrumentalists follow today. The marginalization of women in American music can be traced back to our very first settlers and the religious practices that they brought with them from Europe. The antiquated gender roles of our European ancestors still influence American music performance and music education in ways that serve to limit the opportunities of women in instrumental music (Howe, 2009). While women have experienced marginalization in all aspects of American music, wind band performers are still experiencing the lingering effects of patriarchal traditions that are rooted in the military history of our nation. The experiences of female woodwind, brass, and percussion players in wind band ensembles and music education programs are uniquely and powerfully shaped by the lengthy and problematic history of our foremothers. The fact that it is possible to send an email to the first female conductor of an American military band and she can answer from her office at Julliard means that our history as women in band is a young one. There are a great deal of obstacles to overcome in the quest for gender equity in the field of instrumental music education (Cohen-Mishlan, 2015). With the masculine history of the profession, female band directors still find themselves balancing the demands of traditional gender roles in their personal lives while battling a rigorous double standard in their careers (Bovin, 2019). The necessity for women to work harder than their male counterparts in order to be viewed as successful is the reason why many women choose to abandon the profession prematurely (Cohen-Mishlan, 2015). The negative ramifications of gender biases that are inherent in our society have permeated all fields of instrumental music (Sears, 2010). This study, however, focuses on women in band because the researcher has concluded that this is the sub-field of instrumental music that demonstrates the most need for investigation (Bovin, 2019). The decision to investigate the experience of women band directors is supported by the historically delayed access of American women to wind band instrumental music education, the absence of women's history in the instrumental music curriculum, and the expressed need for more research on gender and women in American wind bands (Bovin, 2019; Howe, 2009; Leimer, 2012; Sears, 2010).

Statement of the Problem

The current research on gender and musical instrument preference which contain data regarding gender bias and instrument selection, have been conducted primarily at the elementary school level in which students outline the inherent gender biases that exist in music education (Abeles, 2009; Abeles & Porter, 1978; Delzel, 1994; Zervoudakes & Tanur, 1994). There is a gap in the research regarding these gender biases and the effect that they have on the music education experiences of females – especially those females who wish to pursue careers as high school band directors. Researchers have begun to examine the phenomenon of being a female college band director as well as the balance of being a mother and a band director, but there is little research on the phenomenon of being a female high school band director (FHSBD) and how that experience is formed throughout secondary school, college, and student teaching (Bovin, 2019; Feather, 1980; Fiske, 1997; Fitzpatrick, 2013; Greaves-Spurgeon, 1998).

In 2001, the National Association for Music Education (formerly Music Educators National Conference) released a report, which detailed the gender and teaching level and area of specialization of its membership. This report stated that females accounted for almost 33% of all band directors and 25% of high school band directors. In Florida, women only account for 28% of the entire band director population and women comprise just 18% of the high school band director population (Leimer, 2012). Leimer offered two possible determining factors that yield the consistently low percentage of female band directors in Florida. She stated that the gender gap could be attributed to the cultural philosophical foundations in Florida such as being a southern state and the impact of religion across the Bible Belt (Leimer, 2012). Leimer continued by suggesting that the low number of female band directors is a result of exposure to primarily male band directors throughout music education experiences. She notes that students may begin to develop stereotypes that constitute the attributes and appearance of a band director based on the band directors that they encounter and that most students only ever encounter male band directors (Leimer, 2012). She encouraged further investigation into the phenomenon of female band directors in Florida to determine potential factors that perpetuate the absence of women from band teaching positions. Existing research on gender and band directors demonstrates the need for a new, gendered perspective in instrumental music education. This perspective is needed specifically from the women who have defied the odds and proven to be successful in the field of instrumental music education as band directors.

Purpose of the Study

The purpose of this study was to identify systems that perpetuate the marginalization of women as professionals in music education as high school band directors. This was achieved through insight into the perceived musical experiences of female band directors at three stages in their lives: band student in K-12 education, undergraduate student, music education professional.

The main research question was: How does gender shape the experiences of female high school band directors?

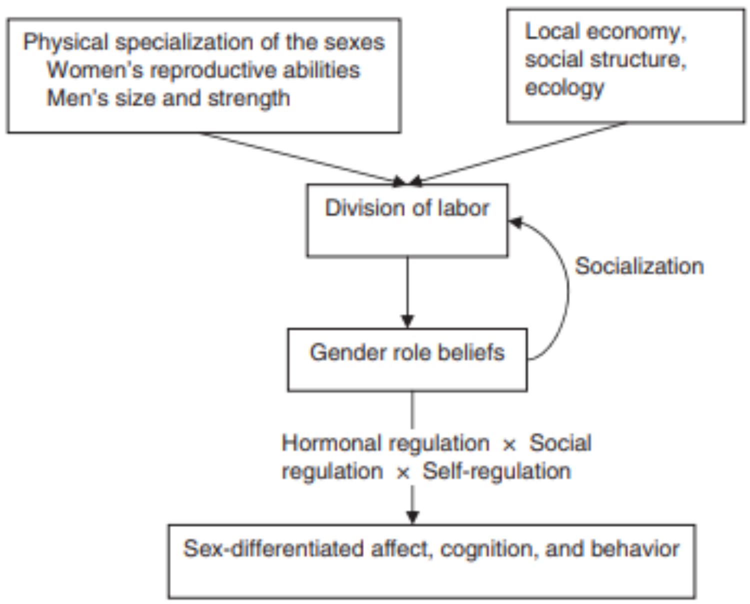
Within that main research question, this study focuses on two sub questions: What role does gender play in the private sphere for female band directors? What role does gender play in the public sphere for female band directors?

Theoretical Foundation

The theoretical framework for this study was grounded in the key assumptions of social role theory (Eagly, 1987). Feminist social psychologist, Alice H. Eagly (1987), created social role theory in response to Biddle's (1979) role theory that was popular throughout multiple disciplines in psychology research. Social role theory built upon the premise that individuals play roles in society. Much like an actor stepping onto the stage to perform a role that they have prepared for, human beings step into roles that they have worked to acquire the skills and expertise to perform well. Eagly (1987) sought to explain how these roles create a system of marginalization that serves to subordinate women and empower men. Social role theory expands upon role theory by stating that the roles that people play are responsible for gender-stereotypes that exist in society.

Social role theory has a set of key assumptions under which it operates. Figure 1 provides a visual representation of the premises contained within social role theory as outlined by Eagly & Wood in their 2012 publication.

Figure 1 Social Role Theory (Eagly & Wood, 2012)



First, it is important to differentiate between gender roles and social roles. Gender roles are the consensual beliefs that members of society hold regarding the attributes of men and women. These are expectations that are normative in that they describe qualities and behaviors that are desirable for each gender (Eagly, 1987). Social roles, however, are socially shared expectations that apply to persons who occupy a certain social position or are members of a certain social category. Social roles detail how a person should act while performing the role of boss or employee, teacher or learner, leader or follower within society. The distribution of social roles in society has traditionally fallen along gender lines. When men are women are filtered into social roles based on gender, socialized differences between the genders arise and once those differences become norms, they become gender roles. When men and women act in accordance to their social role, they follow the gender norms and gender-stereotypes begin to permeate society. The main premise of social role theory is that the distribution of roles in society is dependent upon biological gender traits held by men and women. This distribution of social roles is crucial to success in society because it supports specialization of tasks and an equal and beneficial division of labor between the genders (Eagly, 1987). Once there is gender-based division of labor in a society, differences between the genders arise and socialization of differences occurs. These socialized differences begin to present themselves as gender-stereotypes that are widely accepted by society. The gender roles that serve to govern the behavior of individuals can also act as barriers for those who seek careers, which prioritize characteristics not commonly associated with their gender (Eagly, 2018).

This understanding of the divide between masculine and feminine characteristics allows for a better understanding of role incongruity that is experienced by women in leadership positions. The position of a high school band director is deeply rooted in the patriarchal history of the military and military bands. The position of the director was historically given to an officer within the band who was then tasked with music selection for and conducting of the ensemble. The military bands, in following the traditions of European orchestras, accepted male musicians only. Once women found their way into the ensembles, however, they were faced with role incongruity that still endures in today's band culture. Female band directors are becoming more common in secondary schools - specifically middle schools (MENC Gender Trends, 2011). Females in band director positions at the high school, collegiate, and professional level, however, are the minority. The stereotype of the band director is one that shares a great deal of agentic characteristics with that of a leader. Band directors lead students, staff members, and parents in the daily operations of running a band program. Therefore, when a woman applies for the position of a high school band director, the norms usually assigned to her gender do not align with the injunctive norms of band directing. This role incongruity makes it harder for women to secure employment in band director positions and if they do find employment they are met with resistance as a social punishment for role incongruity.

Gender roles are linked to women's' roles and status in society; so, as women become more visible in positions of authority, the stereotypes will likely change and become more favorable. Unfortunately, women in leadership positions who behave dominantly have been proven to lose likeability (Carli, 2001). The loss of likeability and resistance to competent women can be reduced when women temper their competence with displays of communality and warmth. This practice is summarized succinctly by Colleen Sears (2011, p.11) in her dissertation:

> "Females in secondary instrumental music education ultimately shape their identities by negotiating the competing roles of authoritative conductor and caring teacher through a careful balancing act of gender performance that allows them to operate within the socially constructed norms of the profession".

Female band directors exist in a world in which they must simultaneously maintain likeability while expressing agentic characteristics of toughness and assertiveness. The role of the female band director is so deeply entrenched in the intersections of different roles that it can be challenging to distinguish one role from another. In order to be perceived as successful, the female band director finds herself filling the roles of conductor, director, scholar, disciplinarian, leader, mother, therapist, friend, and caretaker. The demands of these roles can be an incredible deterrent for young women who wish to be a mother to their own children, a friend to their own spouse, or a caretaker for an ageing parent.

Social role theory explains how the incongruities that women experience when pursuing careers in male dominated fields are rooted in the widely held attitudes of society that contribute to women being disadvantaged (Eagly, 1987). If a woman wishes to be perceived as successful in a male dominated field, she will be faced with several intrapersonal conflicts that require sacrifice and/or compromise. Women in leadership roles experience a double bind in which they can face backlash for adopting masculine traits while simultaneously experiencing criticism for femininity (Eagly, 2018). When women are penalized for role incongruity, they experience social punishments such as neglect, resistance and rejection. For female band directors, these penalties present themselves as ratings plateaus in competition, not being invited to social events following band director meetings and training, and questioning of leadership decisions by administration, parents, and students. The stereotypes that serve to restrict opportunities for women in band directing and in leadership positions are rooted deeply in society. These social roles, however, are not concrete - they are malleable. Change toward gender equity can happen but is slowed by social ideologies. Eagly (1987) states that change of gender roles and social roles is slow because they influence peoples' self-concepts to the point where gender becomes identity. When gender is ingrained deeply as a cornerstone of an individual's identity, they are hesitant to accept any variances that may cause that cornerstone to lose stability. Eagly & Wood (2012), however, found that women were more willing to accept variances in gender norms than men. So, if women continue to apply for and fill leadership positions, their style of leadership will become more accepted by other women and eventually by men. Band directing can follow suit in allowing women to direct without compromising femininity to establish a new stereotype for what leadership looks like in instrumental music.

Definition of Terms

Agentic Characteristics. Characteristics that are ascribed more strongly to men; focus on assertiveness, control, and confidence (ex: aggressive, ambitious, dominant, forceful, independent, self-sufficient, self-confident) (Eagly, 1987).

Communal Characteristics. Characteristics that are ascribed more strongly to women; focus on the welfare of other people (ex: affectionate, helpful, kind, sympathetic, interpersonally sensitive, nurturing, gentle) (Eagly, 1987).

Descriptive Norm. Consensual expectations about what members of a group actually do (Eagly & Karau, 2002).

Gender Role. Consensual beliefs about the attributes of men and women; expectations that are normative in that they describe qualities and behaviors that are desirable for each gender (Eagly & Karau, 2002).

Injunctive Norm. Consensual expectations about what members of a group ideally should do (Eagly & Karau, 2002).

Instrumental music. For the purpose of this study, instrumental music will refer solely to American wind bands that have developed out of the British military band tradition. Generally, instrumental music would include chamber music as well as orchestral ensembles, but because the focus of this study is on the experience of American band directors and their experiences in band programs, this distinction was made (Sears, 2010).

Social Role. Socially shared expectations that apply to persons who occupy a certain social position or are members of a certain social category (Eagly & Karau, 2002).

Gender-Stereotyping of Instruments. The association of gender with musical instruments based on characteristics irrelevant to the function of the instrument which tends to limit the range of musical experiences available to male and female musicians in several ways including participation in instrumental music ensembles and selection of vocations in instrumental music (Abeles & Porter, 1978).

Role of the Researcher

When I began my doctoral studies, I was a general music teacher that was responsible for the music education of 1,400 elementary music students. I accepted that job when I was 22 years old even though I knew that I never had any intention of teaching elementary music. I found myself teaching music content that I had no experience with - primarily choral and musical theater. I learned a lot but realized early on that elementary music was not my passion and that I missed band terribly. In the fall of my first full year at the elementary school, I started working as the assistant band director for the area high school (which also happened to be my alma mater) and quickly found myself in charge of the Marching band. Working with the Marching band while taking graduate coursework allowed me to put a name to the way that I had always felt as a female in band. After learning about feminist theory and systematic oppression, I started to notice how women and men experienced the nuances of marching band differently. I saw my male colleagues interact with each other and then change their demeanor when I came into the conversation. I saw students come to me with their personal problems while they went to their male instructors with technical problems. Most importantly, I saw men get the jobs that I applied for over and over again.

In my second year of teaching elementary school music, I was in the running for a job at another local high school. I was 24 years old and full of energy. Armed with my portfolio of references, lesson plans, and photos of me teaching high school, I walked into the final interview with my head held high. I knew I was going to get that job - it just felt right. I left the interview room that day feeling deflated and worthless. I did not get the job. In fact, I lost it to a male band director who had no experience teaching and only had a bachelor's degree while I had my masters. It took me a while to get back into the ring and interview for another band director job. Unfortunately, I applied for six more middle and high school band director positions and was turned down for all of them. Each position was filled with a male band director that in one way or another did not have the qualifications or experience that I had. After being rejected seven times, I went in for my interview at my current school. I remember telling my friend that at this point, I knew they were just interviewing me to fill a quota of interviews - I had no shot. So, I walked into the assistant principal's office without any stress or anxiety. I answered questions truthfully and the interview transformed into a conversation. I spoke with the assistant principal for close to an hour before she looked at the time and had to run to another meeting. I left feeling comfortable and pleased with my interview performance but also with the looming feeling that they weren't really taking me seriously. After a few days passed, I received a call from the school. I answered the phone prepared for the standard rejection speech and instead heard "We'd like to offer you the position of band director for Lake Worth Community High School". I was shocked and overwhelmed with joy. I accepted the position and started working with the high school students while I was still teaching elementary school. I finished out the school year doing both jobs and in June, became a full-time high school band director for the first time.

Throughout my years of applying to be a high school band director, I was also completing coursework for my doctoral program. I became a better and more focused researcher and had already decided to conduct my dissertation research on the marginalization of women in music education and specifically female high school band directors. Once I secured my current position, I realized that I was now a member of the population that I was studying. I knew that this would create challenges, but that it would also provide me with unique insight with which to investigate the experiences of my peers. Now, at the end of my third year as a high school band director, I can say with utmost certainty that this is the only thing that I want to do. I have found a career that makes me feel whole and while demanding, gives me a great deal in return. The happiness that I feel regarding my career, however, is shrouded in dark memories of discouragement and disappointment. I have been through the ups and downs of being a woman in instrumental music. I have reflected upon my own experiences and found the instances in which I was treated differently for being female. I have been intimidated, ignored, pushed aside and talked down to in my profession by colleagues, parents, and administrators - and I am determined to make sure that no other young woman has to encounter those situations in their instrumental music education experiences.

For this study, my focus was on how band directors perceive the impact that gender has on experiences within instrumental music. As I am a female high school band director, I could not let my biases influence or interfere with the study. Much of my graduate work has been focused on race, class, and gender in education, but my individual studies have focused heavily on feminist theory and systems of oppression within music education. This becomes evident in my classroom through interactions with students, leadership selection, honor band nominations, community collaboration, and grant awards. Since my arrival, my students have all learned to identify sources of oppression in their personal and academic lives. They have gained confidence in speaking up for women and minorities as they navigate through Eurocentric curriculum and instruction. Most importantly they have learned to ask the question, "Why?" and to investigate who benefits from the stories that we are told in education. In our band room, we are all responsible for the success of the marginalized - we come together to stand up for those that cannot stand up for themselves and we give a voice to the oppressed. I am very well aware that this kind of social justice education is not common in high school bands in our county, in our state, and perhaps nationally. In this study, I operated under the assumption that band directors, for the most part, are not teaching the way that I do and that most band directors have not had the theory-based education that I have had through my studies in education - not music. I know that my perspective and philosophy as a band director has been heavily impacted by my studies in education while my band director peers rarely step outside of their comfort zone of music education. This research study provided insight into how others perceive gender as an influence on instrumental music based on their own experiences, education, and intersectionalities.

Limitations

Gender was a limitation of this study due to the nature of the research questions. No male participants were selected for the interview portion in an effort to preserve the focus on the experiences of female high school band directors (FHSBDs). The survey, however, was sent out to all members of the professional band association in the state of Florida, and male and female responses were recorded. The data and findings from the interviews in this study are limited to the views, opinions, memories, and stories of the interview participants.

Delimitations

The participants in the interview portion of this study have been delimited to a maximum of six FHSBDs. In an effort to increase the impact on the field with the largest gender gap, instrumental music education will refer only to wind bands for this study. Orchestral music education, while directly related, does not manifest gender-based marginalization in the same way that Concert, Marching, and Jazz band music education does (Koza, 2005). Koza's (2005) statement is supported by the 2001 Music Educators National Conference (MENC) Gender Trends Report in which the MENC reported that 42% of high school orchestra teachers were female while just 24% of high school band directors were female. For this study, the researcher has decided to focus on individuals who are biologically female and identify as female. The last delimitation was that due to membership in the professional band association and the small number of FHSBDs in the state of Florida, the researcher had a working relationship with several participants of the study. There are varying degrees of familiarity between the researcher and the participants, the researcher had a functioning professional relationship with all but one participant prior to the study.

Chapter Summary

The goal of this research study was to look at how band directors perceived gender in instrumental music education and how gender influenced the professional and educational experiences of FHSBDs. The study used a phenomenological case study research design, which employed a quantitative survey and one-on-one qualitative interviews. The chapter provided background on the current climate of band directing and instrumental music education in the United States as well as the purpose for this study. A brief overview of the methodology and an introduction to the theoretical foundations were included. Chapter 2 provides a more detailed look into the theoretical framework for this study and is followed by a review of the literature pertaining to this topic.

CHAPTER 2. REVIEW OF LITERATURE

This review of literature begins with a discussion of the development of social role theory. The philosophy of music education is then presented with the goal of identifying ways in which it serves to marginalize, underrepresent, stereotype, and isolate women in music education. The need for a paradigm shift from aesthetic philosophy to a more inclusive and empowering philosophy of music education that centralizes marginalized voices is discussed in reference to existing research in feminist theory and music education philosophy. The discussion of philosophy is followed by a review of literature pertaining to gender-stereotyping of musical instruments, leadership stereotypes, same-gender mentors, and the experiences of female band directors. The issues presented in this study will be examined using research that outlines the experiences of women in music from a historical perspective, women as conductors, women as college band directors, women as students of instrumental music education, women as high school band directors, the role of a same-gender mentor in the career of female music educators, and the gender-based stereotyping of musical instruments.

Theoretical Framework

The theoretical framework for this study was grounded in the key assumptions of Eagly's (1987) social role theory. This section provides historical context for the development of social role theory as rooted in the research on role theory, feminism, gender differences, and gender stereotypes. Social role theory is expanded upon and the discussion of role incongruity as it pertains to women in leadership roles is included.

Role Theory

In the late 1970's, social psychologist Bruce Biddle released his book, *Role Theory: Expectations, Identities, and Behaviors* in which he attempted a complete synthesis of role theory. His objective was to compile a single perspective, which would provide an overarching conceptual framework for the social sciences. The need for such work arose from the gradual development of role theory in different disciplines throughout the social sciences which began to develop in the late 1920s and early 1930s. In Biddle's (1979) synthesis, he outlined broad characteristics that he deemed to be crucial in theorizing about human behavior. He continued by expanding those characteristics into roles and introduced the concept of the role as it pertains to social science. Biddle (1979) defined a role as "those behaviors characteristic of one or more persons in a context" (p. 59). His work on role theory, however, was not complete and in 1986, he published an article entitled Recent Developments in Role Theory to expand upon, clarify, and update his 1979 text.

He acknowledged that role theory presented a dilemma in that the terminology is widely used in social science research, but there was malintegration and confusion that infiltrated the use of the premises inherent within the theory (Biddle, 1986). Biddle (1986) expressed concerns regarding the use of the concept of a role, assumptions about roles and explanations of role phenomena. He outlined how role theory could be broken down into five perspectives for use in the major focuses of research surrounding it. He identified guidelines for functional role theory (characteristic behaviors of people who occupy social positions within a stable social system), symbolic interactionist role theory (the role of the individual, the evolution of roles through social interaction, and how the individual interprets their own and others' conduct), structural role theory (social structure as the determinant of roles), organizational role theory (role conflicts within hierarchical systems that exist within most organizations), and cognitive role theory (relationships between role expectations and behavior). Biddle (1986) continued by defining terms commonly found within role theory research so that future research in the field could gain strength and validity through common dialogue and diminished confusion. He concluded with the wish that role theorists come together in an effort of understanding to fix the divides that have developed within their field in stating that "role theory will prosper as proponents recognize these problems and expand their efforts to accommodate one another's' insights within an integrated version of the field" (Biddle, 1986, p. 88).

Social Role Theory: Historical Context

One year after Biddle's (1986) update, feminist social psychologist, Alice H. Eagly published her book, *Sex Differences in Social Behavior: A Social-Role Interpretation* (1987). Eagly's (1987) social role theory arose from her own work on gender differences and gender stereotypes as well as the work of social psychologists Kay Deaux, Judith A. Hall, and Nancy Henley. Deaux's (1976) work focused on how social categories impact psychological makeup, social behavior, and life outcomes of the individual. The focus of her early research was on feminism and gender issues with special emphasis on sexism in the workplace. Deaux's (1976) work on the male patriarchal role in society juxtaposed traditional behaviors and roles with modern stereotypes and current gender roles. Feminist psychologist, Nancy Henley, worked in the late 1960s and early 1970s to demand that that the American Psychological Association acknowledge its own sexist practices. In 1970, she and Phyllis Chesler presented to a town hall meeting at the APA convention in which they demanded financial reparations from the APA for the damage that psychology had committed on women's' minds and bodies through androcentric and misogynistic theories. No reparations were paid, but a task force was established to investigate the claims. In 1977, Henley published her book, *Body Politics: Power, Sex and Non-Verbal Communication* in which she examined gender and non-verbal communication. Her discussion of how non-verbal cues in our daily lives express power and the finding that gender-differences in non-verbal behavior are more accurately characterized as power differences informed the work of Judith A. Hall in the 1980s. Judith A. Hall's (1984) work focused on gender differences with an emphasis on the nonverbal communication of emotion and social expectations. She studied the sending and judging of nonverbal cues of emotion, facial expression, gaze, interpersonal distance, touch, body movement, and nonverbal speech characteristics as they pertain to gender. Hall (1984) worked to address the hypothesis that women's lower social status was derivative of expressive style and nonverbal strategies. She offered that while nonverbal gender differences do impact cultural expectations, the causal influences must be further unraveled to truly understand the nature of social status as it applies to gender (Hall, 1984).

Eagly (1987) offered that empirical support for the idea that people have expectations based on gender is found within the literature on gender stereotypes. In 1968, Rozenkrantz, Vogel, Bee, Broverman & Broverman published their study on gender-role stereotypes and self-concepts of college students. In their study, participants indicated what typical adult males, typical adult females, and they, themselves were like using a questionnaire that consisted of 122 bipolar items (Rozenkrantz, et.al., 1968). The findings of this study provided the groundwork for Eagly's (1987) social role theory in that they showed a strong agreement between the genders about differences between men and women and a high value placed on stereotypically masculine traits by both genders. Four years later, Broverman, Vogel, Broverman, Clarkson & Rosenkrantz (1972) published an article to elaborate upon their 1968 findings. This article emphasized that masculine characteristics form a cluster that entails confidence and that those characteristics are considered to be positively valued more than feminine characteristics (Broverman, et. al., 1972). They continued by stating that gender-roles are incorporated into self-concepts by all people, regardless of gender and that such incorporations are considered to be normal and healthy (Broverman, et. al., 1972). Broverman, et.al. (1972) concluded by identifying maternal employment and achieved versus ideal family size as being contributing factors in explaining individual differences in gender-related self-concepts as they pertain to gender-role relevant behaviors.

In 1974, Sandra Bem continued the research in gender-stereotyping by developing a gender-role inventory that treats masculinity and femininity as two independent dimensions. Her work outlined the process for categorizing characteristics into masculine, feminine and androgynous groups based on endorsement of masculine and feminine personality characteristics. The findings of Bem's (1974) study showed that there was reliability in the concept of psychological androgyny and that gender-typed scores reflect a tendency to describe oneself in accordance with standards of desirable behavior for men and women. In 1978, Spence & Helmreich offered that the dualistic concept of femininity and masculinity permeated cultures regardless of age, geographical location, and socioeconomic status. They implemented their own Personality Attributes Questionnaire across a multitude of cultures, populations, and locations and discovered that individuals who scored highly in feminine traits and masculine traits (androgynous) displayed higher self-esteem, social competence, and achievement orientation than those who were strong in just one category or weak in both (Spence & Helmreich, 1978). The main contribution of this work was the development of the Work and Family Orientation Questionnaire, which can be used to predict behavior in men and women as related to masculinity and femininity of both genders.

Social Role Theory

Armed with twenty years of gender role and social role research as well as a comprehensive understanding of gender stereotypes to support her theory, Alice Eagly outlined social role theory in her 1987 book, *Sex Differences in Social Behavior: A Social-role Interpretation*. The main premise of social role theory is that the distribution of roles in society is dependent upon biological sex traits held by men and women. This distribution of social roles is crucial to success in society because it supports specialization of tasks and an equal and beneficial division of labor between the genders (Eagly, 1987). Once there is gender-based division of labor in a society, differences between the genders arise and socialization of differences occurs. Once there is socialization of differences, gender roles appear. Gender roles are defined as those shared expectations about appropriate qualities and behaviors that apply to individuals on the basis of their socially identified gender (Eagly 1987). An individual's gender role is applicable to a large portion of their daily life and has a direct impact on social interactions. Once gender roles are established, the behavior of individuals supports the gender roles in an effort to sustain the division of labor (Eagly 1987). Through behavioral support of gender roles to support division of labor, gender-stereotypes arise in the society.

The gender-role expectations are more than just beliefs; Eagly (1987) states that they are normative in the sense that they describe qualities or behavioral tendencies believed to be desirable for each gender. They are more than just beliefs because they have become social norms that apply to people of a particular category, social position, or social role (Eagly, 1987). By distributing men and women into specific social roles - especially family and occupational roles - gender role expectations arise and eventually give way to gender-stereotypes (Eagly & Wood, 1991). Eagly (1987) describes two contrasting sets of characteristics in her explanation of social role theory. Agentic characteristics are those more strongly ascribed to men; they have a tendency to be assertive, controlling and confident. Communal characteristics are those more strongly ascribed to women; they have a common theme of empathy and concern with the welfare of other people.

In analyzing the origin of this division of characteristics, Eagly & Wood (1991) offer that the communal content of the female gender role arises from the domestic roles filled unproportionally by women. The role of the woman has been restricted to domestic work for so long that it has fostered gender stereotypes by which women are expected to have characteristics that equip them to function adequately within this typical role (Diekman & Eagly, 1999). The social role that women play has impacted their gender stereotypes which results in opportunities outside of the stereotype being restricted and behavior that does not align with the stereotype viewed as incongruent within the society.

Carli (2001) describes how gender stereotypes are linked to women's roles and status in society. She claims that as women become more visible in positions of authority, the stereotypes will likely change and become more favorable (Carli, 2001). Carli (2001) also observed that women who behave dominantly lose likeability in their personal and professional lives and that relative to men, women are particularly less influential when using dominant forms of communication. Carli's (2001) findings align with Eagly's (1987) division of agentic and communal characteristics in that women who attempt to display traits that are traditionally agentic are seen as incongruous with their communal role in society. Carli (2001) offers that resistance to competent women can be reduced when women temper their competence with displays of communality and warmth. This finding also aligns with Eagly's (1987) explanation of the division of characteristics in that by maintaining primarily communal characteristics, women are not conflicting with their social role and would, consequently, be accepted by other members of society more readily than if they were to demonstrate agentic characteristics typically associated with the masculine.

Eagly's (1987) social role theory details that social roles are deeply ingrained in society and that they have a profound impact on the gender-roles that are internalized by individuals. Gender roles become internalized as "self-standards" that individuals use to regulate behavior and once a gender-role is internalized, it becomes part of the gender identity (Eagly & Wood, 2012). Individual people do, however, differ in the extent to which they incorporate gender roles into their self-concepts and all people - regardless of gender - utilize agentic and communal characteristics in their daily lives (Eagly, 1987). People use gender identity to regulate their own behavior and the behavior of others;

when an individual conforms to their assigned gender roles, they are rewarded and when they deviate, they are punished (Eagly & Wood, 2012). In social interactions, rewards for conforming to gender norms are manifested in liking and cooperation while punishments for deviating are manifested in neglect, resistance, and rejection (Eagly & Wood, 2012).

Gender-stereotypes have an enormous impact on the way that people perceive others. The gender-stereotypes that we use to craft understanding of others can be an efficient method of categorization, or it can be a powerful source of oppression. When assigning an instrument to a beginning band child, the child, the parent, and the band director all make assumptions rooted in gender-stereotypes that have been developed overtime through the patriarchal systems that permeate instrumental music and society as a whole. There are instruments that boys are more likely to be assigned and there are instruments that girls are more likely to be assigned. When the instrument selection process begins, the band director often has an unconscious set of injunctive norms, which dictate expectations regarding what performers of a specific instrument look like, act like, and can do. When a student requests to play an instrument and the injunctive and descriptive norms align, the director inevitably agrees, and the child gets started right away. When the norms are misaligned, for example when a petite female student expresses interest in a larger instrument such as the tuba, there is usually an attempt to usher the child to a more agreeable instrument selection.

Role Incongruity

In social role theory, Eagly (1987) explains that people will often comply with the expectations of other people by conforming to the norms because they are greeted with social rewards instead of social punishments. The girl that chooses a traditionally masculine instrument will most likely be faced with social punishments that are rooted in the injunctive norms of what players of that instrument should be like. She will likely face a double standard as she progresses through her studies, which may lead to diminished self-confidence and expectancy-confirming behavior because of the ongoing negative preconceptions of others (Eagly & Karau, 2002). This experience is called role incongruity.

Role incongruity occurs when an individual’s behavior conflicts with the characteristics assigned to their gender. Role incongruity has been studied in depth with regard to female leaders (Carli, 2001; Cohen-Mishlan, 2015; Diekman & Eagly, 1999; Eagly & Karau, 2002; Sears, 2010). Historically, predominantly masculine attributes have been ascribed to the generic role of the leader (Broverman, et.al, 1972). Characteristics such as aggression, ambition, dominance, force, independence, and self-confidence are among those attributed most closely to the leader's personality (Eagly & Karau, 2002). These characteristics are classified by Eagly (1987) in social role theory as agentic characteristics and they are identified as being inherently masculine in nature. Eagly (1987) notes that communal characteristics, however, are ascribed more strongly to women and are rooted in a concern for the welfare of other people, like affection, helpfulness, kindness, sympathy, and sensitivity.

This understanding of the divide between masculine and feminine characteristics allows for a better understanding of role incongruity that is experienced by women in leadership positions and especially FHSBDs. The position of a high school band director is deeply rooted in the patriarchal history of the military and military bands (Jagow, 1998). The position of the director was historically given to an officer within the band who was then tasked with music selection for and conducting of the ensemble (Cohen-Mishlan, 2015). The military bands, in following the traditions of European orchestras, accepted only male musicians (Jagow, 1998). Once women found their way into the ensembles, however, they were faced with role incongruity that still endures in today's band culture. Female band directors are becoming more common in secondary schools - specifically middle schools (MENC Gender Trends, 2011). Females in band director positions at the high school, collegiate, and professional level, however, are the minority (MENC Gender Trends, 2011). The stereotype of the band director is one that shares a great deal of agentic characteristics with that of a leader. Band directors lead students, staff members, and parents in the daily operations of running a band program. Therefore, when a woman applies for the position of a high school band director, the norms usually assigned to her gender do not align with the injunctive norms of band directing. This role incongruity makes it harder for women to secure employment in band director positions and if they do find employment, they are met with resistance as a social punishment for role incongruity (Bovin, 2019).

When women are penalized for role incongruity, they experience social punishments such as neglect, resistance and rejection. For female band directors, these penalties present themselves as ratings plateaus in competition, not being invited to social events following band director meetings and training, and questioning of leadership decisions by administration, parents, and students (Cohen-Mishlan, 2015). The stereotypes that serve to restrict opportunities for women in band directing and in leadership positions are rooted deeply in society. These social roles, however, are not concrete - they are malleable. Change toward gender equity can happen but is slowed by social ideologies. Eagly (1987) states that change of gender roles and social roles is slow because they influence peoples' self-concepts to the point where gender becomes identity. When gender is ingrained deeply as a cornerstone of an individual's identity, they are hesitant to accept any variances that may cause that cornerstone to lose stability. Eagly & Wood (2012), however, found that women are more willing to accept variances in gender norms than men. So, if women continue to apply for and fill leadership positions, their style of leadership will become more accepted by other women and eventually by men. Band directing can follow suit in allowing women to direct without compromising femininity to establish a new stereotype for what leadership looks like in instrumental music.

Social Role Theory and Leadership

Social role theory states that expectancies of men and women are broadly shared throughout society and that we communicate these expectations verbally and nonverbally with one another (Eagly, 1987). These expectations become social norms that are accepted to be inevitable and natural within our society (Eagly & Wood, 2012). Social norms can be divided into two categories: descriptive and injunctive. Descriptive norms are consensual expectations about what members of a group actually do while injunctive norms are consensual expectations about what members of a group ideally should do (Eagly & Karau, 2002). Furthermore, gender roles can be defined as the collection of both descriptive and injunctive expectations associated with men and women (Eagly & Karau, 2002). The emphasis of gender as a dividing force for civilization is justified in that "[gender] is the personal characteristic that provides the strongest bias in categorizing people - even more than age, race, and occupation" (Eagly & Karau, 2002).

The importance of gender is exceptionally relevant when evaluating the effectiveness and perceived potential of a leader. Agentic characteristics like assertiveness, control, confidence and ambition greatly align with those attributes traditionally used to describe an effective leader. Males in leadership roles have role congruity while females experience role incongruity and prejudice regarding leadership effectiveness and potential (Eagly & Karau, 2002).

Due to the societal incongruity between peoples' beliefs about what it takes to excel in the role of a leader and the gender-stereotypes that create social norms for how women should act, women in leadership roles can fall victim to two types of prejudice which can, in turn, lead to diminished self-confidence and expectancy-confirming behavior because of peoples' negative preconceptions (Eagly & Karau, 2002). Women in leadership roles often experience a double bind in which they can face backlash for adopting masculine traits while simultaneously experiencing criticism for femininity (Eagly, 2018). Highly qualified women may be judged to lack attributes necessary for success before they are even given an opportunity to demonstrate their capabilities and expertise. The incongruity between female gender role and the injunctive norm of leadership is present at all levels of leadership but is most extreme at the highest levels (i.e. CEO of a company as opposed to a regional manager) (Eagly & Karau, 2012). The incongruity between the injunctive norms of leadership and the descriptive norms of leadership is the driving force that perpetuates the exclusion of women from leadership positions. Women who wish to be successful in leadership positions are forced to modify their own femininity in order to establish a more congruous image in the eyes of their followers. A masculine female that demonstrates agentic characteristics is not nearly as alarming as a feminine female that adopts the same traits (Eagly & Karau, 2012).

In addition to the incongruities between social roles and gender roles, the shortage of women in leadership roles has been ascribed to family responsibilities and lack of motivation necessary to achieve success in high-level positions (Eagly & Karau, 2012). Eagly discusses the double standard that women have to meet in order to be considered successful in upper leadership positions:

> "feminist social psychologists have proved the existence of double standards by which women have to meet a higher standard of competency than men do, double binds where women can face backlash for agentic behavior, and stereotype threat whereby fear of conforming to others negative expectancies about women's' abilities can cause performance to decline." (2018, p. 875).

Women face multiple obstacles to acquiring upper leadership positions and once they are in the positions, the obstacles continue to compound themselves. Women face disadvantages that are deeply rooted in social and gender-roles and that are not easily overcome. These disadvantages serve to perpetuate the societal divide of labor even though we, as a society, are aware of the power inherent in this patriarchal system. Eagly's (1987) social role theory provides a systematic and scientific explanation of why our society has been operating under patriarchal pretenses for so long. It also exemplifies the many ways in which women have suffered under the current system of social norms and gender-roles. Eagly (2018) offers that the attitudes that are widely held by society continue to contribute to women existing in a state of oppression but suggests that as more women rise to power through leadership roles in the private and public sector, the patriarchal system crumbles to reveal opportunity for all.

For this study, social role theory served as the foundation of the theoretical framework. Operating under the understanding that gender-stereotypes are a result of social roles and gender roles that are maintained through deeply engrained patterns of behavioral expectations, this study drew from social role theory's key premise in examining the impact of gender on the experiences of FHSBDs.

Situating the Need for a Paradigm Shift in Music Education

In 1970, Bennett Reimer published a book entitled A Philosophy of Music Education. In his book, Reimer (1970) proposed that the philosophy of aesthetics established by philosophers such as Kant, Hanslick, and Schopenhauer in the late 18th and early 19th centuries should serve as the primary philosophy of music education. Aesthetic music education offers that students must engage in "perceiving, reacting, producing, conceptualizing, analyzing, evaluating and valuing" music and musical experiences (Reimer, 1970, p. 67). In aesthetic music education, music has a single essence, which is deeply rooted in the Western Art Music tradition. This essence is inherently Eurocentric and there is a clear distinction between what is to be considered legitimate music and what is not (Reimer, 1970). In her 1994 article, Roberta Lamb sets out to critique Reimer's aesthetic music education philosophy through a feminist lens. Lamb identified that there were faults inherent in music education philosophy that made it oppressive to women in the profession. Her goal was to encourage intellectuals in music education to take the initiative in learning as much as they can so that they would be responsible for acting and speaking on their own behalf (Lamb, 1994). Lamb (1994) set out to provide the music education profession with the tools that it needed to critique existing power structures through a feminist lens and hopefully inspire a paradigm shift within the profession.

In Lucy Green's 1994 book, Gender, Music and Education, she identifies the need for a feminist critique of music education from a curriculum and instruction standpoint. Lamb, however, argues that it is simply not enough. Lamb (2014) offers that the only way to attain true equality in music education is a paradigm shift from the traditional patriarchal view to a woman's point of view. The paradigm shift that Lamb (2014) proposes offers a new perspective in which all people, regardless of race, class, or gender, are encouraged to question the hegemonic power structures that serve to marginalize students and educators within music education. Lamb's (2014) article is imperative in that she proposes more than just equality in music education- she offers a road map that can guide the profession to untapped realms of possibility. By revisiting and unpacking the primary (and inherently patriarchal) theory of music education, there arises an opportunity for delving deeply into the power structures that perpetuate marginalization (Green, 1994). The focus of the paradigm shift needs to be equal representation and equal opportunity in music education for all genders, races, cultures, sexualities, and people.

bell hooks (2000) offers a definition of feminism in which she suggests that feminism is not the fight to liberate any one class or race of women; it is the movement to provide equality for all persons. It is this concept that supports Lamb's (2014) paradigm shift. Lamb (2014) offers suggestions for improvement of music education through a feminist critique of power structures inherent in the profession. She states that simply adding female composers to the curriculum and giving boys and girls the same opportunities and access to traditionally gender-biased genres is not enough (Lamb, 1994). For the same reason that multicultural scholars argue against language such as "Black History Month", Lamb (2004) believes that by simply adding women to the existing curriculum, the inherent injustices that lie within the patriarchal power structures go unchanged. Instead, she argues that women need not attempt to fit into the established hegemony of man's experience in music education. What is needed is research into a woman's perspective of music education, music history, music theory, and musicology (Lamb, 1994; Koza, 2005; Green, 2003). Through research, and only through research, will the necessary paradigm shift be supported enough to take hold in music education and impact actual curricular decisions (Green, 2003). Green (2003) also suggests that educators must be active readers of research and form their own intellectual opinions regarding best teaching processes and curricular decisions. By becoming actively engaged in pursuing what is right for our students, Lamb (2014) offers that it is inevitable that educators will come to the decision that a paradigm shift is necessary to combat the gender-biases that are inherent in our field.

Armed with the vision of Roberta Lamb (1994), Elizabeth Gould (1994) shifted her own research to focus on the practical implications of feminism and music education. Since her first publication in 1992, Gould demonstrated a commitment to women in music. She studied the impact of same-gender role models on female music educators and published an article detailing the role of women throughout music history. While Elizabeth Gould (1994) worked to shed light on the experience of women in music education, she also revisited existing studies to examine the progress (or lack thereof) that the field had made since research on gender in music education started to appear in the late 1970's. She revisited the 1978 study conducted by Harold Abeles and Susan Yank Porter which investigated the gender stereotyping of musical instruments by band directors and beginning band students. Gould's (1994) research focus on gender-stereotyping of musical instruments, however, soon dissipated and gave way to research on gender biases that are inherent in the field of music education. Gould (1994) took Lamb's idea of hegemonic philosophy of music education and applied the feminist critique to a wider array of subjects within music education. Gould's (2004, 2005, 2007, and 2011) main focus of research throughout her career was the impact of societally constructed gender roles on occupations within music education. She has investigated the experiences of women college wind band conductors and how they have experienced marginalization throughout their own careers as students, educators and conductors (2011).

Gould (2005) cites Julia Koza (1994) in stating that understanding how discourses of power in music education are oppressive helps to make it more inclusive and equitable. In scrutinizing the hegemonic nature of aesthetic philosophy of music education, Gould (2004) offers that curricular decisions should be approached by all stakeholders through feminism. Gould's (2004) emphasis has been on the profession of music education as a whole much more than the day to day curriculum and instruction involved in the process of teaching music to children. She encourages us, as educators, to question the power structures behind curricular decisions. Gould (2005) has given us the tools and the design to move forward with our own feminist critiques of our own curriculum but has not done the work for us. She has provided guidelines that support a way of thinking that guides music educators to check their own privilege and to evaluate the systems in which we operate. It is now the responsibility of the teachers and researchers to ensure that the blueprints are carried out effectively.

Colleen Sears builds upon Gould's (2005) work in her 2010 dissertation in which she examined the perceptions of FHSBDs as they related to isolation, discrimination, and stereotyping in secondary instrumental music. With her own experience as a high school band director, Sears (2010) acknowledges the power structures that perpetuate marginalization of women and minority populations in music education. She draws heavily on the work of Lamb (1994), Green (2003), and Gould (2005) for research and philosophy in music education and Green (1994) for philosophy of social justice (Sears, 2016). She cites Bradley (2007) in stating that it is easy for educators to ignore the uncomfortable questions and topics, but by ignoring them, we are perpetuating the marginalization of the topics and the students who feel represented by them. Sears (2014) offers that social justice teaching in music education is the answer. Teachers need to be taught in teacher education programs how to question accepted norms so that they can teach their students to be inquisitive and to identify unjust power structures in their own education and in their lives (Sears, 2014). Once the profession of music education has been infiltrated by inquisitive teachers and students that strive to demolish systems of oppression, Reimer's (1970) antiquated and Eurocentric philosophy of music education will fall to the ground in shambles. Music education will become a profession that values difference of experience, culture, and gender. Music educators will be free to support their students as they learn to express their own thoughts, feelings, and emotions as they pertain to their own experiences and not to the lives of a handful of dead, white men.

Gender-Stereotyping of Musical Instruments

> "*Nature never intended the fair sex to become cornetists, trombonists, and players of wind instruments. Women cannot possibly play brass instruments and look pretty, and why should they spoil their good looks?"* (Neuls-Bates, 1996, p. 132)

Musical instruments are gendered - regardless of whether we concentrate on who plays the instruments or the stereotypes evoked by their names, certain instruments are considered feminine while others masculine (Zervoudakes & Tanur, 1994). There has been extensive research in the area of gender-based stereotyping of musical instruments. This field may be the most well researched gender studies topic within music education. The first study of gender-stereotyping of musical instruments was done by Abeles and Porter (1978). They began researching this topic with a four-part study that aimed to identify the parameters and causes of gender-stereotyping of musical instruments. They investigated this phenomenon in both child and adult populations. In their first study, they asked participants to select an instrument for their hypothetical daughter or son to play. Findings showed that clarinet, flute, and violin were chosen for hypothetical daughters and trumpet, trombone and drums were chosen for sons. The second study was conducted with college students; the students were asked to place musical instruments on a masculine-feminine continuum. The instruments included in the study were cello, clarinet, drums, flute, saxophone, trombone, trumpet, and violin. Abeles and Porter (1978) found that flute, violin and clarinet were labeled as most feminine and trombone, trumpet and drums were the most masculine. The third study was conducted with a population of elementary school students ages 5-10. When the students were asked to indicate their instrumental preferences, girls' selections gravitated towards feminine instruments and boys' selections gravitated towards masculine instruments. It is worth noting that girls indicated a preference for a wider variety of instruments than boys. Students in third and fourth grade indicated stronger gender-based instrument preferences than younger students. The fourth and final study examined the impact of presentation method on instrument selection. Abeles and Porter (1978) found that presentation method had little effect on girls while boys responded differently to the different presentation methods. The researchers were able to conclude that future musical opportunities could be impacted by the gender-stereotyping of musical instruments by boys and girls.

Following Abeles & Porter's 1978 research, Philip A. Griswold and Denise A. Chroback (1981) from Rutgers University published their own study which investigated the gender-role associations of musical instruments and occupations by gender and major. They extended the scope of the initial Abeles & Porter (1978) study by including more instruments and the addition to an instrumental and choral conductor category. They also approached the study differently in that they questioned university students instead of children. This study revealed that music majors and non-music majors were alike in their attitudes toward gender association of instruments which proves the existence of societal standards for gender-stereotyping that permeates all people regardless of specialization (Griswold & Chroback, 1981). One finding arose that is of particular interest in the discussion of gender-stereotyping in instrumental music. Music majors were more likely to gender-stereotype in the masculine direction than non-music majors. Griswold & Chroback (1981) offer that the skew toward the masculine can be explained through the fact that music majors have closer exposure to the music occupations and have a better vantage point to see the gender-role distinctions among musicians and music educators.

A side effect of intimacy with a culture of gender-stereotyping is the unconscious adoption of those stereotypes as social norms within the field.

In 1992, Delzell and Leppla reexamined gender associations of musical instruments. They sought to identify instrument preferences and the corresponding reasons for these preferences as identified by fourth grade students. They also wanted to compare peer perceptions of other students' instrument choices. Delzell and Leppla (1992) used the same eight instrument choices used in the Abeles and Porter (1978) study. They found that when students placed the eight instruments on the masculine-feminine continuum, the order of instruments aligned with the findings from the 1978 study. Delzell and Leppla (1992) also identified boys as preferring instruments from a narrow selection on the masculine end of the continuum. The authors suggest that the flexibility of girls to choose a wider selection of instruments may offer hope that gender-stereotyping of instruments may decrease over time. MacLeod conducted a similar study in 1993 in which aural and visual preferences of fifth grade students for instruments were examined. She found that the instruments that girls preferred had not changed considerably since the early 1900s and not at all since 1978. This study also found that there was social pressure involved in the instrument selection process that in some cases led to social consequences when a female chose to play a more traditionally masculine instrument (MacLeod, 1993).

A majority of the research that has been conducted in the area of gender-stereotyping of musical instruments is quantitative in design. Conway (2000) opted for a qualitative approach in a study in which she examined the perceptions of high school students regarding their own instrument choices. High school students were interviewed at two locations. Students who chose gender stereotypical instruments and students who crossed gender stereotypes in their instrument selection were selected to participate. Students who conformed to gender expectations in their instrument selection cited family and peer influences as well as masculine and feminine associations as their top reasons for their choice. Conway (2000) asked these students in their interviews if they would allow their hypothetical son to play flute. A majority responded with concern for bullying and/or teasing that they would encounter as a result of that decision. The student population that had deviated from gender norms in instrument selection had an entirely different view on the subject of peer influences. They tended to have a "whatever attitude" in which they indicated that they did not care what other people thought about their instrument choice and that they did not let the comments of others negatively impact them (Conway, 2000, p. 11). These students often expressed a desire to be different from their peers and that they felt supported by parents and teachers in their non-traditional instrument choice. These students also expressed hope for a change in the way that instruments are gendered in the future.

Kopetz (1988) took the study of gender stereotyping of musical instruments from the student population and brought it to the vocational realm of music. Kopetz (1988) examined the vocational limitations related to instrument selection as they were predicted by Abeles and Porter's 1978 study. He found that principals and music supervisors preferred male candidates for secondary instrumental music positions. While males were preferred for secondary instrumental music positions, the principal instrument of the applicant was also a significant factor in the hiring process. Trumpet and clarinet were the two most desirable instruments as identified by principals and music supervisors.

Kopetz (1988) offers that females who play traditionally feminine instruments may be at a disadvantage in the hiring process for secondary instrumental music positions.

Cramer, Milton, and Perreault (2002) were inspired by the findings of Kopetz's (1988) study and set about researching the possible vocational implications of gender-instrument associations. They found that male and female musicians who played traditionally feminine instruments were perceived by college students as warm, sensitive, and caring. Males and females who play stereotypically masculine instruments were perceived to be more dominant and confident in leadership positions. The gender stereotypes inherent in the instrumental music world serve to represent our socialized expectations of both male and female appropriate behaviors, emotions, occupations and roles (Cramer, Million, & Perrault, 2002). Findings of this study suggest that musicians are judged based on the stereotypes of the instruments that they play and consequently, those who play traditionally feminine instruments may have limited access to leadership roles in music education. This conclusion supports Kopetz's (1988) findings in that feminine instruments may put the musician at a disadvantage in the hiring process due solely to the perception of personality traits associated with the instrument. This finding is not limited solely to women who play feminine instruments; men who play feminine instruments threaten gender-role expectations and disrupt the status quo of role congruity in much the same way that women who play masculine instruments do (Cramer, Million, & Perrault, 2002).

In 1994, Zervoudakes & Tanur published their study which was the first to investigate the impact of feminism in instrumental music over the course of several decades. They asked participating elementary, high school, and university bands to furnish Concert programs from the 1960s, 1970s and 1980s so that the performers' names could be evaluated in relation to the instrument that they played. They found that while the rise of feminism increased the participation in the labor force over the thirty-year span of their study, it also increased the number of girls participating in band (Zervoudakes & Tanur, 1994). From 1987-1990, there was an increase in women who played traditionally masculine instruments like the bassoon, French horn, and trumpet, but simultaneously there was an increase in girls playing traditionally feminine instruments like flute, clarinet, and oboe. At the university level, the number of women playing traditionally masculine instruments showed little to no increase while the number of women playing feminine instruments had increased. So, Zervoudakes & Tanur (1994) concluded that while high school bands were seeing increased enrollment of girls, those girls were perpetuating the gender-based stereotypes of appropriate instruments. They also noted that as the number of female band participants grows, the proportion of women that hold principal positions has remained constant which demonstrates that women are not holding leadership roles in the ensembles (Zervoudakes & Tanur, 1994).

In 2009, Abeles revisited his 1978 study to determine if the field of music education had made any progress toward gender equality. He found that women and girls have, indeed, been encouraged by their teachers to choose whichever instrument they prefer. The reason why instrument stereotypes prevail in light of band director efforts is that all stakeholders are deeply entrenched in the gender roles and gender stereotypes of society. Family, peers, teachers, size of instrument, and sound of instrument were all influences on the student during the instrument selection process. So, with all of those factors influencing the decision, the band director plays a small role (usually because they have just met the student and do not have the students trust or respect in that initial interaction) (Abeles, 2009). The 2009 study demonstrated that instrument preference had not changed significantly in the thirty years since his first study on the topic. The one finding that was of interest to Abeles (2009) was that girls displayed a strong interest in learning to play the drums, but very few actually made that decision in their instrument selection process. Abeles (2009) offered that the gender-stereotyping of musical instruments serves only to hinder the aspirations of female students who wish to become professional musicians. That finding is supported by Cramer, Million & Perrault's (2002) finding that male and female membership in professional ensembles is still skewed toward traditional gender roles.

Leadership Stereotypes

The stereotype of a successful leader is still defined in masculine terms which leads to biased evaluations of female leaders and the emergence of role incongruity (Saint-Michel, 2018). Eagly, Johannesen-Schmidt & van Engen (2003) posit that the role incongruity that results from an agentic-based definition of leadership leads to a double bind against female leaders. They state that female leaders whose success is measured using masculine parameters are likely to experience less favorable evaluations of leadership potential and less favorable evaluations of actual leadership (Eagly, Johannesen-Schmidt & van Engen, 2003). Studies about female leaders in traditionally masculine careers share a common theme in that women feel conflicted about conforming to or resisting the masculine norms of a traditionally masculine workplace (Eagly & Karau, 2002). Qualities such as aggressiveness, competitiveness, and assertiveness are identified as being traditionally male and are frequently expected in male dominated professions. Women in these professions often find themselves adopting these qualities and behaviors to enter and succeed in male-dominated professions. The problem at hand addresses whether or not these women should adopt these characteristics to succeed in masculine workplace environments.

While there has been progress and current research alludes to the acceptance of androgynous leadership styles, the disadvantages of women in leadership positions still vastly outweigh those of their male counterparts (Saint-Michel, 2018). Several studies have presented findings that suggest that the only way to move forward is for femininity to be accepted as an equal state of being that has valuable characteristics that can be brought to traditionally masculine professions. Wallin (2008) asked “Have I really absconded from a feminist agenda if I succeeded in a venue in which women have been struggling for decades to achieve success? Is it not feminist to allow a woman to define herself, even if her alignment is sometimes more masculine in its orientation?” (p. 808). Wallin (2008) addresses in her argument a debate that has surfaced in the world of feminism as it pertains to non-traditional career paths. She acknowledges the conundrum that is faced by feminist women in male-dominated fields. She believes that there is nothing wrong with women who are strong, competitive and aggressive in achieving their goals (Wallin, 2008). Woodford (2001) took a different standpoint in writing about female composers of music. Woodford states that “women who think, compose, and perform in ways that are stylistically indistinguishable from men are assumed to be unwitting dupes of male-dominated musical society. They are women in men’s clothing who have conformed or surrendered to ‘malestream’ music culture. The problem with this kind of thinking is that it implies that probably the majority of women are inauthentic or defective" (2001, p. 78). The problem with assimilation lies not in the females' adoption of masculinity at the workplace, but in the message that the masculine way is the only way to be. There is nothing wrong with a woman who is inherently masculine. The negativity arises when a female is forced to become a person that she was not previously with the goal of succeeding in a male-dominated field (Woodford, 2001).

In 2007, Eagly & Carli began to investigate a specific form of leadership that embraces the talents of female leaders without the silencing of femininity that occurs in androgynous leadership. Transformational leadership emphasizes collaboration, interpersonal interactions, and power sharing that are unheard of in the masculine definition of leadership that permeates our society (Saint-Michel, 2018). Through use of emotional appeals, clear communication of the vision, and compassion for the individual, transformational leaders inspire followers to transcend their own self-interest for the good of the team, business, or in musical terms, the ensemble (Eagly & Carli, 2007). The communal characteristics that are embedded in transformational leadership show that there is limitless potential for women to succeed as leaders. By modifying the structure of organizations to better suit this leadership style, female leaders are able to transform the values and goals of followers by communicating a vision and providing emotional appeals to increase follower awareness. Transformational leaders are able to inspire productivity and passion in their followers because they have the freedom and expertise to treat followers differently but equitably on a one-to-one basis (Kark et.al, 2012).

The Missing Piece: Same-Gender Mentors

An incredible amount of research has been conducted regarding the lived experience of female music educators and the struggles and obstacles that they encounter in their professional lives (Feather, 1980; Fischer-Croneis, 2016; Fiske, 1997; Greaves-Spurgeon, 1998; Jackson, 1996; Wendel-Caraher, 1999). There is a need for more research in identifying a solution. Grant (2000) and Gould (2001) have investigated potential solutions to the gender inequality that runs rampant through music education careers. Grant (2000) interviewed twelve females in music education. The participants included undergraduate students, graduate students, and female band directors. The participants were interviewed to investigate the effect that mentors had on their careers in music education. All participants responded that at some point in the music education experience, they had encountered a mentor or role model who inspired them to pursue a career in music education. High school band directors and private instrumental instructors were cited most commonly as being mentors. Very few of the more experienced band directors identified same-gender role models. Interestingly enough, the less experienced band directors, graduate students and undergraduate students all identified a female mentor that was instrumental in their professional lives. All participants identified same-gender mentors as crucial for young women who are interested in pursuing a career in instrumental music education. Grant (2000) reported that all participants in her study had experienced gender-based discrimination at some point in their music careers. Experienced band directors cited an "old boys club network that operates in the profession; a group of men who 'hold the cards' and recommend people for jobs" (Grant, 2000, p. 120). These participants found it exceptionally important for young women to have same-gender mentors in music education. They felt that female band directors need to make themselves accessible to the younger generations of music educators so that mentorships become more commonplace and supportive in nature (Grant, 2000).

The findings of these studies are concurrent with Eagly & Karau's (2002) research regarding women in leadership positions. The lack of female role models has been proven to be a large inhibiting factor that blocks women from pursuing major leadership positions like CEO of a company or band director at a university (Eagly & Karau, 2002). The uncharted path of being a woman in a traditionally masculine field can be a major deterrent for young women who seek to obtain a position of leadership. In Jacobs's 2007 study, most school districts assigned new educators to a mentor with the intention of providing guidance through first year hurdles. Due to the overwhelming number of male band directors, however, most new female band directors were assigned to male mentors (Jacobs, 2007). The lack of a female role model can lead to self-doubt and role incongruity to the point where a young female band director might begin to question their validity in their professional role. The participants of Grant's (2000) study identified an "old boys club" in the profession and emphasized the importance of established female band directors making themselves available to the younger generations. Gould (2001) spoke to female band directors at the collegiate level and the general consensus was that they were happy to serve the younger generations as mentors, but there was internal incongruity as these female college band directors did not self-identify as a mentor. This practice is actually incredibly beneficial to young women who seek to become band directors because the existence of a role model makes the path to employment just a little more manageable - even though they know that women are going to be held to a different standard than their male peers (Eagly, 2018). Gould (1992) investigated whether the presence of a role model contributes to the identity of the female college band director. Similar to Grant's (2000) study, all participants identified a role model that was significant in their decision to enter the field of instrumental music education. These role models, however, were people with which the participant was in regular contact. The role model was not gender or occupation specific. Women with more than 15 years of experience at the time of this study rarely cited same-gender mentors in their comments. Female band directors in this study with less than 10 years of experience were more likely to identify successful female band directors that served as role models for them. In comparison to Grant's (2000) study, college music education professors and private instrumental instructors were cited more frequently as role models than high school band directors.

Gould (2001) asked the participants if they viewed themselves as role models for younger generations of female band directors. Participants who were at the beginning of their careers indicated a lack of confidence in serving as a mentor to a new female band director whereas participants in the middle of their careers were more willing to serve. Participants felt that same-gender mentors were important for females in instrumental music but that male band directors would also benefit from having a mentor relationship. Gould (2001) suggested the implementation of mentor programs in collegiate music education teacher preparation programs. The goal of this would be to connect future female music educators with same-gender mentors that can guide them through the structures and processes in music education that serve to discriminate against women.

In an effort to improve the visibility of female band directors, Gould (2001) suggests increasing the visibility of female band directors at All-State competitions, festivals, and as guest clinicians. By putting successful female band directors in positions of high visibility, the role incongruity that is so often associated with females who do traditionally masculine work would start to dissipate. With less role incongruity, there would be an amplification of the respect that female band directors receive in the music community (Gould, 2001). As female band directors become more and more visible to the general public and the music profession, the gender-stereotypes that shroud their careers will begin to shift. The agentic characteristics that have embodied masculinity for generations will start to shift into the realm of androgyny so that women and men alike will be able to be seen as leaders without suffering the consequences of role incongruity.

Experience of Female Band Directors

The experience of female band directors at the secondary and post-secondary level has been proven to be unique from that of their male peers (Feather, 1980; Fiske, 1997; Fitzpatrick, 2013; Greaves-Spurgeon, 1998;). Most of this research has been conducted with special attention to the female wind band conductors in higher education while similar studies have investigated the experience of instrumental music educators at the secondary level (Bovin, 2019; Greaves-Spurgeon, 1998; Mullan, 2014;Sears, 2010). These studies reveal unsettling truths about the hardships encountered by women who strive to become band directors. Female band directors are faced with discriminatory hiring practices, demands of patriarchal societal norms, lack of mentors and role models, professional isolation and even sexual harassment. By putting young female band directors in a position where they have to overcome all of these obstacles while striving to establish themselves as professionals in their fields, music education as a field is making a clear statement that there is work to be done if gender equity is to be truly realized.

Feather (1980) investigated problems that are unique to the position of being a band director and a female. The research reviewed data collected from female band directors in higher education from 1979-1980 which emphasized professional responsibilities, goals, and personal characteristics. A majority of these female band directors were employed by private institutions which tended to be smaller in size both in student enrollment and faculty positions. Feather (1980) found that women were more likely to conduct only one type of ensemble (the Concert wind ensemble) while men were more likely to conduct several types of ensembles (including Marching bands and Jazz ensembles) at their institution. Feather also reported that women were paid an average of $4,000 less per year than men of similar experience and that women reported being responsible for 4-5 more student contact hours per week than men. The female participants identified discriminatory hiring practices, skepticism from others concerning their ability to be a band director, and males' perception that female band directors are a threat to their success in the profession as barriers to finding employment and lasting success as a female band director.

In 1999, Greaves-Spurgeon conducted a study on female band directors in Georgia which identified that out of 352 band directors in the state, only 33 were female. These women responded to a survey in which they were asked questions regarding role models, mentors, networking, and gender-issues. Only seven of the participants were full time employees at the time of the study and a majority of the women were employed in rural areas. Most participants shared the common goal of achieving a higher degree or level of certification. Participants reported that they had participated in multiple interviews prior to receiving a job offer and that the jobs that they had not received frequently went to males with less experience than them (Greaves-Spurgeon, 1998). Participants identified a widely held belief by school administrators that female band directors would not be prepared to handle discipline and classroom management at the high school level. They stated that this perception was often overcome through hard work, high standards, and proving capability through performance and festival contest scores.

Recent studies (Bovin, 2019; Mullan, 2014; Sears, 2010) have continued to investigate the phenomenon of women who choose careers as high school band directors. Women are still experiencing challenges in securing interviews for open positions and it is still common for younger men with less experience in the classroom and less academic prowess to receive job offers that women apply for (Sears, 2010). The participants of Mullan's (2014) study revealed that they were selected for interviews without barriers, but that those interviews were at smaller schools or with programs that were not well established. Many FHSBDs explained that they were hired to fulfill the mission of rebuilding a dying program or building a program from scratch (Mullan, 2014). Bovin (2019) cites research conducted between 2010 and 2015 in stating that discriminatory hiring practices are just one of the reasons why there are so few FHSBDs in the United States. She references Fitzpatrick's 2013 study which addresses the complexity of managing the demands of band directing while maintaining a quality home life with children and a spouse. Bovin (2019) states that because of the incredible demands put on women due to (admittedly outdated) patriarchal norms of the traditional family structure, women are less likely to pursue high school band positions. Women who do secure jobs as high school band directors are also likely to reevaluate their position once they start to struggle with work-life balance and many women opt to leave the high school level in favor of the much more flexible middle or elementary school teaching schedule (Fitzpatrick, 2013).

In order for women to experience success as high school and directors, the proverbial stars must align to support her as she encounters an onslaught of obstacles that do not impact her male peers. Participants in Mullan's 2014 study identified administrative, parental, and community support as absolute necessities to establishing success as a FHSBD. Without these three building blocks laying the foundation of success, FHSBDs find themselves overworked and susceptible to additional hardships such as professional isolation and sexually inappropriate treatment from others (Sears, 2010). The FHSBDs in Sears's 2010 study identified sexual harassment as including gendered jokes, sexualized treatment, intimidation, and verbal abuse. These forms of harassment most commonly arose from colleagues at their school sites but were also encountered within the professional sphere of music education itself (Sears, 2010). Sears (2010) made a point to note that FHSBDs were extremely hesitant to speak about sexual harassment due to fear of professional backlash and isolation; she referenced a feeling of embarrassment and the general understanding that there is no one for female band directors to trust with emotionally damaging experiences.

Chapter Summary

Women in instrumental music have had to overcome a history of marginalization that is deeply rooted in gender roles that serve to perpetuate the patriarchal traditions of military wind bands. The experiences of trailblazing female instrumentalists who disregarded society's prescribed roles have paved the way for generations of women who wish to study, perform, conduct and teach instrumental music. While there are examples of female band directors in the United States as early as 1873, women still encounter systematic barriers that serve to deter them from the profession. Young girls who enter into school beginning band programs are still impacted by societal influences and their own internalized perceptions of gender roles when selecting their instrument. Beginning band directors still exhibit gender bias in their assignment of musical instruments to children. The instrument selection process can be incredibly detrimental to the career opportunities of young women in instrumental music and can serve to exclude them from educational and performance opportunities down the road (Sears, 2010).

The same internalized gender roles that negatively impact the instrument selection process resurface when women seek careers in instrumental music. Social roles assign agentic characteristics to men and communal characteristics to women; this is problematic because women are expected to change themselves to fit into the mold of masculine leadership in order to be considered for careers in instrumental music. Women who exhibit communal characteristics like sensitivity and compassion are less likely to be considered for positions that are traditionally held by individuals with more agentic personalities. The unique leadership styles that women bring to the table by being authentically themselves is overshadowed by centuries of military tradition that dictates what a band director should act, speak, and dress like. Transformational leadership provides an opportunity to explore what leadership can look like when female leaders are encouraged to embrace themselves as leaders instead of molding themselves into the masculine cookie cutter of leadership. Leaders who favor the transformational approach find that collaboration, respect and the free exchange of ideas actually improve the functioning of their team, workplace, or ensemble (Eagly & Carli, 2007).

While transformational leadership provides opportunities for women band directors, there is a staggering lack of women band directors serving as mentors within the profession. Women band directors are still a minority in the band directing profession because there is no concrete path for women to travel. Women who aspire to become band directors have often never met a female band director; they progress through high school with male band directors and then attend colleges and universities with male band directors and professors. Women in instrumental music are even graduating college with no connection to a female band director. The presence of same-gender mentors in band directing will help to stop the cycle of individual female band directors starting from the bottom and building themselves up from scratch. When a new female band director has an experienced female band director as a mentor, she isn't starting from the bottom - she is starting with a head start and a safety net behind her if she should stumble. Same-gender mentors in instrumental music serve to support women as they work to overcome the obstacles that impact women more than their male counterparts. These mentors provide guidance on everything from pedagogy and classroom management to pregnancy and work-life balance. Women band directors experience more success when they are able to traverse obstacles with the support of community or mentor behind them (Bovin, 2019).

CHAPTER 3. METHOD

This chapter addresses the methodology used in this study. The research design is discussed and sample, data collection and data analysis are outlined. This research study is designed to answer the following research questions:

RQ1: How does gender shape the experiences of female high school band directors?

RQ2: What role does gender play in the private sphere for female band directors?

RQ3: What role does gender play in the public sphere for female band directors?

Research Design and Appropriateness of the Design

The major objective of this research study is to gain a deeper understanding of the perceptions of female band directors in Florida regarding the impact that gender has on their own experiences and their careers within instrumental music education. This study also provides insight into the perceptions of male and female, middle and high school band directors regarding the state and impact of gender in instrumental music education. In an effort to provide a comprehensive examination of the perceived impact of gender on instrumental music education, a mixed-method phenomenological bounded case study was the most appropriate design.

> "Case study is an in-depth exploration from multiple perspectives of the complexity and uniqueness of a particular project, policy, institution, programme or system in a "real life" context. It is research-based, inclusive of different

> methods and is evidence-led. The primary purpose is to generate an in-depth understanding of a specific topic (as in a thesis), programme, policy, institution, or system to generate knowledge and/or inform policy development, professional practice and civil or community action." (Simons, 2009, p. 17)

Mixed methods are a relatively new methodology that has its origins in education, sociology, and health science research during the late 1980's to early 1990's (Creswell, 2013). Mixed methods research has permeated music education research as studies set out to investigate increasingly complex research questions that cannot be answered with one methodology alone (Fitzpatrick, 2013). The use of mixed methods in music education research started in 2006 with Austin & Berg's study that utilized a quantitative "Music Practice Inventory" alongside qualitative data collected in the form of student reflections. In 2011, Wendy Sims, editor of the *Journal of Research in Music Education*, wrote that mixed methods research in music education must focus on the guiding principle that authors gain insights from the analysis and synthesis of findings generated by both qualitative and quantitative data so that those insights might be stronger than either of those methodologies alone (Conway, 2014).

Table 1 *Justifications for Undertaking Mixed Methods Studies*

Justification	**Explanation**
Comprehensiveness	Using both qualitative and quantitative methods allows an issue to be addressed more widely and more completely.
Increased validity	The findings from two different methods agree.
Development	One method is improved due to the existence of the other.
Emancipation	The use of a variety of methods ensures that marginalized voices are given space, offering a more equitable or ethical approach to research
"Satisficing"	It may be impractical to undertake the single-method study ideally required.
"Salvaging"	One method saves another that has floundered.

Note. Adapted from *The Oxford Handbook of Qualitative Research in American Music Education* by C.M. Conway, 2014.

This study followed Creswell's (2013) explanatory sequential mixed methods design in which quantitative data is collected first and followed by the collection of qualitative data which is then compared and related back to the quantitative data to yield interpretation. The quantitative data was collected by distributing a survey to all current male and female members of the professional band association in Florida. While providing valuable demographic data and quantitative data regarding perceptions of gender in music education, the survey also functioned as a recruiting tool to find participants for the qualitative interviews. Semi-structured, recorded interviews served as the primary qualitative source of data collection. Six participants from the survey met the criteria for interview participation, and all six participants agreed to participate. The population size was small, but the data that was collected from the interviews was extremely detailed, so due to time and financial constraints inherent in a dissertation study, the sample size was satisfactory.

Population and Sampling

Quantitative Sample

The sampling method used for this study will be non-probability purposeful sampling. Merriam (2009) states that purposeful sampling occurs when the researcher wants to discover, understand, and gain insight and is selecting a sample that can purposely accomplish those tasks. Purposive sampling is appropriate for this study because the parameters for inclusion in the study are clearly set; the participants must be band directors in the state of Florida who are current members of the professional band association. The professional organization was chosen as the population because it serves as the epicenter for interscholastic interactions as well as professional development and networking interactions between band directors (Leimer, 2012). In the state of Florida, there are 2,227 public and private high schools and 3,708 public and private middle schools. Due to the scope of this study, however, there was no feasible way to contact each school to acquire the contact information for their band director or to determine if they had a band program at all. By delimiting the sample to the professional band organization, communication was facilitated with ease and participants were directors of band programs that perform in at least one interscholastic event per year. Although random sampling would provide more generalizability, purposive sampling allows for the collection of richer, more population-specific data which makes it appropriate for this study (Merriam, 2009).

Qualitative Sample

Participants for qualitative interviews were selected from survey participants. Interview participants were FHSBDs in the state of Florida. They have had 5 years or more of high school band teaching experience and it is preferable - though not a requirement - that they have taught at the same school for that length of time. Interview participants were all current professional association members; membership is a requirement for participation in this study for multiple reasons. Primarily, it is the assumption of the research and the music education community that members of professional music education associations are active participants in district and/or state level interscholastic music events with their performing ensembles (Sears, 2010). District and state level interscholastic music events include, and are not limited to, solo and ensemble, all district honor band ensembles (Concert and Jazz band), all state honor band ensembles, Marching band competitions and music performance assessments (Marching, Concert, and Jazz band). By participating in these formal evaluations of performance, band directors are interacting with adjudicators, arts administrators, and high school band colleagues in their district and the state. The interactions between music education professionals are a significant part of the experience of FHSBDs (Sears, 2010) and serve an integral role in the sample criteria for this study.

Instrumentation

The quantitative survey for this study served two distinct purposes. First, it was a recruitment tool to purposefully select band directors who were eligible for participation in the qualitative interview process. In an effort to generate the most accurate conclusions possible, the survey also served as a data collection tool to gather data regarding band director perceptions of gender in music education. Male and female band directors were encouraged to participate in the survey. The male band director perspective was included in this study to provide a baseline to determine if gender had an influence on participant response to quantitative survey questions. The quantitative survey link was electronically sent to the president of the professional band association in Florida. The association president sent an email containing the survey link to all current members of the association. This process was repeated again one month later to ensure optimal participation by the population.

The survey collected basic demographic data such as years teaching at each level of school (elementary, middle, high school), subjects/courses taught currently, evaluation scores from the last three years of standardized assessments, and gender. The survey included both Likert scale questions as well as dichotomous response questions. Survey questions were geared toward understanding the overall perceptions of gender in high school band programs and in the professional music education realm. Participants were asked about gender-stereotyping of musical instruments and the impact of gender on hiring practices. Questions also inquired about "fairness" in music education and high school band as it pertains to gender. They were provided an opportunity to leave comments and to volunteer to participate in the qualitative interviews. The researcher then selected interview participants based upon the demographic data and not the individual's responses to survey questions.

Once interview participants had been selected, three semi-structured interviews were conducted per participant. The first interview focused on the participant's experience as a student in K-12 band programs. The focus was on instrumental music experiences, so it is important to note that most American schools start beginning band programs in 5th or 6th grade (Bovin, 2019). The second interview focused on the pre-service teaching experiences of the participants. For the purpose of this study, pre-service teaching is defined as that time in between high school graduation and acquisition of employment as a music educator. This includes the college experience and the job search experiences of participants. The final interview focused on the in-service teaching experiences of the participants. "In-service" refers to any time that the participant has been employed as a music educator. Research has shown (Sears, 2016) that many FHSBDs must "show their worth" or "work up from through the ranks" to prove that they are worthy of a high school position. For this reason, in-service interview questions were not limited to the high school experience but included all music education teaching experiences up to the current day.

Data Collection

A web-based survey was sent to all current professional band association members in Florida. The professional organization membership used for this study consisted of 993 band directors at the middle and high school level. Of the total membership, 480 were high school band directors and 513 were middle school band directors. The survey was sent via email to the email address that they have registered with the association and was distributed by the president of the association. The survey was created through use of an online survey generator and responses were sent automatically to this site as well. Participants were sent the survey link two times and they had four weeks to complete the survey at their own convenience. Once a participant had completed the survey, they were not able to resubmit responses or participate a second time. Participants acknowledged having read about the nature of the study, the purpose and the procedures by agreeing to participate in question number one of the survey. There were no incentives offered for participating in the study.

At the end of the four-week survey window, the response rate was 8.7%. The survey responses were analyzed for potential interview participants and potential interview participants were contacted and an initial interview was scheduled. Data collection for the interviews occurred over a two-month time period after the collection of survey data. All interviews were audio recorded on the researcher's computer which is password protected. The interview recordings were transcribed shortly after the interviews.

Data Analysis

According to Creswell (2013), coding is the process of organizing data into segments of text and assigning a word or phrase which develops a general sense of the theme. To analyze the qualitative survey data, the researcher followed Tesch's Eight Steps of Coding (Conway, 2014). The interviews were read in their entirety and brief notes were taken as needed throughout the reading process. Then, starting with the first interview, each interview was read again while considering and making note of the underlying topic of each response. After this was completed for all six interviews, a list was compiled of all topics and responses from similar topics were compiled into a spreadsheet. The interviews were then revisited through the lens of the themes in the spreadsheet to see if any new categories or codes emerged. The smaller topics were then put into larger categories within the spreadsheet and relationships between the categories were investigated. Once categories were established, they were alphabetized, and the data were able to be analyzed autonomously or in juxtaposition with the quantitative data.

The quantitative data were viewed in their entirety for central tendency statistics (mean, median, mode responses). The central tendency data were also analyzed with respect to male responses and female responses. The data were viewed in groups based on years of high school band teaching experiences to see if there were any differences. Statistical tests were conducted to investigate the differences between responses of female and male band directors. A *t*-test was used to determine if the responses of female and male band directors was statistically significant.

The use of descriptive statistics and statistical tests provided a quantitative glimpse into the way that male and FHSBDs perceive gender in their profession. The findings of the statistical tests were analyzed independently and then juxtaposed with the findings from the qualitative interview coding process. The perceptions of female band directors in the surveys were analyzed with respect to the responses of female band directors' perceptions in the interview data. The overall perception of female band directors was the desired finding for this particular research study. The presence of male perceptions served to situate the female responses and to provide a more comprehensive look into the profession as a whole. The purpose of this dissertation study, though, is not to investigate the experiences of male high school band directors with respect to gender.

That is not to say that their experiences are not valid or are not important, it is just to emphasize that the purpose of this research is to better understand the inherent gender biases (Lamb, 1994) that marginalize FHSBDs.

Validity and Reliability

In order to ensure the validity of the survey, the researcher consulted with a panel of experts at Florida Atlantic University. The panel ensured that the survey questions aligned with the intentions of this research and that they would elicit useful responses. Semantics, syntax and content of survey questions were scrutinized by the panel to aid in reducing investigator bias. The panel included university faculty with expertise in feminist theory, arts education, social justice education, and statistics and research methodology. The same expert panel that reviewed the survey questions reviewed the interview questions. To increase validity and reliability of qualitative data, member checking was implemented after all data was collected. Interview participants were also provided with transcripts of their interviews. They were given the opportunity to reply to the researcher with any comments or discrepancies that they may have found in the transcripts of their interviews.

Chapter Summary

This chapter provided an overview of methodology for this study. The chapter detailed sampling procedures, data collection, and data analysis. Validity and reliability concerns were addressed, and confidentiality procedures were outlined. The methodology outlined in this chapter supports the purpose of this study which was to identify systems that perpetuate the marginalization of women as professionals in music education as high school band directors. The juxtaposition of qualitative and quantitative data in this study provides a unique and fascinating look into the perceptions regarding gender and instrumental music education. The inclusion of male band directors in the quantitative portion of this study adds a great deal of depth and meaning to the findings that arose. By being able to compare female and male responses to survey questions, potential gender-based trends were able to be identified. Chapter 4 discusses the results of the study. Observations, implications, and recommendations based on the findings in the study are discussed in Chapter 5.

CHAPTER 4. FINDINGS

Introduction

The purpose of this study is to identify systems that perpetuate the marginalization of women as high school band directors in the field of instrumental music education. This was achieved through a survey and interviews which provided insight into the perceived musical experiences of female band directors at three stages in their lives: band student in K-12 education; undergraduate student; music education professional. In particular, the study looked at how the relationship between intersecting factors impacted the participants' experiences as FHSBDs. This chapter discusses the findings of this research study. These findings are presented in response to each research question posed by this study. There were three research questions that guided this study:

RQ1: How does gender shape the experiences of female high school band directors?

RQ2: What role does gender play in the private sphere for female band directors?

RQ3: What role does gender play in the public sphere for female band directors?

A mixed-method phenomenological bounded case study was employed in order to explore how gender impacted the experiences of FHSBDs. A bounded case study was found to be most appropriate and in order to gain a deeper understanding of this phenomenon, and a sample of six FHSBDs from around the state of Florida was selected. The participants were selected from a recruitment survey that was sent out to the professional band association membership in the state of Florida. The survey participants provided their demographic information and recorded several Likert-type responses. All six participants agreed to participate in the study and were contacted to arrange semi-structured phone interviews. The semi-structured interview format allowed participants the opportunity to reflect upon and describe their individual experiences in detail.

Participants

The foundation of this study was based on the impact of the participants' gender on their experiences as high school band directors. In an effort to provide a comprehensive view into gender and instrumental music education, the survey was sent out to all active members of the state of Florida professional band association (993 members). The participants were male and female band directors who are currently teaching at the middle or high school level. In the professional organization, 812 (71.73%) of the band directors were male and 320 (28.27%) were female. Band directors of all ages and experience levels participated in the survey. The participants of the qualitative interviews, however, were all FHSBDs who had at least five years of teaching experience at the high school level. It was imperative to create an extensive profile of each individual FHSBD participant. A study that investigates the phenomenology of teacher experiences can serve to build a sense of community by providing in-depth insights that serve to build bridges between educators in the isolation of this often-solitary profession (Berson, 2019). Table 2 outlines the demographic profiles of each of the six interview participants.

Table 2 *Qualitative Interview Participant Profiles*

Participant	Race/ Ethnicity	Highest Level of Education	Principal Instrument
Sarah	White	Master of Music Ed	Flute
Zoey	Asian	Master of Music Ed	Flute
Rebecca	Hispanic	Bachelor of Music Ed	French Horn
Amy	White	Bachelor of Music Ed	Clarinet
Maria	Hispanic	Bachelor of Music Ed	Trumpet
Sophie	White	Bachelor of Music Ed	Bassoon

Sarah. White, mother of two. Primary instrument is the flute. Raised in North Florida and stayed in her birth town throughout her bachelor and master's degrees as well as the beginning of her teaching career. In her 18 years of teaching, she has taught K-8 private school music (band, chorus, and general music), title I high school band, and high school band in a financially supported and well-established programs. She teaches in Central Florida and instructs grades 9-12 and only instrumental music. She has a large, non-competitive Marching band program of 200+ students, three Concert band ensembles, and two Jazz ensembles.

Zoey. Asian, mother of one. Primary instrument is the flute. Grew up in the Northeast United States. Moved to South Florida in 7th grade. Stayed in South Florida for her undergraduate studies in music education. Nine years later, she earned her master's degree in music education. She started teaching at a K-5 charter school where she taught general music and chorus as an afterschool club. After two years, she accepted her current position at a 6-12 charter school in South Florida where she teaches only band classes. She has Concert, Marching, and Jazz bands at her school and is the head director. She also has an assistant director that works under her. She has been teaching for 16 years.

Rebecca. White, no children. Primary instrument is the French horn. Grew up in Central Florida. She completed her bachelor's degree in 2011 and started teaching high school band the same year. She has a large, competitive Marching band program, a Jazz band, and three Concert band ensembles. She has an assistant director that works under her. She has been teaching for 9 years.

Amy. Hispanic, no children. Primary instrument is the clarinet. Grew up in South Florida. Attended a small private college in Florida. Started teaching in 2007 at a public elementary school in South Florida where she taught general music and musical theater as an afterschool club. Her second teaching position was another elementary music position where she taught chorus and general music. In 2012, she accepted a position at a South Florida high school and has been there for the last seven years. She has a small, competitive Marching band, Jazz band, and two Concert band ensembles.

Maria. Hispanic, no children. Primary instrument is the trumpet. Grew up in Northeast Florida and went to a private university in South Carolina. Graduated in 2001 and took her first teaching position in a South Carolina private school as a general music teacher for grades K-8. Moved to Florida in 2004 and taught elementary music for eight years. In 2012, accepted a high school band position in North Florida and has been there for 8 years. She has a small, non-competitive Marching band program, a Jazz band, and two Concert band ensembles.

Sophie. White, mother of one. Primary instrument is the bassoon. Grew up in North Carolina and moved to North Florida for her undergraduate studies. Graduated with a bachelor's degree in music education in 1988 and began her first teaching job at a South Florida high school as the assistant band director that same year. After two years as assistant, she accepted a job as the head director of another South Florida high school where she has been teaching for 30 years. She has a large, non-competitive Marching band program, Jazz band, and three Concert band ensembles.

Findings

As addressed by Conway (2014), mixed methods research studies are most appropriate when the research questions require answers that are both meaningfully contextual and sufficiently illustrative of broader trends. The sequencing of quantitative and qualitative methodologies and the priority of each methodology must align with the research questions and the purpose of the study (Creswell, 2003). With this in mind, this section will first present the quantitative findings from the demographic survey which was distributed to all middle school band directors (MSBD) and high school band directors (HSBD) who were active members in the professional band organization in the state of Florida (*N*=993). The quantitative findings are presented first because they are not used to directly answer the research questions of this study, but because they are intended to situate the responses of the interview participants within the larger scope of band directors in the state of Florida. The findings from the qualitative interviews will then be presented in great detail as they are the primary data source that was used to answer all three research questions in this study.

Quantitative Survey Results

Gender. There were 99 responses to the quantitative and demographic recruiting survey that was distributed to all 993 active members of the professional band association in Florida which yielded a response rate of 9.97%. Of the 99 participants, 59 identified as male and 40 identified as female. There was an option to abstain from binary gender identification, but no participants selected this response. The participants recorded their current teaching grade level (middle or high) and there were 44 middle school band directors (22 male, 22 female) and 55 high school band directors (37 male, 18 female) in the sample. The gender breakdown (40% female and 60% male) of the participants in this study does not appear to demonstrate the gender gap indicated by the Florida professional organization population (28% female and 72% male). The focus of this study, however, was women who teach band at the high school level and the survey was distributed to all active members (*N*=993) of the professional band organization in Florida. The survey included descriptive information in the consent form and the participants were aware that the study was investigating gender in school band programs. The survey participants were both male and female band directors who were teaching at the middle and high school levels. Table 3 details the gender distribution of the Florida professional band organization membership with separate lines for middle school band directors and high school band directors as well as the gender distribution of the participants from this research study.

Table 3 *Gender Distribution of Professional Organization Members and Survey Participants*

	Male		Female		Total
Population	*n*	%	*n*	%	*N*
Organization Membership	716	72%	277	28%	993
Organization Membership: Middle School	324	63%	189	37%	513
Organization Membership: High School	392	82%	88	18%	480
Survey Participants	59	60%	40	40%	99
Survey Participants: Middle School	22	50%	22	50%	44
Survey Participants: High School	37	67%	18	33%	55

In this study, women comprised 50% of the middle school participants while they make up just 37% of the middle school membership at the state level and 35% at the national level (Yoder, 2015). High school women in this study represented close to 18% of the total participants which does not align with the professional organization data in Florida or the national data where women make up 8% and 9% of all band directors (middle and high school), respectively (Yoder, 2015). The breakdown of gender in the high school band director (HSBD) participants of this study is demonstrated in Table 4 alongside state and national data on the gender of high school band directors (MENC, 2011; Yoder, 2015).

Table 4 *Gender of High School Band Directors (HSBD) in This Study, the State and Nation*

	Female		Male		Total	
Population	*n*	%	*n*	%	*N*	%
HSBDs in the United States (NAfME,2011)	3014	25	9212	75	12,226	100
HSBDs in the United States (Yoder, 2015)	2431	20	9676	80	12,107	100
HSBDs in Florida Prof	88	18	392	82	480	100
HSBDs in This Study	18	33	37	67	55	100

The participation rates from high school women in this study are higher than the state and national data; it is possible that the participation rates of women in this study were higher because they were aware of the purpose of this study prior to participation. While there is no certain way to determine the reasoning behind the increased participation rate, it is common in gender and music education research for the response rate of women to be higher than the average for the population that is being investigated (Cohen-Mishlan, 2015; Fischer-Croneis, 2016; Gathen, 2014; Gould, 2009; Mullan, 2014; Sears, 2010). Researchers have noted similar trends in gender and music education research which include conference presentations on gender that have audiences entirely comprised of women (Mullan, 2014; Sears, 2010). While the field of gender studies continues to grow within music education research, male music educators are generally not involved and it is logical to conclude that the inclination to avoid gender studies research would have applied to participation in this study as well (Cohen-Mishlan, 2015).

Race. The inflated participation of women in this study is a notable finding, but by examining that finding in conjunction with participant race, a clearer picture of the demographic landscape in instrumental music education begins to form. Gould (2009) investigated the impact of gender and race on female wind band conductors at a national conference. In her introduction, she noted that there were sources available to aid in gender research in music education but that the literature was severely lacking in the field of band director race (Gould, 2009). Now, in 2020, there is still no existing literature that reports on the race of band directors in the United States. Though it was - and remains to be - a valuable contribution to the field of race and gender studies in music education, the data from Gould’s 2009 study was not included because of difference in sampling population as well as geographic location. This study investigates Florida band directors while Gould’s 2009 study investigated band directors from all over the nation as they met in a single midwestern city for a band conference. Due to the lack of demographic information available on band directors in the United States or Florida, the demographic data from the state of Florida as reported in the 2010 United States Census is included in

Table 5. This data is included in an effort to provide a frame of reference for representation of race in this study's participants as it relates to a larger population.

Table 5 *Race of Survey Participants*

Participant Race	Florida 2010 Census Data	All Participants	High School Participants	Male High School Participants	Female High School Participants
White	53%	80%	81%	86%	73%
Hispanic	26%	10%	10%	9%	11%
Black	17%	7%	7%	5%	11%
Asian	3%	1%	2%	0%	5%
Other	1%	2%	0%	0%	0%

In the state of Florida, 53% of population is white, but 80% of the study participants were white. The data show that while women are largely underrepresented in high school band positions, women of color are represented at higher rates than their male counterparts. In this study population, there were no male high school band directors that self-reported as Asian. It is important to note that while 5% of the FHSBD population was Asian, that percentage represents just one participant out of the 18 FHSBD participants in this study. A similar note must be made about the Black and Hispanic women in the FHSBD population. 11% of the population is equivalent to just two participants, so there were two Black and two Hispanic participants within this population of the study.

Teaching Experience. The survey participants indicated how many years they had been teaching music at any grade level – including non-band music teaching experience. The six qualitative interview participants had an average of 17.6 years of music teaching experience; one participant had been teaching music for 6-10 years, one participant had been teaching music for 11-15 years, three participants had been teaching music for 16-20 years and the final participant had been teaching music for 31 or more years. Table 6 details the music teaching experiences of all survey participants followed by separate columns for FHSBD and male high school band director (MHSBD) participants.

Table 6 *Music Teaching Experience of Survey Participants*

	All Participants		FHSBD		MHSBD	
Years of Music Teaching Experience	*n*	%	*n*	%	*n*	%
1-5 years	23	23%	6	33%	12	32%
6-10 years	22	22%	3	17%	7	19%
11-15 years	15	15%	2	11%	6	16%
16-20 years	9	9%	3	17%	4	11%
21-25 years	8	8%	1	0%	4	11%
26-30 years	8	8%	2	17%	1	3%
31+ years	15	15%	1	5%	3	7%

The three interview participants that had been teaching between 16-20 years comprised the entire population for that age group and the only FHSBD in the 31+ years age group was also a participant in the interview portion of this study. 60 out of the 99 participants had been teaching for 15 years or fewer. 61% of the FHSBD and 67% of the MHSBD population had been teaching for the same amount of time. The largest population represented across all three categories was the educators with 1-5 years of music teaching experience and the population with the lowest representation was MHSBDs with 26-30 years of music teaching experience. Women with 1-5 years of teaching experience had the strongest representation (33%), though men of the same experience level had strong representation as well (32%).

Participants were then asked to report on the amount of time that they had been teaching band at the high school level. 44% of the participants reported that they did not teach band at the high school level. In contrast, 38% of male participants and 55% of female participants not teaching band at the high school level. Of the qualitative interview participants in this study, three had been teaching high school band for 6-10 years, one had been teaching high school band for 11-15 years, one had been teaching high school band for 16-20 years and the final participant had been teaching high school band for 31 or more years. Four out of the six participants had taught at a lower grade level before obtaining a position as a high school band director and one participant worked as an assistant director prior to obtaining a position as head band director.

Table 7 details the years of high school band teaching experience reported by all high school band director participants and how that experience is distributed within the FHSBD and MHSBD populations.

Table 7 *High School Band Teaching Experience of Survey Participants*

	All Participants		FHSBD		MHSBD	
Years of High School Experience	*n*	%	*n*	%	*n*	%
First Year	9	9%	2	11%	1	3%
2-5	34	34%	9	50%	10	27%
6-10	17	17%	3	17%	8	22%
11-15	13	13%	1	5.5%	6	16%
16-20	10	10%	1	5.5%	4	11%
21-25	11	11%	1	5.5%	4	11%
26-30	2	2%	0	0%	1	3%
31+	4	4%	1	5.5%	3	7%

The largest population from each population was still teachers who had five years or fewer of teaching experience. To gain a more relevant comparison, the first-year responses must be added to the 2-5 years responses so that the data aligns with the data from Table 6. So, while 9% of all participants were in their first year of teaching high school band, 43% of all participants had less than six years of high school band teaching experience. The increase in this age group comes at the expense of all other experience levels as all categories between 6-31+ years demonstrate lower populations than the representation of the same categories in reference to music teaching experience. The severe shift to lower levels of experience, however, was not demonstrated in the MHSBD population in that only one participant indicated more years of music teaching experience than high school band teaching experience. The data demonstrate that the male participants started teaching their first year in high school and have not taught at any other level throughout their careers. The shift to lower levels of experience when moving from music teaching experience to high school band experience is exceptionally evident in the FHSBD population. The single participant that reported teaching music and high school band for 31+ years was the same participant from the qualitative interview portion of this study. Her experiences as a new teacher and assistant band director will be detailed later in this chapter.

Principal Instrument. The survey participants indicated their principal instrument through a short answer response question so as to avoid limiting possible answers to traditional band instruments. There were only two responses that fell outside of the traditional school wind band ensemble. Both of these responses were from male middle school band directors that indicated that they played piano as a primary instrument. These responses were not discarded from the data set because of the established role of piano in more advanced wind band literature, its role in Jazz ensembles, and the established practices of previous research on gender-stereotyping of musical instruments (Abeles & Porter, 1978; Doubleday, 2008; Sears, 2014; Zervoudakes & Tanur, 1994). Table 8 details the frequency with which instruments were indicated by all participants, by FHSBDs and by male high school band directors. Instruments are presented in musical score order traditional to wind band ensembles (which varies slightly from orchestral score order).

Table 8 *Primary Instruments of Survey Participants*

	All Participants		FHSBD		MHSBD	
Primary Instrument	*n*	%	*n*	%	*n*	%
Flute	8	8%	4	22%	0	0%
Oboe	2	2%	0	0%	0	0%
Bassoon	4	4%	1	5%	1	3%
Clarinet	16	16%	3	17%	3	8%
Saxophone	17	17%	1	5%	12	32%
Trumpet	11	11%	3	17%	5	14%
French Horn	6	6%	3	17%	2	5%
Trombone	13	13%	2	12%	5	14%
Euphonium	4	4%	0	0%	2	5%
Tuba	8	8%	1	5%	3	8%
Percussion	8	8%	0	0%	4	11%
Piano	2	2%	0	0%	0	0%

In the entire survey population, saxophone (17%) was the most common primary instrument followed closely by clarinet (16%). Trombone (13%) was the most common brass instrument and was followed by trumpet (11%). The rarest instrument was the oboe, which only two middle school band director participants indicated that they played. The saxophone (32%) was also the most common primary instrument in the MHSBD population, but in this population the clarinet was played by just 8% of male band directors. 62.5% of the clarinet playing population from the study were middle school band directors and there were just 3 FHSBDs and 3 MHSBDs that played clarinet. Trumpet and trombone remained popular choices for male high school band directors and made up a combined 28% of the MHSBD population. There were no male high school directors that reported flute, oboe, or piano as their primary instrument. There were also no female high school directors that played oboe or piano, but this population was also lacking percussion and euphonium players. The most common instrument in the FHSBD population was the flute (22%) with clarinet, trumpet and French horn each played by 17% of female high school directors. The largest difference between the FHSBD population and the MHSBD population was saxophone. There were 12 male saxophonist and just one female saxophone player. The principal instruments of the qualitative interview participants were flute, flute, clarinet, bassoon, trumpet, and French horn.

Perceptions of Gender. In the final portion of the survey, participants were asked to respond, using a Likert-type scale from 0-100, to two questions regarding gender and its impact on select aspects of music education. The first question asked participants to indicate to what extent they felt that gender impacts the musical instrument selection process of beginning band students with 0 representing “not at all” and 100 representing “entirely”. Table 9 outlines the descriptive statistics for responses indicated by all participants in this study (*n*=99). An independent samples *t*-test was used determine statistical significance between the means of female and male responses.

Table 9 *Results of t-test and Descriptive Statistics for Instrument Selection by Gender*

	Gender									
	Female			Male			95% CI for Mean Difference			
	M	SD	*n*	M	SD	*n*		*t*	df	Cohen’s *d*
Instrument Selection	62.65	19.73	40	47.22	23.8	55	[6.37, 24.49]	3.381*	97	0.71

*p < 0.05.

The female participant responses ranged from 19 to 100 and the mean response was 62.65 while the male responses ranged from 0 to 81 with a mean response of 47.22. The most common response from male participants was 0 which indicates that they believe that gender has absolutely no impact on the instrument selection process of students in school beginning band programs. The *t*-value of 3.381 demonstrates that there was a correlation between participant gender and the score indicated in response to this question. The Cohen’s d of 0.71 indicates moderate effect size for this sample. Female participants were more likely to indicate that gender has a stronger impact on instrument selection than male participants. The assumption of homogeneity of variance was satisfied for this *t*-test and all subsequent *t*-tests in this analysis.

The independent samples *t*-test was conducted again with the exclusion of the middle school participants as indicated in Table 10. The data for the population of high school band directors demonstrates similar findings in that female participants are highly likely to indicate that gender influences instrument selection more strongly than male participants. While the *t*-value for the high school population is lower for the entire population, the effect size indicated by the Cohen's d of 0.70 indicates a moderate effect size.

Table 10 *Results of t-test and Descriptive Statistics for Instrument Selection by Gender of HSBD*

	Gender									
	FHSBD			MHSBD			95% CI for Mean Difference			
	M	SD	*n*	M	SD	*n*		*t*	df	Cohen's *d*
Instrument Selection	65.78	19.93	18	50.89	22.41	37	[2.41, 27.36]	2.393*	53	0.70

*p < 0.05.

The survey participants used the same 0-100 Likert-type scale to indicate the extent to which they believed gender influenced the professional opportunities available to women band directors at the high school level. The descriptive statistics and *t*-test results for the data collected from all participants are found in Table 11.

Table 11 *Results of t-test and Descriptive Statistics for Professional Opportunity by Gender*

	Gender									
	Female			Male			95% CI for Mean Difference			
	M	SD	*n*	M	SD	*n*		*t*	df	Cohen's *d*
Professional Opportunity	74.25	20.82	40	40.85	28.92	55	[22.85, 43.96]	6.281*	97	1.33

*p < 0.05.

Female participants indicated a mean score of 74.25 while male participants had a mean score of 40.85. 22 of the 59 male participants (37%) selected a score of 20 or less with the mode score of 20 being selected by 12% of all male participants. In contrast, there was only one female that reported a score of 20 or lower and only 6 female participants (15% of the female population) that indicated scores less than 50. The mode for female participants was 90 which was reported by 20% of the female population. The independent samples *t*-test demonstrated that there was a strong correlation between gender and response and the effect size of 1.33 confirmed the significance of the difference. Women were more likely to indicate that gender had a strong impact on professional opportunities for women while men were more likely to report minimal impact.

The same process was repeated with the high school band director data set. Table 12 indicates a slightly lower mean score for MHSBD and FHSBD than the entire survey population.

Table 12 *Results of t-test and Descriptive Statistics for Professional Opportunity by Gender of HSBD*

	Gender									
	Female			Male			95% CI for Mean Difference			
	M	SD	*n*	M	SD	*n*		*t*	df	Cohen's *d*
Professional Opportunity	73.61	23.32	18	39.51	26.93	37	[19.21, 48.98]	4.594*	53	1.36

*p < 0.05.

The resulting *t*-value, however, still indicates a correlation between gender and response score on this question and the Cohen's d value of 1.36 supports the strength of the t value. The decrease in mean score within the MHSBD population was anticipated, but the decrease in the mean score of FHSBD responses was unexpected. The decrease might be explained with a finding from Mullan's 2014 study in which she found that FHSBDs minimize the impact that gender has on them in their personal and professional lives because they have been more deeply indoctrinated into the patriarchal culture that permeates all aspects of music education – especially high school band. This phenomenon will be investigated in great depth later in this chapter through the discussion of one of the qualitative interview participant's comments on awareness of self and confidence within the profession of high school band directing.

Qualitative Interviews

Tesch's Eight Steps of Coding (Conway, 2014) were followed as a guideline for coding the qualitative interviews. The interviews were transcribed and then read in their entirety while brief notes were taken as needed throughout the reading process. Then, beginning with the first interview, each interview was read again while considering and making note of the underlying topic of each response. After this was completed for all six interviews, a list was compiled of all topics and responses from similar topics were compiled into a spreadsheet. This list included 191 individual topics. The interviews were then revisited through the lens of the themes in the spreadsheet to see if any new categories or codes emerged. The smaller topics were then filtered for synonyms and similar or supporting topics were grouped into 58 larger categories. The relationships between the categories were investigated to minimize redundancy and the list shrunk to 42 categories. Once categories were established, they were alphabetized, and the categories were able to be sorted into themes. Nine themes emerged from the categories: Lack of Representation (RQ1 & RQ3), Hiring Process (RQ3), Professional Memberships (RQ3), Mentors & Role Models (RQ3), Leadership Experience (RQ1 & RQ3), Post-secondary Experiences (RQ3), Social Roles (RQ1, RQ2, & RQ3), Family and Relationships (RQ2), and Women Supporting Women (RQ3). The following analysis of qualitative interview data will be organized according to theme to provide the most comprehensive and streamlined report.

Lack of Representation. One of the biggest challenges facing women in the field of high school band directing is the lack of representation and visibility (Bovin, 2019). Women in instrumental music programs rarely encounter a FHSBD, adjudicator, clinician, or conductor (Leimer, 2012). The six interview participants were asked to describe their middle school band directors. All six women reported having middle aged male band directors. They had fond memories of them, and Amy recalled that her middle school band director was “always super energetic and excited to teach band. He really looked out for us and made us feel like we belonged.” All six participants were also able to recollect a positive memory from their time in middle school band. Four of the participants referenced opportunities that they were able to experience because of their band director like performing for an assembly, traveling to a theme park, auditioning into an honor band, and serving as band leadership. The participants were then guided through the same reflection process with regards to their high school band directors. Again, all six participants had male band directors. The memories surrounding the high school band directors were still largely positive, but included more personality descriptions like, “He was the kind of band director that you just respected so much and you never wanted to disappoint” (Rebecca) or “He was a father figure for us. He just was very positive. He was a great musician.” (Sarah). Though Rebecca referenced a generally positive high school band experience that included leadership positions, honor band participation, and performance opportunities, she spoke about her high school band director’s reaction when she told him of her interest to attend college to study music education. She said, “I decided to major in music [education] my junior year of high school. I told my band director that I wanted to be a band director and he said "No, you don't want to do that". He tried to talk me out of it - not a lot- but he was like "are you sure that's what you want to do?". Sarah had a similar experience where she stated "I know that I was almost pushed into teaching middle school. I had someone when I was in undergrad who was a professor who really tried to influence me toward middle school. They really tried to push me".

In the second interview, which focused on the participants' preservice teacher education program, the participants were asked again to reflect upon their band directors and conductors of large ensembles. The six participants had never encountered a female band director and Zoey said, "I'll tell you all of them are white and all of them are male". Amy had a realization when asked if she had ever had a female conductor and she said, "No. None. Wow. That's rough. None at all". Zoey's experience of race and gender of conductors was mirrored in all participants except Rebecca participated in her university's orchestra which had a Hispanic male conductor. Sarah reflected upon a favorite conductor by saying that "I really enjoyed being in his ensemble. I just really loved being in his band. The music was great, but just being in his band was really special to me. Even after I graduated, I played in the community band so that I could be in his band again". After discussing the male conductors of her ensembles in college, Maria stated that "As girls going through band classes, we never really notice that there are gender differences - someone has to point that out to us. I didn't notice it until about four years ago. We have to be told that there is an uphill climb and we have to prepare girls for that. Right now, they're not being adequately prepared because they're acting under the assumption that the field is level and fair. It's just not."

Jazz ensemble accessibility. The participants were asked in each of the first two interviews about their participation in and the accessibility of Jazz ensembles throughout their band experiences. Sophie and Rebecca mentioned that they had taken piano lessons in early childhood and that they used that skill to support other middle school ensembles like the chorus. Rebecca participated in her middle school Jazz band in eighth grade only and she played piano, not her primary instrument - French horn. Sophie did not play in the school Jazz band despite having the ability to play an instrument in the traditional Jazz instrumentation. The other four participants had no middle school Jazz experience and Maria recalled that "there was a Jazz band, but I never tried out. I knew I wouldn't make it. I just never had the confidence. It was scary to audition. I never would have made it. I didn't try". Despite auditioning into the All County band her junior and senior year, Maria expressed the same feelings of intimidation with regards to her high school's Jazz band, "I was intimidated by the quality of the trumpet players in the Jazz band. They did crazy stuff and I was just not that good".

All six participants attended high schools with Jazz band programs that they did not participate in. Rebecca said, "we had a Jazz band, but I didn't do it. Looking back, I wish I did. I wish I - now teaching, I wish I had more Jazz experience because I don't know any Jazz literature." Zoey echoed Rebecca's sentiment in stating that "I love Jazz and feel like it's in me and I would love to do it more and I wish I had done it more when I was younger. Nobody ever said to me "Oh, especially if you're going to be a band director, you should definitely check it out". Amy said that she didn't participate in the

Jazz band because she didn't play a traditional Jazz instrument. She remembered that "the saxophone kids were just so good that learning to play was never even an option for me. Come to think of it, it was an entire saxophone section of boys. I never really noticed that until right now". In reference to Jazz band participation in college, the participants had similar feelings of intimidation and exclusion. When asked if she had participated in a Jazz ensemble in college, she replied, "Oh my gosh, no. Those Jazz bands were so good. I could never have made one of those. I didn't even try to audition". Amy mentioned that she "never even thought about performing Jazz" and Maria stated that she "didn't have a chance of getting in". When talking about her student teaching experience, Zoey remembered getting to work with all of the Concert band groups at the school but stated that "I never taught Jazz band rehearsal - just watched it". Maria mentioned that in her own student teaching, the school didn't have a Jazz or Marching band; she said, "It was a great experience and my only regret is that I didn't get any Jazz or Marching band experience".

Hiring Process. In the third interview, the participants were asked to describe the process leading up to being hired as a high school band director. Rebecca was the only participant who was hired at the high school level for her first job. She completed two interviews prior to interviewing at her current school where she has been for nine years. Rebecca described getting rejected for the first two jobs and then getting a call from a colleague who recommended her for her current position. She said, "I believe that getting a job relies a lot on who you know. I was very fortunate in my application process". Sarah's job search was much more complicated as she got married one month after graduating college. She accepted a half time position at a new private Catholic school and taught all music courses for the school. While teaching at the private school, she also taught private lessons and worked with a friend's band program at a local middle school. She joined the professional band association in Florida and attended meetings and at the end of that school year was accepted for a job at a local public middle school. Sarah taught middle school band for three years and then heard that the position at her high school was going to open up. She said, "I wasn't really digging teaching middle school. You have to have the right personality to do that all the time. I really needed to do high school". Sarah got the job at her alma mater and worked on her master's degree while teaching there.

Zoey reflected upon her job application and interview experiences in saying that "I interviewed for three positions. I was looking for band. I was offered a chorus job, but I'd rather teach elementary than chorus, so I took that. My first job was at a charter school. I taught general music and chorus. I eventually added band after school like once a week. In 2006, the owner of a music store called me and told me about [the position]. He thought I'd be a good fit and had me in mind. So, I ended up coming to the school that I'm at now". The experience of accepting elementary school positions while searching for a high school band job was shared by Amy and Maria as well. Maria taught elementary music for three years and then moved to Florida after getting married. She said "I was super lucky to find another music job in Florida and taught elementary music for eight more years. It was mostly chorus, but some instrumental stuff - no band though. In 2012, I interviewed and got the school I'm at now and I've been here since". Amy accepted a position at an elementary school that emphasized musical theater. She recalled being "confident that I could handle it and quickly realized that I had no clue what was going on. I also missed band. So, I immediately applied for other jobs." Amy accepted a different elementary school music position and continued to apply for band director positions as they opened up. She remembered "applying for jobs all over Florida and Georgia and interviewing for six different jobs over the course of a month". Sophie was able to avoid teaching elementary school, by accepting a position as assistant band director at a South Florida high school. Prior to interviewing for that position, she attended an interview at another local high school in which the principal said "I wouldn't want my daughter coming to a place like this" in reference to the safety of the Title I school. Sophie said "that was my indication that he wasn't going to hire me. That was in 1988 and that school just hired their first female band director in 2017. It's been open since 1922!" In 1991, Sophie interviewed for her own lead band director position and was offered the position. She is still teaching there today.

Professional Memberships. All six participants reported membership in the National Association for Music Education (NAfME) and the Florida Music Educators Association (FMEA). Rebecca stated that "I don't care about the stuff that happens on the state or national level. The world is too big for me" and Amy echoed that with "I only do what I have to do". Maria was the only participant who mentioned a female-focused organization: Women Band Directors International. All six participants are active members of their local professional band association districts. Sarah and Sophie have held leadership, committee, and service positions at the district and state levels. The participants were asked to describe the high school band directors in their association district. Rebecca and Sophie work in the same district and they both reported that there are four FHSBDs. Sophie stated that "A very high percentage are male. It's mostly-there's a large group that are close to my age and a good-sized group that are very young teachers. There's very few people in the middle at the high school level right now." Rebecca validated that by saying that "the average of high school directors is over forty - there are maybe five of us that are under 40 and most of the over 40 crowd is actually over 50 or close to 50." Rebecca also pointed out that her district is "very Caucasian heavy. There's probably only four African American male band directors in the county - there are no African American females".

Sarah stated that she is the only FHSBD in her district. She added that "three high schools have female associate directors. The rest are men. Most of the men are my age or older. There are a few younger males at smaller programs or associate directors at bigger programs". Maria also reported being the only FHSBD in her district. Zoey commented that "there are around 100 schools in our district band association. I'd say that about 35 of those or so are high schools. I don't know how many are female, but I know there aren't a lot of us." Amy described her district high school band directors as being mostly white men, but with a growing number of minority men. Four of the six participants mentioned a growing number of female middle school band directors in their district. Amy stated that "women are getting middle school spots, but there's not a lot of us in the high school level and Maria noted that "there are women teaching middle school and elementary band" in her district. Zoey concluded that "there are more middle school female directors than high school for sure" and Sarah pointed out that "a lot of the female middle school directors are younger females", which she sees as a promising sign of progress.

In talking about systems and structures within their professional organizations, all six participants were confident in speaking about the need for change. Sophie stated that "our association needs to continue to evolve to meet the needs of younger generations of teachers and where they put their priorities. I think sometimes we get stuck into not wanting to change or to listen to what the members are saying because we say, "this is what we've always done, it needs to be this way" and I think sometimes we get a little too much into that. Zoey spoke about the emphasis on ratings within professional organizations. She said, "it's the fact that I'm not getting superiors. I'm not really part of the club". Rebecca made similar statement in saying, "I very much get the impression from people in our district that if you haven't earned so many superiors or you haven't been as successful or you haven't been there for very long, your opinion doesn't matter as much - it's clear they don't respect everyone the same". Sophie reflected upon her time as district chairperson and how it showed her that "unfortunately, so many inequities exist" within her own district. Amy cited the existence of an "old boys club" in her district and said that "you get the vibe because they gather together in impenetrable circles and muscle their opinions over others in debates. I just feel like we're small fish and they're big sharks that are swimming by just to exercise their power and keep you in your place". Maria referenced the same analogy in saying that "you find yourself sitting quietly while the "big dogs" duke it out in the meetings. No one really cares what the new guys and the small fish have to say". Zoey also referenced the existence of an unspoken "old boys club" when she described an annual golf outing at the summer conference. "They never said "women not allowed", but it's just another part of the story."

When asked if there was anything that can be done to fix the power structures within the professional organization, Amy and Maria were the only participants that responded negatively. She stated that “These are the type of people that are so set in their ways. I don’t think they know they’re doing anything wrong” and mentioned that they might not even be excluding people on purpose. Maria stated that “working to fix the broken system is a moot effort at this point - at least it feels like that. There’s so much weight put on the sentiment of “this is how we’ve always done it”. No one person can combat that. They’re too attached to it. Maybe all it will be is seeing more women and young people in band director positions. Maybe they need to get themselves elected to district chair positions”.

Sarah had a much more positive and proactive outlook as she said that “I think that the more females that we have that are not afraid to take on the responsibility of teaching at the high school level and they work really hard and they obtain success and make a name for themselves - to be known in the profession - people see that and it kind of breaks down the “this is only for men” attitude. When women have success and they have strong band programs and other people start to look at those programs as examples, it not only paves the way for other women, but it shaves another layer off peoples’ thought processes when it comes to gender”. Sophie emphasized the importance of networking between female band directors and promotion of female guest clinicians and composers. She also agreed that “the more success we have, the more it's going to work”. Zoey offered another solution that “starts with the high school band directors”. She stated that “they need to be encouraging their students. It takes everybody - especially men. They need to step up. I feel like there is a lot that can be done, but I don’t have the solutions specifically. People need to be made more aware that we do get treated differently and that there is a difference. I don't know, I mean, there are definitely still issues and yes, things could definitely be improved".

Participants were asked to recall if they had ever felt intimidated by a colleague at a professional function such as the annual state conference. Five out of the six participants were able to recall instances in which they felt intimidated by another band director or a clinician. Sarah, a self-identified extrovert, said that she might have experienced feelings of intimidation or fear when she was first starting out in the band world, but noted that she doesn't have a hard time speaking to people naturally. Rebecca had a similar sentiment and said, "I can imagine myself not going up and talking to people. Even going up and talking to my interning teacher was almost terrifying". Zoey provided a specific example of "when there's a guest conductor and everyone is going up and shaking their hand, I always feel awkward like "who am I to go up and talk to them? So, I always hesitate." Amy and Maria both mentioned avoidance strategies for handling intimidating social situations. Amy said that "if I'm at a session and have a question, I just avoid it and don't ask my question. I should just get up the courage and make it happen, but I don't" and Maria mentioned avoiding eye contact to get out of intimidating social experiences.

Sophie, on the contrary, could not recall a feeling of intimidation that aligned with the other participants. She did, however, mention that her male colleagues have made "comments here and there that I'm sure they didn't mean in a negative way. Things like "you conduct pretty good for a girl!" that would remind me that we are still unusual for this position". Sarah seemed to agree with her statement that "I do think it's harder to be a female. I think it's had an effect on me as far as having to overcome those barriers of people’s opinions based on me being female in a male dominated profession. I think it's that people don’t think they’re discriminating, but it's just so indoctrinated in people. It’s not “oh, you’re a girl, you can’t do this”. It’s something in the backs of people’s heads that they don’t even know that they’re thinking about”.

Mentors & Role Models. The participants were not able to recall any experiences with female band directors throughout their secondary and postsecondary instrumental music education. Three of the six participants mentioned that they were inspired to participate in band in middle school because of a peer role model. Rebecca’s older sister was in band, Sarah’s cousin played saxophone, and Sophie was inspired by the middle school flute players that came to play at her elementary school. All six participants went to middle schools, high schools, and universities with entirely male band directors and conductors of large ensembles. Four out of six participants reported that their high school band director played some role in their choice to study music in college. Zoey stated that her high school band director “helped and supported” her through high school and Maria said that hers was “the reason why I decided to start taking music seriously at all. He believed in me and kept me motivated and on track”. All six participants were given the opportunity to serve leadership positions in their high school Marching band programs and all six participants served as drum major in their senior year. Sarah reflected and said “I almost quit band because of Marching band. I said “I don’t want to do this anymore. People are yelling something about ten-hut. I don’t know why they’re yelling all the time. The older students are mean. They just want to tell me what to do. I’m so glad that I didn’t quit”. Zoey also recalled a negative Marching band experience in which she stated that "it was required. I hated my first year, and I was drum major by the time I was a senior".

Contrastingly, Zoey recalled the opportunity to conduct the band as one of her most positive memories from high school. Maria also found joy in serving as drum major but focused on the extra responsibilities and power associated with the position. Rebecca's favorite high school memory was performing at a Marching band assessment in a professional sports arena her freshman year. Amy enjoyed traveling to other schools for competitions and Sophie had fond memories of all state band orchestra experiences. Sarah spoke about the experience that made her want to become a band director. She was in eleventh grade and her band director's mother suddenly passed away. "A graduate student came in and worked with the symphonic band, but the Concert band was left with no one. I went to the principal and asked if I could teach the Concert band. She let me miss French class and I started to run the Concert band. I decided then that I was going to be a band director for the rest of my life" (Sarah). All six participants had the opportunity to participate in local and state honor bands. Rebecca noted that her honor band experience impacted her choice of university when it came time to attend college.

Leadership Experience. Four out of the six participants stated that having the opportunity to serve as drum major had a direct impact on their choice to study music in college. Amy stated that "getting to be drum major sealed the deal for me. I always loved music but getting to be in charge of the ensemble and flex my leadership muscles was really empowering". Zoey had decided to pursue a degree in music before being selected as drum major but said that "being drum major made me more excited to conduct bands. It helped to solidify my decision". Sophie said that while being drum major was a valuable experience for her, she had already decided to be a band director. “I really fell in love with conducting. One of the good things that my band director did was he let me actually conduct the Concert band - I forget why. I just loved the conducting part and so I knew this was something that I wanted to keep doing” (Sophie). Sarah also made the decision to study music education prior to her position as drum major, “there wasn’t a doubt in my mind, I already knew I was going to do music ed. I wanted to be a band director”. In her interview, Rebecca recalled deciding to major in music education during her junior year of high school, “I told my band director that I wanted to be a band director and he said, “No, you don’t want to do that”. He tried to talk me out of it - not a lot - but he was like, “are you sure that’s what you want to do?”. Rebecca is the only of the participants who had a negative experience with a male role model regarding their decision to study music education with the purpose of becoming a band director.

Postsecondary experiences. In the second interview, participants were asked specifically about the presence of female faculty in their postsecondary music education programs. Only two out of the six participants had primary instrument studio professors that were female. Rebecca recalled that her French horn studio professor was very impressive, “Whenever we were in a lesson - just how well she could play at the drop of a dime without practicing anything. She could transpose so quickly. She had all of these skills. She earned my respect right away”. Zoey was able to take lessons from her flute studio teacher throughout high school but stated that she “only got to take lessons from her my senior year [of college] because I was a music ed major - not performance”. Sarah had a female private teacher in high school, but her flute studio professor in college was male. She remembered that “my sophomore year, they hired an assistant to teach lessons and master classes. She was really hard. She lit a fire under me, and I couldn't get away with anything with her. She really helped me get myself together because I was determined not to fail". Sophie, Amy, and Maria all had positive memories of their male studio professors. Sophie held her bassoon professor in exceptionally high regard and said that "he was probably the best musician I've ever met. He could play like eight instruments professionally. He was pretty amazing". Amy's respect for her clarinet studio professor was tinted with intimidation; she recalled that he was "kind and supportive but also much more strict than my middle and high school directors. He was incredibly talented, and I was honestly intimidated by him. I didn't want to let him down and I was scared to ask questions because I didn't want to seem stupid".

The participants were asked to recall the classroom teachers that they had for their music education coursework outside of ensembles and private lessons. Amy and Maria reported that there were no female professors in their degree program but there might have been female vocal and orchestral professors. Sarah couldn't remember any female professors but stated that "I don't really remember. I liked ensembles the most and I didn't have any female conductors". Rebecca, Zoey and Sophie all had female elementary music education professors. Sophie said that "string techniques was taught by a female professor - woodwind techniques, too. Elementary ed was definitely a female professor". Rebecca had similar memories of her own experience but mentioned graduate assistant teachers in saying, "I know I had music theory teachers that were female, but they were graduate students.". While attempting to remember female professors from her undergraduate coursework, Rebecca stated "This is hard, I don't remember a lot of female professors teaching my courses."

All six participants had male supervising teachers for their student teaching internships and positive experiences and relationships with the supervising teacher were reported by each individual. Sophie emphasized the importance of networking and observing experienced band directors - regardless of gender. She felt that successful teaching strategies were worthy of adoption no matter where they came from. Sarah also focused on the importance of networking and mentioned that female band directors "need to learn as much as possible about the women who have been successful in the career and what they've done to get there". Sarah added that mentors are an essential part of building a support structure in order to be successful as a FHSBD. Zoey noted that "having a mentor that you trust is important. I think it'd be great to have more female mentors. That's important because there are not that many of them." Maria commented that "some of the most powerful educators that I know are women", but when asked if she had a female mentor, responded no.

Social Roles. The participants were not asked directly about the presence of gender-based social roles in music education. In the first interview, while discussing beginning band experiences, participants reported why they chose their primary instrument in the beginning band instrument selection process. Rebecca reported that she struggled with the in-person instrument fitting at her school. She said that she had to go to the local music store to try again and stated that she "settled on trombone or French horn and chose French horn - no regrets at all". Rebecca stated that gender did not impact her instrument selection but added that "all of my friends that were female played clarinet or flute and all of my guy friends played saxophone, trombone and French horn". Sarah spoke about an older male cousin who was in band and played saxophone though her experience was limited through financial hardship. “I pretty much knew going in that I wanted to play saxophone, but my mom was a single mom and we didn’t have a lot of money, so I had to play a school instrument. My choices were limited but there was a tenor saxophone so that’s what I played” (Sarah). Sarah switched her instrument to flute in high school and continued to study flute in college. Zoey chose the flute as her primary instrument and stated that “I was determined to play the flute, but I have no idea why”. She suggested that her interest in flute might have come from her experience playing recorder in elementary school.

Though she ended up switching to bassoon, Sophie first picked flute because she “saw the middle school kids playing it when they came and did their Concert for us at the elementary school”. When asked if gender had anything to do with her decision, she stated “absolutely. I only remember the girls in that band playing flute. All I remember is girls playing flute. I thought that it would be a good instrument for a girl to play”. Amy chose clarinet as her first instrument even though she had other instruments available in her home. She reflected upon gender and its impact on her decision by saying, “I think convenience was the biggest factor for me. I don’t remember any boys in our clarinet section in middle or high school. Maybe gender had something to do with it? I definitely wasn’t thinking about it”. Maria reported no gender bias in her decision and stated “I chose trumpet because it was the only instrument that I could get a sound on. I remember being ultra-disappointed that I wasn’t good on other instruments”.

In the second interview, participants were asked to describe the gender breakdown of their primary instrument studio. Rebecca (French horn) and Sophie (bassoon) reported that their studios were about half female and half male. Sarah (flute) stated that “it was mostly female. Maybe a couple of guys, but I guess that's pretty normal for flute". Zoey had a similar experience in her own flute studio, "there were maybe 20-25 of us and we were 90-97% female. All of the flute teachers were female - graduate students, everything". Amy's clarinet studio was "mostly women. There were only girls in the wind ensemble because the conductor called us "ladies" instead of "clarinets"". Maria reported that her trumpet studio was always around 15 people. Throughout her time in the studio, there were never more than 5 female members and she remembered being the only female that was interested in teaching high school band.

As the participants described the band directors and conductors that they had throughout their instrumental music education experience, character traits began to emerge. Sophie remembered that her band director was "difficult and demanding and yelled a lot. He made us very good, but it was mostly out of fear". Rebecca remembered that "when he got angry, he had this vein on his forehead that would pop out". She also told a story to reinforce his personality, "I muttered something under my breath about how he should learn to conduct, and he shot me this look of death and anger. I almost peed my pants". Amy strongly remembered her high school band director's sense of humor and said, "He had a great, sarcastic sense of humor that I really related to". Zoey and Maria both mentioned that their high school band directors were supportive but didn't go into detail about their personalities.

In the third interview, participants were asked to describe characteristics of a successful high school band director. Rebecca stated that a successful high school band director "commands respect and constantly gives respect. You have to have some sort of commanding presence about you that demands the respect of your students". Sarah noted that “the biggest factors are just establishing high expectations and the discipline and the trust of the students to do whatever it is that you ask”. Sophie stated that confidence and independence were essential while Amy said that “being big and loud is super helpful when you’re short and small. Having a big personality has helped me in so many ways”. Four out of the six participants mentioned organization as an essential skill for a successful band director. Amy emphasized organization by stating that “this job will ruin you if you’re not organized”. Maria responded with “organization and time management. Those are the two biggest requirements. You have to be organized enough to take care of all the people that rely on you”. Zoey echoed this sentiment by stating that “it's very time consuming, so you need to be willing to devote all of that extra time and energy to all of the things that a high school program entails”.

Rebecca offered further comment on her response in saying that “you have to make band fun. They have to want to come to your class. Smile. Tell Jokes. What else? I don’t know, go ask someone successful. You have to actually love music. You have to love music and love working with students. If you don’t, it’s evident and the students know that”. Zoey agreed with her statement that a successful high school band director needs to be able to “motivate their students. That’s the biggest thing, I think. They need to be knowledgeable and passionate about what they’re doing”. Sophie emphasized the importance of pedagogical competence by stating that a successful high school band director needs to “know their subject matter. They need to be willing to study to get a better understanding of their subject matter. They need to listen to advice and bring people in to work with their kids”. Sarah expanded upon the importance of classroom culture that is established by the band director. She said that a successful high school band director “creates from a community standpoint. They create a sense of discipline, balance, with that family atmosphere to where the students feel comfortable with that person enough to open up to them and let them be vulnerable when they have to try new things”.

Participants were later asked if they felt that they had to alter their personalities to be viewed as successful high school band directors. All six participants referenced changing themselves to fit a professional personality or being aware of how their behavior was perceived by others. Zoey stated that “I feel like females need to be super happy and almost flirty, or you had to act like a man. Those are your two options. That’s all I saw. The women who are accepted into the “old boys club” are one of those two”. Sarah noted that she used to “soften up” her personality when she was just starting out in her career, but now she said “I just don’t do that anymore. I just am who I am”. Maria acknowledged, “I choose my words carefully and filter my responses so that the kids and my colleagues respect me. I definitely carry myself taller and try not to bite my nails or fidget with my hair and stuff. There’s a big difference between professional me and the person that I really am. I feel like it's a requirement of the job. No one would listen to me if I was myself. I have to be better than me. I have to be the perfect version of me”. Amy spoke at length about the differences between her personality at work and at home:

> “I'm definitely a different person at home and at work. I feel like when I'm with my kids at school, I can be authentically myself, but when I have to go up to the office to meet with administrators or parents, I put on an ultra-professional facade. I know it's silly, but I keep a pair of heels under my desk to throw on when I go up to the office. It just adds to the professional

> facade that I need to maintain with them. At association meetings, it really feels like an act to me. I don't really identify as a put together professional who has it all figured out. I feel like I have to pretend to have everything together in front of other directors, but I rarely ever see them anyway."

Three of the six participants directly stated that they do not change their personalities and later mentioned that they pay close attention to their behavior or have changed their personalities at some point to fit in professionally. Zoey stated that "I don't change my personality, but I definitely feel more self-conscious about how I'm acting" at professional events such as conferences and meetings. Rebecca said "I change my personality when I'm a band director from when I'm just hanging out with friends. But that's just professional. I know a lot of people who change themselves and feel like they have to because they need to suck up to the people in charge. They'll jump on the bandwagon when we're talking about things and they'll side with the older directors, so they feel like they belong. I don't feel like I do that. I'm not that kind of person. Either they respect me, or they don't". Sarah mentioned having changed her personality before, but in reference to her current outlook, she said:

> I don't think that I have to change my personality. I think that I have to be firm with who I am and confident in who I am. I do think that you can't be afraid for people to view you as a bitch, basically. I used to take offense if they would say 'Wow, she's harsh', but people don't say that about a guy if they have the same personality. It's different. It's weird. People look at men who are serious or very professional and they respect that. But if a female does that, they're 'bossy' or a 'bitch'.

Sophie's experience was similar to Sarah's in that she reflected on her early teaching experience. She stated that "my first teaching position was assistant to a very strong male. No matter what I did, the kids were going to view me as a kind of nurturing mom". Sophie did, however, explain that once she acquired her own high school band program, she was able to establish her own personality and relationship with her students that was more authentic.

Late in her third interview, Zoey noted that social roles are still deeply ingrained in people. She said that she's heard a lot of stories from FHSBDs where "people will ignore the female lead band director and go right to the male assistant" as the main contact for the band. She also made a point to say, "I feel like there are certain things that men can get away with that women cannot. Like losing your temper or saying things that are inappropriate. It's hard because people don't specifically say, "you're a woman and that's why I'm treating you this way" but I do feel like there is an unspoken bias a lot of the time". Rebecca identified with a similar experience as she described, "I know there were a few band parents that did not respect me because I was a young female band director when I started. It took until my fourth year at my school to get their full respect. The administration and the students were fine. The parents took a long time. I know I have a lot of respect for female band directors that have stuck with it because a lot of them have given up because of family or a relationship instead of sticking with doing what they love".

Zoey offered some insight into the gender differences between male and female band directors in stating that "a lot of these young guys who come right out of college have all the confidence in the world. They think they can do anything. Then, there are the females who sometimes step back and are unsure if they're ready". She identified this difference as a major reason why women are not promoted or supported with the profession of high school band directing. Sophie addressed this difference by saying, "I think one characteristic is that men tend not to worry so much as we do about whether they're ready for something. They jump right into things and many of them have no issue expressing how they feel about something. A lot of women - especially in my generation - were taught to keep our opinions to ourselves. When someone has that confidence in themself, it usually translates to other people believing they are ready for it". Sarah had a great deal to say about the way that women are viewed and treated within instrumental music as a whole. When prompted to answer the question "Why are there so few female high school band directors?", she said:

> "I think it's the stigma of it being a male dominated field. I think that because there's not a lot of women that have reached that level of success that people think they can't get there. I know that I was almost pushed into teaching middle school. I had someone when I was in undergrad who was a professor who really tried to influence me toward middle school. They really tried to push me. I know that there were some highly influential people in our state who were in a roundabout way telling women that they should be a middle school band director or an associate director at a high school because 'that's where women go'. I think a lot of women in our field just don't feel confident in themselves. They think they can't do it. They think they don't have the chops for the music or something like that."

Amy spoke on the topic of fear and hesitation in female band directors by providing advice for women who want to become high school band directors. She said, “Don’t be afraid. That goes for everything. Don’t be afraid to talk to people, or to be yourself, or to take risks. Don’t be afraid to speak up at meetings or to let your voice be heard. Be bold and aggressive even if it's scary”. Zoey urged future FHSBDs to “Just jump in and don’t be afraid” and Sarah also concluded her advice with “Don’t be afraid, just go for it”. The pattern of addressing fear continued with Rebecca’s advice of “Don’t be intimidated because you’re a female. Be who you are as a teacher and as a person regardless of gender and regardless of age. Be the kind of teacher that you want to be and don’t be afraid to ask for help. Sarah and Sophie suggested that future FHSBDs place an emphasis on networking, observing, and learning from others. Sarah said that future FHSBDs need to “seek out mentors and network with people to build up a support system. I think they need to learn as much as they can about the women who have been successful in this career and what they’ve done to get there. Maria’s advice wrapped it all together by adding preparation and hard work; she said:

> Know what you’re in for. Know the fight before you start it. Know exactly what will be expected of you. Some of the most powerful educators that I know are women. We have the ability to turn this field on its head. We are able to do incredible things. If you are informed, you can prepare and if you prepare, you will succeed. There is nothing in the world holding you back from accomplishing everything you intend to - you’re just going to have to work harder for it than the boys.

Family and Relationships. Three out of six of the interview participants have children of their own. Sarah has two school-aged children, a daughter in middle school and a son in her own high school band program. Zoey has a toddler and Sophie has an adult son that she had while teaching high school band. Zoey was the most outspoken about her experiences as a mother and high school band director. She said, “I got married and have a toddler. It’s hard. I’m in this music teacher mommies group online, and everyone is saying the same thing. We have no time. How do I do this? There are a lot of women who are a little bit older and have older kids that say that they switched from high school to elementary or just quit their jobs”. Zoey continued by saying that she no longer participates in any performing ensembles. She said, “I used to, but I don’t now and it’s because I have a kid. Whenever I’m not at work, I want to be with him”. Sarah also stopped participating as a performer in ensembles when she had her oldest child. She said, “that’s the one thing that I stopped doing after I had my son. I’m looking forward to maybe rejoining once I’m comfortable leaving my kids alone in the house for a few hours”. Sarah continued by explaining that with the time demands of running a high school band program, her own participation in performing ensembles “had to take a back burner because it was optional and because I just didn’t have time with my kids”.

Three of the six participants had been married and all three marriages ended in divorce. Sarah maintained that her career did not play a deciding factor in her divorce, but Sophie and Maria both referenced their careers as factors. All six participants were asked if it was possible to be a FHSBD and maintain a relationship/family. Sophie responded, “I’m not the best example of that. It was very rough when my son was too young to be left home alone but too old to sit in a stroller and play with a toy. There were sacrifices that had to be made.” Sophie continued her sentiment by stating:

> That's one advantage that the males in our profession do have. When there's kids, yes, they're much more involved than they used to be. But as long as you have a wife, no matter what, she's going to bear the most responsibility of raising the children. To have to be both was a challenge and there's definitely some things that I would have done differently. I don't think I would've chosen a different career path though because this is what I wanted to do.

Sarah, however, had a very different perspective on raising a family as a FHSBD. She argued, “How is you having children any different from your husband or a male band director that has kids? Plenty of male band directors have kids and it shouldn't be any different for us. Shared parental responsibility means both parents are involved. This is not the 1950's - you are not June Cleaver." Sarah continued to emphasize the shift that she saw in family dynamics by stating, “I think that you have to be in a relationship with someone who understands the dynamic is maybe nontraditional in the old school sense of the word. Your partner has to understand that dynamic and be willing to support you”. Zoey addressed the hardships of being a FHSBD by saying, “it can be kind of isolating. There are so few of us. I remember when I was pregnant and thought 'who do I even talk to about this?'. Even our students don't really understand what a burden it is - how extra challenging it is to be with them when we have kids of our own and then still do all of the things that are required of us as a high school band director." In contrast with Sarah’s sentiment, Zoey noted that “there’s definitely pressure for women to change their whole career path when they have kids. That’s a big part of it. The profession is mostly male, and it tends to stay that way”.

Rebecca, the youngest interview participant was pessimistic about the feasibility of having a family and a relationship in her current teaching position. When asked if it was possible to be a FHSBD and maintain a relationship/family, she said, “the short answer is no. I don’t think it's possible - at least for me. I know I could not have my job and raise a family. It sucks and it definitely makes things complicated”. Rebecca continued by explaining that dating and relationships can be challenging, “I think there are societal expectations and I think that a lot of males in relationships don’t want to be the stay at home dad. I think that’s still an expectation of society”. As she continued to address the issue of how the demands of high school band directing might hinder women who are interested in having a family, she said, “If a female really wanted to stay teaching high school band, she would need a strong man that is okay with being flexible to change their work hours to fit around your schedule. They’ll need to bring the kids to band practices and you need someone who is okay with you not being around all the time”. Rebecca continued by explaining that she’s had friends who will “teach high school for the years that they can and then when they’re ready to start a family, they’ll switch to a different level - elementary or middle school - so that they can still teach but also have a family”.

Maria and Amy shared a mutual disinterest in having children of their own. Maria had been married previously and said, “my job is the reason why we filed for divorce. There came a time where he said, “I’m tired of coming in second to your job” and I couldn’t promise him that that would change. So here I am, 40 and single”. Amy’s statement echoed the hardships of being in a relationship, “I don’t even try to date. I don’t know of very many single band directors who are successfully finding long term relationships”. Amy identified the demanding time commitment as the main barrier to her personal dating life. When asked about children, Amy said, “It just didn’t work out for me like that. I don’t see myself having kids, so it’s not something that I’m concerned about”. Maria had a similar sentiment in stating, “I never wanted kids, but that was a personal choice that I made long before band directing got in the way. I care too much about my job - it's more than a job. It’s my life. I’ve devoted my life to my band kids and I’m happy to do it. It just means that I’ve had to make some sacrifices over the years”.

In the third interview, the participants were asked to reflect upon why there are so few FHSBDs. Rebecca tied it back to family planning and the always ticking biological clock by stating, “I think most females want to have a family and as I said, I don’t think you can have a high school teaching job and have the relationship that you want with your family. Females have a finite amount of time that they can be a high school band director if they want to start a family”. Sophie agreed that the desire to start a family would be a deciding factor for young women who are interested in becoming high school band directors. She said, “If you want to start a family, it’s going to require a lot of time and even me - with a low time commitment for high school band - it was hard to make time. I had to bring my son with me to everything. There’s a lot of sacrifices that have to happen and people can be scared of things like that”. The interviews concluded by asking for words of wisdom for future FHSBDs. Rebecca was the only participant that mentioned family in her response. She said, “Words of wisdom? Don’t have kids. No, I’m just kidding, but really”. All of the other participants suggested that young women find mentors and identify the barriers that stand in their way so that they can be better prepared to overcome them.

Women Supporting Women. There was a consensus between all interview participants that women are starting to acquire more and more middle school band directing positions. Sarah said, “A lot of the middle school directors are younger females - which I think is kind of promising”. Zoey made a similar claim about her own district, “There are more middle school female directors than high school for sure” and Amy stated that “women are getting middle school spots now, but there’s not a lot of us in the high school level”. Maria pointed out that, “there are women teaching middle school band and elementary band” in her district, but that she was the only FHSBD. The understanding that women are finding their way into middle school band positions was supported when Sarah addressed the gender gap within her own district by saying, “it’s changing in the middle schools. I think a lot of girls think they can’t do it [high school directing] or that they’re ‘just a girl and the kids will run all over me’”.

Zoey was the only participant to address charter schools in her interviews, but she is a band director at a charter school. When asked about the gender gap in her district, she stated, “There’s definitely a gap in the older generation. There’s a lot of younger women, but it seems like the women are all in smaller programs, middle schools, or charter schools. The women are the ones making the compromise of having to teach 6-12 or K-12 and the men are sitting pretty with their high school only gigs”. Sophie and Amy also commented on the correlation between age and gender in their districts. Sophie said, “I think it’ll change because a lot of those male directors are in my age group and we’re moving toward retirement soon”. Amy said that there’s definitely a gender gap, "especially in the older crowd. There's no women in that group. But younger people are changing that. The middle school level has a lot of women now. It's really cool."

All six interview participants referenced the importance of women supporting women at some point in their third interview. Amy said, "We are a small crowd - women in high school band. We need to stick together and support each other. We also need to help each other have big, eye-opening moments like I just did. It's crazy, but this interview felt more like a therapy session than an interview. I mean, I'm thinking clearer now. I can see how the choices that I make are impacting me professionally". Maria noted that the hardship of being a FHSBD is in isolation, "no one is there to help you when shit hits the fan. I struggle all the time. This is a tough field to be in and you never get a break because there's always a new battle to fight". Sarah, however, expressed that she feels supported enough in her position to the point where she can "try to influence others to be successful and reach their goals. I started an online community group for women band directors in our state to give people a place where they can have some camaraderie with other women". When asked how it feels to be a FHSBD, Zoey responded with pride, "I'm a minority and female and I feel like not a lot of people get to see that. I'm glad that I'm doing it because I feel like I'm being an example for future female band directors, and I love being a part of that".

Networking was referenced by all six participants as an integral part of finding success as a FHSBD. Sarah urged future women band directors to "seek out mentors and network with people to build up a support system" while Sophie stated that "networking, watching, and observing are more important than ever.". Zoey noted that "having a mentor you trust is important. I think it'd be great to have more female mentors. That's important because there are not that many of them”. Despite the barriers and obstacles that were addressed in each interview, all six participants had words of encouragement for future FHSBDs. Sarah, Maria and Sophie all emphasized the importance of knowing the female band directors who demonstrated success in the past. Maria stated that “some of the most powerful educators that I know are women. We have the ability to turn this field on its head. We are able to do incredible things”. Sarah emphasized the need to “learn as much as you can about the women who have been successful in the career and what they’ve done to get there”. Sophie echoed, “There were groundbreaking women who came before me - they weren’t just female directors - they were extremely successful band directors”.

Chapter Summary

This chapter discussed the findings from this mixed methods phenomenological bounded case study. This chapter discussed the findings from the quantitative survey and the qualitative interviews and concluded with a comparative analysis of both data sets. Guided by Tesch’s Eight Steps of Coding, the qualitative interview data yielded 191 individual topics which were grouped into 42 categories and finally organized into 9 overarching themes (Conway, 2014). The nine themes that emerged were: Lack of Representation (RQ1 & RQ3), Hiring Process (RQ3), Professional Memberships (RQ3), Mentors & Role Models (RQ3), Leadership Experience (RQ1 & RQ3), Post-secondary Experiences (RQ3), Social Roles (RQ1, RQ2, & RQ3), Family and Relationships (RQ2), and Women Supporting Women (RQ3). Chapter 5 discusses implications from the findings of the research study. The chapter also includes the observations made during the analysis process, which informed the implications and recommendations that can be made as a result.

CHAPTER 5. DISCUSSION AND RECOMMENDATIONS

Introduction

This study examined how gender impacts FHSBDs as they report on their experiences in school band programs, postsecondary music education programs, student teaching, job acquisition, and as high school band directors. This study explored the intricacies of how the gendered experience of FHSBDs impacts education, employment, and professional opportunities. The study was a mixed methods phenomenological bounded case study that drew from a theoretical framework rooted in Social Role Theory to develop and conduct the study and to analyze the findings. Nine themes emerged from the data collected through the study: (a) lack of female representation in the music curriculum, (b) unjust practices implemented in the hiring of high school band directors, (c) the role of professional organizations in perpetuating the marginalization of FHSBDs, (d) the importance and impact of mentors and role models as well as the absence of female mentors, (e) the importance of middle and high school leadership opportunities for young girls in school band programs, (f) the underrepresentation of women throughout post-secondary studies, (g) the marginalizing impact of socially accepted gender roles held by society on the female band director, (h) demands of family, children, pregnancy, and the impracticalities of dating, and (d) the need and desire for women to support and advocate for other women in instrumental music. Table 13 explores how the themes that emerged from this study connect to the theoretical framework.

Table 13 *Connection of Themes to Theoretical Framework*

Theme	Connection to Theoretical Framework
Lack of Representation	Women must overcome resistance in order to exert influence – this resistance is strongest at the highest levels of leadership. (Eagly & Karau, 2002)
Hiring Processes	Widely shared gender stereotypes develop from the gender division of labor that become internalized self-standards used by employers to determine which candidate is most appropriate for employment. (Eagly & Wood, 2012)
Professional Organizations	Women have to meet a higher level of competence than men do. There are double binds where women experience backlash for agentic behavior and can cause performance to decline. (Eagly, 2018)
Mentors & Role Models	As more women rise to power through leadership roles, the patriarchal system crumbles to reveal opportunity for all. (Eagly, 2018)
Leadership Experience	Women must overcome resistance in order to exert influence – this resistance is strongest at the highest levels of leadership. (Eagly & Karau, 2002)
Post-secondary Experiences	Women in traditionally male fields operate in a world where agentic characteristics are expected and communal characteristics are criticized or rejected. (Eagly, 2018)
Social Roles	Due to the societal incongruity between peoples' beliefs about what it takes to excel in the role of a leader and the gender-stereotypes that create social norms for how women should act, women in leadership roles fall victim to prejudice (Eagly & Karau, 2002).
Family and Relationships	Gender role expectations arise from the distribution of men and women into specific social roles – especially family and occupational roles. (Eagly & Wood, 1991)
Women Supporting Women	A group's stereotypic characteristics are congruent with activities required by its typical social role and as more women fill leadership positions, the characteristics of the group start to change (Eagly, 2018).

The idea for this research study was inspired by a combination of first-hand gendered experiences as a female in instrumental music as well as observations of and interactions with FHSBDs who have had similar experiences. In the profession of band directing, there is a false sense of pride that instrumental music provides a fair and equal opportunity for all people to progress and experience success within the band and in music education careers (Sears, 2010). There exists a disconnect between the idealistic perception of band directors and the harsh reality of band directing that existing research has already proven to be detrimental to the development of female performers, conductors, and composers (Abeles & Porter, 1978; Cohen-Mishlan, 2015). The goal of this study was to explore the various facets of the qualitative interview participants in order to determine if their experiences aligned with prior research on the phenomenon of being a female band director and also to juxtapose their experiences with the general perceptions of the larger band director population from the quantitative survey.

The experiences of the female interview participants hold merit on their own as authentic instances of the phenomenon of female band directing. For this study, however, it was appropriate to situate the qualitative data within the quantitative survey data collected from both male and female band directors. The male perspective was of particular interest because of the history, traditions, and social roles in instrumental music education that serve to empower men while perpetualizing the marginalization of women (Gould, 2003). This chapter begins with researcher observations followed by a detailed discussion of the three major findings from this study: (a) the necessity of opportunity and exposure in school band programs, (b) the negative repercussions of social roles in society, and (c) professional interactions. The chapter concludes with recommendations for further research, professional organizations, and practice in the classroom.

Researcher Observations

Throughout the qualitative interview data collection and analysis process, the researcher noted significant trends and patterns in the participants responses to interview questions. These observations yielded a single trend which indicated a disconnect between the participants' reflections and the perceived impact of gender on those experiences. The participants may have had significant reason to withhold information in their interviews (fear of damaging professional reputation, losing job, and being identifiable) and there was no way to follow up on this finding within the confines of this study. The discrepancies that arose within the interview responses of individual interview participants yielded a trend that demonstrated a disconnect with self-perceptions. This disconnect was informed by the findings outlined in Chapter 4 and also served to inform the implications and recommendations detailed later in this chapter.

Self-Reporting

In a phenomenological case study, it is vital to explore the beliefs, perspectives and thought processes of the individual that exhibits the phenomenon that is under investigation (Conway, 2014). In this study, semi-structured interviews proved to be an effective method for encouraging detailed accounts of events and interactions that the participants experienced in their personal and professional lives as FHSBDs. Respondent bias, however, is a flaw that is inherent in the collection of self-reported data (Conway, 2014). Jupp (2006) explained that individuals can be consciously or unconsciously influenced by social desirability bias which causes the participant to portray themselves in a more positive light or to provide responses that might be seen as more socially acceptable. The extent to which respondent bias impacts the responses of the individual participant is dictated by a multitude of factors which include and are not limited to mental state at the time of response, external social pressures, familiarity with the content, and relationship with the researcher (Conway, 2014).

The researcher first became aware of the presence of a self-reporting problem when, at the beginning of Rebecca's interview, she stated that gender had no impact on the instrument selection process and then proceeded to say that "All of my friends that are female played clarinet or flute and all my guy friends played saxophone, trombone, or horn" in the same sentence. From that point on, conflicts within self-reported data were noted for later review. Throughout the coding process, the researcher was able to identify discrepancies within self-reported data for five out of the six interview participants. The presence of self-reporting issues within the interview data should not be perceived as malice or deceit, but should be a result of self-assessment, social acceptance, or the individual's interpretation of the question (Jupp, 2006). Eagly & Wood (2012) suggest that self-reporting discrepancies are a result of the unconscious social roles that the individual has internalized. They state that gender roles are internalized and that they serve to blur the lens through which we see the world (Eagly & Wood, 2012). This statement suggests that the participants may not have been aware of the conflicting answers that they provided and that the indoctrinated gender-stereotypes influenced their perspectives. This concept is particularly fascinating when analyzing qualitative data because the internalized social roles and gender-stereotypes of the participants must be taken into account.

When a participant states that gender has had no substantial impact on their experience as a FHSBD, they are ignoring the fact that gender has had an impact on every behavioral decision that they have ever made. According to Eagly (1987), gender roles are learned through the observation of behavior and become internalized self-standards that are used to navigate interpersonal interactions. So, if the participants had a background in gender studies, they might have been better able to identify sources of gender-based oppression in their personal and professional experiences. Due to the lack of such education, however, it can be expected that their responses are laced with gender-stereotypes that have become internalized throughout their lives. The following section details the conclusions drawn from this research study.

Conclusions & Implications

Three main conclusions were drawn upon completion of the data analysis outlined in Chapter 4. The first conclusion centralizes the necessity of opportunity in the development of FHSBDs. It was derived from the experiences of the qualitative interview participants and used to generate a general idea of ways in which women were supported during their school-aged band experiences, post-secondary music education programs, and student teaching experiences. The second conclusion describes how social roles appeared throughout the findings and utilizes the social role theory to review the ways in which social roles serve to perpetuate the marginalization of women in instrumental music. The final conclusion, “professional interactions”, discusses the contrasting and complex nature of female existence within a male dominated field. Female interactions with male peers within the profession of band directing often manifest feelings of intimidation or fear and can even elicit silence as a coping strategy (Cohen-Mishlan, 2015). These conclusions are followed by recommendations for practice, recommendations for professional organizations, and suggestions for future research.

Opportunity

The qualitative interview participants of this study were all established high school band directors who had been teaching at the high school level between 9 and 32 years. The longevity of their teaching careers implies a certain level of success in the field which is validated by the self-reported music performance assessment scores indicated in the quantitative survey. Operating with the understanding that the interview participants have proven themselves to be successful high school band directors, the first main conclusion centralizes on the support structures that were provided in order for these women to choose music education as a career and to pursue and hold high school band positions for more than five years. Bright (2006) found that music teacher influence on students' career decisions is far greater than previously established. The impact of the band director on students' inclination to pursue music education as a career path has been studied in great detail (Bates, 1997; Bergee, Coffman, Demorest, Humphreys & Thornton, 2001; Davis, 1990). In his 2006 study, however, Bright determined that the influence that band directors have on their students' career choices is so profound that it serves as the primary recruiting tool for the profession. Band directors must be aware of the impact that they have on the future musical endeavors of their students and take purposeful steps to support their interest in music as well as the confidence that students have in their own musical abilities (Brand, 2002).

When the participants of this research study were asked about their experiences as students in secondary school band programs, three commonalities arose between the responses. The six participants had all (a) had at least one positive band director role model, (b) been selected to participate in a district or state level honor band, and (c) served in a leadership role within the school band program. Bright (2006) noted that in order to narrow the widening gender gap in music education, music teachers should support, encourage, and mentor female students so that they feel empowered to consider music education as a possible career choice. The three factors that the participants of this study had in common all fall under the overarching theme of opportunity which has been proven to be a cornerstone in the development of successful FHSBDs (Bovin, 2019). As we begin to unpack the concept of opportunity, it is important to note that honor band ensembles and student leadership positions within school band programs are common practices in secondary school band programs. Honor band opportunities are provided to students by their band directors and without a supportive band director, students are excluded from these higher-level performance ensembles and the learning experiences that accompany them. Student leadership positions are also established and assigned by the band director using protocols and criteria that are established and available to all students in the band program.

Positive Role Model. The discussion of opportunity must first begin with the band director. Band directors hold incredible influence over the music education experiences and future career paths of their students (Bergee & Demorest, 2003). In this study, all six interview participants were able to identify at least one secondary school band director that positively impacted them along their path to pursuing music education careers. This finding aligned with the findings of Fiske (1997), Greaves-Spurgeon (1998), Sears (2010), & Mullan (2014) who found a pattern in female band directors identifying positive male role models and mentors. As in Mullan's (2014) study, the participants of this study did not seem concerned with the gender of their band director role models and mentors. They held great admiration for their secondary school band directors, college band conductors, and student teaching supervising band directors. Throughout the interview process, several participants had sudden realizations about the absence of women in their professional network. These eye-opening moments mirror the findings of Sears (2010) and Mullan (2014) as they discussed the disregard for gender throughout music education experiences. The participants in this study and in existing research consistently operate professionally and personally with no conscious attention paid to the influence of gender on their experiences and how they are treated by others (Bovin, 2019). This phenomenon led to a great deal of self-reporting bias in this study. Participants were quick to suggest that women need female mentors and role models in order to succeed as band directors but had previously paid no attention to mentor gender in the selection of their own mentor relationships. The contradictions present in the self-reported data of the interview participants, however, does not discount their experiences and their individual perceptions of those experiences as the lens with which the participants view the world is impacted by a great deal of factors which includes the influence of socially accepted gender norms (Carli, 2001).

The positive male role models in this study were described as being a powerful force for providing opportunity for the interview participants. Sarah stated that her high school band director was the reason why she wanted to become a band director and Maria recollected that "he was the reason why I decided to start taking music seriously at all. He believed in me and kept me motivated and on track". The positive influence of a secondary school band director played a major role in the career path decisions of all six participants in this study and that influence is mirrored in several other studies (Bovin, 2019; Mullan, 2014; Sears, 2010; Steele, 2010). The impact of the secondary band director went far beyond classroom instruction and seemed to focus primarily on interpersonal relationships within the band program and between students and the director. Amy said that her middle school band director "really looked out for us and made us feel like we belonged" and Zoey noted that her high school band director helped her and that he "supported me throughout high school". Sarah reflected that her high school band director was "a father figure for us. He was just a very positive person. He's one of those people who- his door is always open".

Honor Bands. The importance of a positive band director role model has been explored in-depth through existing research (Bovin, 2019; Mullan, 2014; Sears, 2010; Steele, 2010), and the specific actions have proven to be especially effective at encouraging students to pursue careers in music education. The two major experiences that a band director can provide for students to boost their musical self-esteem and prepare them for careers in music education are honor bands and leadership roles (Bovin, 2019). The findings in this study aligned with extant research in that all six interview participants had been selected for participation in state or district level honor ensembles and all six participants had the opportunity to serve in multiple leadership facets which included the position of drum major in their senior year. When asked to reflect on a positive experience from high school band, Sophie did not hesitate to say "I loved the all state band and orchestra experiences. They were at different times, so I was able to do both. They were fantastic!". The experience of participating in state level honor bands had such a profound impact on her that after 32 years of teaching, the memory was vivid and overwhelmingly positive. Maria responded to the same question with "being drum major my senior year. I just loved being in charge. I loved being in a leadership position and having extra responsibilities and having to set the example”. The FHSBDs in this study would not have had access to honor ensembles or leadership opportunities without the guidance and encouragement of supportive secondary school band directors.

This study delimited the sample population to band directors who were current active members of the professional band organization in Florida. This population was purposefully chosen because band directors who participate in the professional organization are kept in the loop about upcoming honor ensemble auditions, professional development opportunities, and interscholastic competition schedules. These band directors pay annual dues to several professional music organizations at the state and national level so that their students are able to participate in these opportunities as they are presented. Participation in honor ensembles provides students with the opportunity to learn from a music professional that is not their home band director, interact with students from other schools, and develop a resume of quality music experiences that will be useful when applying to collegiate music education programs (Bovin, 2019). Students, however, are not able to participate in most honor band auditions if they do not participate in their school band program and a majority of honor bands require band directors to register their students for auditions. If a band director is not willing to complete the extra work that is necessary for their students to participate in honor ensembles, the students are excluded from the opportunity. So, a supportive and invested band director is essential in determining the opportunities that students are presented with throughout their secondary music education.

Honor bands, by their very nature, are exclusive ensembles that accept only the very best students as determined by rigorous audition requirements. Audition-based honor bands recognize and celebrate the individual achievements of high performing student musicians, but students that do not have access to supportive school band directors are likely excluded from these opportunities entirely. The impact of the supportive band director goes far beyond simply signing students up for the honor band audition. Band directors positively impact the self-esteem and musical confidence of young students by encouraging them to audition, by helping them to prepare for auditions, and by serving in a mentor capacity throughout the preparation process (Davis, 1990). In this study, the interview participants all had experiences with supportive band directors that went above and beyond their teaching duties to ensure that girls in their programs were given the opportunity to audition for and participate in honor ensembles. When secondary school girls audition into an honor band at the district, state, or nation level, they receive external validation of their musical abilities. Their self confidence in their talent increases and they grow as individuals as musicians from the experience (Davis, 1990). The encouragement and support provided by the band directors referenced in this study resulted in district and state level honor band participation which Bright (2006) identified as a key aspect of the career decision process for students that decide to study music education.

Leadership. The importance of school band leadership experience on the career decisions of secondary band students has been addressed extensively in existing literature (Bates, 1997; Bergee, Coffman, Demorest, Humphreys & Thornton, 2001) and the findings of this study align with the conclusions drawn from previous research. In school band programs, the band director has a great deal of influence over the students that are selected to serve leadership roles. The roles that are available to students and the application/audition process for pursuing these roles are decided upon by the band director. In this study, all six interview participants had been selected to serve as drum major for their band in their senior year of high school. All six participants also had experience in other leadership roles such as band librarian, uniform officer, and section leader. Zoey recalled that she was encouraged by her band director to audition for the position of drum major her senior year even though she hadn't previously thought she was suited to the position. When she was selected for the role, she noted that "I realized for the first time that I really loved to conduct. Having the opportunity to conduct my senior year was a really big thing for me". Zoey added that "my flute teacher helped me to decide between music performance and music education. Being drum major my senior year - that helped to solidify my decision. I had already decided to be a music major at that point. Being drum major made me more excited to conduct bands". Serving as her school's drum major had a profound impact on Zoey and her decision to study music education over music performance. Without a supportive band director to encourage her, Zoey may not have even considered applying for the position and as a result, never would have had any conducting experience at all.

Sarah shared the circumstances that arose through support from her high school band director and principal in which she was inspired to become a band director. She said,

> "I was in eleventh grade and it was two weeks before festival and my band director's mother all of a sudden passed away. It was awful. A graduate assistant came in and worked with the symphonic band. Concert band was left with no director. I went to the principal and asked if I could teach the

> Concert band. She let me miss French class and I started to run the Concert band. I decided then that I was going to be a band director for the rest of my life".

With the support of her band director and principal, Sarah was able to embrace an unfortunate situation in an effort to serve the band and maintain the quality of the upcoming assessment performance. She was given the freedom to exercise her leadership muscles and to explore the profession of band directing within the confines of her high school band room. By having exposure to conducting in eleventh grade and then serving as drum major her senior year, Sarah left high school with a well-developed understanding of herself, her leadership style, and her passions. Sophie had a similarly unique experience when her high school band director allowed her to conduct the Concert band ensemble. She stated, "I really fell in love with conducting. I just loved the conducting part and so I knew this was something that I wanted to keep doing". Sarah noted that the experiences of conducting the Concert band and serving as drum major were deciding factors in her decision to study music education in college. Amy reflected that "getting to be drum major sealed the deal for me. I always loved music but getting to be in charge of the ensemble was a really empowering experience" that led her to decide on music education as her career path. Maria made a point to state that "my band director is the reason why I decided to study music education. It was good to have the experience of conducting the band. I learned a lot from being drum major and even got to conduct a piece at a Concert". Sarah, Sophie and Maria all had strong, positive memories of additional conducting opportunities outside of their drum major responsibilities. Their band directors were supportive and encouraging of their growth as young conductors and facilitated additional conducting opportunities in the more formal school Concert ensembles. Their band directors trusted them with additional responsibilities and as a result, these women embraced their passion for leadership, education and conducting as they pursued degrees in music education.

The opportunity to serve as a student leader in school band programs is usually open to all students within the program. The agentic attributes that comprise the stereotype of a leader within our socially accepted gender norms lends itself to a more masculine persona (Eagly, 2007). Girls in school band programs that have male band directors, male music staff, and male clinicians have their unconscious biases of agentic leadership traits reaffirmed repeatedly and may struggle to see themselves in leadership roles. The absence of female role models that are in positions of authority or leadership can be extremely detrimental to the development of young female leaders (Eagly, 2007). The six participants in this study had no exposure to female music role models but were privileged enough to have supportive band directors that took the time to encourage them to apply for leadership positions and to provide additional conducting opportunities within the school band program. The participants in this study had progressed all the way through their student teaching internships and into music education careers without ever encountering a female band director or conductor. The female professors that the participants encountered throughout their postsecondary music education programs were in positions that aligned with traditional gender norms and the gender-stereotyping of musical instruments. Rebecca (French horn), Sarah (flute) and Zoey (flute) all had female studio professors in college which aligns with existing research on the gender-stereotyping of musical instruments (Abeles, 2009; Abeles & Porter, 1978). Sophie noted that “my strings techniques class was taught by a female professor and woodwind techniques was, too. Elementary music ed was definitely a female professor”. All six participants reported having female professors for courses that aligned with traditionally feminine gender roles and gender-stereotypes. They also noted that they had taken introductory-level courses that were taught by teaching assistants and that sometimes these teaching assistants were female but made a point to emphasize that large ensembles and higher-level courses were taught entirely by men.

The secondary school band directors that were described in the recollections of the interview participants demonstrate the traits that Bright (2006) outlined as essential to supporting music students as they choose careers in music education. Bovin (2019) addressed the necessity of positive role models in the development of young women instrumentalists but identifies the additional requirement of persistence. She states that the essence of the female band director is persistence and that this trait is developed through the constant need to work harder than male peers to be seen as successful in music education (Bovin, 2019). The persistence that is exhibited by successful FHSBDs is developed over time through trials and tribulations that women in instrumental music encounter from the very first day that they join the band (Mullan, 2014). Band directors are able to support the girls in their programs by providing them with opportunities to participate in honor band ensembles, by selecting them to serve as leaders, and by providing them with access to female role models in music education and leadership. When girls are able to see themselves as honor band participants, leaders, and conductors, they are free to develop confidence and passion that could potentially lead to an increase in women in band director positions (Bovin, 2019).

The absence of opportunity is equally important when discussing the impact that opportunity has on young women and their choice to become band directors. Historically, women in the United States have a troublesome history with regards to Marching band participation (Harris, 1998). Women were largely excluded from Marching bands until 1972 when the Higher Education Act was passed and Marching bands were required to admit women as members (Jagow, 1998). The participants in this study, however, all expressed great fondness for Marching band and, despite the age difference between the youngest and oldest participant, had similarly positive experiences throughout their high school and college Marching band years. The inclusion of women into Marching bands in 1972 allowed for women to receive the same training in the Marching arts that their male music education counterparts received through participation in Marching band. While the playing field was leveled slightly through Marching band participation, the responses from participants in this study highlighted an area where music education is still functioning within antiquated patriarchal norms.

Jazz. The field of instrumental Jazz is a traditionally male-dominated field that has historically limited the role of women to that of a vocalist (Monson,1995). The incorporation of Jazz music into secondary school band programs and universities was organic and over time, Jazz ensembles had found their place in American music classrooms. The unfortunate side effect of the concrete establishment of Jazz within instrumental music education is that the deep indoctrination of masculine traditions found a foothold in the instrumental Jazz classroom (Barber, 1999). Monson (1995) wrote that the symbolic intersection of masculinity, music, and race explains the existence of Jazz as a fraternity of male musicians". The instrumentation traditionally implemented in school

Jazz bands demonstrates clearly how women are inherently excluded from Jazz music experiences based on the gender-stereotyping musical instruments (Delzell & Leppla, 1992; Zervoudakes & Tanur, 1994). Saxophone, trombone, trumpet, drum set, bass guitar, and guitar are all considered to be traditionally masculine instruments with the piano serving as the only gender-neutral instrument in the traditional Jazz big band (Abeles & Porter, 1978). The absence of traditionally feminine instruments from the Jazz band instrumentation yields lower participation rates in female student populations.

Five of the participants in this study reported playing a primary instrument that is not found in traditional instrumental Jazz ensembles and the final participant plays trumpet. Even though Maria played a traditional Jazz instrument, she reported that she had never participated in a Jazz band at any level. She reported feelings of intimidation and inadequacy that stemmed from low self confidence in her own playing. Maria said that in high school, “I was intimidated by the quality of the trumpet players in the Jazz band. They did crazy stuff and I was just not that good”. It is worth noting that Maria was proficient enough on trumpet to audition into honor band ensembles during her high school career and to audition into her university’s music education program. Sophie’s secondary instrument was piano, and she had sufficient skill to fill the position of accompanist for her high school’s chorus. She, however, never participated in her school’s Jazz band despite having demonstrated proficiency on a traditional Jazz instrument. Sarah’s first instrument as a beginning band student was the tenor saxophone and she later switched to flute, but despite having experience on saxophone, never participated in a Jazz ensemble at any level. Amy noted in her interview that she could have learned to play the saxophone as a secondary instrument and said that “the saxophone kids were just so good that learning to play Jazz was never even an option for me. Come to think of it, it was an entire saxophone section of boys".

Instrumentation, however, is not the only limiting factor that influences women's participation in Jazz ensembles at the secondary and postsecondary level. McKeage (2004) noted that in some universities, women made up 60% or more of the instrumental music education population while they comprised as little as 20% of the membership in instrumental Jazz ensembles. She found that women may be hesitant to audition or sign up for instrumental Jazz ensembles because of the daunting burden of overcoming gender discrimination while also acquiring the training necessary to succeed in the field (McKeage, 2004). Discrimination in Jazz ensembles is represented in the withholding of approval, being excluded from group activities, and unwarranted criticism (Barber, 1999). The fear of negative social interactions like these was enough to intimidate the interview participants of this study as demonstrated by Sarah's statement that "the Jazz bands were so good. I could never have made it into one of those. I didn't even try to audition". Maria expressed similar sentiments in stating "I didn't have a chance of getting in" when asked about collegiate Jazz band participation. Amy said that she "never even thought about performing Jazz" and added that "It wasn't an option for me". The powerful emotions intimidation and fear serve to perpetuate the absence of women from instrumental Jazz ensembles (Barber, 1999). McKeage (2002) noted that women are more likely to evaluate the demands of participation in Jazz and weigh the pros and cons against the effort and time needed in order for the experience to be a success. She added that when women know that they are walking into the instrumental Jazz culture that is cloaked in gender-based stereotypes and discrimination against women, they make the decision to abstain from participation rather than devote themselves to the seemingly hopeless task of fighting against gender-stereotypes while attempting to gain educational experience or training (McKeage, 2002).

The participants in this study expressed a great deal of regret when speaking about the absence of Jazz music education in their secondary and postsecondary experiences. Rebecca stated that her high school had a Jazz band but added, “I didn’t do it. Looking back, I wish I did. I wish I, well, now that I’m teaching, I wish I had more Jazz experience because I don’t know anything about Jazz literature”. Zoey said that even though she had made it clear that she wanted to become a band director, she was never encouraged to gain Jazz experience. She said, “I love Jazz and I feel like it's in me and I would love to do it more. I wish I had done it more when I was younger. Nobody ever said to me ‘Oh, especially if you’re going to be a band director, you should definitely check it out!’ So, I just didn’t do Jazz”. So, even though Zoey had a supportive band director that encouraged her to audition for honor bands and to pursue leadership positions, he neglected to provide her with Jazz music education experience that she would need in her future career as a band director. All six interview participants also noted that they received little to no training in Jazz methods or pedagogy during their music teacher education programs. The feeling of regret was especially palpable for Rebecca and Zoey which was interesting because they both have assistant band directors that work under them and run the Jazz band portion of their band organization. The feelings of intimidation and regret that the participants shared with regards to Jazz ensembles and Jazz music education are common in female band directors have been extensively addressed in existing research (Barber, 1999; Delzell, 1994; McKeage, 2002;

McKeage, 2004; Monson, 1995). McKeage (2004) found that these feelings may become so deeply ingrained in female music education students that they may not even identify Jazz education as a necessary part of their training and education to become band directors. She offers that secondary school band directors and professors in music education departments are able to help to break down this barrier by simply reminding their students that most secondary band director positions will involve the instruction of a Jazz band and that experience in Jazz ensembles is encouraged to increase aptitude in the field (McKeage, 2004).

Getting the Job. The presence of opportunity in the music education experiences of female students is a strong indicator of future career path choices in music education (Brand, 2002). Opportunity, however, is equally important for women once they enter the workforce and as they pursue and obtain careers as high school band directors. Rebecca said that “I believe that getting a job relies a lot on who you know because I applied for two jobs and didn’t get either. Then I got a call telling me to apply for this job and I got it. I was very fortunate to have help in my application process”. Networking and professional connections are crucial to the hiring process and career success of FHSBDs (Mullan, 2014). Rebecca had the opportunity to interview for her position because of a connection that she had made in college. Without that connection, she may have found herself in a situation similar to Zoey, Sarah, Amy, Sophie and Maria where they were forced to accept non-high school band positions as their first teaching positions. Sears (2010) found that women were hired into high school band positions later in life, with more teaching experience, and with a higher level of education than their male counterparts. The findings from this study align with this finding in that five out of the six participants taught at a lower level, taught at a private or charter school, or accepted a position as assistant director (under a male head director) prior to accepting positions at the high school level. Rebecca was fortunate enough to have the opportunity to start at the high school level right after graduation, but as indicated in the research (Bovin, 2019; Mullan, 2014; Sears, 2010) and the findings of this study, her experience is not the norm.

Young female music educators feeling forced to settle for a non-high school band music teaching position when they first start in the profession is an extremely common occurrence that leads to lower self-confidence, lower job satisfaction, and higher rates of teacher turnover (Mullan, 2014). Zoey said, "Before my first job, I interviewed for three positions. I was looking for high school band, but I was offered a middle school chorus job and an elementary music job. I took the elementary job and ended up teaching general music and chorus. I eventually added band once a week after school and one day, I got a call from the owner of the local music store who told me about the opening for my current position. I got it and now I teach grades 6-12, but just band". Zoey's need to accept a job forced her to teach a grade level and content area that she was not confident in or passionate about. Like Rebecca, she was able to secure a position teaching high school through the recommendation of a professional connection. Sarah accepted a half-time teaching position at a small private Catholic school as her first music teaching job. She taught general music, chorus, and a small band program. While teaching at the private school, she joined the professional band organization and attended meetings to continue to network and stay involved with the local band directors. She accepted a job at a public middle school and after three years there, she said, "I got wind that the job at my high school was going to open up. I wasn't really digging middle school. You have to have the right personality to do that all the time. I really needed to do high school". The opportunity to learn about the position before it had been posted presented Sarah with the chance to interview at the school before the general public. She, like Rebecca and Zoey, had a professional contact that facilitated her entrance into the field of high school band directing. Amy and Maria both accepted elementary music teaching positions and taught non-band music content prior to securing jobs as high school band directors.

All six interview participants mentioned failed job interviews in their discussion of their employment history, but Sophie was the only participant that detailed a specific experience that demonstrated gender-based discrimination. She said, "In my first interview for a high school band position, the principal said "I wouldn't want my daughter teaching in a place like this" because it was a rough school. That was my indication that he wasn't going to hire me. The school has been open since 1922. My interview was in 1988 and that school just hired their first female band director in 2017. In 1991, I interviewed at two schools and was offered both of them. I accepted the position at the high school and I'm still there today". Unfortunately, Sophie's experience with gender-based discrimination in interviews and hiring processes is extremely common for FHSBDs (Sears, 2010). Sophie's experience demonstrates how harmful an absence of opportunity can be for women as they pursue employment as high school band directors. As a young professional, networking and professional connections are absolutely essential to ensuring a career path to high school band directing that is as linear as possible (Mullan, 2014). The barriers that women face as they apply for high school band positions are exacerbated by gender-based stereotypes of leadership and instrumental conductors that are widely held by society as a whole (Bovin, 2019). However, when women are provided with opportunities through professional connections, they are able to establish themselves as respected professionals in the field through documented successes, service, and longevity.

The discussion of opportunity and how it impacts the career paths of FHSBDs is incomplete without the inclusion of the concepts of privilege and power and their intersection with gender through social roles. Race, class, and gender need to be reconceptualized as interlocking systems of oppression in order to gain an complete representation of the systems of marginalization that are experienced by women band directors. In this study, the researcher made a concerted effort to reach out to diverse FHSBDs that met the qualifications for interview participation. The final interview participants, however, were three white women, two Hispanic women, and one Asian woman. The reluctance of black women to participate in this study may be rooted in the fear that they would be easily identifiable because of the small population of black FHSBDs in Florida or for any multitude of other reasons that are unknown at this time. The absence of the black perspective in this study, however, is a finding of its own. In this study, just 7% of the survey population was black while 79% was white. Of the female participants, only 5% of the survey population was black and just two of these women taught band at the high school level. These two women were contacted several times to schedule an interview, but due to the time constraints of this research study, those interviews were never conducted. While it would have been valuable to include the perspectives of black FHSBDs in this study, the conclusions outlined in this chapter are still essential to understanding the phenomenon of women who are high school band directors.

The Hispanic, Asian, and white, women in this study were fortunate enough to have access to school music programs, instruments to play, and supportive role models that encouraged them to pursue music education degrees. These women may experience the privileges of race and class but are still subordinate in their profession because of their gender. This study focused on the lived experiences of FHSBDs within the social contexts that produce those experiences and while no two individuals have exactly the same personal biography it is possible for individuals who share characteristics to have similar experiences. This study was inspired by a desire to know more about the personal experiences that define FHSBDs and their perceptions of those experiences. While the initial focus of the study remains on the individual, the later sections of this chapter detail how oppression impacts FHSBDs on the community/cultural and systematic level as well.

Social Roles

In the qualitative interviews, the participants were first asked about their experiences as students in beginning band programs, middle school band programs, and high school band programs. These questions provided the researcher with a great deal of background information on each participant, but also served as data regarding the systematic oppression of girls in school band programs. Eagly (1987) suggests that social institutions like schools have a great deal of impact on the establishment and perpetuation of gender-stereotypes within society. When this concept is applied to instrumental music education, the ideologies of patriarchal band traditions can be seen in the curriculum that band students are taught, the way ensembles are structured, and the literature that is performed (Cohen-Mishlan, 2015). The absence of Jazz band opportunities for the women in this study serves as an example of the systematic subordination of girls within the band programs that they believe exist to provide opportunity for all students. Further examples of the systematic marginalization of women in music education can be seen in research that investigates the photographic representation of women in music textbooks and publications, the absence of women from music history curriculum, the hiring practices that prioritize male applicants over females with more experience and education, and the perpetuation of "old boys clubs" within professional music organizations (Cohen-Mishlan, 2015; Gathen, 2014; Gould, 2003; Howe, 2009; Lamb, 2014; Mullan, 2014; Searby & Tripses, 2006; Sears, 2010).

Social roles are deeply embedded in our society and the marginalized individual must be informed of their impact so that they are able to identify the limiting nature of such social roles (Eagly, 2018). At the beginning of the interview process, most of the interview participants had no prior experience with academic or informal inquiries into gender and music education. At the conclusion of the interviews, however, four of the participants had made comments about how they had previously been unaware of the impact that gender had on their experiences. At the conclusion of her final interview, Zoey exhaled and said, "Wow! That felt more like therapy than research. We covered so much. I have a lot to think about". Education was crucial in supporting the interview participants as they began to identify the harmful influence of social roles on their own career paths and social interactions. In terms of this study, the young girl who was educated in the American school band system that was established to model the traditions of European military bands which have a history of excluding women, then finds employment as a band director and continues to perpetuate the same school band system that she progressed through. She teaches her students the same way that she was taught and uses the same content that was composed and hand-selected by generations of male band directors. The girls in these programs may never see themselves represented in the curriculum and will likely be told biased information that perpetuates the marginalization of women in music. Sophie noted that she, herself, has fallen victim to this vicious cycle and even stated that she catches herself nominating the same white, male adjudicators and clinicians even though she knows that there are qualified women who could do the job.

The pervasive power of social roles was present in this study through Zoey's story of her own instrumental music experiences. Zoey was influenced by societal factors to play the flute (a traditionally feminine instrument) when she started as a student in beginning band. She played flute all throughout her secondary and postsecondary education and because of that, was deprived of access to Jazz band participation and, consequently Jazz education that was crucial to her development as a band director. Now, as a director, Zoey feels regret and is bitter about the fact that none of her mentors encouraged her to seek Jazz experiences besides being otherwise supportive. Her male band director mentors had no reason to encourage Zoey to pursue Jazz music education because the systematic oppression of women in music education is especially palpable with regards to Jazz. Sarah had a similarly negative experience with a male mentor on which she reflected, "I was almost pushed into teaching middle school. My professor really tried to influence me toward middle school. He really tried to push me". She added that, ""there were some highly influential people in our state who were in a roundabout way telling women that they should be a middle school band director or an associate director at a high school because 'that's where women go'." The men that enjoy the privileges of existing within the dominant group benefit by taking actions -consciously or subconsciously - to perpetuate the subordination of women in music education (Gould, 2003). The media, advertisements, and representations of women playing music are also sources of power that are used to marginalize women within the instrumental music profession (Cohen-Mishlan, 2015). When small girls are exposed only to imagery of women playing traditionally feminine instruments, they internalize the idea that only women play those instruments (Doubleday, 2008). Zoey's experience in selecting flute echoes this process because Zoey claimed that she had no specific reason for wanting to play the flute, but she had always known that's what she would pick.

In music education, women can find empowerment through education; this can be achieved by following the suggestions of the interview participants from this study. Zoey stated that change needs to "start with the high school band directors. They need to be encouraging their female students. It takes everybody- especially men - they need to step up too" and Maria noted that "we have to be told that there is an uphill climb and we have to prepare girls for that. Right now, we're not adequately prepared because we act under the assumption that the field is level and fair but it's just not". Zoey and Maria both suggested educating women and girls so that they are aware of the oppressive structures that serve to hold them in a subordinate position within the field of music education. They are joined by the other four interview participants in demonstrating the need to empower girls and young women so that they have access to careers in high school band directing. They urge girls to "speak up and let your voice be heard" and to "be bold and aggressive" in the pursuit of their dreams. Sarah noted that there is a great deal to be learned from the history of women band directors and Maria claimed that "some of the most powerful educators that I know are women. We have the ability to turn this field on its head. We are able to do incredible things!".

In her 1987 book, *Gender Differences in Social Behavior: A Social-role Interpretation,* Alice Eagly states that the main premise of social role theory is that the distribution of roles in society is dependent upon biological gender traits held by men and women. This distribution of social roles is thought to be crucial to success in society because it supports specialization of tasks and an equal and beneficial division of labor between the genders (Eagly, 1987). The social roles yield gender roles which have a direct impact on social interactions between genders. Once gender roles are established, the behavior of individuals aligns with the gender roles and gender-stereotypes arise in the society (Eagly, 1987). In American culture, women have traditionally ascribed to domestic roles while men occupied occupational roles outside of the home and these traditions still have a profound impact on the distribution of household responsibilities in American households (Fitzpatrick, 2013). Even young women are impacted by these gender roles as evidenced by Rebecca's statement that "A lot of men in relationships don't want to be a stay at home dad and anyway, there are just some things that a dad just can't do". Sarah made a statement which detailed how gender roles are changing and that women should have no problems with raising a family that male band directors wouldn't have. She states that "you have to be in a relationship with someone who understands the dynamic is maybe nontraditional in the old sense of the word. You're the CEO of your band. Your partner has to understand that dynamic and be willing to support you". Sarah's statements offer guidance for ideals, but do not represent her reality as a divorced mother of two children. Her opinion that women band directors should have the same parenting and work demands as their male counterparts is idealistic and not the reality for most women (Fitzpatrick, 2013).

In this study, the most concrete barrier that the interview participants identified for women as high school band directors was the desire to have a family. Rebecca, the youngest interview participant, stated “I know that I could not have the job that I have now and raise a family. It sucks and it definitely makes relationships complicated”. Amy said, I don’t see myself having kids - I don’t even try to date” and Maria noted that “my job is the reason why we filed for divorce.”. Sophie, Zoey and Sarah all have children of their own and Zoey was the participant who was happily married. Sophie expressed reservations in discussing her experience as a mother and band director by stating “I’m not the best example for that. It was very rough when my son was too young to be left home alone but too old to sit in a stroller and play with a toy. There were sacrifices that had to be made”. The experiences of the mothers in this study align with findings from prior research on mothers who are band directors (Fitzpatrick, 2013; Jones, 2010; Mullan, 2014; Sears, 2010; Shaw, 2014).

The characteristics exhibited by individuals that occupy the gender roles in society eventually give way to gender-stereotypes that permeate all aspects of interpersonal interactions (Eagly & Wood, 1991). Women who follow traditional gender roles find themselves spending a great deal of time on domestic work and child rearing; as a result, they develop characteristics that improve their performance of the role (Eagly, 1987). Communal characteristics such as: nurturing, affection, kindness, and sensitivity are traditionally associated with feminine gender roles while agentic characteristics like aggression, ambition, and independence are associated with male gender roles. The problem with this divide in gender role characteristics is that gender roles give way to gender-stereotypes which, in turn, dictate the socially accepted behaviors for men and women (Diekman & Eagly, 1999). These gender-stereotypes are a result of the oppression of women throughout history and the behavioral expectations that are placed on modern women are often incongruent with the social roles that they fill in society today (Carli, 2001). This role incongruity is experienced by FHSBDs as they navigate their own femininity in contrast to the traditionally agentic characteristics that they have observed in their male band director role models and mentors (Fitzpatrick, 2013).

The participants in this study used agentic characteristics like anger, respect, demanding, and fear to describe their high school band directors, but when asked to list characteristics of an effective high school band director, listed communal characteristics like love, community, family, trust, and patience. The women in this study appeared to have little or no prior knowledge of the study of gender roles or gender-stereotypes. Throughout the interviews, the participants were asked questions about how gender impacted their experiences as band directors. It was extremely common for the participants to state that gender had little to no impact on them and then follow that claim with a gendered experience. For example, Rebecca adamantly stated that gender had no impact on the professional opportunities that she had been afforded but talked about her experiences with intimidation in professional settings. She said, “I can’t imagine going up and just talking to people. I just don’t do that. Even going up and talking to my interning teacher was almost terrifying”. Five of six participants identified instances of intimidation which led them to avoid professional interactions with clinicians or guest speakers. The tendency for women to resort to silence in situations where they lack self-confidence results from the impact of gender roles on behavioral tendencies (Eagly, 2007). Gender identity is used to regulate one's own behavior as well as the behavior of others; when an individual conforms to their assigned gender roles, they are rewarded and when they deviate, they are punished (Eagly & Wood, 2012). In social interactions, rewards for conforming to gender norms are manifested in liking and cooperation while punishments for deviating are manifested in neglect, resistance, and rejection (Eagly & Wood, 2012). So, when a young female band director avoids professional interactions or stays silent during a meeting, they are rewarded for conforming to gender norms which is more satisfying than the potential for social rejection or resistance. The problem is, women band directors are not aware of the nuances within their own behavior and how they have developed out of gender-stereotypes and gender roles. The women in this study genuinely believed that they are just the type of person that avoids professional conversations at all costs when in reality, they are at the mercy of generations of gender roles and gender-stereotypes that dictate acceptable behavior for women in male-dominated spaces (Delzell, 1994).

Sophie discussed the influence of traditional gender norms in stating "I think one characteristic is that men tend not to worry as much as women do about whether they're ready for something. They jump right into things and many of them have no issue with expressing how they feel about something. A lot of women - especially in my generation- were taught to keep our opinions to ourselves. When someone has that confidence in themself, it usually translates to other people believing they are ready for it.". Sarah also noted the unconscious presence of gender-based behavior expectations by stating "I think it's that people don't think that they're discriminating, but it's just indoctrinated into people. It's not 'oh, you're a girl, you can't do this'. It's something that's in the backs of people's heads that they don't even know that they're thinking about". Sophie and Sarah described the presence of wide-held social stereotypes that dictate what women should do or how they should behave. These stereotypes are especially harmful for women who pursue and obtain positions of leadership. The importance of gender is exceptionally relevant when evaluating the effectiveness and perceived potential of a leader. Agentic characteristics like assertiveness, control, confidence and ambition greatly align with those attributes traditionally used to describe an effective leader. Males in leadership roles have role congruity while females experience role incongruity and prejudice regarding leadership effectiveness and potential (Eagly & Karau, 2002). Zoey noted that there is still a great deal of gender bias in music education and that people still walk right by her as the head director to speak to her male assistant director.

Due to the societal incongruity between peoples' beliefs about what it takes to excel in the role of a leader and the gender-stereotypes that create social norms for how women should act, women in leadership roles can fall victim to prejudice which can, in turn, lead to diminished self-confidence (Eagly & Karau, 2002). Rebecca experienced social punishment for role incongruity when she first accepted her high school band director position; she recollected that "there were band parents that did not respect me because I was a young female band director. It took until my fourth year at my school to get their full respect. The administration and the students were fine. The parents took a long time". The incongruity between the injunctive norms of leadership and the descriptive norms of leadership is the driving force that perpetuates the exclusion of women from leadership positions (Eagly & Karau, 2002). In addition to the incongruities between social roles and gender roles, the shortage of women in leadership roles has been ascribed to family responsibilities and lack of sustainability of balancing family life with demanding work schedules (Eagly & Karau, 2012). Women face multiple obstacles to acquiring high school band positions and once they are in the positions, the obstacles continue to compound themselves (Fischer-Coroneis, 2016). Women face disadvantages that are deeply rooted in social and gender-roles and that are not easily overcome, and these disadvantages serve to perpetuate the gender-based divide of the field even though the research has demonstrated oppressive power inherent in this patriarchal system (Bovin, 2019).

Professional Interactions

The final conclusion that was derived from this research study was that the interactions that women have with other band directors within the profession are complex and multifaceted. The interview responses of the participants in this study were generally positive when describing experiences in music education as a whole, but laced with negative feelings of fear, intimidation and discrimination when describing details of specific interactions. The contradictions between the responses of the interview participants aligns with findings from Sears (2010), Mullan (2014), and Bovin (2019) who found that FHSBDs were quick to describe positive experiences as a whole but exhibited a strong need to share negative experiences in detail. Bovin (2019) suggested that this phenomenon occurs for any of three possible reasons: (1) the participants assume that the researcher is looking to hear negative stories, (2) negative experiences are strong and the details of the memories are more vivid, (3) FHSBDs have little to no opportunity to safely discuss negative experiences with colleagues (Bovin, 2019). In this study, all three of these situations could have impacted participants and their responses and the participants may have been influenced by forces or beliefs not listed here.

The investigation into the complexities inherent in the female experience in music education can begin with a discussion that centralizes socially constructed gender norms and social roles. In this study, social role theory serves as the theoretical framework which guides analysis of how gender impacts the personal and professional experiences of FHSBDs. Through this lens, the complex and tangled knot of the gender-based experiences of FHSBDs begins to unravel and weave itself into a beautiful tapestry of understanding, support structures, and best practices to support women in music education. In the discussion of professional interactions experienced by the participants of this study, the focus will be on two main areas: how women interact with men and how women interact with other women. This section will begin by addressing the "old boys club" that continues to perpetuate the marginalized experiences of women in music education despite decades of research studies that call for an end to this antiquated social hierarchy. This section will conclude with an analysis of the perceptions of female-to-female interactions in music education juxtaposed with the reality of these interactions within the profession.

"Old Boys Club". Women in male dominated fields like high school band directing can be perceived by men as "intruders" into their male-dominated space (Mullan, 2014). As a result, women may experience negative interactions with male colleagues that include and are not limited to verbal abuse, intimidation, harassment, and exclusion (Sears, 2010). In her interview regarding the professional band organization membership, Amy referenced the presence of an "old boys club" in her district. She stated that it was “made up of old white men who thought they ran the world” and that “they gather together in impenetrable circles and muscle their opinions over others in debates”. Her reference to an “old boys club” aligns with Sears’ (2010) finding that male band directors create close-knit relationships with one another that serve to exclude women. The presence of powerful male-centered informal social groups within the field of band directing has been documented extensively in existing research (Fiske, 1997; Grant, 2000; Sears, 2010; Mullan, 2014; Bovin, 2019). The problem was explained well by Zoey in her final interview when she said, “At the summer convention, they used to have this golf outing. To me it just reeked of ‘good old boys’. They never said that women weren’t allowed, but it’s just another part of the story. I feel like there’s a lot that can be done to change this. People need to be made more aware that we do get treated differently and there is a difference”. Grant (2000) and Gould (2003) found that the unspoken patriarchal clique that Zoey referenced in her statement has been documented at all levels of instrumental music education and seems to appear across the nation with equally devastating effects for women.

The three words that comprise the term “old boys club” also provide insight into the origin and development of its oppressive power. To begin, the word “old” is multifaceted and refers to the age of the club members but also to the archaic nature of the patriarchal traditions that they perpetuate. The participants in this study all noted that the power in their individual districts was centralized in the hands of older white male band directors. Rebecca referenced this phenomenon in her own district by stating, “there’s an older generation in our district and it's clear that they don’t respect everyone the same.” and that “people who are younger don’t voice their opinions in meetings because they're afraid they'll be shot down". Amy said that in her district, it feels like the women and younger directors "are the small fish and they're the big sharks that are swimming by just to exercise their power and keep you in your place". Several participants noted a distinct trend with regards to gender in the older generations within their districts. Zoey and Amy both referenced an absence of women who have been teaching more than 20 years and Sophie was the only woman in her district who had been teaching over 20 years.

The word, "old" also refers to the longevity of patriarchal traditions in American music education that are remnants from oppressive European religious practices and male-dominated military traditions. Maria addressed that "the traditions are male, the expectations are established by men, the college courses are taught by men. It's a male dominated field and it's hard for women to get their footing". She also added that the patriarchal band culture indoctrinates girls to the point that "we never really notice that there are gender differences - someone has to point it out to us. I didn't notice until about four years ago." and that female band directors are not adequately prepared for the profession because "they're acting under the assumption that the field is level and fair- but it's just not". The indoctrination of women into the patriarchal norms of band directing cause women to neglect the importance of supporting each other (Cohen-Mishlan, 2015). Amy said, "When it comes time to nominate clinicians in our district, we nominated white men. I'm part of the problem, too. But I don't think the profession purposely avoids promoting women" in which she directly contradicts herself. Amy, however, is not to blame for the inconsistencies in her response. She has spent her entire educational experience within a male dominated field that rewards women who fall into line and perpetuate the patriarchal system as it is established (Searby & Tripses, 2006). When compared to the history of men in American music and how that history is represented in publications and the curriculum that band students encounter, women are largely absent (Howe, 2009). The longevity that supports the systematic oppression of women in music also serves as a source of power in the perpetuation of the “old boys club”.

The second word in the term “old boys club” is slightly more obvious in its interpretation though it should be noted that “old boys club” is a lighter and more playful term than the alternative (but more realistic) “old men’s club”. The term “old boys club” originated from a British upper-class practice of referring to alumni of public schools as old boys and the alumni organizations as old boys’ clubs or old boys society (Searby & Tripses, 2006). So, like the patriarchal culture that persists in the profession of band directing still today, this aspect of the field can trace its lineage back to European male-centered tradition. The use of the term “boy”, however implies a certain lightheartedness to the informal social group which serves to downplay the negative impact that it has on women and marginalized populations within the profession (Cohen-Mishlan, 2015). Instead of downplaying the power of the old men in these groups, individuals like Maria are able to explain just how hurtful they can be by describing them as an organization that encourages the “illusion of fairness, but in reality, nothing can be truly fair. They’ve been there the longest and they have the biggest voice. You find yourself sitting there quietly while the big dogs duke it out in meetings and you just have to deal with whatever they decide is best for everyone - even when it's not”. Maria’s explanation of the animalistic power, force, and control that are embedded in the “old boys club” aligns with the findings from the interviews in Mullan's (2014) dissertation. The participants in her study all referenced the same "good ole boys network" and Mullan found that men in this network have access to the types of connections that benefit their band programs and help them to feel supported among the other band directors (2014).

The "club" aspect of the term "old boys club" is particularly important because the final piece of the power puzzle rests within the "strength in numbers" adage. The support that men gain from participation in "old boys clubs" serves as a source of personal and professional empowerment (Searby & Tripses, 2006). One of the participants in Mullan's (2014) study stated that "they scratch each other's backs and do favors that they don't do for persons that they are not as comfortable with" and Mullan added that exclusion from this supportive social structure is deeply detrimental to the careers of women band directors. The age and gender of the band directors that gain entrance to the "old boys clubs" provides them with the collective power to perpetuate the exclusion (and consequently, isolation) of their female counterparts (Gould, 2003). While the men in these groups may view their circumstances as a simple product of time, teaching experience, and professional camaraderie, the research has proven that "old boys clubs" are deeply harmful to women and cause devastating side effects that lead to lower retention of women in the field (Feather, 1980; Fiske, 1997; Grant, 2000; Sears, 2010; Mullan, 2014). Common side effects of exclusion from "old boys clubs" may include intimidation, low self-esteem, isolation, and self-doubt (Grant, 2000). Zoey addressed these feelings by stating that "it's hard because they don't specifically say 'you're a woman and that's why I'm treating you this way', but I do feel like there is an unspoken bias a lot of the time". Amy shared a similar sentiment when she explained her own experience with intimidation and isolation. She offered words of wisdom to young female band directors in saying, “Don't be afraid. That goes for everything. Don't be afraid to talk to people, or to be yourself, or to take risks. Don't be afraid to speak up at meetings or to let your voice be heard. Be who you are, even if it's scary. A moment of fear is so much better than a career of settling for what the powers at be decide is best for you”. Rebecca’s advice followed the same theme in stating “Don’t be intimidated because you’re a female. Be who you are as a teacher and as a person regardless of gender and regardless of age”. Fear and intimidation were common topics throughout the interviews in this study and all of the participants were able to recall instances where male colleagues impacted their emotions negatively in professional settings.

“Old boys clubs” have been a topic of discussion in music education research since the 1980’s and there is ample evidence to demonstrate the harmful impact that they have on the profession as a whole (Feather, 1980; Fiske, 1997; Grant, 2000; Sears, 2010; Mullan, 2014). Despite the evidence to support the purposefully deconstruction of such organizations, the profession remains unchanged (Bovin, 2019). Sarah addressed this by saying “I think we get stuck in not wanting to change or to listen because we say ‘this is what we’ve always done. It needs to be this way’ and that doesn’t give us the chance to evolve”. Maria offered that there may be hope for the distant future but said, “working to fix the broken system is a mute effort at this point - at least it feels like that. There’s so much weight put on the sentiment of “this is how we’ve always done it”. No one person can combat that. They’re too attached to it”. There seems to be hope in the profession as indicated by Bovin (2019) and her finding that female band directors shared a general perception of positive change in the field as more and more women enter the field and establish themselves as high school directors. Zoey shared a similar feeling and stated that "Our district is changing a lot. It's getting younger and it's getting more female. But I still feel like I’m not part of the club. No one would ever say 'don't talk to us because you're female' but it feels almost cliquey. They value some opinions more than others. Some people are free to say whatever they want and talk as much as they want, and some people are not welcome at all”. So, despite the negative experiences, the systematic oppression of patriarchal traditions and history, and the persistent reign of the “old boys networks”, women band directors are hopeful for a better future within the profession. Which Sophie mirrors in saying that female band directors “have become more accepted in my 30 years of teaching. There were groundbreaking women who came before me and now, I think this state is more accepting of it than other states in the country would be”. Zoey was excited about the future and stated that “It's definitely getting better. I am glad that I’m doing it because I feel like I’m setting an example for future female band directors and I love that part of it”. The problem, however, is that the participants of Feather’s (1980) study also reported similarly positive outlooks on the future and now, forty years later, the negative findings have not changed.

“Queen Bee Syndrome”. As women navigate the male dominated field of music education, gendered interpersonal interactions with male colleagues are commonplace and can have a lasting impact on self-confidence as an educator (Gould, 2003). Sophie’s comment that “I’ve always felt that my male colleagues were supportive. But there have been comments here and there that I’m sure they didn’t mean in a negative way that have reminded me that we are still unusual for this position. Things like ‘You conduct pretty good for a girl’.” demonstrates this complexity. As an experienced high school band director, she has had generally positive experiences with male colleagues, but the individual negative experiences are vivid and continue to impact her long after the interaction ended. These negative experiences, however, become routine and as women settle into the field of band directing, they are better able to navigate in the male dominated field (Cohen-Mishlan, 2015). The remaining obstacle, however, is the interpersonal relationships that exist (or are entirely absent) between female band directors. The findings of this study align with Grant (2000), Jones (2010), Sears (2010) and Mullan (2014) who found that there is a disconnect between the perceived benefits of female professional relationships in band directing and the actual experiences of female band directors. In this study, the participants provided words of wisdom for young women who are interested in pursuing careers as high school band directors. Sarah responded by stating that “I think they need to learn as much as they can about the women who have been successful in the field and what they’ve done to get there” but had previously acknowledged that she had never studied under a female band director and that all of her mentors were male. Zoey noted that “having a mentor that you trust is important, and it’d be great to have more female mentors. That’s important because there’s not a lot of them” but as an experienced director was not serving as a mentor for any young female directors. Maria stated that “some of the most powerful educators that I know are women” but wasn’t able to list any influential female band directors in her description of her own role models and mentors.

The discrepancies that arose from these interview responses are similar to what Fischer (2013, p. 186) discussed in her dissertation findings. She noted that while there were various relationships with other women in the field, that these relationships ranged from “barely any contact with other women to ‘frenemies’”. While this study did not yield any evidence of negative interactions between women in music education, the existing research suggests that relationships between women are more complex (than male-female or male-male relationships), not easily developed, or even inherently negative (Sears, 2010; Gould, 2001). The idea that relationships between women are complex and not easily developed may be due in part to the demands that are placed on women through traditional social roles (Fitzpatrick, 2013). Zoey noted that being a FHSBD “can be kind of isolating” and added that “when I was pregnant, I thought ‘Who do I even talk to about this?’. Even our students don’t understand what a burden it is - how extra challenging it is to be with them when we have kids of our own and then still do all of the things that are required of us as a band director”. Her frustration with the isolation and demands of being a mother and high school band director is likely rooted in the sheer amount of work that it takes to live up to socially established gender norms for mothers while overcoming gender-based discrimination in music education as well as leadership stereotypes held by society as a whole (Cohen-Mishlan, 2015).

Zoey’s experience was echoed by Sophie who stated “That's one advantage that the males in our profession do have. When there's kids, yes, they're much more involved than they used to be. But as long as you have a wife, no matter what, she's going to bear the most responsibility of raising the children. To have to be both was a challenge and there's definitely some things that I would have done differently. I don't think I would've chosen a different career path though because this is what I wanted to do.”. Sophie’s experience of being a mother and high school band director already involved compromises in her responsibilities like bringing her son to rehearsals and performances.

So, when she is the most experienced FHSBD in her district, her willingness to serve as a mentor to younger women is directly impacted by the lack of time that she already experiences (Gould, 2001). Sarah, though passionate about advocating for women in music education, had two school-aged children at the time of her interview. She was adamant in her interview that her experience as a mother and band director should be no different than that of a father who is a band director. Sarah said, “How is you having children any different from your husband or a male director that has kids? Plenty of male directors have kids and it shouldn’t be any different for us. Shared parental responsibility means both parents are involved. This is not the 1950’s. You are not June Cleaver”. Despite her insistence on gender neutrality, Sarah’s interview was the most challenging to schedule due to the demands of her work and her personal responsibilities to her children. Her interview was eventually conducted over the phone while she was driving to another district to serve as an adjudicator for a music performance assessment event.

The demands of motherhood and the intensive rehearsal schedule of high school bands combine to create a reluctance in women band directors to accept further commitments and responsibilities (Mullan, 2014). The participants in this study acknowledged the importance of female mentors for female band directors but were not able to identify any female band directors that had positively impacted their own careers. The participants also failed to mention any instances in which they had served as mentors for younger female band directors - though this question was not asked directly in the interview. Mullan (2014) offered that young women could be dissuaded from reaching out to successful female band directors because they do not feel accepted into the profession as a whole and consequently don’t feel important enough to seek advice from high achieving women. She also stated that young women might idolize high performing female band directors and might avoid contacting them because their level of success seems unattainable (Mullan, 2014). Grant (2000) offered one more explanation to address the absence of female mentor relationships between band directors which she called “Queen Bee Syndrome”. “Queen Bee Syndrome” encapsulates the feeling of competition rather than collaboration with other women and the likelihood of women to criticize each other for job performance and social issues such as adherence to gender roles (Grant, 2000). This phenomenon, while impossible to diagnose in this study, may arise from the continual attempts of women to operate within a male-dominated field that provides no scaffolded support for women to collaborate with one another. Jones (2010) offered that in order for women to overcome the obstacles that hold them back from each other in music education, they must embrace the qualities that distinguish them from their male colleagues and transform those differences into strengths that empower communities of women.

In this study, Sarah was the only participant that had taken any action to advocate for women in music education. She explained, “I am at the point in my career where I want to try to influence others to be successful and reach their goals. I started a community group on social media for women band directors in Florida to give people a place where they can have some camaraderie with other women”. Sarah’s social media group has 2014 members from across the state. The page is used to share announcements, ask questions, and discuss topics related to band directing without the influence or judgement of male peers. Sophie referenced this group in stating “We’re seeing a lot of networking amongst female directors and a lot of promotion of female guest clinicians and composers. The more success that we have, the more it's going to work". While social media provides opportunities to interact with other female band directors, the demands on the time of women who are balancing motherhood, relationships, band directing, and any other multitude of responsibilities (graduate school, elderly parents, second jobs, etc.) may still be a limiting factor in their willingness to participate in extracurricular professional interactions. Mullan (2014) recommended that future research investigate the relationships between women in the field of band directing with the goal of identifying ways in which the development of networking opportunities can be tailored to suit the needs of women.

Recommendations

Recommendations for Practice

There are several steps that individual band directors can take in their classrooms to support young women in an effort to combat the widening gender gap in the instrumental music profession. This section outlines five actions that band directors can take to support girls in their band rooms: (a) bring gender to the forefront, (b) nominate girls for honor bands, (c) educate all stakeholders on the implications of the gender-stereotyping of instruments, (d) implement blind auditions for Jazz bands (and all ensembles), and (e) encourage and mentor girls in leadership positions. The very first step that band directors can take to support girls and encourage them to pursue careers in instrumental music is to first address gender bias where it already exists. Band directors are encouraged to take an honest look at the way in which gender is present in their classrooms. This can be accomplished by simply taking inventory of the number of female composers, clinicians, music staff members, historical examples, etc. presented to the students each school year. While it is common for band directors to have specialist staff members that come in to work with the band on a regular basis, the band director should be cognizant of the gender of these staff members and what their area of specializations are. By hiring staff members that break traditional gender norms, band directors provide students with regular contact to professionals in the field of instrumental music that have the potential to serve as role models and mentors for all students. Band directors should be intentional in their use of female composers and women's history in instrumental music. Simply programming literature composed by women to demonstrate gender equality in a concert is not equivalent to seamlessly integrating female composers and women's history into the existing curriculum. Women-centered musical topics should not be approached as an addition to the existing curriculum, but as essential to the completion curriculum. The participants of this study acknowledged a devastating absence of female conductors, clinicians, adjudicators, and band directors throughout their secondary and postsecondary education. They suggested that by increasing the presence and representation of women in instrumental music, more girls will be able to envision themselves in the roles of conductor, director or composer and pursue careers in these fields.

Access to participation in honor band ensembles was a common thread between the interview participants in this study. While audition-based honor bands are esteemed ensembles that require a great deal of talent, time, effort, and privilege (affording private lessons, playing a personal instrument instead of a school owned instrument, etc.), there are honor band opportunities for students who may not possess the privilege or skill needed to be selected into audition-based ensembles. Nomination-based honor bands are an incredible opportunity for band directors to provide their students with the positive aspects of honor band participation with little to no prerequisite audition. Band directors are able to nominate students who show nothing more than passion for music for participation in these ensembles. Based on the findings of this study, it is recommended that band directors begin to take the very simple step of consciously choosing girls (and other traditionally marginalized populations) for nomination-based honor bands. This practice is especially meaningful for girls who have demonstrated musical talent and passion, but do not have access to a personal instrument or private lessons to help them perform at the peak of the abilities in auditions. Nomination-based honor bands are a unique opportunity to expose female students to the world of band and band directing outside of their home band room walls. By nominating girls for honor band experiences, band directors help them to develop self-confidence, provide exposure to new learning environments, directors and literature, and build music resumes that will help them when they apply for post-secondary music education programs.

In Florida, a great deal of the nomination-based honor bands are sponsored and hosted by universities across the state; some of which allow band directors to nominate as many as ten students for participation (Leimer, 2012). By nominating girls for participation in these honor bands, band directors provide much more than a boost in musical self-confidence, they provide opportunities. Students that attend university-hosted honor bands are exposed to the unique experiences associated with them (Bright, 2006). When students arrive at university honor band events, they're greeted by music majors that are currently enrolled in the university's music programs and are likely active in a music service organization (Bright, 2006). The high school honor band students are encouraged to ask questions to the college students throughout the experience and they are welcomed to utilize all of the resources available to music students at the university (Bright, 2006). Honor band students perform seating auditions for the studio professor of their instrument in which they are able to engage in conversation with a college professor on a one-to-one basis (Bright, 2006). The students then rehearse under the direction of the honor band conductor (often the university's director of bands) and have the opportunity to tour the college of music as well as the university (Bright, 2006). These in-depth college experiences provide students with lasting impressions of the university and the intricacies of what it means to be a music major in college. Students who are not nominated for these ensembles are left to create meaningful college experiences on their own within the limitations of their families.

Band directors have a great deal of power over the memberships in their school band ensembles. This study verified, however, that girls are still largely excluded from Jazz band ensembles. To solve the gender gap that has been historically present in Jazz ensembles, band directors need to make two changes. First, when students are initially selecting their beginning band instruments, band directors need to be especially cognizant of the gender-stereotyping of musical instruments. This study found that band directors generally believe that gender plays some role in the instrument selection process and existing literature details the impact that social norms have on young children before they even enter the middle school band room. Beginning band directors need to educate not only themselves, but the parents, students, and community about the existence of gender-stereotypes and how they can be limiting to children. By educating all stakeholders on the negative implications of assigning gender to instruments, band directors will start to see a more equal disbursement of instruments amongst genders.

To address the gender gap in Jazz bands, it is also recommended that band directors transition to blind auditions. By implementing blind auditions, many of the barriers that exclude girls from Jazz ensembles will be diminished if not completely eliminated. The participants of this study noted that they felt that they never had a chance to participate in Jazz ensembles because of instrumentation or intimidation. When the audition process is anonymous, the intimidation of auditioning for an ensemble is alleviated slightly and more girls are more likely to audition. To address the instrumentation issue (which should be minimized if beginning band directors are able to minimize gender-stereotyping of instruments in beginning band students), band directors are encouraged to emphasize the importance of doubling on instruments for professional musicians and for band directors. By encouraging girls that play traditionally feminine instruments like flute and clarinet to learn a secondary instrument like piano, guitar, bass, drum set or saxophone for Jazz band, band directors help to expand the musical skill set that they take with them into postsecondary music studies. With a wider array of skills at their disposal, confidence grows, and female students are more likely to pursue degrees in music education in order to keep their passion for music at the forefront of their careers.

The final recommendation for practice is for band directors to support and mentor girls in leadership positions. All six interview participants in this study were selected by their high school band directors to serve multiple leadership roles throughout their high school years and all six participants served as their school’s drum major in their senior year. When a band director shows faith and trust in a young woman to serve as their right hand in the top student leadership position, they are reinforcing the leadership skills and self confidence that are needed to eventually work as a band director. Several of the participants in this study cited the experience of conducting their high school band as the reason why they pursued a music education degree. The responsibilities associated with being the individual that organizes and maintains the pace of rehearsal for an ensemble are directly transferable to the day to day operations of being a band director. It is recommended that middle and high school band directors support girls in pursuing leadership roles. While it is true that it is not a prerequisite for music education majors to have conducting experience, it may be valuable to provide conducting opportunities for students that express interest - even if they aren't the drum major. Leadership opportunities come in many shapes and sizes and can be altered to fit the personality and the needs of the individual student.

It is recommended that band directors encourage girls to apply for leadership opportunities even if the student has shown no outward interest. The reason for this is that girls that have internalized social norms for gender roles may not even know that leadership is an opportunity that is available to them. It is important to pay close attention to the cultural dynamics at play when addressing the concept of leadership with secondary school girls because their internalized biases may be much deeper than superficial classroom politics. Band directors, however, should not feel as if they have to take this responsibility on by themselves. There are resources available to band directors to help them in addressing the gender gap and social roles within the leadership paradigm. Band directors are encouraged to reach out to their local music communities for female leaders and performers who can better relate to the experiences of female students and the cultural implications of leadership and social roles. By exposing students to female leaders in music, band directors broaden the understanding of what it means to be a leader and a musician for all students and provide possible role models and mentors for female students in their band rooms.

Recommendations for Professional Organizations

The professional band organization in the state of Florida served as the sample population for this study and all six qualitative interview participants spoke in detail about their gendered experiences within the organization. Consequently, it seems appropriate to provide recommendations for professional band organizations so that measures can be taken to minimize obstacles encountered by women, to encourage future female band directors, and to support existing female band directors in an effort to improve retention. This section will outline three main steps that professional organizations can take to accomplish these goals: (a) professional development for existing members, (b) emphasis of same-gender mentors within existing mentor programs, and (c) nominate and hire female adjudicators and clinicians. By implementing these three recommendations, professional organizations should be able to support the recruitment of new female band directors, the retention of existing band directors, and the overall gender equity of the professional organization as a whole.

Professional organizations are encouraged to provide professional development for members on the impacts of gender, but also race and class. These trainings should be seen as an opportunity to advocate for women and traditionally underrepresented populations within instrumental music with the primary goal of quality music education for all students and the secondary goal of recruitment into the profession. Band directors should be offered professional development opportunities that put race, class, and gender at the forefront of the discussion and encourage band directors to identify their own biases and privileges that permeate into their classrooms. The professional music organization in the state of Florida already includes sessions on gender and instrumental music in its annual conference, but the professional band organization has not historically included such sessions in its conference (Leimer, 2012). It is recommended that professional organizations make a practice of highlighting traditionally marginalized perspectives in their conferences, keynotes, and online training sessions. By centralizing women and other underrepresented populations in the professional development of band directors, the profession will be able to move forward as a unified organization that prioritizes equality of representation and of opportunity.

The professional band organization in Florida already encourages its member districts to organize mentorship programs to support new band directors (Leimer, 2012). This mentorship program, while valuable, can be improved upon by simply adding gender to the discussion of mentor assignment. Through this study and the review of existing literature, it has been made extensively clear that there is an articulated need for female mentors in instrumental music. In Florida, the individual districts within the organization are responsible for the implementation of the mentorship program and details vary largely from district to district (Leimer, 2012). It is recommended that all districts adopt the policy of accounting for mentee gender when assigning a mentor to a new teacher. At first, established female band directors may find themselves serving in a mentor capacity for several female mentees, but eventually, these mentees will become the mentors. As more and more women are supported by same-gender mentors, retention of female band directors will increase, and the responsibilities of individual female mentors will be on par with their male peers.

The final step that professional organizations need to take in supporting female band directors is an assessment of the rates at which females are nominated and hired for adjudicator and clinician positions. Leimer (2012) found that while women were largely underrepresented in the band director population in Florida, they were even more rare in the band adjudicator population. It is recommended that the professional organization support female adjudicators by encouraging or even mandating that districts hire a more representative percentage of female adjudicators for each music performance assessment event. Individual districts are encouraged to consider adjudicator gender when selecting judging panels for these events and it is recommended that the districts hire women in traditionally masculine fields such as Marching band and Jazz band assessment. Individual band directors hold the power to nominate clinicians for district honor ensembles and can follow the same guidelines listed above in selecting their nominations. The nomination and hiring of female adjudicators and clinicians is crucial to the overall development of women in the profession. By supporting women as they pursue these professional roles, the profession is also facilitating the visibility of women band directors. When students are accustomed to hearing female voices on their judges tapes from assessments and seeing female conductors and clinicians at honor band events, the overall perception of female band directors transitions from a rare phenomenon to common practice. It is recommended that professional band and music organizations take every opportunity to nominate, hire, and advocate for women in roles that have been traditionally held by men. When professional organizations make a concerted effort to tear down systemic barriers that serve to marginalize women, female band directors will feel more supported and less intimidated within the organizations that are supposed to ensure positive music education experiences for all.

Recommendations for Future Research

This study provided insight into the personal and professional experiences that dictate the phenomenon of female high school band directing. There are, however, aspects of the study that could be improved if the study were to be replicated in the future. First, a larger population size would be needed to obtain a more comprehensive understanding of the perceptions of male and female survey participants. A modified interview design that allowed for more probing questions would be encouraged so that the researcher had the opportunity to investigate specific recollections more deeply to establish a more concrete picture of the events and experiences of the participants. This study could be improved with a deeper focus on the specific, individual experiences of the participants and how their careers have impacted them personally.

There are a multitude of opportunities for potential research that have been brought to light by this study. This study focused on the experiences of established and successful FHSBDs in the state of Florida. While this study looked at the personal and professional experiences of the participants, the perspective was very one-sided. A study that investigates the perceptions of girls in secondary school band programs or young women in postsecondary music education programs would provide a more comprehensive view into the barriers that young women face today. It would be interesting to see if the perspectives of the established FHSBDs align with the perspectives of female band and music education students. Another recommendation for future research would be to investigate the availability of gender-based professional development opportunities at professional conferences for music educators. Attendance at these sessions, the room locations within the conferences, and the scheduling of the sessions would be of particular importance.

This study was delimited to interview participants that identified as female and all six participants were heterosexual or in romantic relationships with men at the time of the interview. There is a need for research within music education that centralizes the voices of LGBTQ+ populations and moves the field of music education away from the traditional dichotomous gender system. Future research must also centralize the voices of female music educators that identify as black, indigenous, and people of color. The absence of these populations from this study mirrors their absence from the band director population in this state, but by elevating underrepresented voices, music education careers will become more accessible to all students regardless of race, class, or gender.

Conclusion

This research study demonstrated that there is a disconnect between the perceptions of FHSBDs and their own internalized, unconscious adherence to social roles and gender norms. The findings, observations, conclusions, and recommendations from this study provide insight into the barriers that women face in instrumental music and how band directors and professional organizations can take action to advocate for female band directors. The phenomenon of female high school band directing is multifaceted. It is a complex web of internalized expectations that combat against personality and the demands of career and family. By bringing awareness to the social, professional, personal, and internal complexities that FHSBDs navigate every day, the hope is that girls and young women in instrumental music will feel empowered and supported enough to pursue careers as high school band directors.

APPENDICES

Appendix A. University IRB Approval Letter

FLORIDA ATLANTIC UNIVERSITY

Institutional Review Board
Division of Research
777 Glades Rd.
Boca Raton, FL 33431
Tel: 561.297.1383
fau.edu/research/researchint

Charles Dukes, Ed.D., Chair

DATE:	October 4, 2019
TO:	Susannah Brown
FROM:	Florida Atlantic University Social, Behavioral and Educational Research IRB
IRBNET ID #:	783220-4
PROTOCOL TITLE:	[783220-4] The Impact of Gender on the Experiences of Female Band Directors
PROJECT TYPE:	*Continuing Review*
ACTION:	APPROVED
APPROVAL DATE:	October 3, 2019
EXPIRATION DATE:	October 3, 2020
REVIEW TYPE:	Expedited Review
REVIEW CATEGORY:	Expedited review category # *B7*

Thank you for your submission of Continuing Review/Progress Report materials for this research study. The Florida Atlantic University Social, Behavioral and Educational Research IRB has APPROVED your *Continuing Review*. This approval is based on an appropriate risk/benefit ratio and a study design wherein the risks have been minimized. All research must be conducted in accordance with this approved submission.

- This study is approved for data analysis.
- It is important that you use the approved, stamped consent documents or procedures included with this letter.
- ****Please note that any revision to previously approved materials or procedures, including modifications to numbers of subjects, must be approved by the IRB before it is initiated.** Please use the amendment form to request IRB approval of a proposed revision.
- All SERIOUS and UNEXPECTED adverse events must be reported to this office. Please use the appropriate adverse event forms for this procedure. All regulatory and sponsor reporting requirements should also be followed, if applicable.
- Please report all NON-COMPLIANCE issues or COMPLAINTS regarding this study to this office.
- Please note that all research records must be retained for a minimum of three years.
- **This approval is valid for one year.** A Continuing Review form will be required prior to the expiration date if this project will continue beyond one year.

If you have any questions or comments about this correspondence, please contact Donna Simonovitch at:

Institutional Review Board

Appendix B. Informed Consent

Interview Consent Paragraph

TITLE: THE IMPACT OF GENDER ON THE EXPERIENCES OF FEMALE BAND DIRECTORS

Investigator(s): Susannah Brown, Tiffany Cox

Thank you for your interest in participating in our research study. The purpose of the study is to gain insight into how gender impacts women professionally and personally in the field of music education and in their roles as high school band directors. This will be achieved through insight into the perceived musical experiences of female band directors at three stages in their lives. In the following interview, you will be asked to reflect upon your experiences as a female in the profession of instrumental band conducting. You will also be asked about your experiences as a student in band programs and your pre-service music education experiences.

It should take us no more than 60 minutes to complete these interviews. As a participant in this study, you have the option of completing the interview process as one, combined interview, or as three, 30-minute interviews. The interview will be audio recorded for transcription later. The transcriptions will be anonymous, so all identifying factors will be replaced with pseudonyms. Your participation in this study is your choice. You may decline to answer any questions that make you feel uncomfortable and you are free to withdraw from the study at any time without penalty. The risks involved with participating in this study are minimal. Potential benefits that you may receive from participation include a better understanding of how gender impacts the field of high school band directing.

If you experience problems or have questions regarding your rights as a research subject, contact the Florida Atlantic University Division of Research at (561) 297-1383. For other questions about the study, you should call the principal investigator: Susannah Brown or Tiffany Cox (561) 441-9052. A copy of this consent letter has been emailed to you for your convenience and reference.

Survey Consent Paragraph

Code Number _______

TITLE: THE IMPACT OF GENDER ON THE EXPERIENCES OF FEMALE BAND DIRECTORS

Investigator(s): Susannah Brown, Tiffany Cox

Thank you for your interest in participating in our research study. The purpose of the study is to gain insight into how gender impacts women professionally and personally in the field music education and in their roles as high school band directors. This will be achieved through insight into the perceived musical experiences of female band directors at three stages in their lives. In the following survey, you will be asked to answer some demographic questions as well as some open ended questions regarding your own perceptions of gender and the field of high school band directing. It should take you no more than 10 minutes to complete this survey. Your participation in this study is your choice. You may skip any questions that make you feel uncomfortable and you are free to withdraw from the study at any time without penalty. The risks involved with participating in this study are minimal. Potential benefits that you may receive from participation include a better understanding of how gender impacts the field of high school band directing.

If you experience problems or have questions regarding your rights as a research subject, contact the Florida Atlantic University Division of Research at (561) 297-1383. For other questions about the study, you should call the principal investigator: Susannah Brown or Tiffany Cox (561) 441-9052. By completing and returning the attached survey, you give consent to participate in this study. If you choose, you can print a copy of the consent statement for personal records.

Consent 3 - Consent Paragraph Low Risk Anonymous. FAU/RI – Version 4 – 08/09/2016

Appendix C. Survey Questionnaire

THE IMPACT OF GENDER ON THE EXPERIENCES OF FEMALE BAND DIRECTORS

Susannah Brown and Tiffany Cox

Survey Instrument

(Consent paragraph displayed prior to start of survey)

1. Do you consent to participation in this study?
   Yes
   No
2. What is your gender?
   Female
   Male
   Prefer not to answer

3. What is your ethnicity?
   White
   Hispanic or Latino
   Black or African American
   Native American
   Asian or Pacific Islander
   Other

4. What is the highest level of school you have completed or the highest degree you have received?
   High school degree or equivalent (GED)
   Associate degree
   Bachelor's degree
   Master's degree
   Professional degree
   Doctorate degree

5. How many years have you been teaching music?
   0-5
   6-10
   11-15
   16-20
   21-25

26-30
31+

6. How many years have you been teaching band at the high school level?
   I don't teach high school band
   First year
   2-5 years
   6-10 years
   11-15 years
   16-20 years
   21-25 years
   26-30 years
   31+

7. What is your principle instrument? ________________________________

8. To what degree do you think gender impacts the musical instrument selection process in beginning band students?
   Not at all---------------------Neutral-------------------A Great Deal
   (0) (50) (100)

9. To what degree do you think gender impacts the professional opportunities for new band directors at the high school level?
   Not at all--------------------Neutral-------------------A Great Deal
   (0) (50) (100)

10. Please record the scores of your last 5 Concert band MPA Concert appearances
    ____
    ____
    ____
    ____
    ____

11. If you are interested in participating in interviews to further research in this study, please enter your email here.
    ____

Appendix D. Interview Protocol

THE IMPACT OF GENDER ON THE EXPERIENCES OF FEMALE BAND DIRECTORS

Susannah Brown and Tiffany Cox

Interview 1

- Begin by reading consent form, which includes verbal consent.
- Tell me about how and why you chose your primary instrument as a beginning band student
- Do you think that your gender had any impact on your instrument selection?
- What were your musical experiences prior to participating in beginning band?
- Please describe your first band director
    - Prompts: Gender, age, personality, etc.
- Please tell me about some of your experiences in middle school band
    - Social experience, positive memories, negative memories
- Which ensembles did you participate in?
    - Prompts: Solo & ensemble, Jazz, pep band, honor bands, etc.
- What made you want to continue band in high school?
- While in high school, which ensembles did you participate in?
- Please describe your high school band director
- Please tell me about some of your experiences in high school band
- When and why did you decide to pursue music after high school?

Interview 2

- Where did you go to school for your undergraduate degree and what did you major in?
    - What made you choose that school and major?
- Please describe your studio as well as your primary instructor
- Which ensembles were you able to participate in in college?
- Did you have a favorite ensemble? A least favorite?
- Tell me about the directors of your ensembles
- Did you learn any secondary instruments during your undergraduate studies?
- Tell me about your teacher-training program
    - Coursework, teachers, experiences, practicum, etc.
- Did you participate in any Jazz ensembles or take any courses on Jazz in the course of your studies? Why or why not? Tell me about those experiences
- Tell me about your student teaching experience
    - Population, supervising teacher, age group, satisfaction levels, etc.

Interview 3

- Tell me about what you did professionally immediately following graduation
    - Other jobs in music/ music ed, years in those positions, responsibilities in those positions, job satisfaction
    - Did you pursue any further education (master's degree, etc.)?
- How long have you been a high school band director? How many years have you been teaching (total)?
- Tell me about your experience in interviewing for high school band positions.

    - Who interviewed you, how did the positions come available?
- Tell me about the other high school band directors in your district
- What are the qualities or characteristics of an effective high school band director?
    - Are any of these attributes associated with gender?
- What does success mean for you as a high school band director?
    - Does that align with the general mentality within your peers?
- Do you participate in any professional organizations? Tell me about your experiences with them and the membership within.
    - Can you tell me about a time that you felt as if you were different or didn't fit in?
- Do you think that gender has had an impact on the professional opportunities that you are afforded in your career?
    - What needs to happen in the profession to change this?
- Do you conduct or participate in any bands or ensembles outside of your teaching duties? Please elaborate
- Have you ever felt intimidated by male directors at festivals, conferences, or professional development sessions? Please elaborate
- Do you feel that you must alter your personality or identity in order to be viewed as successful or to be respected by students or colleagues?
    - Tell me about a time that you felt you had to act differently to fit in
- How much of an impact did your primary instrument have on obtaining your current teaching position?

- What are your overall thoughts, impressions, and feelings about being a female high school band director?
    - Why do you think there are so few female high school band directors?
- Is it possible to be a female high school band director while maintaining a relationship/family?
    - What makes it hard? What makes it easy?
- Provide some words of wisdom or advice for young women who are interested in becoming high school band directors.

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