GENDER IN MUSIC EDUCATION: A REVIEW OF LITERATURE
AND ACTION PLAN

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A CAPSTONE PROJECT PRESENTED TO THE COLLEGE OF THE ARTS
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Abstract

In this review of literature, I explored how society’s gendered views limit individuals’ choice and opportunities when it comes to pursuing music. The intention behind this literature review was to explore previous studies that have identified effective intervention measures to counteract the limits individuals experience that stem from society’s traditional gender roles. This project intended to contribute and add to the debate as conclusions drawn have been summarized and used to design a specific plan of action meant to counteract gender bias in a music program of a 6-12 independent school in Massachusetts.

*Keywords*: gender, music, career opportunities, musical instrument preferences
Gender in Music Education: A Review of Literature and Action Plan

Gender equality is a global priority for the United Nations Educational, Scientific and Cultural Organization (UNESCO). In a perfect world all people should have access and enjoy the same opportunities, same resources and reap the same rewards from their work regardless of who they are. Unfortunately, in 2016 humankind continues to struggle to provide equality in this regard. According to UNESCO, traditional attitudes about the status and role of women in society continue to be one of the main causes for gender inequality in education. UNESCO also states that gender-based discrimination in education is both a cause and a consequence of broader forms of gender inequality in society. Women continue to face discrimination globally. When addressing human rights the United Nations has stated that discrimination against women continues to persist as traditions continue to institutionalize second-class status for women and girls with regard to nationality, citizenship, health, education, marital status, marital rights, employment rights, parental rights, inheritance and property rights.

In terms of education in the United States, a continued persistence of gender bias has been well documented (Towery, 2007). Traditional gender roles influence students’ career choices significantly as well. One example of this is how the gender gap persists in the science, technology, engineering and math fields (STEM). In a report on “Gender and Education,” published by the office for civil rights of the U.S. Department of Education in 2012, it was stated that despite women’s gain in some nontraditional fields as a whole, the rate of female enrollment in certain career clusters remain at persistently low levels.

This project focuses on gender in music education. Just as in many other fields, gender continues to influence music students significantly (Vickers, 2015). Instrument selection, music classroom environments, genre preference, and later in life, career choices, are impacted by
pervasive gender stereotypes reinforced by the media and society (Bennett, 2008; Conway, 2000; Eros, 2008). These stereotypes have negative consequences for all students regardless of their gender (Bowers & Tick, 1986; Neuls-Bates, 1996). The purpose of this capstone project was to review the literature, seeking to identify to what extent society’s views on gender limit individuals’ choice and opportunities when it comes to pursuing music. By examining the current research, I sought to clarify the role of gender in determining a student's course in the study of music as well as later on in their professional life. Conclusions drawn have been summarized and used to design a specific plan of action meant to counteract gender bias in a music program of a 6-12 independent school in Massachusetts.

For strictly practical purposes, when the word “gender” is used in this paper, it reflects the concept of gender found in the literature reviewed which follows the traditional Western binary concept of two rigidly fixed options: male or female, grounded in a person’s anatomy. Even though the use of gender in this project reflects this binary model based exclusively on biological sex, I wish to honor and acknowledge the wide range of gender variation that exists in children, adolescents and adults. Beyond anatomy, there are multiple domains defining gender. Therefore, I believe strongly that gender identity in all its complexities deserves to be mentioned and honored in this section. I am ever hopeful that as humankind evolves, progresses, and continues to embrace diversity in the human experience, the much-needed conversation on gender and education will evolve to include a more nuanced and authentic model of human gender as well.

**Review of Literature: Gender and Music**

**Women’s Role in Music**
Women’s involvement in the music profession has not always been encouraged by society. Women have historically been delegated to limited musical roles, which in turn constrict and limit career opportunities (Bowers & Tick, 1986; Neuls-Bates, 1996). Even though attitudes around gender and instrumentalists have gradually changed over time, the music profession has historically been male dominated. Macleod (1993) studied gender and instrumental musicians in the United States from 1853 – 1990. She reported that society did not approve of women performing instrumental music during the mid to late 19th century. Even though a few exceptions of women soloists existed, generally female instrumentalists would not receive the same recognition as their male counterparts.

The same happened during the early 20th century, as women were not accepted into orchestras. In the same study, Macleod (1993) reported that only a few female conductors existed and only certain keyboard instruments—the guitar and the harp—were considered socially acceptable for women. Vickers (2015) reported that brass or any instrument that was large, heavy, in which playing resulted in distorting the woman’s face, or forcing a woman to sit in what people considered an unladylike position were not accepted. On the other hand, society did accept women as vocalists or as instrumentalists that played instruments that were considered graceful and delicate (See Figures 1 and 2). Music by male composers, such as Beethoven or Grieg, often impressed music critics. Their music was considered particularly masculine, and therefore more difficult for a woman to interpret. Eventually the violin and the flute became acceptable instruments for women.
Figure 1. Women playing music in the 1800s. Retrieved from:


Figure 2. Women playing music in the 1800s. Retrieved from:

Macleod (1993) made three points. First, women were not considered to have the physical ability to endure the heavy touring schedule of soloists. Second, it was believed that mixing women into a men’s orchestra would distract the men causing an inferior performance. Third, the booking of rooms for a mixed-gender orchestra would be challenging. The only exception where women were accepted was limited to teaching music, given that society has long viewed women as natural nurturers. Yet, Macleod (1993) also found that the public was not keen to accepting women as instrumental teachers or conductors. When it came to recruiting new members into band programs, males were recruited more often than females. In marching bands, women were often only allowed to perform with batons or flags. Even though today most of these attitudes have subsided, there continues to be lingering prejudice against women’s capabilities in the music profession (Vickers, 2015). Much of the consensus reached after three decades of research finds that highly prevalent stereotypes in musical instrument selection continue to exist even though a few have suggested that this may be gradually changing (Conway, 2000; Vickers, 2015).

**Instrument and Gender Association**

An extensive group of researchers have shown evidence that society continues to attribute gender associations to instruments and that certain instruments are often qualified as either "feminine" or "masculine" (Abeles, 2009; Boultona & O’Neill, 1996; Cramer, Million & Perreault, 2002; Creech, Hallam & Rogers, 2008; Griswold & Chroback, 1981; Harrison & O’Neill, 2000; Marshall & Shibazaki, 2012; Wych, 2012). Sex-role stereotyping and sex differences in vocational preferences are well developed by early childhood. Researchers of these studies have shown specific associations with instruments. Abeles (1978) found that these associations tended to limit the range of musical experiences available to students in multiple
ways, including participation in instrumental ensembles and career choices in music. Tarnowski (1993) concluded that instrument selection influenced by gender bias affect the quality of music programs as well as professional organizations.

The results of a doctoral dissertation by Graham (2005) confirmed that the trend of the stereotyping of musical instruments continues to be observed. Instruments often found to have the most feminine association are piano, harp, flute, voice, clarinet, oboe and violin. Kit drums, trumpet, trombone, tuba, guitar and bass guitar are considered to be and Rogers (2008) mentioned several contributing factors and divided them into three categories: (a) social factors, encompassing culture, religion, parental influence, peer influence and siblings; (b) individual factors, including age of initiation to the instrument; and (c) preference of sound and physical interaction with the instrument, including access to tuition, cost, ease of transportation, appearance, pitch, size, and physical requirements.

Harrison & O'Neill (2000) found that both boys and girls had similar ideas of which instruments would be played by either sex (See Figures 3 and 4). Wych (2012) pointed out that children possess an acute awareness of these associations, as they frequently assign "feminine" instruments to girls and "masculine" instruments to boys when asked who should and should not play what. Boys who see (or don’t see) male role models associated with certain instruments may develop a belief that such instruments are (or are not) the most appropriate for boys to play. Boys cluster around traditionally masculine instruments at an age when girls exhibit broader interests.
Evidence also suggests that individuals are perceived differently when their instruments are considered typical or atypical for their gender. Cramer, Million and Perreault (2002) found that for masculine instruments there were no discernible differences between perceptions of female and male musicians. When playing feminine instruments, males were judged more harshly than females. Males playing feminine instruments were perceived as less dominant, less active, and less capable of leadership than females playing the same instruments. Essentially,
females are permitted to select from a broad spectrum of instruments, but males are permitted to select only from a set of "masculine" instruments. These findings were consistent with a study by Sinsabaugh (2005). He confirmed that boys playing feminine instruments experienced harassment because of their instrument choice.

Eros (2008) asserted that the association of gender with particular instruments can significantly influence a student's instrument choice, resulting in multiple negative consequences including fewer instrument choices, limited ensemble participation, and peer disapproval. Furthermore, Abeles (2009) established that gender associations have consequences that reach far beyond the music classroom and may restrict vocational aspirations for all musicians. Boyle (1993) performed a study of middle school band students’ instrument choices in which results revealed strong gender/instrument associations. Even though there were other influences reported, including teachers, parents and friends, in this study, gender association seemed to override other reasons for instrument selection.

Wrape (2016) found evidence that gender stereotypes associated with musical instruments continue to remain entrenched and pose a persisting problem for music educators. Findings also show that younger and inexperienced music students may be more open to counter-stereotypical views. There are three implications highlighted from this study’s findings. First, younger, beginning band students may be more easily persuaded compared to slightly more experienced or skilled students. Second, presorting instruments as feminine and masculine may have inadvertently predisposed a bias among the students. Third, the language used in the study may have influenced the children’s responses. For example, researchers in this study used the term percussion (as opposed to drums) in their survey. The authors believed that the use of this term may have resulted in less stereotypical categorization by the students. Vickers (2015) stated
that it is possible that females may be more attracted to higher pitched, more delicate-sounding instruments while males are more attracted to aggressive-sounding instruments such as brass and percussion. In addition, Vickers (2015) pointed out that females and males might be more attracted to the sounds of instruments that align with the pitch frequencies of their own voices. Timbre preference was a deciding factor confirmed in findings by Payne (2009) as well.

Lastly, findings in the seminal study by Abeles (1978) established an association that links musical genre as well as ensemble format with gender. In his study it was noted that there was a male predominance in concert band and marching band and that the majority of the participation of females tended to be in orchestral programs. These were unsurprising findings given that females had a tendency to select classical orchestral instruments and males tended to select instruments that are often associated with contemporary genres and formats such as jazz band, marching band and concert band (See Figures 5 and 6).

Figure 5. Lehigh Valley High School Jazz Band, PA. Retrieved from:
http://media.lehighvalleylive.com/music_impact/photo/10833861-large.jpg
Gender Differences in Music Classrooms and Ensembles

Zhukov (2006) conducted a study analyzing a large body of data from observation of twelve teachers in Australian Conservatories. He established that gender roles represented an important factor in music classroom dynamics. Findings demonstrated instructors as well as students conformed to traditional gender roles. The prevalence of gender roles affects students' experience and performance in the classroom in a variety of ways. Conclusions were drawn on gender differences in lesson structure, content, pedagogy, and student/teacher relationships. Student behavior was also examined and observed to provide further insight on gender differences. Both teachers and students were found to behave in a stereotypical manner. Male teachers and students were described as assertive, domineering and authoritarian while female teachers and students were seen as facilitating, submissive and compliant. In a different classroom context, Abramo (2011) investigated student participation in a secondary-school
popular music class in which students composed and performed original music. The researcher found that boys and girls compose and rehearse differently. Boys used gestures and nonverbal communication in the sonic process, while girls separated talk and music production. In a study on music self-efficacy, Hendricks (2014) found that in competitive ensemble environments where the focus is put on performance, girls were shown to have lower confidence levels and underestimated their achievements as opposed to their male counterparts. Girls' self-efficacy improved when the ensembles had an increase in cohesiveness coupled with a collaborative culture. McKeage (2004) found that women do not participate in the same numbers as their male colleagues when examining gender and participation in high school and college instrumental jazz ensembles. Some factors were found to include the fact that women must navigate and negotiate a place in a male-dominated environment. Instrument choices and institutional requirements narrow participation options. These barriers cause a dramatic drop in women's participation in these instrumental ensemble programs.

Lastly, Elliott (1995) investigated the possible effects of race and gender on judgments of musical performance. Findings show that race and gender may influence a listener’s expectations about performers and specific musical styles. In this study, results indicate that gender bias seemed to influence judgments made only of performances by women. Males tended to be scored the same regardless of the masculine/feminine association of the instrument. It is relevant to point out that performances judged in this study were the same, highlighting biases based on race and gender.

**Gender Bias in the Media**

Media influences young people's attitudes not only in how they relate to each other but also in their preferences as consumers of the music industry. In a questionnaire-based study that
explored trends in the music preferences of 100 young adult females and males in Australia, Millar (2008) gathered evidence that is consistent with a wide range of research on gender-biased performance evaluation and gender socialization. In the study it was established a pro-male gender bias found in the male's personal preferences for music and also in their perceptions of which artists were preferred by the wider society. When asking a male to name his favorite artists, he is more likely to produce a more male-dominated list compared to when asking a female. Kalof (1999) examined the influence of gender and exposure to gender-stereotypical music video imagery on sexual attitudes. Findings confirmed that exposure to traditional sexual imagery in music videos had a significant effect on attitudes about adversarial heteronormative sexual relationships. Kalof (1999) concluded that music video influences have profound implications for American youth as their primary audience. Wide exposure to stereotypical images exacerbates gender opposition and antagonism in relationships among young people.

**Gender in the Music Profession**

Bennett (2008) established that women experience fewer opportunities in careers in music and are less likely than men to apply for leadership positions. A lack of female role models makes it challenging for women to connect participation in an ensemble with career possibilities. The study found that female musicians are more likely to teach and less likely to sustain performance positions because of the difficulties associated with traditional gender roles such as managing family and other commitments while maintaining an uninterrupted performing career in music. Findings also showed that women artists earn less than their male counterparts and that there are clear differences between the primary roles held by male and female musicians. Performance was the primary role of 35 percent of the females and 55 percent of males, while teaching was the primary role of 58 percent of females and 41 percent of males.
**Conclusions of Review of Literature:**

Three decades of extensive research suggests that gender continues to play a major role and have far-reaching consequences beyond the music classroom (Cramer, 2002). Pervasive gender associations and stereotypes restrict career aspirations of both male and female musicians. In addition to the influence by parents, teachers and peers, there are many factors that affect children’s choices and opportunities. Findings from this literature review are summarized with the following points.

First, research has confirmed that women’s involvement in music has been particularly limited by society throughout history (Bowers & Tick, 1986; Macleod, 1993; Neuls-Bates, 1996). A research study of women’s involvement in music in the United States during the mid to late 19th century found that only a few instruments were deemed “acceptable” for women by society. Findings of this study suggest that society believed that women “do not have the physical capabilities” to sustain a solo career as an instrumentalist as well. The only roles available to women in music were allowed only as long as they were considered “graceful, delicate and nurturing.” It is not surprising that musical instruments that seem to challenge any of these “feminine” attributes have historically been considered inappropriate for females.

Second, research has shown extensive evidence that society continues to attribute gender associations to musical instruments as well as to some musical styles. Individuals are perceived differently and are often not only stigmatized, but in some instances they may experience harassment when they play instruments that are considered counter-stereotypical for their gender. Findings show that this stigma is particularly pronounced for boys who play instruments considered to be “feminine.”
A third contributing factor is that male-dominated competitive environments have been proven to be detrimental to girls’ level of confidence, as suggested by McKeage (2004). This is particularly true for certain genres such as jazz. Findings show that women and girls shy away from participating in certain instrumental ensembles mainly due to the difficulties of navigating a male-dominated environment. Instrument choices as well as unintended institutional obstacles are contributing factors for lack of female participation in these ensembles as well. Other contributing factors include the results of a study by Kalof (1993) where imagery by the media was found to exacerbate gender opposition and antagonism in heteronormative relationships. In this study, imagery found in the media reinforced stereotypical portrayal of women being relentlessly pursued by men. Findings showed that the adversarial nature of male-female relationships in the media prove to influence viewers’ beliefs even when exposure was brief. On the positive side, studies have also confirmed that girls’ self-efficacy improved when the ensemble environment was cohesive and collaborative (Hendricks, 2004; McKeage 2004).

Fourth, the lack of female role models across multiple contexts in music make it challenging for aspiring girls and women to identify and connect participation in a music ensemble during their school years with real career opportunities. In addition, research has confirmed that women earn less than their male counterparts and that female musicians continue to be more likely to teach and less likely to pursue a career performing music thus aggravating this trend (Bennett, 2008).

Plan of Action

Description of the School Community:

Founded in 1920 Beaver Country Day School is an independent co-educational school in Chestnut Hill, MA, offering grades six through twelve. The middle school music program was
the main focus for this plan of action. There are 125 students in the middle school with 27% students of color and 20% faculty of color. When entering in sixth grade approximately 50% of students come from public and charter schools, and 50% from independent and parochial schools. Twenty-four percent of the students’ families receive financial aid. The school community comes from the greater Boston area and surrounding suburbs. Students come from over 60 communities in and around Boston where 20 different languages are spoken in the home.

**Overview of Middle School Music Program:**

Through the creation of a fun and nurturing musical environment, students learn valuable social skills, including collaboration, creative problem solving, empathy, and leadership. Although this is an intensive music program that builds technical skills and artistry, the impact goes far beyond music. There are five objectives that describe this program. First, this program builds community. It is based in the ensemble experience in which group achievement is balanced with individual attention. Students understand that they succeed and fail together and the importance of both the collaborative process and individual responsibility to the group. Second, this program creates a culture of leadership. As soon as they are able, students give and receive feedback, lead exercises and conduct the ensemble. Students feel an ownership of the music-making process, taking responsibility for both individual and group improvement. Third, this program is inclusive. All students, regardless of their previous knowledge or abilities, are encouraged to explore their potential as a musician. Fourth, this program strives for musical excellence through a combination of musicianship classes, instrumental labs and ensemble rehearsals. Students are expected to practice daily and share their work often. Five, the program encourages depth of learning with the goal of creating independent musicians. Technique on instruments and theory are woven into the classes and applied to repertoire to increase retention
and scaffolding from week to week and year to year. The focus is not on learning by ear to prepare for formal concerts, but rather on building skills so that students will eventually be able to play and create their own music independently.

**Curriculum Structure and Schedule for 2016-2017:**

All middle school students meet in their sections (Woodwind, Brass, Percussion, Chorus, Strings) forty minutes, three times per week during all three terms of the year. Material covered includes music theory applied to instrumental technique and rehearsal of selected repertoire. Combined rehearsals can be easily coordinated since all sections meet at the same time of the week.

**The Matching Process:**

Our program strives to give students the experience of being part of a large ensemble. Any orchestra must have a certain number of instruments from each family to balance the sound, so does our orchestra. Over the summer, a form will be sent to new families to gather basic information regarding their child’s music experience. New students will go through a matching process, involving demonstrations that include visiting artists, teacher demonstrations, and videos of musicians representing a diverse group of ages, races, cultures, and genders. Each student has the opportunity to try each instrument family as well as chorus. Families will be explained that just like a baseball team, every team needs a pitcher, catcher, first baseman, etc. One cannot have a good baseball team if one has 10 catchers and no first basemen. Every year, there is a certain amount of open slots for each instrument. At the end of this process, students will be matched with an instrument based on the student’s interest, feedback from the teachers and the needs of the ensembles. A Parent/Student Questionnaire (Appendix A) will be given to families. An Instrument Selection Student Handout (Appendices B and C) will be given to
students to fill out as they try each instrument. There will be a “Music Program Intro
Presentation” where students and parents will be introduced to the program.

**Action Plan:** Based on the review of literature conclusions the following table breaks
down an action plan of strategies to be implemented in order to help counteract the effects of
gender bias.

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<thead>
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<th>Table 1</th>
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<td><strong>Strategies for counteracting the effects of gender bias in a middle school music program founded in literature</strong></td>
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<th><strong>Institutional preliminary work and curriculum development</strong></th>
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<tr>
<td>School administration training and support</td>
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<td>Music teacher training and professional development with an emphasis on gender-stereotyping in music as part of teacher training</td>
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<td>Design gender-neutral music curricula that fosters collaboration and empathy while celebrating diversity</td>
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<th><strong>Education and Community Outreach</strong></th>
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<tr>
<td>New family and student orientation</td>
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<td>Music program introductory presentation</td>
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<tr>
<th><strong>Instrument Introduction and Selection</strong></th>
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<tr>
<td>Gender-neutral designed activities to introduce instruments demonstrating the acceptability of performing any instrument regardless of the students’ gender</td>
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<tr>
<th><strong>Classroom Strategies</strong></th>
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<tr>
<td>Create a healthy sense of community and collaborative classroom environment</td>
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Each academic year the action plan will be divided into four main stages: institutional preliminary work and curriculum design, education and community outreach, instrument introduction and selection, and ongoing classroom strategies.

The first stage is implemented at the institutional level by educating the administration on the importance of designing and implementing gender-neutral music curricula (Wrape, 2016). With the support of the school administration the music teachers would receive preliminary training around gender bias in music education raising their awareness and informing their practice. During this stage it is of essence to hire a group of instrumental instructors whose teaching philosophy align with the school’s philosophy to counteract pervasive gender associations through carefully designed curricula. Ideally the music instructors’ main instruments could be counter-stereotypical, yet it would not be critical as long as the curriculum reflects the continued effort aimed at reducing gender stereotypes during the process of selecting an instrument (Wrape, 2016). Vickers (2015) highlighted techniques that were used to address gender stereotyping with students. Some of these included images, videos, recordings, discussions and live demonstrations. Bayley (2004) spoke of these techniques as a necessary part
of music teacher training. Teachers and administrators will participate in a three-day long professional development retreat where multiples resources would be used in a series of workshops designed to raise awareness and, most importantly, provide teachers with pedagogical tools to foster gender equity in their classrooms. These three days will be dedicated to foster teacher growth and learning about their own identities as shaped by institutionalized sexism and homophobia. The goal would be for teachers to engage in thoughtful self-exploration in a safe collaborative environment with the ultimate goal of teacher transformation (Towery, 2007). This type of professional development work on gender equity would be a long-term goal as it would continue throughout the school year in a series of collaborative peer-led and consciousness-raising group discussions that would allow teachers to adjust their curriculum and approach based on the students’ needs (Abeles, 1978).

The second stage entails community outreach and education to the families and students. The music program is introduced in a series of beginning-of-the-year events including a presentation where instructors introduce each instrument choice for students. Vickers’s (2015) findings suggest that students’ choices have the tendency to be less stereotyped once they were exposed to counter-stereotypical examples. In this presentation images and video footage is intentionally chosen so that it reflects diversity and inclusiveness, not only gender-wise but across races and culture (Boyle, 1993). At this stage instruments would be also introduced and demonstrated by musicians who play counter-stereotypical instruments. We would hire and have professional male musicians demonstrate instruments such as the flute and violin; as well as professional female musicians demonstrating brass and percussion (Koza, 1992; Repacholi, 2001; Vickers, 2015).
At the third stage, the students are introduced to the instrumental and vocal choices offered in the program. Each student has the opportunity to try each instrument family as well as chorus. As part of the matching process students will fill out a form ranking their top choices. At the end of this process, students will be matched with an instrument based on the student’s interest, feedback from the teachers and the needs of the ensembles. The introduction of the instruments will happen though gender-neutral designed activities demonstrating the acceptability of performing any instrument regardless of the students’ gender (Bayley, 2004; Gould, 1992; Vickers, 2015). These activities will be designed as introductory collaborative games that will encourage both boys and girls to try every instrument giving each choice real consideration (Hendricks, 2014). During such activities teachers will intentionally address that there may be instruments the children initially might not consider fit for themselves, yet teachers will intentionally reinforce the message that they each are capable and bear the potential of playing any instrument. During this stage teachers would use a wide range of examples including counter-stereotypical imagery and videos of real-life critically acclaimed musicians as well (Repacholi, 2001; Vickers, 2015; Koza, 1992). Experienced student section leaders who have already been part of the program for one year would be playing an important role during the instrument demonstrations. Teachers will intentionally have both boy and girl demonstrators for each instrument with the ultimate goal of portraying and exercising gender neutrality in the instrument selection process (Bennett, 2008).

The fourth and final stage represents the ongoing work in the classroom in which, first and foremost, teachers create a healthy sense of community and collaborative environment (Hendricks, 2004). Through classroom activities the teachers create leadership and partnership opportunities fostering collaboration. An example of how leadership opportunities will be given
is in the form of “Section Leaders” through a nomination process. Students may nominate themselves, nominate each other, or be nominated by a teacher. Both girls and boys would be equally encouraged to become sections leaders. Collaboration would be fostered continuously throughout the year, as the students would each have a stand partner (McKeage, 2004). Each student would be responsible to help and support his or her partner in the learning process. While holding high expectations and offering well-structured and organized lesson plans, teachers will constantly use positive reinforcement techniques to constantly encourage collaboration, empathy and respect. The curriculum presented reflects a continued effort to reduce preconceived gender stereotypes (Wrape, 2016). Teachers would select and teach a diverse body of repertoire where both female and male composers are represented. Use of images of instrumentalists representing all genders, races and ethnicities would be found in classroom walls and school hallways (Koza, 1992). Lastly, teachers would provide continued support to students who choose to play an instrument atypical for their gender (Vickers, 2015).

Implications for music educators and music directors suggest the creation of inclusive classrooms and ensembles that challenge traditional gender roles. Music educators have the responsibility to counteract and influence students by challenging pervasive traditional views on gender roles and instrument gender association. Eros (2008) states that educators must ensure that musical instruments remain just that, exclusively musical.

Gender associations of music instruments can impede access to music professions, and music educators should plan curricula based on evidence regarding the nature of sex-role associations. There is an irrefutable need for instrument-presentation environments that promote real choice for both boys and girls. Bennett (2008) suggests the adoption of non-gendered
terminology and the exposure to female mentors as essential to encourage girls and women to pursue leadership positions and careers in music.

A collaborative classroom environment, where regardless of gender all students feel free to explore and pursue a wide range of instruments and music genres, is essential to foster success in their musical careers. Furthermore, it is particularly critical to educate and expose students to successful female and male role models in diverse settings playing a variety of counter-stereotypical instruments in order to challenge traditional gender roles in music education (Repacholi, 2001; Vickers, 2015; Koza, 1992).

Burnard, Dillon, Rusinek, and Saether (2008) found that music plays a crucial role in promoting social inclusion in the classroom. They concluded that musical experiences are shaped not only by the classroom environment and the decisions the teachers make, but also by the school's values, local communities, national politics, and political control. They highlight the need for developing inclusive pedagogies that promote musical learning. Educators play a crucial role in the development of curricula reflective of the realities of music careers (Bennett, 2008).

Further research could examine the reason boys reject instruments with feminine associations more often than girls reject masculine ones. Such a study may establish the extent to which society’s pervasive gender roles, along with deep-seated misogyny, homophobia and transphobia, are factors in how children learn to perceive gender by adopting gender roles at an early age. The findings of such research may shed more light as to how educators may foster gender equity and counteract society's prejudices by offering students equal opportunities in music regardless of their gender.
References


Appendix A

Middle School Instrumental Music Questionnaire 2016-2017

We are excited about our new music program starting this fall! Students will be taking instrumental labs, ensembles and musicianship classes as part of the music curriculum this year. During the first few weeks of school, students will be introduced to all of the offerings and will then be matched based on the student's interest, the teacher's feedback, and the needs of the ensemble. The information you provide below will help us to get to know your student better in preparation for process.

* Required
Student's Last Name *
Student's First Name *
What grade will the student enter this fall? *
  ○ 6
  ○ 7
  ○ 8
Gender *
Does your student have experience singing? *
  ○ Yes
  ○ No
How long has he/she been singing?
Does your student have experience playing an instrument? *
  ○ Yes
  ○ No
If so, what instrument(s)?
How long has he/she been playing each instrument?
Does he/she take private lessons? If so, on which instruments and for how long?
Please include voice if your student has taken private voice lessons.
Please tell us your teacher's name(s).
Have you played or sang in ensembles? Please explain.
We have added a new offering to the fall afternoon program - Advanced Instrumental Ensemble! This activity is open to all instruments. *
Choose the option that best describes your student's interest in taking Instrumental Ensemble in the afternoon this fall.
  ○ Yes! I'd like to switch from my current activity to Instrumental Ensemble.
  ○ Maybe. I need to think about it.
  ○ I'll pass this time.
Appendix B

**My Selection Notes**

This chart is for you to write notes about singing and each of the instruments you will try for the new music program. We will collect this sheet at the end of each rotation period so you don't have to worry about losing it. You should make notes about what you like or still need to get used to about singing and each instrument you try.

<table>
<thead>
<tr>
<th>Chorus</th>
<th>I like:</th>
<th>I need to get used to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woodwind: Flute</td>
<td>I like:</td>
<td>I need to get used to:</td>
</tr>
<tr>
<td>Woodwind: Clarinet</td>
<td>I like:</td>
<td>I need to get used to:</td>
</tr>
<tr>
<td>Brass: Trumpet</td>
<td>I like:</td>
<td>I need to get used to:</td>
</tr>
<tr>
<td>Brass: Trombone</td>
<td>I like:</td>
<td>I need to get used to:</td>
</tr>
<tr>
<td>Brass: Tuba</td>
<td>I like:</td>
<td>I need to get used to:</td>
</tr>
<tr>
<td>Strings: Violin</td>
<td>I like:</td>
<td>I need to get used to:</td>
</tr>
<tr>
<td>Strings: Viola</td>
<td>I like:</td>
<td>I need to get used to:</td>
</tr>
<tr>
<td>Strings: Cello</td>
<td>I like:</td>
<td>I need to get used to:</td>
</tr>
<tr>
<td>Percussion: Snare, Xylophone, Bass Drum, Bells &amp; more!</td>
<td>I like:</td>
<td>I need to get used to:</td>
</tr>
</tbody>
</table>
Appendix C

Music Final Choices

Name: ______________  Grade: ______

Directions: Please rank all ensembles choices starting from 1 (I love it!) to 10 (No, thank you). Students will be placed based on their interest, skills, and the needs of the ensemble.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Rank</th>
<th>Already Played?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorus</td>
<td></td>
<td>I have prior experience singing in chorus</td>
</tr>
<tr>
<td>Flute</td>
<td></td>
<td>I already play this instrument</td>
</tr>
<tr>
<td>Clarinet</td>
<td></td>
<td>I already play this instrument</td>
</tr>
<tr>
<td>Trumpet</td>
<td></td>
<td>I already play this instrument</td>
</tr>
<tr>
<td>Trombone</td>
<td></td>
<td>I already play this instrument</td>
</tr>
<tr>
<td>Tubad</td>
<td></td>
<td>I already play this instrument</td>
</tr>
<tr>
<td>Violin</td>
<td></td>
<td>I already play this instrument</td>
</tr>
<tr>
<td>Viola</td>
<td></td>
<td>I already play this instrument</td>
</tr>
<tr>
<td>Cello</td>
<td></td>
<td>I already play this instrument</td>
</tr>
<tr>
<td>Percussion:</td>
<td></td>
<td>Snare, Xylophone, Bass Drum, Bells &amp; more!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I already play this instrument</td>
</tr>
</tbody>
</table>