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AN ANALYSIS OF WOMEN COMPOSERS' REPRESENTATION IN
STATE PRESCRIBED REPERTOIRE LISTS FOR BAND

By

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*I dedicate this Thesis to my parents, Richard and Tracey, my siblings Richie, Amy, and Peter,
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ABSTRACT

Repertoire is the foundation of any music class. Many directors use a series of filters in place to sort repertoire through a list of material and philosophical criteria. Most directors look for guidance by experts, including state associations and the repertoire lists they prescribe. An analysis of 12 state associations prescribed repertoire lists ($N = 15,381$) in six regions of the United States showed that directors may have a hard time developing a quality program that meets the needs of their students as well as advocates or supports female composers. A total of 359 compositions by women were identified (2.3%) by the 50 female composers that were represented in this project. The average ratio of women composers represented in a region was 2.26%. The aim of this study is to bring awareness to the lack of compositions by women in state prescribed repertoire lists as well as provide a reference for state associations and directors to look to discover quality music by female composers. Other resources such as free online sources and a list of women who were not advocated for on the state prescribed lists were also provided.

CHAPTER 1

INTRODUCTION

Repertoire's Importance

Selection of quality repertoire is the fundamental compartment of what music educators intend to teach in the classroom (Bauer, 1996; Brewer, 2018; Hayward, 2004; Menghini, 1999; Persellin, 2000; Reynolds, 2000). Because of literature's magnitude to the direction and quality of education in music classes, it is no wonder that many researchers and educators have emphasized how important the music selection process is (Apfelstadt, 2000; Backes, 2010; Hayward, 2004; Menghini, 1999; Persellin, 2000; Schupp, 1964). Apfelstead (2000) stated that the selection of repertoire is in fact “the single most important task that music educators face before entering the classroom or rehearsal room” (p. 19). The same sentiment has been echoed by Persellin (2000) who stated “When repertoire has not been chosen wisely for an ensemble, no amount of charisma or creative teaching can undo the initial mistake. In fact, the careful selection of high-quality literature may be one of the most important things that we do as music educators” (p. 17). Literature chosen is essentially the medium to which all transfers of curriculum in music can be put into action and mastered (Bauer, 1996; Singletary, 2016).

Because of the repertoires importance, it has been a continuous topic of discussion (Budainsky and Foley, 2005; Dziuk, 2018; Koch, 2019). Music educators discuss repertoire in professional settings such as state and national conventions as well as in less formal gatherings such as virtual conferences and online forums (Partti & Karlsen, 2010). In an analysis of frequently discussed topics on a social media page for band directors, it was found that literature suggestion was the most frequently discussed topic by far (Brewer & Rickels, 2014). Through articles and professional research, literature has also become very prominent, particularly in the

past few decades (Apfelstead, 2000; Bauer, 1996; McCrann, 2016; Wiggins, 2013). Regardless of grade level or ability, repertoire selection is critical and requires extensive thought.

Repertoire Selection Considerations

Directors have much to consider when selecting repertoire. Many educators and researchers have emphasized the difficulty in selecting repertoire (Cramer, 1997; Reynolds, 2000). Reynolds shared that the difficulty of choosing literature is not only in deciding which pieces to share with the ensemble, but also the understanding that you are choosing one piece over all other possibilities (Reynolds, 2000). For directors, having guiding principles to distinguish repertoire that they want to share, as well as repertoire that they do not want to share, is common. “Artistic merit” is a phrase used by Ostling as a repertoire evaluation tool to help directors choose literature (Carmer, 1997; Gilbert, 1993; Ostling, 1978; Towner, 2011). “Quality” while in the same realm as artistic merit, is another term that has been used which also often requires the piece to meet a set of individual criteria (Backes, 2010; Budiansky & Foley, 2005; Cramer, 1997; Dello Joio, 1962; Hayward, 2004; Persellin, 2000; Young, 1998). Other characteristics used include authenticity in craftsmanship and distinguishable uniqueness (Apfelstadt, 2000). Achievability and age appropriate teachability have also been considered (Backes, 2010; Boeckman, 2019; Carney, 2005; Weller, 2014; Young, 1998). Repertoire should be neither too difficult nor too easy for students and should also provide opportunities for growth as a musician through transfers. Apfelstadt asks “Are the challenges in the music reasonable for the experience level of the group? Music that is too easy may bore students; music that is too hard may frustrate them” (2000, p. 21). Instrumentation is another factor considered that is different in that it is not subjective, but has everything to do with which instruments are called

for in a piece and which instruments are available (Carney, 2005; Persellin, 2000; Reynolds, 2000).

Philosophies also have often been found to be increasingly important contributors in guiding directors' repertoire selection. Not only do we teach our curriculum through repertoire, but also our philosophies of what we believe is important for our students to learn or be exposed to (Apfelstadt, 2000). Repertoire can also be used as a building block towards multicultural education, diverse learning, and promoting inclusion. Depending on a teacher's values, multicultural education could take a variety of forms, which also would provide a vast array of approaches to teaching in the classroom (DeLorenzo, 2019; Delpit, 2012; Hess, 2017). Instructional practices in multicultural education are meant to empower students of diverse backgrounds with citizenship knowledge (Banks & Banks, 2004). Marginalized groups, such as those of diverse race, ethnicity, class, language, and gender, are those in which multicultural educators intends to promote towards equality. Different approaches of multicultural education in music education can include activities as small as sharing the program notes of a piece, to student/teacher collaborative efforts in commitment to change (Bennett, 2020). Regardless of internal thoughts and opinions, directors still recommend consulting with experienced ensemble directors to ask for advice in repertoire selection (Backes, 2010).

CHAPTER 2

REVIEW OF LITERATURE

Developing Lists

Since repertoire is one of the key elements to connecting curriculum and music learning, it has become an important area of study. Often consulted in the music selection process, repertoire lists have been developed and used by music educators for decades. Ripley (1995) suggested, “To keep a file of quality music – pieces you know and ‘would love to do sometime,’ or those you have heard about but haven’t had a chance to look into yet” (p. 15). Some experts encourage directors to develop their own lists (Reynolds, 2000), while many others simply take it upon themselves to construct and publish their own advocated lists of repertoire (Begian, 1991; Budiansky & Foley, 2005; Cardany and Cummings, 2009; Dvorak, 1986; Gaines, 1998; Gilbert, 1993; Grashel, 1989; Hayward, 2004; Howard, 2001; Oliver, 2012; Olson 1982; Ostling, 1978; Towner, 2011; Wiggins, 2013, Young; 1998). Wiggins (2013) shares in a dissertation that that “The *Band Music Guide* was one of the first published attempts at a comprehensive list of published music, started by Kenneth Berger in the 1950’s. A later edition was published and disseminated to a much wider population via the Instrumentalist Company. The list included 15,000 titles in print” (p. 8). Lists of recommended repertoire have since become extremely accessible.

Lists Developed from Criteria

Some educators have created repertoire lists based on a number of criteria that a piece should meet. Ostling popularized the idea of “artistic merit” for literature and as well as criteria to meet artistic merit in his dissertation entitled *An Evaluation of Compositions for Wind Band*

According to Specific Criteria of Serious Artistic Merit (Ostling, 1978). Still referenced in recent research, the criteria developed went as followed:

- “1. The composition has form—not ‘a form’ but form—and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness” (Ostling, p. 14–19).

In Ostling's dissertation, he assembled a panel of twenty experts to measure a compiled list of 1,481 works against the list of ten criteria, resulting in 314 pieces considered worthy of serious artistic merit.

Others have further expanded on Ostling's list (Gilbert, 1993; Towner, 2011; Wiggins, 2013). Gilbert (1993) replicated Ostling's list to note any fluctuation in consensus among wind band directors at the time and provide an updated list. Gilbert took the 314 compositions Ostling deemed to have serious artistic merit, as well as added 501 compositions that were close to meeting the criteria, resulting in 1,261 pieces. Gilbert concluded that based on the responses of his panel, only 191 met the criteria for serious artistic merit. Towner further reevaluated Ostling and Gilbert's individual lists. He compiled 1,213 pieces from the two previous studies and a few up-to-date additions, as well as 501 compositions nominated by an expert panel, making an overall list of 1,714 works. A new panel of eighteen experts evaluated the list, which developed Towner's final core list of 144 core works. In 2013, Wiggins further developed this ongoing list of core works. By taking 87 compositions that matched either in Ostling and Towner's or Ostling and Gilbert's list, and adding 20 of the compositions that matched in Towner and Gilbert's list, Wiggins further created a new list of 107 core works.

Outside of the evolution of Ostling's original core repertoire list, other researchers have also shown particular interest in analyzing core lists to develop even more refined core lists of music. Young (1998) compiled ten core lists developed by expert findings and condensed them to three separate core repertoire lists, coming to a total of 530 pieces. Based on how many times a piece appeared in each of the three groups, they were further separated into levels: highest quality repertoire, very high quality repertoire, and notable quality. Cardany and Cummings (2009) developed a core list of 151 works using the criteria of from thirteen experts including

Fred J. Allen, Francis McBeth, Frank Ticheli, Jack Stamp, and Wendy McCallum. Oliver (2012) analyzed 101 recommended repertoire lists published by experts in which he identified 6,498 unique works. Based on frequency and the work's grade level, he made a core list of 126 pieces.

Lists Developed from the Field

Rather than asking the experts, researchers have sometimes turned straight to the field to create core music lists for use at designated levels. An early study performed this way in references to core repertoire lists for band began with Robert H. Olson (1982). Through surveying 19 university and conservatory wind ensemble directors, Olson developed a list of 49 core repertoire titles. Gaines (1998) sought to identify a core repertoire list amongst high school band directors. After analyzing 13 state lists and compiling the pieces that were represented in seven or more, he first constructed a list of 209 compositions. Responses from 437 participants concluded a list of 106 core works and 17 works deemed essential for high school band (the top 5% of the core works list). Howard (2001) executed similar research with 130 middle school band directors. He compiled 85 works from 30 published lists which he sent to participants. Results from the respondents led him to identify 17 core repertoire titles and 29 titles that he believed should be given serious consideration. Other research has suggested that even more consulted than expert's lists are those lists that have been developed by the state (Bauer, 1996).

State Prescribed Lists

State lists are repertoire lists that are developed by state music organizations, usually for concert performance assessment. Much recent research has shared that state developed lists are often one of the top resources consulted (Bauer, 1996; Howard, 2001) and are one of the most influential sources for repertoire selection (Harris and Walls, 1996). In reference to state prescribed lists, Brewer believes "Lists of this type have continued to be important resources for

directors as well as a source of scholarly interest” (2018, p. 2). Bauer (1996) found that the top three techniques for selecting core repertoire amongst high school band directors was “1) listening to publishers’ recordings; 2) browsing at music stores; and 3) consulting the [state] contest list” (p. 3). In an investigation into repertoire sources, Howard (2001) found that over 86% of middle school directors with performance/evaluation ensembles reported consulting a list of some type as an aid in repertoire selection and that state lists were not only were the primary lists used but also ranked fifth out of twenty-two resources used in the repertoire selection process.

Due to the influence of these lists, some researchers have examined state prescribed lists to find constants and similarities. Miller (2013), who examined nine state prescribed lists, found that there were 189 grade three and four compositions that appeared over 40% or more of the lists inspected. In a similar study, Herlihy (2019) examined 15 state prescribed lists, resulting in 2,769 compositions represented over multiple lists, 45 of which appeared on all 15 lists. Bennett (2020) compared frequency of composers represented between grades one and three on 12 state prescribed lists to find the 20 most frequently appearing composers and 50 most commonly appearing compositions. Other researchers have observed the relationship between music performed at state evaluation and spring concerts. In a portion of Walker’s dissertation (2004), he found that 75% ($n = 44$) of his respondents reported performing music from the state required list on their spring concert. Since bands in public schools often focus on marching band in the fall, the majority of students’ exposure to concert band literature may be in the spring.

Gender Equity in Published Lists

With the developments and sometimes requirements to use advocated lists for performances and band evaluations, the focus has primarily been on the literature itself with

mostly indifferent mentions of the composers. Even a brief examination of almost any of these lists would demonstrate the unequal representation of women, let alone other minorities.

In the previously mentioned research by Ostling, only two women, Ida Gotkovsky and Germaine Tailleferre, were advocated as having compositions of serious artistic merit at the time (Ostling, 1978). Even as the list progressed, almost no women were ever added. Gilbert's update of Ostling's list of core compositions, even fifteen years later, contained less women with the removal of Ida Gotkovsky (Gilbert, 1993). After Towner (2011) updated the list more than 3 decades later than the original, barely any women were presented as having artistic merit. Of the 144 works in Towner's list, *Cosmosis* by Susan Botti and *Hour of the Soul: Poem for Large Wind Orchestra and Mezzo-Soprano* by Sofia Gubaidulina were the only two written by women. Unfortunately, further updates by Wiggins did remove the women from being represented (Wiggins, 2013).

In other previously mentioned studies, there was also lack of female composer advocacy through core lists. Olson's list (1982), which was compiled by 19 college directors, had no works composed by women. It should also be noted that no women were on the panel of the 19 directors who composed the list. Gains' study also did not result in any works by women composers (Gains, 1998). In Howard's dissertation that he developed in a two-tier form, zero women were represented in his list of 17 core works, however one woman, Anne McGinty was represented three times in his list of 29 basic works (Howard, 2001). The three named pieces were *African Folk Trilogy*, *American Folk Trilogy*, and *Sea Song Trilogy*. Young's study, which also used lists put in tier form, consisted of 530 pieces total. The exceptional and high-quality literature tier had zero women (the top two tiers), however the good-quality tier, or the lowest tier, did have 1 piece by a woman; *Circuits* by Cindy McTee (Young, 1998). In Cardany and

Cummings' list that they shared at the Midwest clinic, *The Red Balloon* by Anne McGinty was the only piece composed by a woman out of 151 pieces (Cardany and Cummings, 2009). In the study by Oliver (2012) who created a core list of 126 works from 101 repertoire lists published by experts, zero women were represented out of sixty-six composers. Miller's dissertation, which looked at compositions that were found over nine state lists, provided zero women composers (Miller, 2013). The trend is seen also in Hilerhy's dissertation, which pulled from fifteen state required lists and found 45 compositions that appeared over all fifteen lists – zero women (Hilerhy, 2019).

Rather than the prime focus of recommended lists being on the piece, a few researchers have put a bigger emphasis on the composers. Brewer was interested in what composers were most often recommended through repertoire lists (Brewer, 2018). Brewer analyzed fourteen recommended band repertoire lists, twelve of which were from state organizations and two of which were not. Based on percentage of appearance and grade level, Brewer found the top 25 most recommended composers in each grade level (grades 1 – 5+). He found for grade levels 1 and 2 that Anne McGinty was the number one most recommended composer. While she was the only woman to be represented on any of the 5 lists, she also was found to rank ninth overall most recommended with her works appearing 411 times total. In Bennett's dissertation, which analyzed young band repertoire, Anne McGinty was also found to be the most frequently appearing composer between grades 1 and 3 on twelve state lists (Bennett, 2020). Anne's piece *All The Pretty Little Horses* appeared in seven of the twelve state lists, and was in the top 50 list of most common pieces found between lists. One researcher even noticed the lack of diverse representation amongst composers and modified their work because of it. Koch (2019) made attempts to create a quality reference list and teaching guide that also contained works by diverse

composers. Using three state lists and the *Teaching Music Through Performance in Band Volumes 1-11* textbooks, he compiled a list of 45 works for his project. Unsatisfied by the lack of diversity, he added 7 works by diverse composers to his list of annotated works. The 7 diverse works added were *Papercut* by Alex Sharp, *Shifting Shadows* by Nicole Piunno, *Ancient Conquest* by Jay Coles, *Kayomatique* by Martha Mooke, *Rocketship!* By Kevin Day, *Cathedrals* by Kathryn Salfelder, and *The Eyes of the World Are Upon You* by Jennifer Jolly.

While a limited amount of research has focused on composers, even fewer have investigated minority representation on lists. Some of the only research that is seen specifically analyzing state lists to investigate composer gender is an article written by Baker and Biggers in 2018. In their study, they analyzed the contents on one state list which came to 1,167 works. Female representation was at 3%, with 35 compositions written by women, and only 10 individual women represented throughout. When separating the pieces by grade, the highest concentration of women was found in grade 1 with 8% representation and the lowest was found in grade 5, with only 1.3% representation (Baker & Biggers, 2018). Unfortunately, this is some of the only empirical findings of women's representation in state lists.

Similar research can be seen in an article written by Jeff Boekman (2019), where he found that of the 800 selections in the *Teaching Music Through Performance in Band Series, Volumes 1 – 8*, only 29 (3.6%) were written by women. In the same article, Boekman (2019) also found that in J.W. Pepper's 2016-17 Concert Band Catalog, that just fourteen of the 1,200 pieces listed in their "Concert and Contest Selections" were composed by women.

Overlooking the Struggles for Women Composers

Some empirical research has been done recently on confronting issues (Bennett, et al., 2018; Gates, 1994; Gates, 2006; Hennekam, et al., 2019), disadvantages (Legg & Jeffrey, 2016),

and perceptions (Bonnycastle, 2018; Collins, 2020) of woman composers. There has also been a notable boom of support for woman composers through articles, books, and web pages. A notable dissertation by Creasap (1996) aimed to create a reference resource of band works composed by women. She compiled a list 572 compositions from two repertoire sources that were devoted specifically to women; “The ‘Gazette’ portion of *The Musical Woman: An International Perspective* edited by Judith Lang Zaimon” and “*The Heritage Encyclopedia of Band Music Composers and Their Music list*” (Creasap, p. 6). Others have even written treatise and monographs for some women composers such as Ida Gotkovsky (Hunter, 2010) and Germaine Tailleferre (Hacquard, 1998). Still in the 21st century, there is very little formal research that examine the seemingly systematic struggles of female composers in real time or lack of advocacy for them.

In a more recent study by Jenson (2014) that looked at the attitudes of 5th - 12th grade instrument music educators on literature by female composers, one set of results indicated a startling lack of knowledge of female composers. Participants were band directors in either the state of Nebraska or Kansas. When prompted to name up to six works by female composers, 60 respondents provided at least one work, 30 respondents replied that they could not name one, and 84 participants skipped the question. It was assumed that participants who chose to skip the question did so because they could not name any works by a female. The study could be concluded that more than half (65%) of participants were unfamiliar with any works written by females.

Even more recently, Collins (2020) found that a large number of secondary-level band directors also could not name one piece composed by a female let alone name a female composer. In a statewide study performed in Oklahoma, Collins distributed an online survey to

find participant's knowledge, attitudes, and programming of women composers, receiving 148 usable responses. When asked the question "What familiarity do Oklahoma secondary school band directors have of wind literature written by women composers?" more than half ($n = 91$, 61.5%) of the respondents could not name one woman composer or a work written by a woman composer. Of the respondent who could name at least one ($n = 57$), 20 women composers and 64 different works were reported.

In another recent study, Robbins (2019) also was interested in the effects of race as well as gender on music educator's perceptions. Participants in this study were 34 undergraduate music education majors in the mid-Atlantic states. One prompt in the survey asked participants to "Name five female composers you have studied in your undergraduate music program". Six respondents shared that they could not name five, and at least two of them could not name even one. Of the participants responses, 41 women composers were reported. In the same study, participants were also asked to, "Name 5 female composers of color you have studied in your undergraduate music program" which yielded even less response. Twelve participants noted that they could not name 5 with at least six of those respondents sharing that they could not name one. Of the participants responses, a total of 12 females of color were reported. While these results are not as shocking as the results found in Collins (2020) study, the researcher shares in the discussion "Although not asked in this study, it can be surmised that all participants would have been readily able to name many male composers, and most of these would likely be White. That participants were so woefully unable to identify female and composers of color is regrettably unsurprising" (Robbins, p. 58)

The Problem

Many directors look to published and recommended literature lists to guide them in choosing quality works for their ensembles. Often, the most consulted and influential lists that band directors look to are the lists that have been published and advocated for by their state music association (Baur, 1996; Harris and Walls, 1996; Howard, 2001). While some directors may intend to choose works that could further promote diverse or multicultural programming, they may find it challenging if diverse works are not promoted on their state prescribed repertoire lists. Since additions to these lists are often done annually based on nominations by the state's executive board or members, composition by women may have a difficult time on the list when studies have shown that less than half of band directors can name even one female composer (Collins, 2020, Jenson, 2014, Robbins, 2019).

Need for the Study

While most studies that shine a light on female composers focus on individuals as well as perceptions of women composers, none have analyzed gender on a broad scale in the most influential sources band directors use; state prescribed repertoire lists. In order for directors to discover and choose music written by female composers, they should be found on their state's list.

Purpose Statement

The purpose of this research is to identify the frequency of female composers' representation and their works represented in state prescribed repertoire lists for high school band. Accordingly, representation over six regions and graded difficulty level was also found.

Research Questions

1. What is the frequency of female representation in state prescribed repertoire lists?
2. What grade level has the most female representation?
3. What women appear most frequently?
4. What compositions by female composers appear most frequently?

Operational Definitions

1. Gender Identity – A personal concept of oneself.
2. Composer – The original creator of a composition.
3. State Music Association – A state music organization, often affiliated with NAFME, responsible for the publication of the recommended or prescribed music list.
4. State Prescribed Repertoire List – A published list of suggested, and in some cases required, repertoire to provide to music educators through individual state music associations.

CHAPTER 3

METHODOLOGY

Overview

The purpose of this study is to identify female composers' representation in state prescribed repertoire lists across the United States as well as identify the women represented. Additionally, this study sought to compare female composers' representation by region and grade level. Accordingly, this study examined twelve state prescribed literature lists selected based on population.

Extant Data

To obtain a broad overview of the state prescribed music lists, a sample of two state lists were analyzed from each of the six National Band Association (NBA) regions ($N = 12$). All 50 states are divided in the six NBA regions which is shown in Table 3.1. Each NBA region has between 5 and 11 states. The regions were Eastern, North Central, Northwestern, Western, Southwestern, and Southern. Once separated, states were ordered from largest to smallest total public-school enrollment. By using the most updated version of National Center for Educational Statistics (NCES) as well total public-school enrollment by state found on SAGE STATS, the states that had the largest populations in their region was determined. The states with the largest populations were chosen due to the suggestion that more teachers and students would be affected by those lists.

Stipulation for states chosen were that they (1) have a state endorsed repertoire list for high school concert band, and (2) that the list could be electronically downloaded. State lists were acquired from NBAs (i.e., Colorado Bandmasters Association, and Florida Bandmasters Association), state music educators associations (i.e., Georgia Music Educators Association,

Idaho Music Educators Association, Ohio Music Education Association, Oregon Band Directors Association, Maryland Music Educators Association, Pennsylvania Music Educators Association, Southern California School Band and Orchestra Association, and Utah Music Educators Association), state activities associations (i.e., University Interscholastic League), and other band affiliated associations (Michigan Band and Orchestra Association). Some lists required membership of the organization, therefore, the researcher became a member to access the state list.

Table 3.1 States Grouped by National Band Association Division.

NATIONAL BAND ASSOCIATION DIVISIONS					
<i>Eastern</i>	<i>North Central</i>	<i>Northwestern</i>	<i>Southern</i>	<i>Southwestern</i>	<i>Western</i>
Connecticut	Illinois	Alaska	Alabama	Arkansas	Arizona
Delaware	Indiana	Idaho	Florida	Colorado	California
Maine	Iowa	Montana	Georgia	Kansas	Hawaii
Maryland	Michigan	Oregon	Kentucky	Missouri	Nevada
Massachusetts	Minnesota	Washington	Louisiana	New Mexico	Utah
New Hampshire	Nebraska	Wyoming	Mississippi	Oklahoma	
New Jersey	North Dakota		North Carolina	Texas	
New York	Ohio		South Carolina		
Pennsylvania	South Dakota		Tennessee		
Rhode Island	Wisconsin		Virginia		
Vermont			West Virginia		

Note: Highlighted States had online accessible lists at the time of data collection.

The determined samples for this study were Pennsylvania and Maryland in the Eastern division, Ohio and Michigan in the North Central Division, Oregon and Idaho in the Northwestern Division, Florida and Georgia in the Southern Division, Texas and Colorado in the Southwestern Division, and California and Utah in the Western division. The full list of prescribed repertoire list resources used are found Appendix F.

Procedure

After accessing the designated list for each region, their contents were transferred to an electronic spreadsheet. Lists were obtained between February 2021, and March 2021. The necessary contents for the sheet were the name of the composer, the arranger if applicable, the

title, and grade level if provided. Additionally, some lists also contained the publisher, status (In Print or Out Of Print), significant literature designation, and additional notes in regards to grade level (“play any two movements”). Due to formatting, lists that could not be copied and pasted were individually typed into the spreadsheet. A total of 15,381 works were collected.

Gender Limitations

Each list was organized alphabetically by the provided last name of the composer. Because the majority of the lists did not provide the composers’ first name, each piece and composer were individually inspected to determine the composers’ first name and gender. For the purposes of this study, gender was limited to only female and male. Gender identity was determined through an online search of the composer’s full name, pronouns found in reference to the composer, pictures, inclusion databases, or any combination of such. Attempts were made as to not misgender any composer. Composers that were easily recognized as males such as J. S. Bach and Richard Wanger were not further investigated. Composers with traditionally female, unisex, and foreign names were inspected rigorously. If the composer was determined to be a female, their full name was typed into the database and color coded for compilation. Only initials and last name were used for male composers. All attempts were made to ensure each composer was represented with the correct spelling of their name, therefore, some listed names were altered (i.e., Soler and Soiler & di Lasso and DiLasso).

For consistency purposes, only the original composers were used in this research. In the case that the piece did not have an identifiable composer, but did had an arranger, the arranger was used as the composer. Composers that could not be adequately identified were excluded from the results as not to misgender the composer or alter the data. In some cases, the researcher also found composers using a pseudonym, or a fictitious name. Pieces that were represented by a

composer using a pseudonym were included and were counted for the composer using the pseudonym.

The complete lists of works were coded to identify (a) the total number of compositions represented, (b) how many times each gender was represented total, and (c) how many times women were represented individually. This investigation process was done for individually for states and regions. To obtain the most accurate data, efforts were not made to exclude pieces that were listed multiple times in each prescribed state music list. This was due to the versatility of some works being accessible over multiple grade levels. The compositions by women composers were extracted from each list and compiled. Individual composers were identified and placed in a separate cell in each spreadsheet as to see how many individuals were represented in each list. Total compilation of all individual composers was discovered after compiling all individual composers from regions ($N = 1,325$).

The final step was separating the works composed by women into graded difficulty level. Lists that used letter systems as grade levels were converted to numbers. Additionally, works on lists that did not have a graded difficulty level were assigned a grade through either another participating list or were the grade level recommended by the composer or their publishing company. Compositions listed with a grade level lower than 1 were rounded up to 1. After the selected data from each region had been compiled, all title entries by women were condensed down to individual compositions with the average grade level for each piece used.

CHAPTER 4

RESULTS

Overview

This study investigated the frequency of women composers represented in twelve state prescribed repertoire lists across regions and by grade level. Additionally, women composers and compositions by women represented in state lists were compiled. For the purposes of this study, a composer was defined as the original creator of a piece. In the case that a composer was not listed, such as works in the public domain, the arranger was considered the composer. Usable extant data came from 12 state prescribed repertoire lists ($N = 15,379$) from state music associations. In total, compositions by women appeared 359 times (2.3%) as 203 individual compositions. Due to the data collection occurring over multiple states and regions, compositions that were repeated over multiple lists were counted congruently with how many times they appeared. Each state list had between 72 and 3,429 ($\bar{x} = 1,282$) total title entries with between 0 and 65 ($\bar{x} = 30$) total entries by female composers. Individual composers were identified 1,325 times, fifty (4%) of which were women. Individual composer representation over state lists was between 51 and 808 ($\bar{x} = 367$) with between 0 and 24 ($\bar{x} = 10$) women identified. Compositions were given an average graded difficulty level based on the graded difficulty level provided over individual state prescribed lists or assigned a grade from outside sources. Composers, as well as their compositions, that could not be adequately identified were considered unusable data. As to not promote speculation, these composers and their compositions will not be listed anywhere in this research.

Research Question 1: What is the Ratio of Women Composers Represented Per Region?

Eastern

The eastern region consisted of 2,822 total title entries and 564 individual composers across Pennsylvania (PA) and Maryland (MD). PA's state prescribed list, provided by the Pennsylvania Music Educators Association (PMEA), consisted of 1,397 total title entries, of which 1,380 were composed by men and 17 (1.2%) composed by women, as shown in Figure 4.2. MA's list, provided by the Maryland Music Educators Association (MMEA), was made up of 1,425 works, of which 1,397 were composed by men and 28 (2%) were composed by women, as shown in Figure 4.2. Eastern region results can be seen in Figure 4.1.

Individual composers were represented 386 times in PA with 383 identifiable men and 3 identifiable women. Individual composers were represented 403 times in MD with 395 men and 8 women. Combined, five-hundred-and-fifty-four male composers and 10 female composers were identified for the eastern region. The female composers identified were Carolyn Bremer, Melanie Donahue, Katheryn Fenske, Julie Giroux, Coby Lankester, Elena Roussanova Lucas, Anne McGinty, Mier Shirley, Chen Yi, and Ellen Taafe Zwilich.

North Central

The north central region consisted of 1,473 total title entries and 461 individual composers across Ohio (OH) and Michigan (MI). OH's state prescribed list, provided by the Ohio Music Education Association (OMEA), was made up of 72 compositions, of which 67 were composed by men and 5 (6.9%) were composed by women, as shown in Figure 4.2. MI's state prescribed list, provided by the Michigan Band and Orchestra Association (MBOA), consisted of 1,401 total composition entries. A total of 1,343 titles entered were composed by men, and 58

(4.1%) were composed by women, as shown in Figure 4.2. North Central region results can be seen in Figure 4.1.

Individual composers were represented 51 times in OH with 48 men and 3 women. Individual composers were represented 450 times in MI with 426 identifiable men and 24 identifiable women. Combined, 437 male composers and 24 female composers were identified in the north central region. The female composers identified were Kimberly Archer, Carol Barnett, Lauren Bernofsky, Jodie Blackshaw, Carolyn Breamer, Carol Brittin Chambers, Lisa Galvin, Julie Giroux, Joni Greene, Shelley Hanson, Jennifer Higdon, Heather Hoefle, Jennifer Jolley, Libby Larsen, Elena Roussanova Lucas, Anne McGinty, Cindy McTee, Mier Shirley, Cait Nishimura, Yukiko Nishimura, Nicole Piunno, Erika Svanoë, Germaine Tailleferre, and Chen Yi.

Northwestern

The northwestern region consisted of 364 total composition entries and 153 individual composers across Oregon (OR) and Idaho (ID). OR's state prescribed list, provided by the Oregon Band Directors Association (OBDA), was made up of 190 works, of which 189 were composed by men and 1 (.5%) was composed by a woman, as shown in Figure 4.2. ID's state prescribed list, provided by the Idaho Music Educators Association (IMEA), consisted of 174 total composition entries. All of the 174 works were composed by men, shown in Figure 4.2. Northwestern region results can be seen in Figure 4.1.

Individual composers were represented 121 times in OR with 1 identifiable woman and 120 identifiable men. Individual composers were represented 87 times in ID. Combined, one female composer and 152 male composers were identified in the northwestern region. The female composer identified was Julie Giroux.

Southern

The southern region consisted of 3,323 total composition entries and 629 individual composers across Florida (FL) and Georgia (GA). FL's list, provided by the Florida Bandmasters Association (FBA), was made up of 1,615 compositions, of which 1,579 were composed by men and 36 (2.2%) were composed by women, shown in Figure 4.2. GA's state prescribed list, provided by Georgia Music Educators Association (GMEA), consisted of 1,708 total title entries. A total of 1,665 titles entered were composed by men, and 43 (2.5) were composed by women, shown in figure 4.2. Southern region results can be seen in Figure 4.1.

Individual composers were represented 465 times in FL with 456 identifiable men and 9 identifiable women. Individual composers were represented 416 times in GA with 403 identifiable men and 13 identifiable women. Combined, 610 male composers and 18 female composers were identified in the southern region. The female composers identified were Jodie Blackshaw, Carolyn Bremer, Carol Brittin Chambers, Julie Giroux, Joni Greene, Julie Griffin, Shelley Hanson, Jennifer Higdon, Susan LaBarre, Coby Lankester, Elena Roussanova Lucas, Anne McGinty, Yukiko Nishimura, Linda Phillips-Rogers, Eugwnie Rocherolle, Kathryn Salfelder, Nancy H. Seward, and Pádraigín Ní Uallacháin,

Southwestern

The southwestern region consisted of 1,460 total composition entries and 463 individual composers across Texas (TX) and Colorado (CO). TX's list, provided by the University Interscholastic League (UIL), was made up of 1,278 works, of which 1,239 were composed by men and 39 (3.1%) were composed by women, shown in Figure 4.2. CO's state prescribed list, provided by the Colorado Bandmasters Association (CBA), consisted of 182 total title entries. A

total of 176 titles entered were composed by men, and 6 (3.3%) were composed by women, shown in Figure 4.2. Southwestern region results can be seen in Figure 4.1.

Individual composers were represented 429 times in TX with 415 men and 14 women. Individual composers were represented 102 times in CO with 100 identifiable men and 2 identifiable women. Combined, 448 male composers and 15 female composers were identified in the southwestern region. The female composers identified were Jodie Blackshaw, Carolyn Bremer, Carol Brittin Chambers, Julie Giroux, Joni Greene, Elaine Hagenberg, Shelley Hanson, Élisabeth Jaquet, Judith Katz, Marta Keen, Elena Roussanova Lucas, Anne McGinty, Shirley Mier, Yukiko Nishimura, and Joan Tower.

Western

The western region consisted of 5,937 total composition entries and 1,038 individual composers across California (CA) and Utah (UT). CA's state prescribed list, provided by the Southern California School Band and Orchestra Association (SCSBOA), was made up of 3,429 works, of which 3,364 were composed by men and 65 (3.3%) were composed by women, shown in Figure 4.2. UT's state prescribed list, provided by the Utah Music Educators Association (UMEA), consisted of 2,508 total title entries. A total of 2,447 titles entered were composed by men, and 61 (2.4%) were composed by women, shown in Figure 4.2. Western region results can be seen in Figure 4.1.

Individual composers were represented 808 times in CA with 790 men and 18 women. Individual composers were represented 691 times in UT with 671 identifiable men and 20 identifiable women. Combined, 1,008 male composers and 30 female composers and were identified for the western region. The female composers identified were Kimberly Archer, Carol Barnett, Jodie Blackshaw, Carolyn Bremer, Carol Brittin Chambers, Emma Lou Diemer,

Roshanne Etezady, Nancy Galbraith, Julie Giroux, Joni Greene, Shelley Hanson, Rebecca G. Jarvis, Judith Katz, Marta Keen, Kristin Kuster, Coby Lankester, Elena Roussanova Lucas, Anne McGinty, Catherine McMichael, Cindy McTee, Shirley Mier, Yukiko Nishimura, Eugwnie Rocherolle, Katheryn Salfelder, Nancy H. Seward, Alex Shapiro, Gay Holmes Spears, Augusta Read Thomas, Joan Tower, and Melinda Wagner.

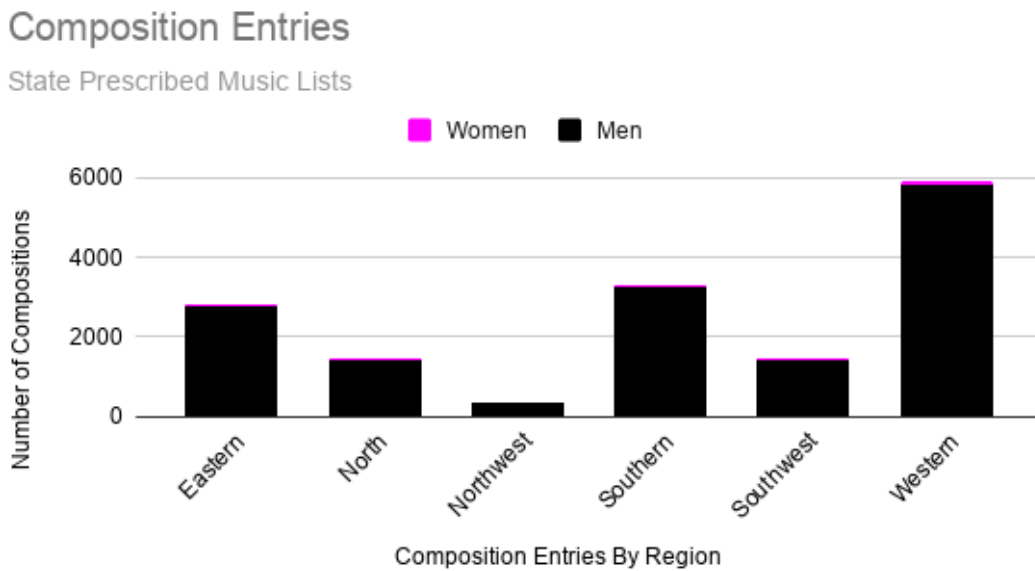


Figure 4.1 Composition Entries of State Prescribed Music Lists by Region.

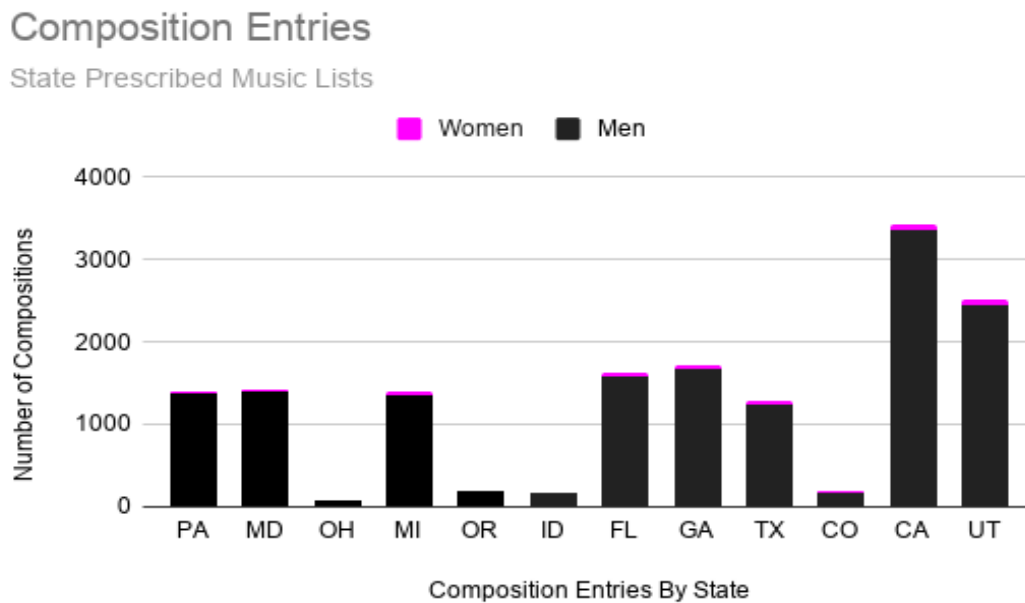


Figure 4.2 Composition Entries of State Prescribed Music Lists by State.

Research Question 2: What is the Distribution of Compositions by Women Between Grade Levels?

A total of 359 title entries by women were identified. Graded difficulty level for all compositions was between 1 and 6, with between 16 and 83 compositions by women appearing per grade level ($\bar{x} = 60$). More than 61% of compositions by women were in the grade 1 – 3 range, with the highest amount found in grade 2 ($n = 83$) and the lowest in grade 3 ($n = 63$). Just over 38% of compositions found were in the grade 4 – 6 range, with the most found in grade 4 ($n = 73$) and the least in grade 6 ($n = 16$). Figure 4.3 – 4.6 shows dispersion of graded difficulty of total compositions by women.

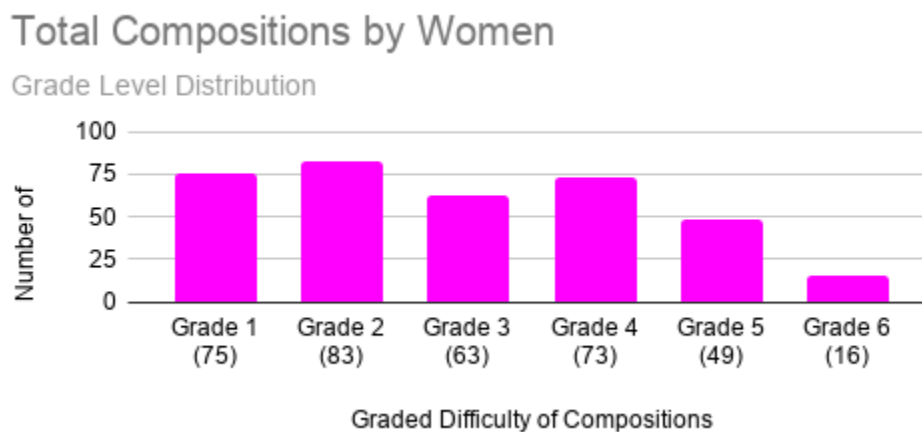


Figure 4.3 Total Compositions by Women by Graded Difficulty.

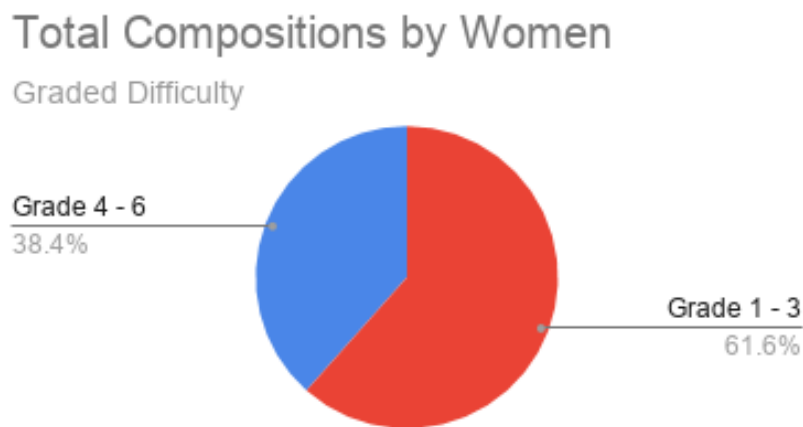


Figure 4.4 Total Compositions by Women Graded Difficulty 1-3 and 4-6.

Grade 1 - 3 by Women

Total Compositions

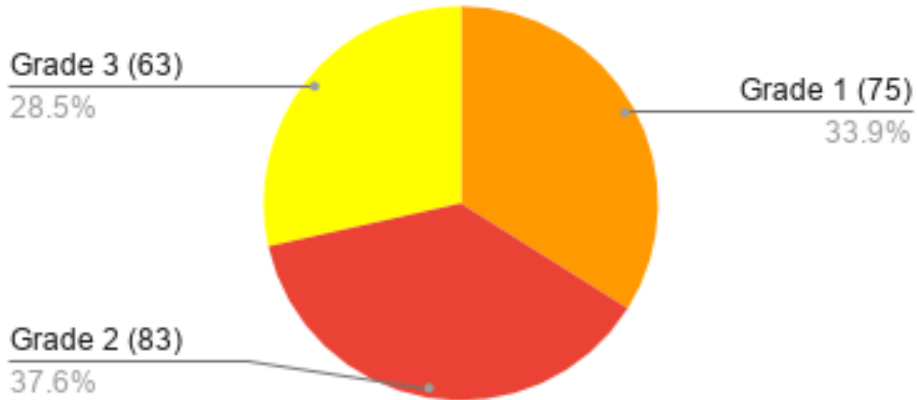


Figure 4.5 Total Grade 1-3 Compositions by Women.

Grade 4 - 6 by Women

Total Compositions

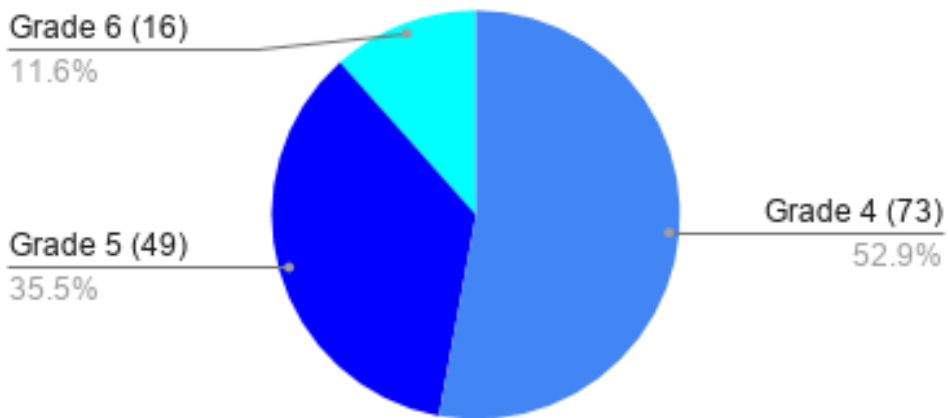


Figure 4.6 Total Grade 4-6 Compositions by Women.

A total of 203 individual compositions by women were identified. Between 12 and 47 individual compositions were found in each grade level ($\bar{x} = 34$) with the most identified in grade 2 (23%) and the least in grade 6 (6%). Just over 63% of individual compositions were between grades 1 – 3 and almost 37% were between grades 4 – 6. Figure 4.6 – 4.10 shows dispersions of

average graded difficulty of individual compositions. The full list of compositions with average grade can be seen in Appendix D.

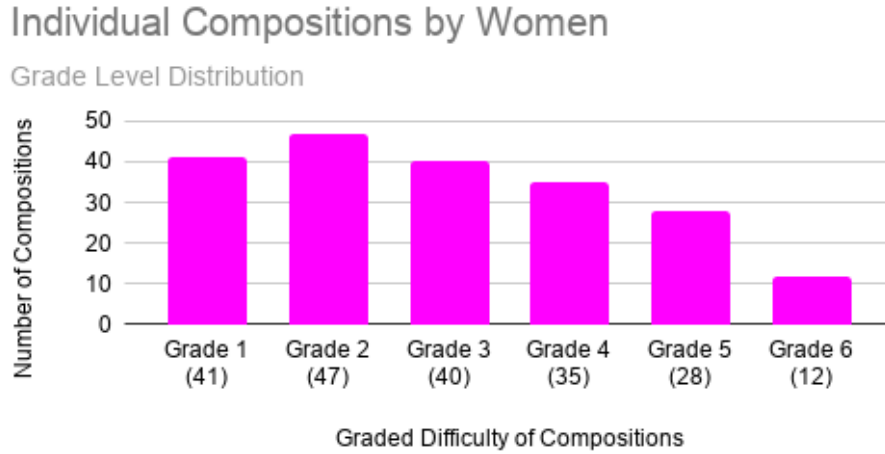


Figure 4.7 Distribution of Individual Composition by Women by Average Graded Difficulty.

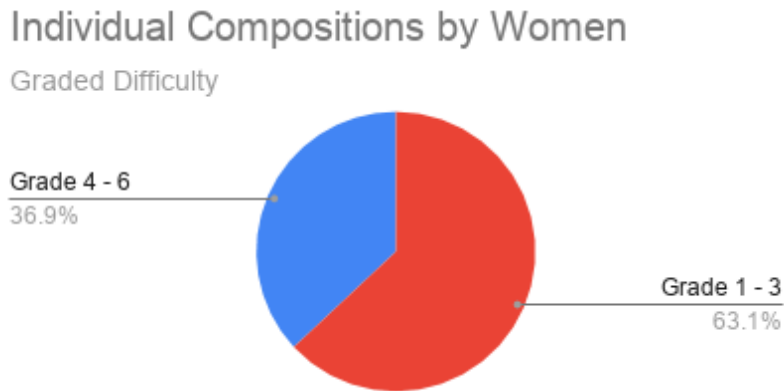


Figure 4.8 Individual Compositions by Women Graded Difficulty 1-3 and 4-6.

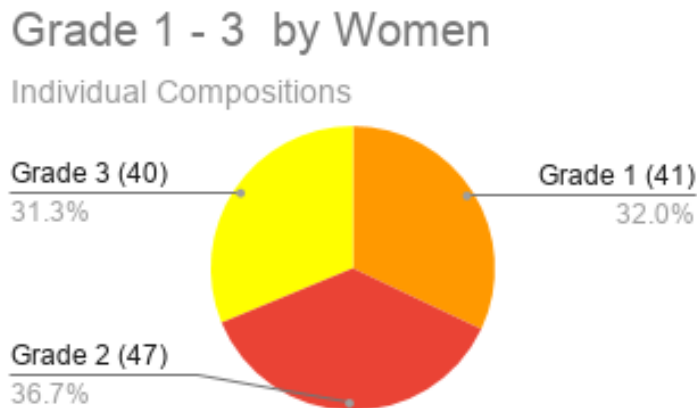


Figure 4.9 Individual Grade 1-3 Compositions by Women.

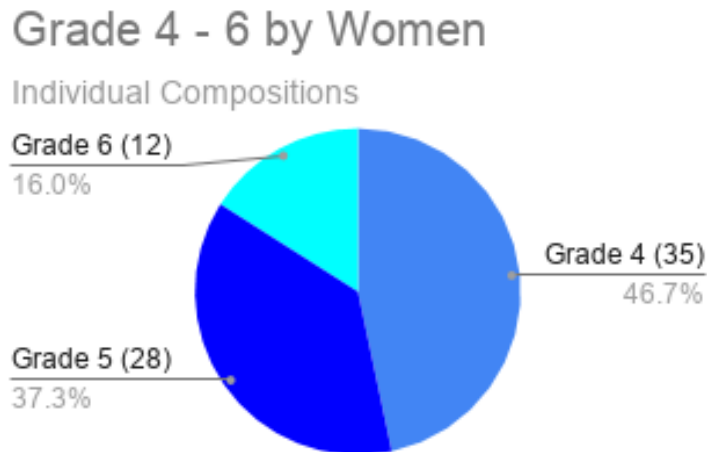


Figure 4.10 Individual Grade 4-6 Compositions by Women.

Research Question 3: What Female Composers Appear Most Frequently?

Individual Region

Fifty individual female composers were identified across 12 state lists. Each female composer represented on a list had between 1 and 34 compositions on a single list. Each region had between 1 and 30 individual female composers and between 1 and 63 compositions listed per identified female composer. The most frequently appearing composer in the eastern region was Anne McGinty (76%) who appeared 34 time in a list of 45 compositions by women. In the north central region, the most frequently appearing composer was Anne McGinty (25%), who appeared 16 times in a total of 63 compositions by women. The most frequently appearing female composer in the northwestern region was Julie Giroux (100%) with 1 composition. In the southern region, eighteen composers who are women were identified, the most frequently appearing being Anne McGinty (59%) having been listed 47 times. In the southwestern region, the most frequently appearing female composer was Julie Giroux (36%), appearing 16 times in a list of 45 compositions by women. In the western region, the most frequently appearing female composer was Anne McGinty (43%) who appeared 54 times in a list of 127 total compositions. Table 4.1 shows results of most frequently appearing female composer over regions.

Table 4.1 The Most Frequently Appearing Female Composer Over the Six Regions.

MOST FREQUENTLY APPEARING COMPOSER IN EACH REGION						
REGION	Eastern	North Central	Northwestern	Southern	Southwestern	Western
COMPOSER	Anne McGinty (76%)	Anne McGinty (25%)	Julie Giroux (100%)	Anne McGinty (59%)	Julie Giroux (36%)	Anne McGinty (43%)

Across Regions

Over half (56%) of female composers appeared in just 1 region. A total of 10 appeared in 2 regions, three appeared in 3 regions, 5 appearing in 4 regions, 3 appearing in 5 regions, and 1 (Julie Giroux) appearing in all 6 regions. Table 4.2 – 4.3 shows the number of appearances of individual female composers.

Table 4.2 The Number of Times Individual Women Composers Appear Across Regions.

APPEARANCE ACROSS REGIONS						
NUMBER OF WOMEN	28	10	3	5	3	1
# OF REGIONS	1	2	3	4	5	6

Table 4.3 Individual Women Composers and the Number of Regions Appeared.

# OF REGIONS EACH INDIVIDUAL WOMAN APPEARED	
COMPOSER	# OF REGIONS APPEARED
Giroux, Julie	6
Bremer, Carolyn	5
Lucas, Elena Roussanova	5
McGinty, Anne	5
Blackshaw, Jodie	4
Greene, Joni	4
Hanson, Shelley	4
Mier, Shirley	4
Nishimura, Yukiko	4
Chambers, Carol Brittin	3
Lankester, Coby	3
McTee, Cindy	3
Archer, Kimberly	2
Barnett, Carol	2
Higden, Jennifer	2
Katz, Judith	2
Keen, Marta	2
Rocherolle, Eugwnie	2
Salfelder, Kathryn	2
Seward, Nancy H.	2

Table 4.3 Continued**# OF REGIONS EACH INDIVIDUAL WOMAN APPEARED**

COMPOSER	# OF REGIONS APPEARED
Tower, Joan	2
Yi, Chen	2
Bernofsky, Lauren	1
Diemer, Emma Lou	1
Donahue, Melanie	1
Etezady, Roshanne	1
Fenske, Katheryn	1
Galbraith, Nancy	1
Galvin, Lisa	1
Griffin, Julie	1
Hagenberg, Elaine	1
Hoefle, Heather	1
Jaquet, Élisabeth	1
Jarvis, Rebecca	1
Jolley, Jennifer	1
Kuster, Kristin	1
LaBarr, Susan	1
Larsen, Libby	1
McMichael, Catherine	1
Nishimura, Cait	1
Phillips-Rogers, Linda	1
Piunno, Nicole	1
Shapiro, Alex	1
Spears, Gay Holmes	1
Svanoe, Erika	1
Taillefferre, Germaine	1
Thomas, Augusta Read	1
Uallacháin, Pádraigín Ní	1
Wagner, Melinda	1
Zwilich, Ellen Taafe	1

Total

Of the 359 total compositions, close to half (45%) were compositions by Anne McGinty ($n = 161$). Julie Giroux had the second most total compositions represented ($n = 61$) followed by Carol Brittin Chambers ($n = 15$), Shelley Hansen ($n = 12$), Elena Roussanova Lucas ($n = 11$), Cindy McTee ($n = 9$), Carolyn Bremer ($n = 8$), Yukiko Nishimura ($n = 8$), and Jodie Blackshaw

($n = 5$). All other female composers were listed 4 or less times total, which made up 19% of total compositions. Results are shown in Figure 4.11 and the full list can be found in Appendix B.

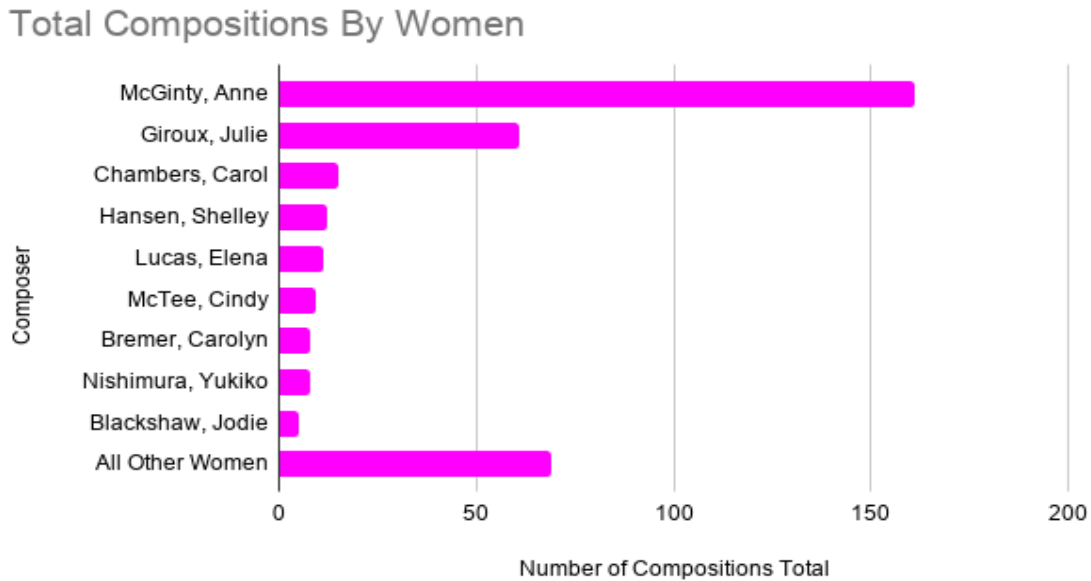


Figure 4.11 Total Compositions by Individual Women Composers.

Research Question 4: What Compositions by Women Appear Most Frequently?

Regions

Two-hundred-and-three individual compositions by women were identified. The majority of individual compositions ($n = 195$; 96%) appeared over 3 or less regions. A total of 8 compositions were found across four or more regions with 6 being found over four regions and 2 being found over five. No compositions were found in all six regions. The compositions found in four or more regions were *The Red Balloon* by Anne McGinty, *Sea Song Trilogy* by Anne McGinty, *Russian Folk Dance* by Elena Roussanova Lucas, *One Life Beautiful* by Julie Giroux, *Khan* by Julie Giroux, *Fanfare and Fantasy* by Anne McGinty, *Early Light* by Carolyn Bremer, and *All The Pretty Little Horses* by Anne McGinty. Table 4.4 shows the results and the full list of individual compositions over regions can be found in Appendix C.

Table 4.4 The Top Most Frequently Appearing Compositions Over Regions.**INDIVIDUAL COMPOSITIONS APPEARANCE OVER REGIONS**

COMPOSITION TITLE	NUMBER OF REGIONS
<i>All The Pretty Little Horses</i>	5
<i>Early Light</i>	5
<i>Fanfare And Fantasy</i>	4
<i>Khan</i>	4
<i>One Life Beautiful</i>	4
<i>Russian Folk Dance</i>	4
<i>Sea Song Trilogy</i>	4
<i>The Red Balloon</i>	4

Total

Of the 359 total compositions by women found over the 12 state lists, 78 (21%) had multiple entries, between 2 and 8 times ($\bar{x} = 3$, $Mo = 2$). Fifty-nine compositions were identified between 2 – 3 times, fourteen compositions were identified between 4 – 5 times, and 5 compositions were identified 5 or more times. Anne McGinty’s *All The Pretty Little Horses* was the most frequently appearing compositions with 8 total times lists. Results can be found in Table 4.5/ The full list can be found in Appendix C.

Table 4.5 Total Number of Times Individual Compositions Appeared.**TOTAL TIMES OF INDIVIDUAL COMPOSITION LISTING OF OR MORE**

COMPOSER	COMPOSITION	# OF TIMES
McGinty, Anne	<i>All The Pretty Little Horses</i>	8
McGinty, Anne	<i>Sea Song Trilogy</i>	7
Giroux, Julie	<i>Culloden</i>	6
Bremer, Carolyn	<i>Early Light</i>	6
Hanson, Shelley	<i>Seis Manuel from Islas y Montanas</i>	6
McGinty, Anne	<i>A Jubilant Tribute</i>	5
McGinty, Anne	<i>Chorale Prelude</i>	5
Giroux, Julie	<i>Khan</i>	5
Giroux, Julie	<i>One Life Beautiful</i>	5
Lucas, Elena Roussanova	<i>Russian Folk Dance</i>	5
McGinty, Anne	<i>The Red Balloon</i>	5
McGinty, Anne	<i>And the Heart Replies</i>	4
McGinty, Anne	<i>Atlantis</i>	4
McGinty, Anne	<i>Clouds</i>	4
McGinty, Anne	<i>Fanfare And Fantasy</i>	4
McGinty, Anne	<i>Madrigal for Band</i>	4

Table 4.5 Continued

TOTAL TIMES OF INDIVIDUAL COMPOSITION LISTING OF OR MORE

COMPOSER	COMPOSITION	# OF TIMES
McGinty, Anne	<i>Music for a Celebration</i>	4
Giroux, Julie	<i>Mystery on Mena Mountain</i>	4
McGinty, Anne	<i>The Wexford Carol</i>	4
Handson, Shelly	<i>Albanian Dance</i>	3
McGinty, Anne	<i>American Folk Festival</i>	3
Nishimura, Yukiko	<i>Ancient Flower</i>	3
McGinty, Anne	<i>Chippewa Lullaby</i>	3
McGinty, Anne	<i>Eagle Point Overture</i>	3
Tower, Joan	<i>Fascinating Ribbons</i>	3
Giroux, Julie	<i>Glenbury Grove</i>	3
Lucas, Elena Roussanova	<i>Harvesting The Fields of Russia</i>	3
McGinty, Anne	<i>Hieroglyphs</i>	3
Giroux, Julie	<i>I'll Be Home A'fore Ye</i>	3
McGinty, Anne	<i>Kingstree Overture</i>	3
Giroux, Julie	<i>La Mesquita de Cordoba</i>	3
Lankester, Coby	<i>Les Papillons Suite</i>	3
Mier, Shirley	<i>Maiden Voyage</i>	3
Giroux, Julie	<i>Our Castaways</i>	3
McGinty, Anne	<i>Synchronism No. 1</i>	3
McGinty, Anne	<i>Syntonos</i>	3
McGinty, Anne	<i>Testimonium</i>	3
McGinty, Anne	<i>Tis a Gift</i>	3
Hanson, Shelley	<i>Volver a la Montana from Islas y Montanas</i>	3
Giroux, Julie	<i>What Goes in the Night</i>	3
McGinty, Anne	<i>American Folk Trilogy</i>	2
McGinty, Anne	<i>Bach: Chorale and Variation</i>	2
Giroux, Julie	<i>Before the Sun</i>	2
Salfelder, Kathryn	<i>Cathedrals</i>	2
Chambers, Carol Brittin	<i>Cedar Canyon Sketches</i>	2
Lucas, Elena Roussanova	<i>Chorale Eleg'a'nt</i>	2
McTee, Cindy	<i>Circuits</i>	2
Barnett, Carol	<i>Cyprian Suite</i>	2
Chambers, Carol Brittin	<i>Danza de Espana</i>	2
McGinty, Anne	<i>Discovery Overture</i>	2
McGinty, Anne	<i>Emerald Point Overture</i>	2
McGinty, Anne	<i>Enconium</i>	2
Katz, Judith	<i>Highland Salute</i>	2

Table 4.5 Continued

TOTAL TIMES OF INDIVIDUAL COMPOSITION LISTING OF OR MORE

COMPOSER	COMPOSITION	# OF TIMES
Keen, Marta	<i>Homeward Bound</i>	2
Giroux, Julie	<i>Hymn For The Innocent</i>	2
Bremer, Carolyn	<i>Impulse Engine</i>	2
McGinty, Anne	<i>Japanese Folk Trilogy</i>	2
McGinty, Anne	<i>Let all Mortal Flesh Keep Silence</i>	2
McGinty, Anne	<i>Mystic Legend</i>	2
Greene, Joni	<i>Net Luck Soaring</i>	2
Chambers, Carol Brittin	<i>Night Fury</i>	2
McGinty, Anne	<i>Once to Every Man and Nation</i>	2
Chambers, Carol Brittin	<i>Pipe and Thistle</i>	2
McGinty, Anne	<i>Prelude and Dance</i>	2
McGinty, Anne	<i>Prelude to a Festival</i>	2
McGinty, Anne	<i>Prometheus Overture</i>	2
McGinty, Anne	<i>Rainbow Bridge</i>	2
Hidgon, Jennifer	<i>Rhythm Stand</i>	2
McTee, Cindy	<i>Soundings</i>	2
Yi, Chen	<i>Spring Festival</i>	2
Chambers, Carol Brittin	<i>Sunchaser</i>	2
Blackshaw, Jodie	<i>Terpsichorean Dances</i>	2
McGinty, Anne	<i>The Mohawk Trail</i>	2
Chambers, Carol Brittin	<i>The Rusty Bucket</i>	2
Giroux, Julie	<i>The Speed of Heat</i>	2
McGinty, Anne	<i>Tientikos</i>	2
Giroux, Julie	<i>Vigils Keep</i>	2
Blackshaw, Jodie	<i>Whirlwind</i>	2

CHAPTER 5

DISCUSSION

Overview

Literature selection is one of the most important responsibilities of any ensemble director. Since the pool of repertoire is so extensive, directors will often look for filtration systems like expert opinions and highly regarded resources to make the literature selection process easier. Previous research shows that repertoire lists, compiled and advocated for by state music associations, are not only one of the most referenced lists consulted by band directors (Harris and Walls, 1996; Howard, 2001), but are also considered one of the top methods to aid in music selection (Howard, 2001). It can be inferred that state prescribed lists are a direct reflection of the state association's standards and philosophies of what they believe the ensemble conductor in their state should be exposing their students to.

Summary

The purpose of this study was to examine the frequency of women composers on state prescribed repertoire lists, as well as identify the individual women and their compositions. After establishing limitations for resources, two state prescribed repertoire lists from each of the six NBA regions were compiled and analyzed. The 50 female composers identified were represented 359 times as 203 compositions. The entirety of the investigation was done with ambitious hopes of bringing visibility of women composers to state music associations, and that they may choose to take action in the promotion of gender diverse programming practices by adding more quality compositions by women to their lists. It is also the researchers hope that this investigation will be used as a reference for future replications and to document progress in the future. Being that some state prescribed repertoire lists are required to be used for the states' music performance

assessment, which often takes up a big portion of the high school concert ensemble experience, band directors may struggle with finding other opportunities to program compositions by women. Due to the limited number of compositions by women on these lists, it is likely a difficult task for directors to program women consistently, especially when faced with all other needs for the ensemble.

Research Question 1

Throughout this project, a few trends consistently stood out. The most obvious trend and the overarching issue of this study was the clear gender imbalance. Based on the results of the collected data, the total representation of women per region was, at best, 4.27%, with an average of 2.26%. These results align with Baker and Biggers findings of women composers and arrangers making up just 3% of a total state prescribed list (Baker and Biggers, 2018). As noted in the review of literature, lists of recommended repertoire have had low inclusivity of women for decades (Cardany and Cummings, 2009; Gains, 1998; Gilbert, 1993; Howard, 2001; Oliver, 2012; Olson, 1982; Ostling, 1978; Towner, 2011, Wiggins, 2013). Similarities can also be seen in other popular resources for repertoire selection, such as the *Teaching Music Through Performance in Band* series by GIA and in J. W. Pepper's 2016 - 2017 "Concert and Contest Selections" catalog (Boekman, 2019).

Another trend observed under the umbrella of the first research question was that the Northwest region was by far the least diverse region, and alternatively, the North Central region appeared to be the most diverse region. Of the 364 total composition entries and 153 individual composers in the Northwest region, only one woman, Julie Giroux, was identified with just one composition: *Culloden*. The percentage of total compositions by women to the total compositions in that region was found to be .27%. After some investigation, the potential

reasoning for the lack of gender diversity could be because neither of the repertoire lists appear to have been updated in over a decade. It appears that the OBDA prescribed music list has not been updated since 2010 and the IMEA prescribed music list has not been updated since 2003. It should also be noted that the OBDA does allow directors to formally request repertoire substitutions and the IMEA also allows the substitution of the UIL prescribed list. Regardless, publication of a list implies advocacy, therefore both music associations may want to consider reevaluating their philosophies of quality literature to more current ideas. The North Central region stood out to be the most gender diverse region for a few reasons. While still unarguably disproportionate, the North Central region had the largest over all percentage of compositions by women (4.27%), as well as the top two states with the largest percentage of compositions by women (6.9% and 4.1%). While two other regions did technically have more total compositions by women represented (Western and Southern), the percentages were lower due to having larger range of compositions overall. The North Central region also had the largest percentage of women among individual composers (5.2%) and the second largest number of individual women composers' represented ($n = 24$).

Table 5.1 Regions Ranked by Percentage of Total Compositions by Women.

REGIONS RANKED BY GENDER DIVERSITY PERCENTAGE

TOTAL COMPOSITIONS					
RANK	Regions	Men	Women	Total	% of Women
1	North Central	1,410	63	1473	4.27
2	Southwestern	1415	45	1460	3.08
3	Southern	3244	79	3323	2.37
4	Western	5811	126	5937	2.12
5	Eastern	2,777	45	2822	1.5
6	Northwestern	363	1	364	0.27

Table 5.2 Regions Ranked by Percentage of Individual Women Composers.

REGIONS RANKED BY GENDER DIVERSITY PERCENTAGE

TOTAL INDIVIDUAL COMPOSERS					
RANK	Regions	Men	Women	Total	% of Women
1	North Central	437	24	461	5.2
2	Southwestern	448	15	463	3.2
3	Western	1,008	30	1,038	2.89
4	Southern	611	18	629	2.86
5	Eastern	554	10	564	1.7
6	Northwestern	152	1	153	0.6

Research Question 2

The distribution of compositions by women across grade level was not drastic, however not evenly spread. The largest trend seen over grade level of compositions by women was that there were more compositions in the lower graded difficulty levels and less in the higher. This aligns with Baker and Biggers (2018) findings of higher concentrations of women being found in grade 1 repertoire and lower in grade 5. Brewer’s research also showed that Anne McGinty was the top recommended composer over all in grades 1 and 2, which may correspond with these findings. Perhaps this is reflective of history and the roles women have played. Historically, women who wanted to teach music often taught children, while men held the roles in colleges and universities (Gould, 2005). Before the end of the nineteenth century, most women who were interested in music were also denied access to classes in theory and composition (Gates, 1994). This lack of formal education may have left women without the tools to compose complex works (Gates, 2006). It is also possible that women have found more success in composing for younger ensembles than the more advanced ones due to the competitive nature of the industry.

Research Question 3

The researcher took three different viewpoints when looking at the most frequently appearing female composer, however there was a notable consistency in identifying two composer the most frequently: Anne McGinty and Julie Giroux. Looking through the lens of most frequently appearing in regions, Anne McGinty was the most frequently appearing female composer in four regions, and Julie Giroux was the most frequently appearing female composer in two regions. These results may have a possible correlation with how many compositions the individual has published, since Anne McGinty and Julie Giroux also have the most individual compositions represented of all the women ($n = 82$; $n = 31$). Due to it not being a necessary thread in this research, it is unclear how many compositions each female composer does have published, which may be an area for researchers to further investigate.

When looking at each woman's appearance over the six regions, it was found that Julie Giroux was the only female composer to appear over all six, therefore appeared on the most regional lists. More than half ($n = 28$) of women appeared on only one regional list. While the researcher did not choose to compare to these results to male counterparts in this study, similar studies, such as one found in Herlihy's (2019) dissertation, found compositions that appeared over 15 state prescribed lists, had no gender limitations.

When looking at the 359 total compositions by women, the composer represented the most was Anne McGinty, who was represented 161 times. This comes as no surprise as previous research has shown Anne McGinty to be one of the top recommended composers on recommended band lists of all composers (Brewer, 2018).

There is no doubt that Anne McGinty and Julie Giroux have spearheaded as contemporary women composers, publishing many high quality, even staple compositions in the

wind band field. It appears however that the directors in charge of the compilations of repertoire on state lists have not looked far past them. Some female composers that were consistently identified over multiple regions and through multiple compositions were Carolyn Bremer, Shelley Hanson, Cindy McTee, and Elena Roussanova Lucas. Although half ($n = 25$) of the women were only represented one time, perhaps this suggests that they are finally being noticed.

Research Question 4

The researcher took two different approaches to investigating the most frequently appearing compositions. Examination of individual composition appearance over regions, the two that appeared over the most regions were *All The Pretty Little Horses* by Anne McGinty and *Early Light* by Carolyn Bremer. An interesting point was that none of the individual compositions by women appeared over all six regions. This further implies the inconsistency among lists and that perhaps some lists may consider reevaluating the criteria it takes to be added to their list.

After compiling the total compositions together, *All The Pretty Little Horses* was also the composition listed the most times ($n = 8$). Research by Bennett (2020) also found that *All the Pretty Little Horses* was is the top 50 of most frequently appearing compositions over state lists. Shelley Hanson's *Seis Manuel* and *Volver a la Montaña*, while typically appearing as a stand-alone composition on the state prescribed lists, are first and second movements to her composition *Islas y Montañas*. Both movements, if counted as one composition, appeared 9 times total.

Being an Advocate

Critics may argue that there are not many women composers and not enough repertoire by women in existence, which may correlate with why compositions by women are scarce. Baker

and Biggers share “Gender imbalance in ensemble programming will continue to be a problem until there are more female composers adding their music to the publishers’ catalogs” (2018, p. 53). With this idea in mind, educators should ask why that is, and what our part as educators can be in bridging the gap to making the diversity of composers a reflection of the population, which according to the 2021 Census Bureau, is just over 50% female (United States Census Bureau, 2021). It is also not by chance that a piece gets put on a state prescribed list. Often to get on these lists, some sort of nomination process, either from the field or from the state’s music association executive board, must be carried out. With research suggesting that many people have limited exposure and knowledge of any women composers or their works (Collins, 2020; Jenson, 2014, Robbins, 2019), they may have a harder time being selected to be nominated for these state lists. Researchers may consider further looking into the criteria that state organizations use for deciding a nominate piece to be worthy of being added. Other researchers have even documented that approximately 20% of composers are female (Parsons and Ravenscroft; 2016). While this number is not ideal, it is surprisingly high compared to how much music by women is being acknowledged by state associations lists. For promotional and educational purposes, a list of female composers for band who did not have compositions listed can be found in Appendix E.

Repertoire Resources

Others may simply be unaware of the growing catalog of compositions that women have put into. Multiple free online resources have recently been developed that show there are significantly more women composers writing music for band than some may be aware of. A few very popular sites are:

- *Composer Diversity Database* (n.d.) created by Rob Deemer
- *The Wind Repertory Project Female Composers List* (2021) created by Nikk Polato

- *Female Band Composers* (2021) by Jodie Blackshaw
- *Programming Resources* (2021) by Alex Shapiro

It should be noted that the idea is not to simply choose music by women for the sake of being diverse. Being intentional in finding repertoire that a director deems to be quality and wants to share, that is also happens to be from the catalog of women or underserved composers, is what is encouraged. Not all published compositions by women (or anyone) meet the standards of quality for some directors or meet the needs of the students. It is the director's job to choose repertoire that will provide the necessary skills for their students and to do the composition justice. Diverse programming should also not be bound to a single concert but should be an ongoing and natural occurrence. By having more compositions by women in state prescribed repertoire lists, there is the potential to create a demand for more compositions by women to be added and purchased, which will directly support those composers. It is also vitally important that directors facilitate the needs of potential female composers by giving them theory and composition training early. Tactical approaches for inclusive practices in raising awareness of female composers works, preparing female composers through education, exposing gender imbalances, and assisting in networking may help to lessen that gap of unequal representation of women composers. While there is no immediate solution, some of these actions will take us in a better direction.

Composer Resources

Equally as important, some resources for composers in underserved communities have also been developed to offer education as well as mentorship in underserved communities. The *International Alliance for Women in Music* (n.d.) not only advocates for increased visibility of female composers, but also offers conferences and competitive awards and grants for

members. The *Composer Diversity Collective* (n.d.) founded by Michael Albes, while not directly focusing on women, offers mentorship, education, and network opportunities to members of diverse backgrounds.

Limitations and Future Research

There were several limitations to this study. For the purposes of this paper, gender was limited to only male and female identities. While gender can be seen on an endless spectrum, there is still a lack of research for women at the most basic sense of gender, and due to the complexity of gender diversity, further diverse groups deserve their own future studies. Using several methods to identify composers, all composers were categorized as either male or female. While no transgendered composers were directly identified and represented on any of the lists, they would have been identified along with their preferred pronouns and not excluded. It also appeared that no composers identified as “they/them” or they would have been particularly noted. Creasap (1996) stated “many women composers, in an effort to hide their gender, used initials in place of first names, making sex identification difficult” (1996, p. 260). With this thought also in mind, any composer who could not be adequately identified with any pronouns was not considered in the data. The researcher had no intentions of misgendering anyone or outing anyone who may not want to disclose their identity. Future researchers may find more accuracy in contacting composers who are able to be contacted and asking them how they identify.

Other limitations included that, because all of the repertoire lists were input by hand, there were many errors in spelling and information, which may have contributed to any composer or composition to be excluded. Supplemental repertoire, such as some associations referencing the TUIL list or external lists were also not considered. The repertoire lists were

confined to just 12 state associations' lists for high school band. Perhaps researchers may consider prescribed repertoire lists for middle school or lists for other branches of music such as choir or orchestra. Although the research does not discuss other aspects of representation other than gender, it is equally imperative that directors transfer the diverse listing and programming practices in relation to composers of diverse sexual orientation, race, culture, and age. Examining the women represented, it is most evident that women of diverse races and sexual orientation are very underrepresented. It should not be inferred that these findings can be generalized internationally, and due to extant data coming from just 12 prescribed repertoire lists, should not be generalized for the entire country.

Implications and Conclusions

While music educators may have full intentions of being an advocate for women and other underserved groups, it is clear that we still have a long way to go in putting the function to our intentions. It should be noted that during the course of this research, awareness of female composers was noticeably higher through professional presentations, repertoire sites, and even some state lists. While not formally documented, it appeared that a few state associations revamped their lists with more diverse composers a few months before the data for this research was collected. Small improvements are still improvements, however we cannot be satisfied until bigger changes are made. As stated earlier, there is no one singular solution, and programming women composers will only take advocacy so far, however it is a start. In a country with a melting pot of ideas, beliefs, races, genders, sexes, etc., we should be intentional about looking around a room and noticing who is represented, and who is not. Not only that but asking why that is and possibly how to change it. Being intentional about who you support and bring around your students, whether it be an in-person experience or any form of indirect contact, should be

done on a regular basis. It is the researchers hope that this project may serve to advance the awareness of gender diverse repertoire and further a positive change by also providing resources of diverse repertoire.

APPENDIX A

THE 50 FEMALE COMPOSERS REPRESENTED

									
Kimberly Archer (b. 1973)	Carol Barnett (b. 1949)	Lauren Bernofsky (b. 1967)	Jodie Blackshaw (b. 1971)	Carolyn Bremer (1957 - 2018)	Carol Brittin Chambers (b. 1970)	Emma Lou Diemer (b. 1927)	Melanie Donahue (b.)	Roshanne Etezady (b. 1973)	Kathryn Fenske (b.)
									
Nancy Galbraith (b. 1951)	Lisa Galvin (b. 1961)	Julie Ann Giroux (b. 1961)	Joni Greene (b. 1981)	Julie Griffin (b.)	Elaine Hagenberg (b.)	Shelley Hanson (b. 1951)	Jennifer Elaine Higdon (b. 1962)	Heather Hoefle (b.)	Élisabeth Jacquet (b. 1665)
									
Rebecca Jarvis (b.)	Jennifer Jolley (b. 1981)	Judith Katz (b.)	Marta Keen Thompson (b. 1953)	Kristin P. Kuster (b. 1973)	Susan LaBarr (b. 1981)	Coby Lankester (b. 1918 - 2002)	Elizabeth (Libby) Brown Larsen (b. 1950)	Elena Roussanova Lucas (b. 1974)	Anne McGinty (b. 1945)
									
Catherine McMichael (b. 1954)	Cindy McTee (b. 1953)	Shirley Hamilton Mier (b.)	Cait Nishimura (b. 1991)	Yukiko Nishimura (b. 1967)	Linda Phillips-Rogers (b.)	Nicole Piunno (b. 1985)	Eugénie Ricau Rocherolle (b. 1939)	Kathryn Salfelder (b. 1987)	Nancy H. Seward (1930 - 2004)
									
Alex Shapiro (b. 1962)	Gay Holmes Spears (b. 1958)	Erika Svanoë (b. 1976.)	Germaine Tailleferre (1892 - 1983)	Augusta Read Thomas (b. 1964)	Joan Tower (b. 1938)	Pádraigín Ní Uallacháin (b. 1950)	Melinda Jane Wagner (b. 1957)	Chen Yi (b. 1953)	Ellen Taafe Zwilich (b. 1939)

APPENDIX B

NUMBER OF COMPOSITIONS REPRESENTED PER COMPOSER

COMPOSER	# OF COMPOSITIONS		
McGinty, Anne	161	Donahue, Melanie	1
Giroux, Julie	61	Etezady, Roshanne	1
Chambers, Carol Brittin	15	Fenske, Katheryn	1
Hansen, Shelley	12	Galbraith, Nancy	1
Lucas, Elena Roussanova	11	Griffin, Julie	1
McTee, Cindy	9	Hagenberg, Elaine	1
Bremer, Carolyn	8	Hoefle, Heather	1
Nishimura, Yukiko	8	Jaquet, Élisabeth	1
Blackshaw, Jodie	5	Jarvis, Rebecca	1
Archer, Kimberly	4	Jolley, Jennifer	1
Greene, Joni	4	Kuster, Kristin	1
Mier, Shiley	4	LaBarr, Susan	1
Tower, Joan	4	Larsen, Libby	1
Lankester, Coby	3	McMichael, Catherine	1
Piunno, Nicole	3	Phillips-Rogers, Linda	1
Seward, Nancy H.	3	Shapiro, Alex	1
Yi, Chen	3	Spears, Gay Holmes	1
Barnett, Carol	2	Svanoe, Erika	1
Galvin, Lisa	2	Tailleferre, Germaine	1
Hidgon, Jennifer	2	Thomas, Augusta Read	1
Katz, Judith	2	Uallacháin, Pádraigín Ní	1
Keen, Marta	2	Wagner, Melinda	1
Nishimura, Cait	2	Zwilich, Ellen Taafe	1
Rocherolle, Eugwnie	2		
Salfelder, Kathryn	2		
Bernofsky, Lauren	1		
Diemer, Emma Lou	1		

APPENDIX C

INDIVIDUAL COMPOSITIONS & THEIR APPEARANCE OVER REGIONS

TITLE	# OF APPEARANCES
<i>All The Pretty Little Horses</i>	5
<i>Early Light</i>	5
<i>Fanfare And Fantasy</i>	4
<i>Khan</i>	4
<i>One Life Beautiful</i>	4
<i>Russian Folk Dance</i>	4
<i>Sea Song Trilogy</i>	4
<i>The Red Balloon</i>	4
<i>A Jubilant Tribute</i>	3
<i>Albanian Dance</i>	3
<i>And the Heart Replies</i>	3
<i>Atlantis</i>	3
<i>Chorale Prelude</i>	3
<i>Clouds</i>	3
<i>Culloiden</i>	3
<i>Kingstree Overture</i>	3
<i>La Mesquita de Cordoba</i>	3
<i>Les Papillons Suite</i>	3
<i>Madrigal for Band</i>	3
<i>Maiden Voyage</i>	3
<i>Music for a Celebration</i>	3
<i>Mystery on Mena Mountain</i>	3
<i>Seis Manuel from Islas y Montanas</i>	3
<i>Synchronism No. 1</i>	3
<i>The Wexford Carol</i>	3
<i>American Folk Festival</i>	2
<i>American Folk Trilogy</i>	2
<i>Ancient Flower</i>	2
<i>Before the Sun</i>	2
<i>Cathedrals</i>	2
<i>Cedar Canyon Sketches</i>	2
<i>Chippewa Lullaby</i>	2
<i>Circuits</i>	2
<i>Cyprian Suite</i>	2
<i>Danza de Espana</i>	2

<i>Discovery Overture</i>	2
<i>Eagle Point Overture</i>	2
<i>Emerald Point Overture</i>	2
<i>Enconium</i>	2
<i>Fascinating Ribbons</i>	2
<i>Glenbury Grove</i>	2
<i>Harvesting The Fields of Russia</i>	2
<i>Hieroglyphs</i>	2
<i>Highland Salute</i>	2
<i>Homeward Bound</i>	2
<i>I'll Be Home A'fore Ye</i>	2
<i>Impulse Engine</i>	2
<i>Japanese Folk Trilogy</i>	2
<i>Let all Mortal Flesh Keep Silence</i>	2
<i>Net Luck Soaring</i>	2
<i>Night Fury</i>	2
<i>Our Castaways</i>	2
<i>Prelude and Dance</i>	2
<i>Prelude to a Festival</i>	2
<i>Prometheus Overture</i>	2
<i>Rainbow Bridge</i>	2
<i>Rhythm Stand</i>	2
<i>Soundings</i>	2
<i>Spring Festival</i>	2
<i>Sunchaser</i>	2
<i>Syntonos</i>	2
<i>Terpsichorean Dances</i>	2
<i>Testimonium</i>	2
<i>The Mohawk Trail</i>	2
<i>The Moon Glistens</i>	2
<i>The Rusty Bucket</i>	2
<i>The Speed of Heat</i>	2
<i>Tientikos</i>	2
<i>Tis a Gift</i>	2
<i>Vigils Keep</i>	2
<i>Volver a la Montana from Islas y Montanas</i>	2
<i>What Goes in the Night</i>	2
<i>Whirlwind</i>	2
<i>A Time To Dance</i>	1
<i>Alabama Folksong Fantasy</i>	1

<i>All For One, One For All</i>	1
<i>All Will Be Well</i>	1
<i>Amberwood Overture</i>	1
<i>Among the Stars</i>	1
<i>Amphion</i>	1
<i>Anahita</i>	1
<i>Anthem and March</i>	1
<i>Appalachian Folk Fantasy</i>	1
<i>Armstrong's March</i>	1
<i>Atlantica</i>	1
<i>Awakenings</i>	1
<i>Bach Bist Du Bei Mir</i>	1
<i>Bach: Chorale and Variation</i>	1
<i>Ballad for Aisha</i>	1
<i>Ballet</i>	1
<i>Bartok: Folk Trilogy</i>	1
<i>Blaze the Trail</i>	1
<i>Brass Menagerie</i>	1
<i>California Counterpoint: The Twittering Machine</i>	1
<i>Canadian Folk Fantasy</i>	1
<i>Canterbury Overture</i>	1
<i>Cantilena</i>	1
<i>Cape Breton Postcard</i>	1
<i>Castle Hill Overture</i>	1
<i>Celebration Fanfare</i>	1
<i>Celtic Voyage</i>	1
<i>Ceremonies</i>	1
<i>Chasing Sunlight</i>	1
<i>Chorale and Canon</i>	1
<i>Chorale Elega'nt</i>	1
<i>Circles of Stones</i>	1
<i>Circus Franticus</i>	1
<i>Cloud Nine</i>	1
<i>Cross River Overture</i>	1
<i>Crown Point Celebration</i>	1
<i>Dance the Joy Alive</i>	1
<i>Dancing Galaxy</i>	1
<i>Dancing in the Rain</i>	1
<i>Danza de los Duendes</i>	1
<i>Dark of the Moon</i>	1

<i>Double Play</i>	1
<i>Elizabethan Songbook</i>	1
<i>England: Three Folk Songs</i>	1
<i>English Folk Rhapsody</i>	1
<i>English Folk Trilogy</i>	1
<i>Excelsior</i>	1
<i>Finish Line</i>	1
<i>Forge Ahead</i>	1
<i>Foxwood Overture</i>	1
<i>Grace Before Sleep</i>	1
<i>Grayhawk Overture</i>	1
<i>Greek Folk Trilogy</i>	1
<i>Hakone from Symphony No.4</i>	1
<i>Hands of Mercy</i>	1
<i>Haunted Carousel</i>	1
<i>Humming Tune and Frolic</i>	1
<i>Hymn for the Innocent</i>	1
<i>Hymn to the Dawn</i>	1
<i>Hyperion Overture</i>	1
<i>Imbizo</i>	1
<i>Introduction and Scherzo</i>	1
<i>Irish Holiday</i>	1
<i>Italian Rhapsody</i>	1
<i>Journey Through Orion</i>	1
<i>K2</i>	1
<i>Kachina: Chant & Spirit Dance</i>	1
<i>Kaleidos</i>	1
<i>Lake Superior Suite</i>	1
<i>Lost Gulch Lookout</i>	1
<i>Merry-Go-Round</i>	1
<i>Monticello Overture</i>	1
<i>Moon Song and Tribal Dances</i>	1
<i>Moonscape Awakening</i>	1
<i>Music from the Great Hall</i>	1
<i>Mystic Legend</i>	1
<i>Native Spirit</i>	1
<i>No Finer Calling</i>	1
<i>Once to Every Man and Nation</i>	1
<i>Ouachita</i>	1
<i>Overture</i>	1
<i>Oxford Overture</i>	1

<i>Passacaglia For Band</i>	1
<i>Pastorale and Parade</i>	1
<i>Peace Dancer</i>	1
<i>Pipe and Thistle</i>	1
<i>Poseidon</i>	1
<i>Purple Martin</i>	1
<i>Queenwood Overture</i>	1
<i>Quicksilver Overture</i>	1
<i>Radiant Shadows</i>	1
<i>Renaissance Couplet</i>	1
<i>Renaissance Fair</i>	1
<i>Sailing!</i>	1
<i>Scamp</i>	1
<i>Scottish Fok Fantasy</i>	1
<i>Sea Song Fantasy</i>	1
<i>Seeking Solace</i>	1
<i>Serenade for Winds</i>	1
<i>Shadow Falls</i>	1
<i>Shaker Trilogy</i>	1
<i>Shine</i>	1
<i>Softly Speaks the Night</i>	1
<i>Solace Dance</i>	1
<i>Somerset Overture</i>	1
<i>Songs of Israel</i>	1
<i>Sourwood Suite</i>	1
<i>Spectrum</i>	1
<i>Star Ship</i>	1
<i>Strut</i>	1
<i>Suite from China West</i>	1
<i>Symphony 5 - 2nd Mvt. "Rain in Db"</i>	1
<i>Symphony No. IV: Bookmarks from Japan</i>	1
<i>The Eyes Of The World Are Upon You</i>	1
<i>The Grace In Being</i>	1
<i>The Hour of Wolves</i>	1
<i>The Water is Wide</i>	1
<i>The Willow Tree</i>	1
<i>Three Irish Folk Songs</i>	1
<i>Tight Squeeze</i>	1
<i>Timepiece</i>	1
<i>Triton</i>	1

<i>Triumphal Overture</i>	1
<i>Wagon Trail</i>	1
<i>We May Rise</i>	1
<i>Wellington Overture</i>	1
<i>Windsor Overture</i>	1
<i>Winter Milky Way</i>	1
<i>Wolseys Wilde</i>	1

APPENDIX D

INDIVIDUAL COMPOSITIONS BY AVERAGE GRADED DIFFICULTY LEVEL

COMPOSER	TITLE	GRADE
Chambers, Carol Brittin	<i>All For One, One For All</i>	1
McGinty, Anne	<i>American Folk Festival</i>	1
McGinty, Anne	<i>American Folk Trilogy</i>	1
McGinty, Anne	<i>Anthem and March</i>	1
McGinty, Anne	<i>Atlantis</i>	1
McGinty, Anne	<i>Bach Bist Du Bei Mir</i>	1
McGinty, Anne	<i>Bartok: Folk Trilogy</i>	1
McGinty, Anne	<i>Canterbury Overture</i>	1
Seward, Nancy	<i>Cantilena</i>	1
McGinty, Anne	<i>Castle Hill Overture</i>	1
Nishimura, Cait	<i>Chasing Sunlight</i>	1
McGinty, Anne	<i>Chippewa Lullaby</i>	1
McGinty, Anne	<i>Chorale and Canon</i>	1
Lucas, Elena Roussanova	<i>Chorale Eleg'a'nt</i>	1
Bernofsky, Lauren	<i>Cloud Nine</i>	1
McGinty, Anne	<i>Clouds</i>	1
Jarvis, Rebecca	<i>Dancing in the Rain</i>	1
McGinty, Anne	<i>Discovery Overture</i>	1
McGinty, Anne	<i>Elizabethan Songbook</i>	1
McGinty, Anne	<i>Emerald Point Overture</i>	1
McGinty, Anne	<i>English Folk Trilogy</i>	1
McGinty, Anne	<i>Foxwood Overture</i>	1
McGinty, Anne	<i>Grayhawk Overture</i>	1
Katz, Judith	<i>Highland Salute</i>	1
McGinty, Anne	<i>Hyperion Overture</i>	1
McGinty, Anne	<i>Introduction and Scherzo</i>	1
McGinty, Anne	<i>Kingstree Overture</i>	1
Chambers, Carol Brittin	<i>Moon Song and Tribal Dances</i>	1
McGinty, Anne	<i>Mystic Legend</i>	1
McGinty, Anne	<i>Oxford Overture</i>	1
McGinty, Anne	<i>Prelude and Dance</i>	1
McGinty, Anne	<i>Prelude to a Festival</i>	1
McGinty, Anne	<i>Quicksilver Overture</i>	1
Jaquet, Élisabeth	<i>Renaissance Couplet</i>	1

McGinty, Anne	<i>Scottish Fok Fantasy</i>	1
Chambers, Carol Brittin	<i>Softly Speaks the Night</i>	1
McGinty, Anne	<i>Somerset Overture</i>	1
Griffin, Julie	<i>The Water is Wide</i>	1
McGinty, Anne	<i>Triton</i>	1
McGinty, Anne	<i>Wellington Overture</i>	1
McGinty, Anne	<i>Windsor Overture</i>	1
McGinty, Anne	<i>Alabama Folksong Fantasy</i>	2
McGinty, Anne	<i>All The Pretty Little Horses</i>	2
Hoefle, Heather	<i>All Will Be Well</i>	2
McGinty, Anne	<i>Amberwood Overture</i>	2
McGinty, Anne	<i>Appalachian Folk Fantasy</i>	2
McGinty, Anne	<i>Armstrong's March</i>	2
McGinty, Anne	<i>Bach: Chorale and Variation</i>	2
McGinty, Anne	<i>Canadian Folk Fantasy</i>	2
McGinty, Anne	<i>Chorale Prelude</i>	2
McGinty, Anne	<i>Circles of Stones</i>	2
Chambers, Carol Brittin	<i>Danza de Espana</i>	2
McGinty, Anne	<i>Eagle Point Overture</i>	2
McGinty, Anne	<i>England: Three Folk Songs</i>	2
McGinty, Anne	<i>English Folk Rhapsody</i>	2
McGinty, Anne	<i>Excelsior</i>	2
McGinty, Anne	<i>Greek Folk Trilogy</i>	2
McGinty, Anne	<i>Hieroglyphs</i>	2
Keen, Marta	<i>Homeward Bound</i>	2
Seward, Nancy H.	<i>Humming Tune and Frolic</i>	2
Archer, Kimberly	<i>Hymn to the Dawn</i>	2
Giroux, Julie	<i>I'll Be Home A'fore Ye</i>	2
Rocherolle, Eugwnie	<i>Irish Holiday</i>	2
McGinty, Anne	<i>Japanese Folk Trilogy</i>	2
McGinty, Anne	<i>Kachina: Chant & Spirit Dance</i>	2
McGinty, Anne	<i>Let all Mortal Flesh Keep Silence</i>	2
McGinty, Anne	<i>Madrigal for Band</i>	2
McGinty, Anne	<i>Monticello Overture</i>	2
Fenske, Katheryn	<i>Music from the Great Hall</i>	2
Chambers, Carol Brittin	<i>Night Fury</i>	2
Rocherolle, Eugwnie	<i>Pastorale and Parade</i>	2
McGinty, Anne	<i>Prometheus Overture</i>	2
McGinty, Anne	<i>Queenwood Overture</i>	2
McGinty, Anne	<i>Rainbow Bridge</i>	2
McGinty, Anne	<i>Renaissance Fair</i>	2

Lucas, Elena Roussanova	<i>Russian Folk Dance</i>	2
McGinty, Anne	<i>Sea Song Fantasy</i>	2
McGinty, Anne	<i>Sea Song Trilogy</i>	2
Piunno, Nicole	<i>Seeking Solace</i>	2
McGinty, Anne	<i>Shaker Trilogy</i>	2
McGinty, Anne	<i>The Mohawk Trail</i>	2
McGinty, Anne	<i>The Red Balloon</i>	2
McGinty, Anne	<i>The Wexford Carol</i>	2
McGinty, Anne	<i>Three Irish Folk Songs</i>	2
McGinty, Anne	<i>Triumphal Overture</i>	2
Giroux, Julie	<i>Wagon Trail</i>	2
Blackshaw, Jodie	<i>Whirlwind</i>	2
McGinty, Anne	<i>Wolseys Wilde</i>	2
Giroux, Julie	<i>A Time To Dance</i>	3
Galvin, Lisa	<i>Among the Stars</i>	3
Nishimura, Yukiko	<i>Ancient Flower</i>	3
Archer, Kimberly	<i>Awakenings</i>	3
Archer, Kimberly	<i>Ballad for Aisha</i>	3
Giroux, Julie	<i>Before the Sun</i>	3
Galvin, Lisa	<i>Blaze the Trail</i>	3
Diemer, Emma Lou	<i>Brass Menagerie</i>	3
McMichael, Catherine	<i>Cape Breton Postcard</i>	3
Chambers, Carol Brittin	<i>Cedar Canyon Sketches</i>	3
Donahue, Melanie	<i>Celtic Voyage</i>	3
Seward, Nancy H.	<i>Cross River Overture</i>	3
McGinty, Anne	<i>Crown Point Celebration</i>	3
Piunno, Nicole	<i>Dance the Joy Alive</i>	3
McGinty, Anne	<i>Dark of the Moon</i>	3
McGinty, Anne	<i>Encomium</i>	3
McGinty, Anne	<i>Fanfare and Fantasy</i>	3
Mier, Shirley	<i>Forge Ahead</i>	3
Lucas, Elena Roussanova	<i>Harvesting The Fields of Russia</i>	3
Svanoe, Erika	<i>Haunted Carousel</i>	3
McGinty, Anne	<i>Kaleidos</i>	3
Mier, Shiley	<i>Maiden Voyage</i>	3
Nishimura, Yukiko	<i>Merry-Go-Round</i>	3
McGinty, Anne	<i>Music for a Celebration</i>	3
Phillips- Rogers	<i>Native Spirit</i>	3
Giroux, Julie	<i>Ouachita</i>	3
Chambers, Carol Brittin	<i>Pipe and Thistle</i>	3
Nishimura, Yukiko	<i>Purple Martin</i>	3

Higden, Jennifer	<i>Rhythm Stand</i>	3
Nishimura, Yukiko	<i>Sailing!</i>	3
McGinty, Anne	<i>Songs of Israel</i>	3
Spears, Gay Holmes	<i>Sourwood Suite</i>	3
McGinty, Anne	<i>Spectrum</i>	3
Nishimura, Yukiko	<i>Star Ship</i>	3
Chambers, Carol Brittin	<i>Sunchaser</i>	3
Blackshaw, Jodie	<i>Terpsichorean Dances</i>	3
Giroux, Julie	<i>The Grace In Being</i>	3
Hagenberg, Elaine	<i>We May Rise</i>	3
Giroux, Julie	<i>What Goes in the Night</i>	3
Nishimura, Yukiko	<i>Winter Milky Way</i>	3
Greene, Joni	<i>Moonscape Awakening</i>	4
McGinty, Anne	<i>A Jubilant Tribute</i>	4
Hanson, Shelley	<i>Albanian Dance</i>	4
McGinty, Anne	<i>Amphion</i>	4
McGinty, Anne	<i>And the Heart Replies</i>	4
McGinty, Anne	<i>Atlantica</i>	4
Barnett, Carol	<i>Cyprian Suite</i>	4
Giroux, Julie	<i>Glenbury Grove</i>	4
LaBarr, Susan	<i>Grace Before Sleep</i>	4
Giroux, Julie	<i>Hymn for the Innocent</i>	4
Giroux, Julie	<i>Imbizo</i>	4
Bremer, Carolyn	<i>Impulse Engine</i>	4
Giroux, Julie	<i>Journey Through Orion</i>	4
Giroux, Julie	<i>K2</i>	4
Giroux, Julie	<i>Mystery on Mena Mountain</i>	4
Greene, Joni	<i>Net Luck Soaring</i>	4
McGinty, Anne	<i>Once to Every Man and Nation</i>	4
Giroux, Julie	<i>Our Castaways</i>	4
McGinty, Anne	<i>Passacaglia For Band</i>	4
Giroux, Julie	<i>Radiant Shadows</i>	4
Hanson, Shelley	<i>Seis Manuel from Islas y Montanas</i>	4
Lucas, Elena Roussanova	<i>Serenade for Winds</i>	4
Giroux, Julie	<i>Shadow Falls</i>	4
Piunno, Nicole	<i>Solace Dance</i>	4
Yi, Chen	<i>Spring Festival</i>	4
McGinty, Anne	<i>Synchronism No. 1</i>	4
McGinty, Anne	<i>Sytonos</i>	4
McGinty, Anne	<i>Testimonium</i>	4
Archer, Kimberly	<i>The Hour of Wolves</i>	4

Chambers, Carol Brittin	<i>The Rusty Bucket</i>	4
Uallacháin, Pádraigín Ní	<i>The Willow Tree</i>	4
McGinty, Anne	<i>Tientikos</i>	4
Shapiro, Alex	<i>Tight Squeeze</i>	4
McGinty, Anne	<i>Tis a Gift</i>	4
Handson, Shelly	<i>Volver a la Montana from Islas y Montanas</i>	4
McTee, Cindy	<i>California Counterpoint: The Twittering Machine</i>	5
Salfelder, Kathryn	<i>Cathedrals</i>	5
Tower, Joan	<i>Celebration Fanfare</i>	5
McTee, Cindy	<i>Circuits</i>	5
Giroux, Julie	<i>Circus Franticus</i>	5
Giroux, Julie	<i>Culloden</i>	5
Galbraith, Nancy	<i>Danza de los Duendes</i>	5
Bremer, Carolyn	<i>Early Light</i>	5
Tower, Joan	<i>Fascinating Ribbons</i>	5
Giroux, Julie	<i>Hands of Mercy</i>	5
Giroux, Julie	<i>Khan</i>	5
Giroux, Julie	<i>La Mesquita de Cordoba</i>	5
Nishimura, Cait	<i>Lake Superior Suite</i>	5
Lankester, Coby	<i>Les Papillons Suite</i>	5
Kuster, Kristin	<i>Lost Gulch Lookout</i>	5
Giroux, Julie	<i>No Finer Calling</i>	5
Giroux, Julie	<i>One Life Beautiful</i>	5
Tailleferre, Germaine	<i>Overture</i>	5
Blackshaw, Jodie	<i>Peace Dancer</i>	5
Giroux, Julie	<i>Poseidon</i>	5
Giroux, Julie	<i>Shine</i>	5
McTee, Cindy	<i>Soundings</i>	5
Larsen, Libby	<i>Strut</i>	5
Yi, Chen	<i>Suite from China West</i>	5
Giroux, Julie	<i>Symphony 5 - 2nd Mvt. "Rain in Db"</i>	5
Jolley, Jennifer	<i>The Eyes Of The World Are Upon You</i>	5
Giroux, Julie	<i>The Speed of Heat</i>	5
Giroux, Julie	<i>Vigils Keep</i>	5
Etezady, Roshanne	<i>Anahita</i>	6
McTee, Cindy	<i>Ballet</i>	6
Zwilich, Ellen Taafe	<i>Ceremonies</i>	6
Thomas, Augusta Read	<i>Dancing Galaxy</i>	6
McTee, Cindy	<i>Double Play</i>	6

McTee, Cindy	<i>Finish Line</i>	6
Giroux, Julie	<i>Hakone from Symphony No.4</i>	6
Giroux, Julie	<i>Italian Rhapsody</i>	6
Wagner, Melinda	<i>Scamp</i>	6
Giroux, Julie	<i>Symphony No. IV: Bookmarks from Japan</i>	6
Greene, Joni	<i>The Moon Glistens</i>	6
McTee, Cindy	<i>Timepiece</i>	6

APPENDIX E

LIST OF FEMALE BAND COMPOSERS NOT REPRESENTED

Abe, Keiko	Chang, Dorothy
Abondano, Michele	Choi, Kyong Mee
Alexander, Lucille Dillinger	Chou, Sarana
Allen, Virginia	Clark, Janelle A.
Anderson, Beth (Barbara) Elizabeth	Clark, Sarah Wood
Anderson, Elizabeth D.	Clarke, Millicent
Anderson, Ruth Evelyn	Clarke, Rosemary
Armstrong, Lucy	Clyne, Anna
Arquit, Nora Harris	Coates, Gloria Kannenberg
Backhaus, Patricia	Cole, Carlota
Barati, Ruth	Coleman, Rachael
Bellor, Jennifer	Coleman, Valerie
Benary, Barbara	Comfort, Anita
Berg, Stephanie	Comolli, Gia
Berk, Adele	Coolidge, Peggy Stuart
Berk, Stacey	Cowles, Darleen Louise
Bilchick, Ruth Coleman	Crowe, Bonita
Bloom, Jane Ida	Dalbey, Lottie Miller
Bond, Victoria	Deane, Mina
Bondurant, Dorothy	Dugger, Kelly
Borroff, Edith	Dunker, Amy
Bowes, Margaret	Durand, Nella Wells
Bozone, Julia	Edgerly, Cora Emily
Branscombe, Gena	Emig, Sandra
Britain, Radie	Epstein, Marti J.
Brockman, Jane Ellen	Feery, Amanda
Broder, Annie Glen	Fennell, Elizabeth Ludwig Wahl (pseudonym Eric Hanson)
Brouwer, Margaret	Fink, Emma C.
Brown, Eunice F.	Fischer, Edna
Brown, Hairiet Estelle	Flick-Flood, Dora (also Dora F. Flood)
Brown, Stacey	Folio, Cynthia Jo
Brown, Velvet	Forsyth, Rachael
Brown, Viola	France, Leila
Budansky, Mollie	Frasier, Jane
Busch, Ashlee	Fuller-Hall, Sarah Margaret
Bustanby, Ruth	Gannon, Ruth Ellen
Butler, Helen May	Gardner, Alexandria

Campbell, Ada May	Gardner, Kay Louise
Cecconi-Bates, Augusta	Garrop, Stacy
Chamberlain, Nicole	Gibson, Mara
Gillett, Mrs. Alfred S.	Lamb McCune, Sally
Glen Broder, Annie	Lathrop, Gayle Possett
Goodman, Lillian Rosedale	Laufer, Beatrice
Gotkovsky, Ida	Leach, Mary Jane
Greenaway, Sally	Leahy, Mary Weldon
Griebing, Karen Jean	Lee, Chihchun Chi-Sun
Griffin, Fran	Lee, Eun Young
Hablewitz, Christin	León, Tania
Hagan, Jocelyn	Leone, Mae Grace
Hale, May Belle	Lerch, G-M
Harrigan, Cecelia Walters	LeSiege, Annette
Harris, JoAnne	Li, Shuying
Harrison, Holly	Likhuta, Catherine
Hawthorne, Alice	Littell, Barbara
He, Yuanyuan	Livesay, Olga
Helmuth, Mara M	Louderback, Katheryn
Hirlinger, Kristen	Louka, Marie
Hoffman, Laura Ricketts	Love, Karlin Greenstreet
Hopkins, Lois McCallum	Lund, Gundrun
Horowitz, Caroline (pseudonym Carolyn Howard)	Lunt, Grace Weston
Howes, Maude	Lustig, Leila
Hsu, Chia-Yu	Lyonn Lieberman, Julie
Hsu, Wen-Ying	Lyons, Gilda
Huang, Ssu-Yu	Macaulay, Janice Miche
Inglesi, Noreen M	Mackay, Mrs. Clarence H. (pseudonym Anna Case)
Jankowski, Loretta Patricia	Mackie, Shirley Marie
Jenkins, Claudia	Mageau, Mary Jane Magdalena
Joosten, Heidi	Magin, Carrie
Kaplan, Lois Jay	Marcus, Ada Belle Gross
Kelley, Marcia	Martin, Theresa
Kemp, Dorothy Elizabeth Walter	Marwood, Shelley Elizabeth
Kennedy, Amanda	Mason, Susie Pierce
Kieffer, Olivia	Mathis, Judy M.
King, Pearl	Maxwell, Jacqueline Perkinson
Ko, Tonia	McCune, Sally Lamb
Koh, Emily	McDonel, Jennifer
Kolb, Barbara	McLean, Priscilla Anne
Koninsky, Sadie	Meachem, Margaret McKeen Ramsey
Krull, Edna Vannest	Melville, Agnes

Lafferty, Laurie J. Coffey	Metcalf, Joanne
Lamb McCune, Sally	Meyer, Rene
Lathrop, Gayle Possett	Miller, Lottie
Laufer, Beatrice	Miller, Sarah E
Leach, Mary Jane	Miranda, Sharon Moe
Leahy, Mary Weldon	Mooke, Martha
Lee, Chihchun Chi-Sun	Moore, Dorothy Rudd
Lee, Eun Young	Morley, Nina Dianne Morgan
León, Tania	Moss, Frances Pamela
Leone, Mae Grace	Muhl, Erica
Lerch, G-M	Munger, Shirley
LeSiege, Annette	Munn, Zae
Li, Shuying	Murphy, Kelly-Marie
Likhuta, Catherine	Murphy, Nicole
Littell, Barbara	Musgrave, Thea
Livesay, Olga	Myers, Olivette
Louderback, Katheryn	Nunes, Rhonda Lynne
Louka, Marie	Olin, Esther M. Clark
Love, Karlin Greenstreet	Olson, Tawnie
Lund, Gundrun	Owen, Blythe
Lunt, Grace Weston	Oyler, Michelle R.
Lustig, Leila	Palmer, Solita Birdenia
Lyonn Lieberman, Julie	Pang, Yan
Lyons, Gilda	Patton, Mrs. George
Macaulay, Janice Miche	Perry, Julia Amanda
Mackay, Mrs. Clarence H. (pseudonym Anna Case)	Perry, Zenobia Powell
Mackie, Shirley Marie	Petherick, Claire
Mageau, Mary Jane Magdalena	Pitts, Shirley
Magin, Carrie	Pizer, Elizabeth Faw Hayden
Marcus, Ada Belle Gross	Pon, Nova
Martin, Theresa	Price, Florence Beatrice Smith
Marwood, Shelley Elizabeth	Priesing, Dorothy Jean McLemore
Mason, Susie Pierce	Oliver-Sletten, Madra Emogene
Mathis, Judy M.	Ran, Shulamit
Maxwell, Jacqueline Perkinson	Raum, Elizabeth
McCune, Sally Lamb	Reid, Sarah (Sally)
McDonel, Jennifer	Reinkemeyer, Andrea
McLean, Priscilla Anne	Reinkermeyer, Andrea
Meachem, Margaret McKeen Ramsey	Rhoades (Rhoads), Mary Ruth
Melville, Agnes	Richardson, Sharon
Metcalf, Joanne	Richter, Marga
Richter, Marion Morrey	Swisher, Gloria Agnes Wilson

Rogers, Patsy	Terzian, Alicia
Rohde, Q'Adrienne (pseudonym Dee Libbey)	Timmons, Margaret Jefferies
Rolland, Andrea	Tínmaid, Ínmard
Rood, Mabel J.	Turrietta, Cheryl Renee
Rose, Jennifer	Ulehla, Ludmila
Rudman, Jessica	Valverde, Mari Esabel
Rudman, Jessica	Van Appledom, Mary Jeanne
Rudow, Vivian	Van Maanen, Cynthia
Ruehr, Elena	Van Vleck, Amelia A.
Ryberg, Jean	Vashaw, Cecile
Saari, Susan Elaine Jenkins	Volkart, Hazel
Sabet, Parisa	Waldo, Elisabeth
Saint John, Kathleen Louise	Walker, Gwyneth Van Anden
Sandler, Felicia	Walker, Maude Rena
Sanfillippo, Margherita Marie	Wang, Xi
Sasaki, Miho	Ware, Law
Schafmeister, Helen Louise	Whitacre, Diane
Shatin, Judith Allen	White, Ruby Jane Douglass
Shore, Clare	Whiteman, Carol L. Matthews
Shrude, Marilyn J.	Williams, Joan Frank
Sierra, Arlene	Williams, Margaret
Simms, Bekah	Williams, Zika
Simons, Netty	Wilson, Emily D.
Sleeth, Natalie Wakely	Witkin, Beatrice
Smeltzer, Susan Mary Snyder	Wright, Gladys Stone
Smith, Julia Frances Vielehr	Zaimont, Judith Lang
Smith, Leone May	Zaimont, Judith Lang
Sniffin, Allison	Zheng, Bilin
Sohn, Nicky	Ziffrin, Marilyn Jane
Specht, Elena	Zuckermann, Augusta (pseudonym Mana-Zucca)
Spellacy, Grace	
Spencer, Williametta	
Spokane, Ellen	
Srinivasan, Asha	
Steele, Helen (Mrs. Wager S. Harris)	
Stein, Gladys Marie	
Stölzel, Ingrid	
Story, Pauline B.	
Sung, Stella	

APPENDIX F

PRESCRIBED REPERTOIRE LISTS

Florida Bandmasters Association. (2021). *2020 – 2021 concert music list*. Retrieved February, 2021 from <http://fba.flmusiced.org/for-directors/music-lists/>

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