The Female Percussionist: Social and Cultural Perspectives

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THE FEMALE PERCUSSIONIST: SOCIAL AND CULTURAL PERSPECTIVES

By

Ksenija Komljenović

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

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the requirements for the degree of
Doctor of Musical Arts.

THE FEMALE PERCUSSIONIST: SOCIAL AND CULTURAL PERSPECTIVES

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The Female Percussionist: Social and Cultural Perspectives

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Doctoral essay supervised by Associate Professor Svetoslav R. Stoyanov and Professor Shannon de l’Etoile.

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The purpose of this study was to explore the presence of and perceptions about professional female percussionists. The history of female participation in music in Western society reveals patterns of bias and segregation, in addition to progress made by those who fought for equality. Although a significant body of research has focused on gender instrument bias, the topic of female percussionists has been largely untended.

Previous literature reveals several themes underlying this topic, including sex stereotyping of roles in music, instrument choice, childhood gender roles and their social context, role modeling in higher educational institutions, work-life balance, and reported issues in women’s employability. The research questions include:

1) How many female percussionists are currently employed by the selected notable five orchestras and five music schools in the United States?

2) How many female percussionists are currently employed by the selected notable five orchestras and five music schools in Europe?

3) What themes emerge by interviewing a panel of six experts (three female and three male) on the topic of female percussionists?
The first two research questions were answered by comparing quantitative data from the selected reputable music schools and orchestras in the United States and in Europe. The author compiled data by communicating with official representatives and consulting official websites of the chosen institutions. The third question was answered by interviewing six professionals in the field of percussion on the topic. In order to gain balanced insight, the author decided to inquire opinions of three female interviewees (Dame Evelyn Glennie, Katarzyna Myćka, Maria Finkelmeier) and three male interviewees (Dr. David Collier, Dr. Scott Herring, Dr. Srđan Palačković). In addition, three of the interviewees were located in the United States (Maria Finkelmeier, Dr. David Collier, Dr. Scott Herring), while the others were located in Europe (Dame Evelyn Glennie, Katarzyna Myćka, Dr. Srđan Palačković).

The interviewees were asked questions focused on themes which arose from the reviewed literature. Their opinions were compared and contrasted, leading to implications for future research, as well as ideas for developing a more effective educational practice. The qualitative research method utilized to encode the raw information was thematic analysis, a process which required development of a specific “code”. The code used for the purpose of this research was a list of themes found in interview transcripts that helped organize and interpret the information. The author was solely responsible for all stages of this study: conducting, recording, transcribing, and translating the interviews, as well as performing data analysis.

The contributions of this research would be serviceable to future researchers on the topic, as well as those who aim to explore the position of females in other fields of music. Future researchers may use this study as a model for inquiring into the position of
female percussionists in other locations (e.g. Asia, South America, Africa or Australia) and, subsequently, comparing the two studies. This study may be beneficial to educational institutions which aim to develop more effective recruitment and audition procedures in order to have a more gender balanced student body.
DEDICATION

To the brave ones and those who need encouragement.
I would like to express sincerest gratitude to my mentors, Professor Svetoslav Stoyanov and Professor Shannon de l’Etoile for their continuous support, patience, and motivation. I wish I possessed the eloquence to convey the profound impact this journey has had on my life. Professor Stoyanov, I am forever grateful for your dedication and the time shared. The reverence which I feel for you as an artist and a human being is unparalleled. You have not only been my musical, but a spiritual guide as well. Professor de l’Etoile, thank you for taking on the role of being my personal sage in the past year. I will miss our Thursday meetings and how they made me feel like I needed to pick my jaw up from the floor after listening to you speak. You have left me in awe, not only by sharing your insight, but by setting an example.

My deepest thanks go to my committee members: Dr. Robert Carnochan, Professor Chris Boardman, and Professor Thomas Sleeper. Your passion for music and truth will stay with me beyond my years at Frost. A very special gratitude goes to the participants of the study, all of whom are people I look up to every day. I would also like to acknowledge the people who have helped me reach my dream of coming to study at the Frost School of Music. To my musical roots in Serbia and Illinois – thank you for preparing me for what has been the time of my life. A special mention goes out to my dear friends and loved ones, those special souls scattered across the globe who are with me on this path of making a more equitable and mellifluous world. Thank you to World Learning, P.E.O. International, and American Association of University Women for supporting my education in the United States over the past years.
And last, but certainly not least, I would like to give the biggest thanks to my family for giving me wings to fly. I never could have done any of this without you. You have been supportive and inspirational beyond imaginable. Хвала из дубине срца – or – thank you from the bottom of my heart.
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Chapter 1

INTRODUCTION

Background

Women's participation in music in Western society\(^1\) has a long-lasting history shaped by prejudice and division, as well as major breakthroughs by female musicians fighting for equality. In the years between the Colonial period and 1850, women were encouraged to pursue music within the guidelines of etiquette manuals which prescribed female involvement in music to be on an amateur level: secular and focused on practicing music at home. Women were not encouraged to have a professional calling in music, as public performance was perceived as indecent.\(^2\)

As the twentieth century approached, the nature of women's participation in music was addressed in public more often.\(^3\) In 1880, Chicago-based music critic George P. Upton voiced his opinion that “it does not seem that woman will ever originate music in its fullest and grandest harmonic forms. She will always be the recipient and interpreter, but there is little hope she will be the creator.”\(^4\) Similar opinions were prevalent among respected individuals in Western Europe. Hans von Bülow, a well-known German conductor, pianist, and writer, communicated his thoughts that “reproductive genius can be admitted to the pretty sex, but productive genius unconditionally cannot. . . . There

\(^{1}\) Jonathan Daly, *The Rise of the Western Power: A Comparative History of Western Civilization* (Bloomsbury Academic, 2014), xix. Geographical and cultural entity which encompasses Europe, the United States, and other European settler societies, like Canada and Australia.


\(^{4}\) Ibid., 1.
will never be a woman composer, at best a misprinting copyist. . . . I do not believe in the feminine form of the word ‘creator’.”

Sixty years later, psychologist Carl E. Seashore, advocated for a woman’s role as secondary saying that “woman’s fundamental urge is to be beautiful, loved, and adored as a person; man’s urge is to provide and achieve in a career.”

Historical documents show the discouragement and disbelief that women are worthy of taking a stance in the field of music. Schopenhauer stated his opinion on female creativity in his essay “On Women”:

Neither for music, nor poetry, nor the plastic arts do they possess any real feeling or receptivity. … Nor can one expect anything else from women if one considers that the most eminent heads of the entire sex have proved incapable of a truly great, genuine and original achievement in art, or indeed creating anything at all of lasting value: . . . the reason being precisely that they lack all of objectivity of mind … Women, taken as a whole, are and remain thorough and incurable philistines.

Female participation in music was acceptable, as long as it did not affect the woman’s traditional feminine role in society or her decorative appearance. As one Musical America critic stated in 1906: “For the sake of the veneration in which all women should be held it is to be hoped that none of them will follow the suggestion of Lanier and take to playing the trombone, the French horn, or the gigantic Sousaphone. . . .

---


And seeing a woman get red in the face blowing into a brass instrument is just as likely to prove an unpleasant shock. . .”

8 In the late nineteenth century, the violin was perceived to be “an awkward instrument for a woman, whose well-formed chin was designed by nature for other purposes than to pinch down this instrument into position.”

9 Similarly, Van der Straeten wrote about cello-holding methods for women, suggesting side-saddle position as a more graceful alternative to holding the instrument between the legs.

10 In 1952, Raymond Paige, music director of the Radio City Music Hall Orchestra, shared his stance on female participation in orchestras:

Instruments requiring physical force are a dubious choice, partly because women lack the strength for them, partly because the spectacle of a girl engaging in such a physical exertion is not attractive. There are women who play the heavier brasses, the contrabass, the big drum, but their employment chances are slimmer. The orchestral manager, thinking in terms of full audience enjoyment, is reluctant to hire a player whose appearance at her instrument gives off a feeling of forcing or incongruity.

11 Women’s musical growth has been shaped by society’s stereotypical notions.

Two common beliefs were that a woman should pick her role within the field which allowed her to look elegant, and not take control over the creative process. This


perception influenced women’s involvement in the world of performing on instruments seen as masculine, most commonly percussion, brass, and the double bass.  

Problem Statement

Throughout history, the field of concert and orchestral percussion in the United States and Europe has shown a predominance of male musicians. In particular, male students are more commonly encouraged to choose to play percussion at the beginner level. Some causes for the disparate proportion of male students and female students within the field include sex-stereotyping of instruments and gender biases present within the environment.

Aforementioned biases and stereotypes are a factor in reducing musical experiences and opportunities of children, as well as the number of potential professions of these individuals. As a consequence, male percussionists are more frequently encountered across the field in the Western world, be they in the role of beginners, college students, tenured professors, members of orchestras, or decision makers in the

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14. Ibid.

Percussive Arts Society. Aube's 2010 informal inquiry into personnel lists of major symphony orchestras showed that out of 176 percussion and timpani chairs, only nine positions (five percent) were occupied by women. The current Percussive Arts Society's (PAS) Board of Directors has eleven male members and one female member. The PAS Board of Advisors consists of twenty-four males and one female. Since its inception in 1960, the presidential role of the society has been occupied by eighteen men and two women. Only a few studies exist which investigated and documented the influence of the Western culture on female percussionists.

Need for the Study

History reveals that women have not been readily accepted and perceived as equal in a number of music professions, including percussion. Music can reflect the state of a society, and symbolize male to female roles. Some studies find that male and female roles are less differentiated where “specialization in the field of music is not far advanced (e.g. Trinidad, Toco), thus one may find notable women composers”; however, the

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16. “Who We Are,” Percussive Arts Society, accessed December 8, 2016, http://www.pas.org/About/the-society/PAS101.aspx. The Percussive Arts Society is the world's largest percussion organization and is considered the central source for information and networking for percussionists and drummers of all ages. Established in 1961 as a non-profit, music service organization, our mission is to inspire, educate, and support percussionists and drummers throughout the world.

17. Aube, 1.


societies in which “specialization in the creation of music is more advanced, one rarely finds women among the ranks of eminent composers (e.g. America, Bali).”

In a 2010 study, the College Music Society Directory of college music professors showed that women accounted for only 105 of the 1,691 percussion professors, twenty-eight of which were professors, assistant professors or associate professors, while others were hired as part-time employees or adjunct professors. Aube conducted a survey investigating the gender ratio in percussion studios in 163 universities and colleges across the United States which showed that female students per studio averaged 17 percent. As a result of research conducted on sex-stereotypes which existed in children's perception of musical instruments, O'Neill and Boulton found that 66.7 percent of males and 61.1 percent of females said that females should not play the drums, with the main reason being that they have never seen a female play the drums.

A study is needed that will focus on information concerning the consequences of perpetuating gender biases within the world of percussion. Such research should also address at what point gender bias affects women in a positive or negative way.


The College Music Society is a consortium of college, conservatory, university, and independent musicians and scholars interested in all disciplines of music. CMS promotes music teaching and learning, musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction. The Society provides leadership and acts as an agent of change by addressing concerns facing musicians, the music field, and the music in higher education community.

22. Aube, 2.

Identifying gender biases will lead to a much deeper understanding of the social and cultural position and perception of female percussionists.

**Purpose**

The purpose of this study is to investigate the current perception and position of females in the field of percussion in the select portions of the Western world, namely the United States and Europe. Another intent of this investigation is to explore the issue that may reinforce gender-stereotyping of percussion instruments, hopefully leading to practical solutions. This work will enable the reader to form a more in-depth understanding about the societal and cultural limitations and achievements of female percussionists today. Research questions pertinent to this study investigate how the position of women percussionists affects or is affected by the society, as well as how the position reflects global ideas about women.

1. How many female percussionists are currently employed by the selected notable five orchestras and five music schools in the United States?

2. How many female percussionists are currently employed by the selected notable five orchestras and five music schools in Europe?

   a. What notable quantitative differences exist between the orchestral and academic spheres?
   b. How does the employment of female percussionists in Europe compare to the employment situation in the United States?

3. What themes emerge by interviewing a panel of six experts (three female and three male) on the topic of female percussionists?
LITERATURE REVIEW

Sex Stereotyping of Roles in Music

In order to be able to define gender stereotyping of roles, a clarification of the terms sex and gender is in order. In the article “On the Vague Meaning of ‘Gender’ in Education Research, Its Sources, and Recommendations for Practice,” Glasser and Smith pointed out a need for a more clear differentiation between the use of terms gender and sex, as these two terms are often found to be used in a conflated manner.24

The main focus of their study was that the term gender has been used synonymously with the term sex, which is most commonly used to describe a binary biological distinction. The authors made it clear that they do not wish to promote any particular interpretation of either term, but rather to encourage researchers to include definitions of terms in their studies. They claimed that the advised change will lessen room for the reader to apply his or her own interpretation of the used term.25 In the 886 articles published by the Journal of Research in Science Teaching which Glasser and Smith searched and analyzed, 104 articles used the terms sex, gender, or both.26 The authors stated that the vast majority of articles which used the term gender (53 of 56 articles) did not make an attempt to define the meaning of the term.27

25. Ibid.
26. Ibid., 345.
27. Ibid.
The authors of the study offered several perspectives and theories that define gender and sex, which may be applied to discussions concerning the term: biological essentialism, sex role theory, social constructivist perspectives (materialist and discursive accounts), perspectives of medical and psychiatric communities, transgendered activists, and queer theorists.28 Biological essentialism views gender in direct correlation to sex, and claims that all feminine or masculine behavior is decided by biology, whereas social constructivist theory interprets gender as a concept which is being formed as people interact with their surroundings. As theories offer different interpretations of the terms, often even conflicting, the authors stressed that researchers must voice their interpretation of the terms. According to Crawford and Unger, the term gender is defined as: “[W]hat culture makes out of the ‘raw material’ of biological sex.”29 Howard and Hollander agree and add that gender is “represented through culturally governed behaviors and personality traits that are related to, but not controlled by, biological sex.”30

For the purpose of this study, the only determinant which will be observed is a person’s sex – a binary biological distinction. In order to remain true to the terminology used in reviewed literature, terms sex and gender will be used interchangeably throughout this paper. A shortcoming of this study is that it will not be addressing the cultural and social nuances which appear in interaction with a person’s gender.

To understand the current situation in sex stereotyping of roles in music requires examining its history. Vicky Eaklor offered an opinion on what happened between the

introduction of vocal music into Boston’s public school system in 1838 and the introduction of instruments in 1911, pointing out ways in which America’s gender paradoxes exhibited themselves within music. Eaklor mentioned America’s late nineteenth century tendency to separate itself from European culture in order to make room for its own. Within the desire to harness homegrown culture, a set of rules were seen as relevant to building a solid foundation: Victorian women, based in the consecrated concept of an American home, were seen as moral protectors of the nation. Music was perceived as central to middle-class femininity; therefore, women were expected to contribute to a society’s morale by supporting and practicing music. Eaklor stated that relationships between men and women were based on the concept of masculine and feminine, which was believed to be in direct correlation with sex. The idea that sex defines gender, and furthermore – social behavior, is an opinion found in the 1800s.

During the industrial era, the idea of expertise flourished. The cultural zeitgeist dictated the public role of the expert as masculine, which conflicted with the already established feminine role of music. Presenting music as feminine took away the prestige and gave room for offering low salaries to musicians. More confusion was caused by the perception that the reason why women predominantly pursued vocations in nursery, education, and arts because they were thought of as inherently nurturing and carriers of a


32. Ibid., 40.

33. Ibid., 43.
moral function within the society. As women were taking roles of professionals, they were perceived as overstepping boundaries imposed by gender.\textsuperscript{34}

The first emergence of scholarly work pertinent to the issue of modern-day gender-stereotyping in music happened in the 1970s, when Abeles and Porter examined musical instrument gender associations. The authors conducted four studies which investigated the following: adult musical instrument preferences of children, comparison strategy to identify perceived correlation between gender and instruments, children’s (K-5) instrumental choice, as well as examination of procedures for presenting the instruments to preschool-age children.\textsuperscript{35}

Abeles and Porter addressed gender disparity relevant to the time when the article was written. They presented data collected via a survey of the College Music Society Directory for 1972-1973 which showed that women constituted 25 percent of string teaching positions, 3 percent of brass teaching positions, and 6 percent of percussion teaching positions. The authors argued that factors influencing music instrument gender associations included parents and/or music educators.\textsuperscript{36}

The first study, conducted in 1975, included 149 adult respondents chosen from public school and church-related activities (ages 19 to 52) who answered two questions: “Your fifth grade daughter has indicated in a school survey that she would like to play a

\textsuperscript{34} Ibid., 44.


\textsuperscript{36} Ibid., 66.
musical instrument…” and “Your fifth grade son has indicated in a school survey that he would like to play a musical instrument…” The respondents were asked to pick three out of eight instruments they would encourage the child to play: cello, clarinet, drums, flute, saxophone, trombone, trumpet, and violin. The data collected showed that male children were least likely to be encouraged to play the cello, while the female children were least likely to be encouraged to play the trombone.37

The second study asked college students (32 music majors and 28 non-music majors) to select the most masculine instrument from a selection of eight instruments. Drums were deemed to be the most masculine, while flute was thought of as the least masculine.38 The third study, focused on discovering at what age sex-stereotyping begins, showed that boys had a stable preference for the masculine end of the instruments from kindergarten through fifth grade, while girls chose a wider variety of instruments. Another finding showed that girls’ instrument choice moved towards the feminine end of the spectrum as they got older.39 Study number four examined a potential reason for sex-stereotyping of instruments described in previous studies. Results revealed that young girls were generally not affected by the manner of instrument presentation (with or without employing any gender associations when presenting the instruments). However, boys responded differently in the gender impartial presentation.40 Abeles and Porter

37. Abeles and Porter, 66.
38. Ibid., 68.
39. Ibid., 69.
40. Ibid., 72.
suggested that musical instrument sex-associations appear across all age groups and are an influential factor in a child’s instrument selection.\textsuperscript{41}

Gender stereotypes of roles in music play an important role in the way a musical community is shaped. The majority of the population agrees on which music instruments belong to the far ends of the gender spectrum (flute being feminine, and drum being masculine). These biases may contribute to the underrepresentation of female percussionists.

**Childhood Gender Roles: Social Context**

Findings related to childhood gender roles outside of music, particularly communication and interaction, help develop a better understanding of differences in behavioral patterns in children’s interaction with music. According to Witt, a child’s identity is formed as a consequence of attitudes, behaviors, and concepts to which he or she is exposed. A child learns early on about what it means to be a girl or a boy through a number of activities, encouragements, and discouragements experienced in their home, among peers, and via exposure to the media.\textsuperscript{42}

Focusing on this very topic, Archer argued that role differentiation in childhood extends beyond contrasting activities and interests of the two sexes which exist within two different social contexts. The author noted that boys and girls interact mainly with

\textsuperscript{41} Abeles and Porter, 74.

their own sex; the most social girls developing more intense relations with one girl, or a small group, while the most social boys have tendencies to foster extensive relations with a large group of peers. Boys often engage in rougher games, showing more dominance-associated relationships, while girls engage in more cooperative games, often placing a large emphasis on the protocol of turn-taking.  

Maltz and Borker analyzed the role of social speech used in girls’ and boys’ groups. The researchers’ conclusion was that girls use speech predominantly to preserve friendly communication, express agreement with the ideas of others, and acknowledge what their peers have to say when they speak. Contrary to girls, boys were found to use speech to assert their status, to attract an audience, and to assert themselves when others are speaking. These behavioral patterns are often seen as masculine and necessary for a person worthy of being in a leadership position.

Witt argues that in order to stimulate personal best in sons and daughters, parents should adopt an androgynous gender role orientation (i.e. fathers and mothers commonly participating in activities stereotypically assigned to the other gender), and encourage their children to do the same. By transmitting gender neutral norms onto their offspring, parents contribute to the lessening of gender occupational segregation. These early


45. Witt, 257.
developmental influences may carry over into a child’s interaction with music, and consequently – the child’s consideration of a field within music as a profession.

**Instrument Choice**

Mark J. Walker explored gender stereotypes and used relevant statistics to describe how gender bias manifests itself within the process of choosing a musical instrument:

Similar to Delzell and Leppla (1992) and Fortney, Malele, and DeCarbo (1993), both males and females indicated that the reason given most for playing an instrument was liking the sound. Females indicated that the biggest reason they did not want to play a particular instrument was that they did not like the sound, while males indicated that they did not want to play a particular instrument because it was deemed as being too difficult to play. This might give credence to Green’s (1993) assertion that females are seen as harder working and more dependable than males, even though males may appear to reap more of the societal “awards” of playing a musical instrument than females. It also corroborates Crowther and Durkin (1982) who indicate that within the school, females are rated musically superior to males but in the artistic culture outside of school, the prominent roles are performed by male musicians.  

O’Neill and Boulton further found that 61.1 percent of females and 66.7 percent of males said that females should not play the drums; the biggest reason cited for the opinion being that they have never observed a female play the drums. The conclusion of the study stated that it would be a worthwhile goal for band directors, for the health of


their instrumental music programs as well as to promote gender equity for their students, to promote instruments as gender-neutrally as they can.\textsuperscript{48}

Relationships among instrument choice, subject sex, and gender-stereotypes in instrumental music are an important part of understanding perceived gender-roles in music. Graham investigated causes for initial instrument choice as a function of participant sex, present gender associations of musical instruments, and instrument transfer later in life. Results of surveys showed that the most common reasons for a child’s choice of initial instrument were (1) the child’s mother had played it, (2) the child liked the way the instrument looked, (3) the child’s father wanted him/her to play it, (4) the child’s family already owned the instrument, and (5) the child’s teacher suggested the instrument.\textsuperscript{49} The top reason found for instrument transfer (i.e. change of instrument later in life) in children was that they liked the sound of the instrument, which showed them making a more informed decision. The study also showed that male students’ instrument choice was predominantly influenced by male relatives or male friends, while female students’ instrument choice was mostly influenced by female relatives and female friends.

One section of Graham’s study focused on female and male participants’ perception of gender ratings of 16 instruments. The top three instruments perceived as most masculine by the participants were tuba, bass drum, and snare drum, while the top

\textsuperscript{48} Walker, 8.

three instruments perceived as most feminine were flute, clarinet, and oboe. Graham concluded that the situation of perceived instrument gender association has changed very little in the past 25 years. Male students were still disinclined to choose any instrument rated as highly feminine; similarly, female students were rarely seen venturing into the area of performing on instruments described as highly masculine.

Cramer, Million, and Perreault investigated college students’ evaluations of fictitious male or female musicians playing an instrument seen as feminine (flute or harp) or masculine (drum or tuba). The results showed that female musicians playing masculine instruments were perceived as more dominant and better leaders than male musicians playing feminine instruments. Both female and male musicians playing feminine instruments were rated as more caring, warm, and sensitive, but less dominant. The evidence of the study suggests individuals are perceived differently based on whether their instrument is perceived as typical or atypical for their gender, and that the choice to play a feminine instrument makes one less dominant and less probable to be characterized as possessing leadership qualities.

Gathen’s research efforts further explored influences on instrument selection and gained insight about the experience of female instrumental music educators. Her research questions included: (1) What reasons do female music educators give for their choice of

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50. Graham, 32.
51. Ibid., 103.
primary instrument? (2) How do female musicians describe their relationships and social experiences in relation to their instrument selection? Gathen argued that gender should not be a determining factor when choosing a musical instrument, but rather that musical aptitude, timbre preference, and physical size should take precedent.

She interviewed two female high-school band directors about their experiences throughout early and high-level education, as well as teaching careers. The research showed that one of the interviewees was discouraged by her parents to play what she found to be her top two instruments: trumpet and percussion. Eventually, she chose to play the saxophone, as that instrument was approved by her parents. During one of the interviews, Gathen discovered that schools use a particular strategy to encourage and/or discourage students from a playing a particular instrument: some elementary band directors reportedly give students very hard reeds when they try the saxophone or the clarinet, as a means to manipulate their band population. This way, they steer students away from choosing these popular instruments, encouraging them to try out a different brass or wind instrument. As the compiled information provided by the sources shows, perceived gender instrument associations make a significant impact on people’s attitudes which determine their orientation within the music world.


55. Ibid., 39.

56. Gathen, 40.
Gender Role Modeling in Higher Educational Institutions

The impact of role models and their correlation to gender has been a frequently researched topic in the Western World for several decades. Inquiries on the effects of role models on women’s career development have identified a lack of female professorial and occupational role models as a hindrance to women’s career development.\(^{57}\) Tidball stated that women faculty frequently expressed a fervent belief in female students’ academic potential and a high level of concern for women’s issues. In contrast, Tidball reported that men faculty were markedly less supportive and counterproductive to the advancement of women within educational institutions.\(^{58}\) The author stated that the number of female faculty members is in direct proportion to the number of female students.\(^{59}\) Tidball further addressed the importance of identifying women achievers, noticing that the number of women acknowledged for their professional contributions is small. As an example, the author analyzed data found in *Who’s Who in America*, a well-known publication that profiles prominent individuals within virtually every major field of endeavor.\(^{60}\) Tidball found that among the 72,000 biographies listed, approximately 3,000 were women, which constitutes about four percent.\(^{61}\)

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59. Ibid.


The impact of gender role-modeling in educational institutions is a topic which necessitates attention for the purpose of creating an environment with better balanced male to female representation across all professional fields. Basow and Glasser explored the importance of role-modeling in college students. The authors offered a definition of a role model as someone whose life and activities influence a respondent in specific life decisions. The influence can be positive (i.e. the subject actively wants to be like someone) or negative (i.e. the subject actively does not want to be like someone).\textsuperscript{62}

Pertinent work focused on the subject of identification and replication in academia based on gender first was published in the 1970s. Almquist and Angrist pointed out that role models provide more than simple technical information used for shaping a respondent’s perception; they set the norms and values, provide recognition and reward, and help direct behavioral patterns.\textsuperscript{63} The authors noted that career-oriented women are largely influenced by sex role definitions broader than the conventional expectation of women forming ambitions predominantly towards having a marriage and family.\textsuperscript{64}

According to Bell, two combined processes influence the act of being a role model: interaction and identification. Interaction is defined as behavior between an individual and the role model in different facets of life (e.g. personal, professional, educational). Identification entails perceived similarity between the individual and the


\textsuperscript{64} Basow and Glasser, 559.
model, imitation and emulation of the model’s position, orientation, and values in any of life’s facets. According to Tajfel, Brown, and Turner, people desire to achieve a positive social identity which derives from an established sense of belonging to to a group.

Basow’s and Glasser’s research recognized two important variables: the sex of the subject and the sex of the role model. Their study was conducted in order to reveal the importance of an undergraduate female’s exposure to female role models (i.e. personal and professional). They performed two experiments in order to investigate the effect of role models on choices of high school, college, and career for college undergraduates. Based on the results, the authors performed the second experiment to investigate the effect of role models on college career choice for college seniors.

The first experiment showed that females are significantly more influenced than males by their mothers. The authors supported this finding by data gathered by Parsons, Frieze, and Ruble, stating that maternal influence can work in a reverse direction as well; unhappy traditional women serve as a negative influence on their liberal daughters. Results revealed that individuals with traditional sex-role attitudes were shown to be consistently most influenced by parents and male friends. Individuals with more liberal sex-role attitudes were more likely to choose their role model based on the decision


involved, than according to traditional figures of authority. A high negative rating given by traditional females to female teachers and male friends was noted, which the authors found to be in line in perceiving these models as nonstandard figures of authority. The authors shared an interesting finding that females are equally influenced by friends of both sexes, while males are more influenced by male than female friends. Basow and Glasser concluded that the existence of female role models is relevant for affirmative action programs.69

**Reported Issues in Women’s Employability**

Scholars offer different epistemological and ideological interpretations of the reasons for the existence of the “glass ceiling.” The U.S. Department of Labor identifies three levels of artificial barriers for minorities and women: societal barriers, internal structural barriers, and governmental barriers. These issues range from conscious and unconscious stereotyping, biases, recruitment and outreach practices which do not seek out minorities and women, lack of mentoring for career development, all the way to lack of vigorous, consistent monitoring and law enforcement, poor formulation and collection of employment-related data, and inadequate reporting and dissemination of information relevant to glass ceiling issues.

Some higher education hiring committees identify the problem as a limited pool of women with appropriate qualifications. The reported reasons for the low number of women suitable for consideration for the position include women’s propensity for placing the needs of others above their own and their choice to be altruistically caring (an issue

often identified as being in conflict with striving for positions of authority). These reasons are perceived as biological differences that describe women’s nature as emotional and resistant to risk taking; therefore, unsuitable for leadership positions.70

Beck’s study of nineteen women administrators and faculty members described their experiences within academia.71 Some of the women voiced their awareness of gender bias in their work environment, while others identified themselves as being a part of the problem, saying: “I think the reason I have less resources than I think I should, part of it is because I’m a woman, and it could just be that I’m obnoxious, you know!” and “I always think of myself as a person of average intelligence trying to do a job a person of higher intelligence should be doing. And so there’s some self-deprecation, and I think women just learn how to do that. But I always think that if I were smarter I could do this more efficiently.”72 Beck suggested that women will blame other women as individuals for their lack of success, but will not blame men in positions of power as executioners of gender discriminatory procedures.

Beck further reported that the interviewed women perceived the need to combine strength with adaptability in order to be successful in positions of power. However, as Beck noted, it remains unknown how much of the adoption of these attributes is due to


their productiveness in a gender neutral sense (i.e. not related to their gender), and how much the need existed because these behaviors are effective for women fighting against obstacles planted by a gender biased system. Additionally, the majority of respondents claimed that they changed their leadership styles to incorporate more transformational behaviors in order to advance to upper level leadership positions.

Not all studies found the existence of gender bias within academia. Alagbada-Ekekhomen evaluated teachers’ perceptions of their school leaders’ value based on gender. The values perceived were communication, team building, vision and planning, motivating stakeholders, and delegating responsibilities. Results revealed no noteworthy correlations between gender, age, years of experience, and leadership effectiveness. The author argued that more similarities than differences exist between leadership effectiveness of men and women than commonly thought and that effective leadership is recognized by the environment. 73

Michael sought to determine if women who have achieved upper-level leadership positions in institutions of higher education explored changes in their leadership styles in order to achieve advancement and if their leadership styles showed similarities. The primary concern of the study was whether women were defined as transformational or transactional leaders. 74 Transactional is defined as the type of leadership which is based on a system of rewards and punishment in order to motivate workers to fulfill their tasks.


This kind of leadership is described as more dominant and autocratic in nature, and is therefore stereotyped as masculine. Transformational leadership is described by Seltzer and Bass:

[W]hen leaders broaden and elevate the interests of their followers, when they generate awareness and acceptance among the followers of the purposes and mission of the group and when they move their followers to transcend their own self-interest for the good of the group.

One of the reasons for Michael’s study was to determine which of the two styles of leadership was more common to women in upper level leadership positions in higher education. Analysis of the results showed that 63 of 65 women were more transformational in their leadership styles. None of the women exhibited transactional style as their sole style. Of the respondents, 13.4 percent claimed that they have faced obstacles due to their gender.

The glass ceiling exists in music as well. Only nineteen years ago the Vienna Philharmonic, the last of the major orchestras in the Western world, granted women membership. Anna Lelkes, a harpist who had already been performing with the

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Facing protests during an overseas tour that will take the orchestra to New York (March 7-9) and Los Angeles (March 4-5), and after being held up to increasing ridicule even in socially conservative Austria, members of the orchestra gathered today in an extraordinary meeting on the eve of their departure and agreed to admit a woman, Anna Lelkes, as harpist.
orchestra for about a quarter of a century, became the first woman whose name appeared on the program as a member in 1997.78

Similar issues are still waiting to be addressed. Many of the music world’s influential figures still believe that women and men do not hold the same potential for success. Alex Ross wrote about the interview Yuri Temirkanov gave to the newspaper Nezavisimaya Gazeta. In the interview, highly revered conductor Temirkanov said that, in his view, women cannot conduct. His response to why he thinks that way was:

I don’t know if it’s God’s will, or nature’s, that women give birth and that men do not. That’s something no one takes offense at. But if you say that a woman can’t conduct, then everyone is offended. As Marx said, in response to the question “What’s your favorite virtue in a woman?” – “Weakness.” And this is correct. The important thing is, a woman should be beautiful, likable, attractive. Musicians will look at her and be distracted from the music!79

In another interview, one of America’s most active and respected female conductors (who happened to be Temirkanov’s successor to the music directorship position of the Baltimore Symphony), Marin Alsop, said: “There are so many obstacles to overcome, especially as a woman in this field. You have to be persistent, innovative and determined.”80


Work-Life Balance

Another stereotype which women face frequently relates to the sometimes incompatible roles of parent and professional. According to Schwartz, women who want the flexibility to balance their professional careers and families are perceived as not being committed to the organization.\textsuperscript{81} As Cuddy, Fiske, and Glick pointed out, female professionals who happen to be parents suffer a unique disadvantage compared to male professionals who are parents.\textsuperscript{82}

Women are typically either respected or liked. Homemakers are perceived as warm and cooperative, yet low-status, causing the feeling of condescending affection. On the other hand, female professionals are perceived as high-status, competent, yet cold, eliciting begrudging and resentment.\textsuperscript{83}

At the same time, childless working women and men were perceived as more competent than warm. Interestingly, when working men became fathers, they maintained perceived competence and gained perceived warmth, while working mothers lost perceived competence.\textsuperscript{84} Halpert, Wilson, and Hickman conducted research using videotapes of the same woman performing work behaviors with and without a pregnancy prosthesis. The woman who looked pregnant was perceived as having less competence and qualification for promotion than the woman who did not wear the prosthesis.


\textsuperscript{83} Ibid., 705.

\textsuperscript{84} Ibid., 711.
Aube’s study of American female percussionists further addressed issues between family and professional career. Aube shared the insights of twelve women she interviewed, three of whom had children at the time, while five were married. One of the women Aube interviewed, Gwendolyn Thrasher, percussion instructor at Michigan State University, made an observation that none of her female colleagues at the university are in charge of an instrumental studio and have children, while many males are and have children.\textsuperscript{85} Thrasher shared her thought that the position of a college professor is rather incompatible with motherhood:

\begin{quote}
Academia and the tenure system is definitely not easy on someone who has to go pick up the kids from school and take care of them. If you are doing that then you aren’t practicing for two hours where someone else is, or you’re not teaching for two hours.\textsuperscript{86}
\end{quote}

Taking part in Aube’s study, Julia Gaines, professor at the University of Missouri, stated that one of the reasons why there are fewer women in the percussion field is the inability to balance professional life and family. She also made a point of her awareness that certain career goals are not attainable while having a family:

\begin{quote}
You have to take that step back and say, I’m ok not being on the PASIC roster showcase concert. I’m ok that not everyone in the country wants to come to Mizzou. I’m ok not being Florida State, University of Texas, Indiana.\textsuperscript{87}
\end{quote}

She-e Wu, a professor at Northwestern University whom Aube interviewed, shared her fears with that if she had a family, she would have to give up her performance

\begin{flushleft}
\textsuperscript{85} Aube, 96. \\
\textsuperscript{86} Ibid., 94. \\
\textsuperscript{87} Ibid., 98.
\end{flushleft}
career as it is: “I don’t think I could have children. Not if I want to keep playing. Not if I want to keep the intensity like this. I’d have to give that up. I can’t do it.”

This situation not only concerns professional musicians, but also academics. Solomon interviewed thirty-seven professors from two large research universities in the United States about their work-life balance. Wittily naming the syndrome “sacrificing [personal life] at the altar of tenure,” Solomon said that female and male professors who wanted to succeed in academia (i.e., get tenure) delayed parenthood. One of her interviewees said:

There’s [the tenure] clock and that biological clock too, which all those things [are happening] at the same time [when] you’re in your thirties. You know, it’s funny. A lot of faculty here in their forties have kids that are 5 years old, 6, 7. I have friends at my age that have kids that are 15. So it’s like there’s a completely different scale there and it is because of the professional pressures.

Many of Solomon’s interviewees shared their concern over not balancing work and private life appropriately. David, described as a professionally successful, single 38-year-old man without children said:

The nurturing end, taking care of the relationship has come second to the welter of things that need to be done and needed to be done to keep me operating at, what seemed to me, a professional level in the academy. . . Of course, in retrospect I could have probably cut back on that. But I’m not sure that it was a trade off I wouldn’t make if I had to do again. . . it’s not something I’m happy about, but it felt necessary to get this career up and going. I hope I haven’t permanently damaged my capacity to love and be loved. It’s been a bit of a trade off and I’m aware of that.

88. Aube, 99.


90. Ibid., 338.
Solomon found that professors who devote substantial time to their family, have concerns about their professional career. Steve, a 35-year-old married man with children stated:

I nonetheless feel the pressure like I should be having less real life so I can be more productive . . . If I really want to have a future here . . . I’m gonna have to do more work, more research work than I have up till now. That time is going to have to come from somewhere . . . So I’m going to have to take it out of time with my children. I’m going to have to take it out of time with my wife. I’m going to have to take it out of doing things outside the office.\textsuperscript{91}

Professionals face many obstacles when entering or advancing within the workforce. Some are indigenous to females, others to the percussion profession, while some concern people of all walks of life. In order to begin eliminating obstacles artists face, it is of utmost importance that hindrances to advancement in the professional world are identified, especially those shaped by one’s sex.

**Summary**

As indicated in this literature review, the social and cultural positions of female percussionists are shaped by sex stereotyping of roles both inside and outside of music, as well as by underrepresentation of females in leadership roles within the profession as performers and professors. However, this chapter was largely focused on research done on a larger scale, that is investigation of sex stereotyping of musical instruments in general. Consequently, findings offer an appropriate understanding of obstacles conventional gender roles pose in today’s society, due to a lack of research concentrating on sex disparities within the field of percussion.

The only recent research specifically focused on the topic of female percussionists is Meghan Aube’s 2011 study of women in percussion in the United States. While

\textsuperscript{91} Solomon, 339.
Aube’s research presents an overview of the historical development of American women percussionists in combination with the phenomenological inquiry of twelve professional women percussionists today,\textsuperscript{92} the proposed investigation will operate in a wider context. It will present male and female perspective on the issue of sex disparity within the field of percussion, and will cover a larger geographical area, offering insight into the position of female percussionists in Europe as well as in the United States.

In order to promote equality, society must not allow the history which Vicky Eaklor described to repeat itself; the potential of being a nurturer of morality exists within every human being, and not only the females. The opportunity to better one’s community or partake in an artistic activity should not be defined by the confines of stereotypical sex roles. Children should be exposed to a myriad of career possibilities available to them, and allowed to make choices based on preferences, not attempts to fit into a prescribed sex stereotype.

For the sake of developing a deeper comprehension of the position of female percussionists, further studies must focus on the consequences of maintaining sex biases, as well as benefits of raising awareness about them. This study should provide information that can be used for further quantitative studies. Finally, the greatest achievement of this research would be for it to serve as one of the first steps towards creating an artistic environment characterized by equality and inclusivity.

\textsuperscript{92} Aube, 5.
Research Questions

Research questions addressed by this study are:

1. How many female percussionists are currently employed by the selected notable five orchestras and five music schools in the United States?

2. How many female percussionists are currently employed by the selected notable five orchestras and five music schools in Europe?
   a. What notable quantitative differences exist between the orchestral and academic spheres?
   b. How does the employment of female percussionists in Europe compare to the employment situation in the United States?

3. What themes emerge by interviewing a panel of six experts (three female and three male) on the topic of female percussionists?
Chapter 3

METHOD

This study was primarily a social and cultural inquiry into the role of women in the field of percussion. Social and cultural inquiries are essential elements for interpretation of concepts that have remained uninvestigated thus far. Through the method of compiling relevant pieces of information, this study provides the reader with an opportunity to perceive and comprehend different viewpoints.

The first two research questions inquired about the position of female percussionists (professors and/or performers) in the United States and the position of female percussionists in Europe. Information was collected by comparing quantitative data sampled from five respectable schools and five orchestras in both locations. Comparing the numbers of active female lecturers and performers in these institutions provides a better insight into the representation of women in the two categories across two geographical areas.

For the purpose of this research, the author used the ranking of orchestras published by Gramophone magazine. According to the magazine’s panel of experts, the top five orchestras in the United States are: Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, Boston Symphony Orchestra, and New York Philharmonic. In Europe, the top five orchestras are: Royal Concertgebouw (the


The panel of experts comprised: Rob Cowan, James Inverne, James Jolly (Gramophone, UK), Alex Ross (The New Yorker, US), Mark Swed (Los Angeles Times, US), Wilhelm Sinkovicz (Die Presse, Austria), Renaud Machart (Le Monde, France), Manuel Brug (Die Welt, Germany), Thiem Wind (De Telegraaf, the Netherlands), Zhou Yingjuan (editor, Gramophone China, and Soyeon Nam (editor, Gramophone Korea).
Netherlands), Berlin Philharmonic (Germany), Vienna Philharmonic (Austria), London Symphony Orchestra (England), and Bavarian Radio Symphony Orchestra (Germany). Information about how many percussionists are employed, and consequently, how many of those are female, was obtained by a combination of contacting orchestra representatives and obtaining information from the orchestras’ websites.

Sampling five reputable music schools in both the United States and in Europe posed certain challenges. The author found no published lists of respectable schools of music compiled by a reputable institution employing valid research methods (considering e.g. academic and artistic excellence, admission, graduation and retention rates, facilities, diversity, budget, number of award-winning faculty/staff/students). For the goal of this research, a panel of five experts was surveyed to share opinions on identifying the top five music schools in both geographical areas. The panel comprised five faculty members of the University of Miami Frost School of Music: Dean Shelton G. Berg, Associate Dean Raul Murciano, Jr., Associate Dean Shannon K. de l’Etoile, Associate Dean Steven Moore, and Dean Emeritus William Hipp.

An aggregate list was compiled based on submitted opinions. According to the panel of experts, the top five music schools in the United States are (in alphabetical order): Curtis Institute of Music, Eastman School of Music, Juilliard School of Music, University of Indiana Jacobs School of Music, University of Michigan School of Music. The top five music schools in Europe are (in alphabetical order): Conservatoire de Paris (France), Royal Academy of Music (England), Sibelius Academy (Finland), Moscow Conservatory (Russia), Mozarteum University Salzburg (Austria). The author compiled data by communicating with school representatives and consulting official websites.
These findings address the number of female percussionists employed by the educational institutions identified by the panel of experts.

For the purpose of answering the third question, a panel of six experts was interviewed via Skype, FaceTime, and Viber. The list of interviewees was the result of purposeful sampling intended to optimize the abundance and diversity of data. The women and men were picked based on their contribution to the art of percussion performance. Keeping in mind their respective backgrounds, age, and levels of expertise, the interviewees’ experience gave to the reader’s understanding of the present state of affairs for female percussionists in the Western world. Biographies of the respondents can be found in Appendix A.

Data collection consisted of conducting semi-structured individual in-depth interviews. Semi-structured interviews are often described as a valuable method for developing reliable qualitative data. They are normally scheduled in advance and their structure is based on a number of predetermined, open-ended questions, with room for additional inquiries to arise during the course of the interview. In-depth interviews allow researchers to generate meaning in collaboration with the interviewees by reassembling pertinent experiences shared in the form of narratives.

In order to avoid bias, the questions asked were as non-directive as possible, encouraging the interviewee to share a great amount of information in his/her own words.


96. Ibid., 316.
The form of the interview followed guidelines recommended by most institutional ethics committees: a consent form for audio-recording was signed prior to the beginning of the interview process. The participants had the right to disengage from the study at any time and request their contribution to be omitted. The University of Miami Human Subject Research Office approved of the research. All interviews were conducted via Skype, FaceTime or Viber and audio recorded by the author. Due to time constraints, Dame Evelyn Glennie was the only interviewee who was interviewed utilizing an abbreviated version of the question list, omitting questions 2., 3., and 19.

Two transcripts were unedited (Dame Evelyn Glennie, Dr. Scott Herring). Three transcripts were edited in order to protect people’s identities and privacy (Dr. David Collier, Katarzyna Myćka, Maria Finkelmeier). The last interview (Dr. Srđan Palačković) transcript was edited by the author due to the fact that the interview was conducted in Serbian and that the author translated the transcript into English. The edits were made with the purpose of maintaining coherency, at times when direct translation failed to convey the meaning of the original thought expressed in Serbian. With the goal of ensuring the validity of the interview translation, a second native Serbian speaker, who holds proof of English proficiency, was presented with the transcript in its original language form and translated form. The translation was verified with no identified disagreements that impacted the content.

The interview focused on six topics that corresponded to the main themes from the literature review:


98. University of Miami Human Subject Research Office Approval, Appendix D.
1. The interviewee’s instrument choice (introduction to percussion, early years of playing, and years of education)

2. Childhood gender roles and their social context (favorite activities in childhood, degree of openness and communication)

3. Sex stereotyping of roles in music (personal experiences or witnessed situations of gender-based discrimination)

4. Role modeling in higher educational institutions (role models they had while developing into professionals, and the role models that they are or strive to be today)

5. Work-life balance (connection between having a family and a career, parenthood, influence of personal life on career and vice-versa)

6. Reported issues in women’s employability (their opinions on data collected for the purpose of answering the first research question, showing how many females are currently employed in twenty reputable institutions in the United States and in Europe). A skeletal outline of the interview is presented in Appendix B.

The method used to encode the qualitative information was thematic analysis. According to Boyatzis, the process requires use of a specific “code.” The code used for the purpose of this research was a list of themes and/or patterns found in interview transcripts that helped organize the observations and interpret the data. The author was solely responsible for completing all stages of the research: interviewing, completing the transcripts in both languages, translating one interview from Serbian to English, and doing all levels of thematic analysis.

The approach to thematic analysis which was utilized was data-driven code. Data-driven code does not rely on previously developed code, but uses the content of the interview transcripts as a basis for establishing the code. The code requires independent variables or subsamples as an anchor. The two key variables in this research were the interviewee’s gender (male or female) and their respective geographical location (United States or Europe). Between acquiring raw information (interviewing and transcribing interviews) and presenting the results, this type of thematic analysis required reducing the raw information, identifying and comparing themes across subsamples, creating a code, and determining the reliability of the code. This process was done using MAXQDA Analytics Pro 12 software.

In order to ensure reliability of the coding process and to prevent researcher projecting personal values onto the people from whom the raw information was collected, a second coder was used. A University of Miami graduate student in Music Therapy with research background, who served as a second coder, was presented with a sample of data which included two interviews (audio-recording and transcript): Katarzyna Myćka’s interview (European female) and Dr. David Collier’s interview (American male). The second coder was asked to devise a code system without prior knowledge of the author’s code system or research process. The vast majority of themes identified by the second coder aligned with the author’s code system. Due to the fact that the second coder did not have access to any other components of the study (e.g. the research questions, the literature review or findings which emerged during the research process), differences occurred, mainly in terminology and attention to detail. However, these differences were

100. Boyatzis, 42.

101. Ibid., 45.
not in disagreement with what the author found. The author considered the differences and discussed them with the second coder, coming to a conclusion that the code systems match in their most crucial portions. The full code system, devised by the author, which includes categories, themes, subthemes, as well as their number of occurrences, can be found in Appendix E.
Chapter 4

STUDY RESULTS

Research: Part One

The first part of the research, which pertained to the first two research questions, addressed how many female percussionists were employed in ten reputable institutions in the United States and ten reputable institutions in Europe. Table 1 and Table 2 present the number of job positions in selected institutions in the United States, while Table 3 and Table 4 present the number of positions in selected institutions in Europe. The grand total is shown in Table 5.

As the numbers show, 103 males and 2 females are employed in listed institutions. Therefore, females account for 1.9 percent of employees. The results of this study show that no females are employed in any of the selected European institutions or in academic institutions in either of the locations. The only females who are listed as employed work for the same institution – Chicago Symphony Orchestra. In the second part of the research, at the end of each interview, the respondents were presented with Table 5 and asked for their opinion on the matter.

<table>
<thead>
<tr>
<th>Table 1. Orchestral percussion positions in United States</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of people currently holding timpani and/or percussion positions</td>
</tr>
<tr>
<td>Boston Symphony Orchestra</td>
</tr>
<tr>
<td>Chicago Symphony Orchestra</td>
</tr>
<tr>
<td>Cleveland Orchestra</td>
</tr>
<tr>
<td>New York Philharmonic</td>
</tr>
<tr>
<td>Los Angeles Philharmonic</td>
</tr>
</tbody>
</table>
Table 2. Academic percussion positions in United States

<table>
<thead>
<tr>
<th>Institution</th>
<th>Total number of people currently listed as faculty members in the percussion department</th>
<th>Number of females currently listed as faculty members in the percussion department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curtis Institute of Music</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Eastman School of Music</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Juilliard School</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Indiana University</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>University of Michigan</td>
<td>5</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 3. Orchestral percussion positions in Europe

<table>
<thead>
<tr>
<th>Orchestra</th>
<th>Total number of people currently holding timpani and/or percussion positions</th>
<th>Number of females currently holding timpani and/or percussion positions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bavarian Radio Orchestra</td>
<td>5 (2+3)</td>
<td>0</td>
</tr>
<tr>
<td>Berlin Philharmonic</td>
<td>6 (2+4)</td>
<td>0</td>
</tr>
<tr>
<td>London Symphony Orchestra</td>
<td>6 (2+4)</td>
<td>0</td>
</tr>
<tr>
<td>Royal Concertgebouw</td>
<td>5 (2+3)</td>
<td>0</td>
</tr>
<tr>
<td>Vienna Philharmonic</td>
<td>6</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 4. Academic percussion positions in Europe

<table>
<thead>
<tr>
<th>Institution</th>
<th>Total number of people currently listed as faculty members in the percussion department</th>
<th>Number of females currently listed as faculty members in the percussion department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conservatoire de Paris</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Royal Academy of Music</td>
<td>14</td>
<td>0</td>
</tr>
<tr>
<td>Sibelius Academy</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>Moscow Conservatory</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Mozarteum University Salzburg</td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>
Table 5. Grand total of percussion employees

<table>
<thead>
<tr>
<th></th>
<th>Orchestral Positions</th>
<th>Academic Positions</th>
<th>Total Employees</th>
<th>Total Female Employees</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>25</td>
<td>22</td>
<td>47</td>
<td>2 (4.25%)</td>
</tr>
<tr>
<td>Europe</td>
<td>28</td>
<td>30</td>
<td>58</td>
<td>0</td>
</tr>
<tr>
<td>Total Employees</td>
<td>53</td>
<td>52</td>
<td>105</td>
<td>2 (1.90%)</td>
</tr>
<tr>
<td>Total Female Employees</td>
<td>2 (3.77%)</td>
<td>0</td>
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Research: Part Two

Upon compiling, examining, and encoding raw data, thematic analysis was conducted addressing six topics represented in the literature review and in the interview questions:

1. Instrument choice
2. Childhood gender roles and their social context
3. Sex stereotyping of roles in music
4. Gender role modeling in higher educational institutions
5. Work-life balance
6. Reported issues in women’s employability

Six people were chosen based on their contribution to percussion. The people who participated were (in alphabetical order):

1. Dame Evelyn Glennie (female, Scotland), percussion soloist
2. Dr. David Collier (male, U.S.), percussion professor at Illinois State University and performer
3. Dr. Scott Herring (male, U.S.), percussion professor at University of South Carolina and performer

4. Dr. Srdan Palačković (male, Serbia), percussion professor at Faculty of Music in Belgrade and performer

5. Katarzyna Myćka (female, Poland), marimba soloist and chamber musician

6. Maria Finkelmeier (female, U.S.), percussion performer, educator, and arts entrepreneur

Instrument Choice

Within the category of instrument choice, three themes emerged: first encounter with percussion, support systems, and peers in percussion studios. When describing reasons for making the choice of playing percussion, four interviewees shared their experience of being introduced to percussion through their desire to play drum set or drums. The majority of them said that the instrument or drummers appeared to be “cool.” Dr. Palačković noted that he found the sight of the instrument to be compelling. He said: “I was very young and I was intrigued by how the instrument looked in the store when I first saw it, like, it looked impressive in terms of the relationship between its dimensions and my own.” Dame Glennie mentioned that it was the sight of percussion in the orchestra that sparked her interest, while Myćka said that it was the very sound of percussion instruments that amazed her. Interestingly, all female interviewees transitioned to percussion from previously having played other instruments. Dame Glennie and Finkelmeier mentioned having played the piano prior to switching to
percussion. Myćka revealed feeling that percussion was “definitely her thing” after years of playing piano, guitar, and the flute.

All interviewees mentioned that they felt supported by the scholastic system and/or faculty during certain periods of their education. This support may have been crucial due to the fact that none of their parents were musicians and therefore did not provide musical guidance. When asked if she encountered any discouragement, Dame Glennie said:

Not at school, absolutely not, no. There was never any discouragement at school, because the school was one of the first inclusive schools. And by that I mean it was, um, built so that it was appropriate for any youngster in a wheelchair, or any sight-impaired youngster, or hearing-impaired youngster, and so on. The school was completely accessible to all pupils. Therefore, it would go against the grain, if they suddenly, you know, decided that you didn't belong to the music department. So, music was open to everybody.\(^{102}\)

However, Myćka said that there were more negative than positive reactions when she first shared her idea of wanting to play percussion. She remembers her rhythmic\(^{103}\) teacher being upset because of Myćka leaving, and her percussion teacher saying that it was too late for her to start playing at the age of sixteen. She added: “There was actually more negative reactions than positive. Also, what I am going to do being female? This is

\(^{102}\) Dame Evelyn Glennie, interview by author, February 6, 2017.

\(^{103}\) Katarzyna Myćka, interview by author, February 13, 2017.

“It is this stuff with moving, you know, I do not know if you have it in Serbia, but it is usually like the kindergarten teachers need to know to kind of dance, kind of make gestures, and explain to them in this kind of... not a graphical way, but a graphic-musical way I would call it because there is rhythms and different metrical structures that there is some certain movement to show that up, and you know all this you know - clap three, go four, this stuff.”
a man, male domain.”¹⁰⁴ Both Dr. Herring and Dr. Collier said that they were encouraged to play other instruments by their band directors.

Two interviewees shared the fact that they did not have any female percussion studio peers during their undergraduate studies. Dame Glennie revealed the stark contrast between the first studio she was in as a twelve-year-old, and her undergraduate studies in London: “Well, when I was at school - so, in Scotland - the, um, there was only one boy and the rest were girls. And then, when I became a full-time student, um, I was the only girl, and the rest were boys.” As the interview went on, Glennie spoke of the fact that seeing females as percussionists was nothing out of the ordinary during her upbringing in Scotland due to the fact that they were active and visible by holding posts in various large orchestras. She mentioned that it was when she moved to London and started traveling around the world that she began to notice that there are a lot more male musicians than female musicians within the field.¹⁰⁵ Myčka shared an insight into her experience of being the only female in the percussion studio at Mozarteum: “And in Salzburg I was the only one. The professor, he didn't want to have any female. He said: ‘Females are crying.’ He doesn't want to accept that actually, so, I very much forced him and promised him that I won't cry.”¹⁰⁶ Finkelmeier’s experience of studying with Susan Powell at Ohio State University was the closest to being in a gender-balanced studio. In Finkelmeier’s words:

Um, at Ohio State, at that time, it was... It was a good 60 percent male, 40 percent female. Because Susan Powell was the teacher, and, um, we really had a strong

¹⁰⁴ Myčka, interview by author.
¹⁰⁵ Dame Glennie, interview by author.
¹⁰⁶ Myčka, interview by author.
female presence when I was there. Especially in my first few years, I would say, my senior year, there were probably, what, more like 70 percent and 30 percent. But, when I got there, like, a lot, especially of the older, upperclassmen were female.  

Dr. Palačković was the only interviewee who did not know of a female percussionist peer from his educational years who has a percussion career or percussion-related job.

**Childhood Gender Roles: Social Context**

Communication about the interviewees’ respective childhoods elicited the following themes:

1. self-identified as a shy child
2. self-identified as an outspoken or stubborn child
3. self-identified as having been taught to be outspoken
4. recognized outdoors playing as important
5. recognized other (non-outdoor) activities as important
6. stereotypical female behavior - playing collaborative games and having smaller groups of friends

Dame Glennie confessed that she was a stubborn child who knew what she wanted to achieve. Dr. Palačković said that he was “probably too outspoken.” In contrast, the two male percussionists from the United States, Dr. Collier and Dr. Herring shared that they were shy, but that they learned how to be outspoken. Finkelmeier and Myčka exhibited what Archer considered to be stereotypical female behavior; they both reported

that they enjoyed playing collaborative games with a smaller groups of friends. In addition, they both felt particularly encouraged by their parents to speak their mind.

Myćka said:

I was not really the, you know, being only child, you are probably not the boss that you go upfront and fight, but I was always brave enough to say what I mean and disagree with stuff that I didn't like. That was only thing encouraging my parents that even in this communistic system they always said that you don't need to accept anything if you don't want, and that's your good right to ask why if somebody requires you to do something.108

Dr. Herring indicated that the shyness he felt in his childhood changed throughout his experience of playing percussion. “I think it has to [change]. I think you've got to have–because we're soloists so much of the time, you have to have a little bit of that extrovert in you.”109 All interviewees apart from Dr. Collier, who identified as very shy, shared that outdoors activities, such as playing outside, biking, and being with neighbors were most interesting to them when they were children. Dr. Collier was the only interviewee who recognized activities not related to outdoors, such as reading, modeling, and playing with GI Joe, as important during childhood.

Sex Stereotyping of Roles in Music

Discussions about sex stereotyping evoked of diverse experiences, categorized within the code system as themes of personal experiences, witnessed experiences, and expressed positive personal opinions about females. Although interviewees differed in age, cultural environments in which they were raised and educated, and professional focus, certain commonalities among their experiences related to sex stereotyping arose.

108. Myćka, interview by author.

109. Dr. Scott Herring, interview by author, February 8, 2017.
When asked what they have personally experienced in terms of gender-based discrimination within the music community, four respondents (Dame Glennie, Dr. Collier, Dr. Herring, Dr. Palačković) said that they did not have personal experience. Dame Glennie mentioned that she does not feel that her gender was commented on, while Dr. Collier said that he is “fortunate in that sense” that his gender has never been commented on in relationship to percussion.

Interestingly, Myćka said that she has generally not been discriminated against based on her gender, right after sharing the following experience:

The most hurting story was from my teacher, because, I mean, that was his opinion that I was caring [for], but only his opinion. So, if he said, you know “You need to play it more like a man,” that sounded like a, like something that I can't do... Like, you know, eh, it was that he couldn't make this compliment to me because I am just not a man, so there is always some little space I am never going to reach, which changed, he said, after I got the child—which I think is pretty much stupid, and I still don't understand why he said it this way. Generally, no. Or maybe I am just not accepting this kind of negative statements. Because I think they don't change things and they are stupid. So, maybe I just don't take them so seriously so I just let them pass.110

Myćka shared the largest number of anecdotes related to experiencing blatant comments related to her gender. She spoke of meeting one of her teachers:

I met him and I thought: “This teacher or no other.” So, I was pretty much onto making that happen. And he said “No,” actually, “I don't want girls. There are only problems with girls. They fall in love, they don't have--they can't concentrate, they--if you tell them something stronger, they cry. And it's only problems.” [laughs] And then I just promised, you know, and I just told him that right at that point I broke up my relations [relationship], so I was alone, and I said “I am promising not to cry ever and I will do anything.” And so, then he said: “Okay, come for the entrance [audition].”111

110. Myćka, interview by author.
111. Ibid.
She brought up comments which she found to be positive, such as “Your movement is so much smoother,” or “Women are designed to do arts, because their bodies are so beautiful and they are designed to carry babies so they can—they can, make a better connection with the instrument. They look more natural playing an instrument.” The comments that she found to be negative were:

[T]here were also bad comments in the way well, “You are kind of softy, you know, you can't really—” There is a German word for it, but—you can't really kick the hell out of that or something. And, um, even my teacher. After I made my CD—I think it was my third CD—after I got my child, he said: “So, now finally, you play like a man. Women need to get a child to get so far.” That is something, you know, it took me a few days to think if I want to talk to him or no. [laughs]

Both Myćka and Finkelmeier spoke of how their appearance would come up as a topic in relationship to percussion. One of Myćka’s professors believed that her appearance is beneficial for her career:

[M]y professor told me one time, um, he said: “You know, you're so good, and your big bonus is also that you're, you are—” he said something like, “nice, young woman—of course people prefer to watch you play than such a fat pig as I am.” That's what he said. [laughs] And I—I think that's so unfair, and I told him immediately, you know: “You have the charisma, I don't have even ten percent of your charisma if you go up the stage.” It doesn't matter how you look at all, and I don't see my—I don't feel myself being pretty or something, so people would prefer to watch me than him.

Finkelmeier’s experience was such that the topic of her appearance would come up mid-conversation about business:

[T]here's a specific festival that we play for a lot, and the director is a, you know, very supportive, has given me a lot of opportunity, but when it comes to actually talking business or getting work done, he has, like, mid-conversation just been, like, “Oh, you're just so beautiful.” . . . We [Finkelmeier’s team] kind of—we've

112. Myćka, interview by author.

113. Ibid.

114. Ibid.
decided that I'm stepping away from that, because it's very inappropriate. It makes me uncomfortable, it makes everyone uncomfortable. And, there is no opportunity for me to go this man and say “You're not treating me the way you're treating these other people.” So, internally, we just decided that I will step away from that relationship. . . . He's also, this person has also given me a lot of opportunity . . . I am very thankful for that, but it's like a double-edged sword. And I don't know if he's giving me those opportunities because of my femininity, and because he's attracted or . . . And I know, I know I'm capable, so I'm, like, taking the gigs, because [laughs] I'm capable, but, um... It's, like, such a weird... thing. So, I appreciate, like—I have colleagues that I can be really open with and that's why I am working with these people so much and trying to really build something with them, because I can say, you know: “Guys, this makes me uncomfortable, like, can you take over communication?”"115

One of Finkelmeier’s answers included an experience from her high-school days:

I was chosen as the section leader in the marching band, so, um, like... There was, you know, two or three females in your—it was like a 200-piece marching band, and you're, like, the center snare, like, leading the marching band, and... Um, the gentlemen that were my age were so upset, about eight of them quit... We were all vying for the same spot, and since I got it, they all quit. . . . We were all vying for the same spot, and since I got it, they all quit.116

In response to whether she thinks that those people would have quit if somebody else had won (anybody else being the center snare would have meant that a male won the position), she added: “No. Oh, no. Oh, no. My house got toilet-papered. Like. . . [I]t was weird and, you know, they were a group of guys, they were friends, and I got along with all of them—I thought—but, like... It was at that moment I had realized that there was this separation.”117

Dame Glennie and Finkelmeier had similar experiences of hearing comments related to their physical strength, such as “Oh, those cymbals too heavy for ya?”118 and,

115. Finkelmeier, interview by author.
116. Ibid.
117. Ibid.
118. Ibid.
Oh, you must be strong in order to play percussion.”¹¹⁹ Dame Glennie’s response to the latter, according to the interview is: “You need to be supple in order to play percussion.”

Several interviewees shared their positive personal opinions about females. Dr. Collier said: “[W]hy are the girls not in science or engineering and things? You're smarter than we are a lot of times.”¹²⁰ Myćka mentioned how having more females in orchestral or managerial positions might benefit the society on a broader scale:

I think like in Amazonians, if you have, like, matriarchat [matriarchy]—I don't know if this is the word—the world seems to be more peaceful, so maybe having more women or in this kind of orchestras will also help to make the world more peaceful... Also, in politics sometimes. . . . So, I think, basically, in these positions it won't be bad to have more women because specially women are probably better manager[s], I think, they need to manage and handle so many things in their lives, so would they probably make—not make a bad job.¹²¹

Gender Role Modeling in Higher Educational Institutions

Exploring the theme of gender role modeling caused emergence of four themes: reported female role models during interviewees’ educational years, active pursuits of female role models, being a role model, and interaction adjustment based on gender. One of the interview questions investigated who were the respondents’ respective female role models during their years of education. Dr. Collier and Dr. Palačković reported that they did not have any female role models, due to the fact that they were not aware of any senior female percussionists at the time. Dr. Palačković said:

Well, now I cannot think of a percussionist, in that period, while I was a student, because percussion as a solo instrument was still in its infancy. I have to admit

¹¹⁹. Dame Glennie, interview by author.

¹²⁰. Dr. Collier, interview by author.

¹²¹. Myćka, interview by author.
that it is possible that I had none due to the lack of information. We need to remember that this is not the time of the Internet and so on, so we did not have access to information. Certainly, one Evelyn Glennie, surely had already played at that time and had been active, but we simply had no way of knowing. Let's say that is the reason. So I cannot say I had one, really, in this moment I cannot remember.\textsuperscript{122}

Dr. Collier shared his views on the topic:

There weren't any, really, in the orchestral world. And once I began on the timpani, there weren't any female timpanists that I knew of at that point. And really, drum set was not, you know, that was, even now that's still an avenue where it's, there's just not that many. And I am sure there are more ladies there who fight a stigma than in anyplace else, you know, so... But, there are some extraordinary players out there now. And they are recognized that way, and I think they are gradually more and more on equal footing.\textsuperscript{123}

Dr. Collier later recalled the first female percussionist he was made aware of:

And, interestingly enough, in a, in a strange way, um, Sheila E., which is Sheila Escovedo, in my, still in my high school days, there was kind of a Latin fusion band which had she and her brother, and maybe her dad were all in the percussion section of that, it was not, it was sort of like a Santana-with-horns kind of a band. Um... But, that, that was an influence there, that, “Okay, here's, here's a lady who can play in that kind of Afro-Cuban and salsa style fine.” But, also realizing, she is growing up with that, that's her family, that's... You know, like playing chamber music and you are in a string family or something. But, so, that's maybe an extended answer to your question of not even having a name. That would be, she would be the closest one [to being a role model], and this is, sort of, pre her becoming a singer or anything, she was just a percussionist at that point.\textsuperscript{124}

Finkelmeier and Dr. Herring were two respondents who reported having female role models while at school. Interestingly, they both reported the same person, Susan Powell, to be one of their role models. Dr. Herring said:

[W]hen I was at Northwestern I really looked up to, [I] already mentioned both of them, Susan Powell and Angie Zator were huge influences on me because they

\textsuperscript{122} Dr. Srdan Palačković, interview by author, February 13, 2017.

\textsuperscript{123} Dr. David Collier, interview by author, January 31, 2017.

\textsuperscript{124} Dr. Collier, interview by author.
were so accomplished, um, and their work ethic and practice regiment. It had nothing to do with them being females, they were just great musicians, and those were two of my biggest female role models.125

Finkelmeier shared her impressions of Powell, who was her professor at Ohio State University:

[S]he was a badass. She was, like, this phenomenal player, um, that I just, like, couldn't, you know... She was the first player I saw, that I was, like - whoah, like, that's what you can do with percussion? And, the fact that we never really talked gender... And it was just–it was a model situation. It wasn't, like: “Okay, so how are you feeling as a female?” It was like: “Oh, no, like, how are you feeling? Like, what are you gonna do and what are you gonna do with your life?”126

Dame Glennie and Myćka both revealed that they knew of senior female percussionists, but did not perceive them as “female role models” per se. Myćka’s response to “Do you remember if you had female role models while growing up?” was: “Actually, not. The only two women I knew were Keiko Abe and Evelyn Glennie. Both very different and both very inspiring in some ways, but I, I didn't wanted to be as any of them. They–both of they–their careers or ways were not mine, and that's what I was very sure about. But, it was very inspiring.”127 Dame Glennie’s perspective once again confirmed that there was nothing extraordinary about seeing a female playing percussion in Scotland during her years of education:

It was perfectly natural to see female players. It really was. And also, in Scotland, you know, at the time, we had the principal percussionist of the Royal Scottish National Orchestra was female. The principal percussionist of the BBC Scottish Symphony Orchestra was female. The timpanist of the Scottish Chamber Orchestra was female. Those are people who had been in those roles for years and years, and I mean twenty-five, thirty years. That's a long, long time. So, you know, for me, it was very normal to see musicians in, in the role of playing

125. Dr. Herring, interview by author.
126. Finkelmeier, interview by author.
127. Myćka, interview by author.
percussion and timpani, holding, you know, principal posts. And, uh, and to be honest, I didn't really think of that or them as being role models as such, because they were simply musicians, you know, who happen to be holding those posts for many, many years.\textsuperscript{128}

Within the subtheme of actively pursuing female role models for their students, Dr. Herring made a point in saying that he finds that exposing students to female percussionists is important, “I remember specifically, um, when we only had a few females in our studio, like, trying to actively get female role models here, in front of my students for those students. But, I mean, as you know, there just aren't–there just aren't as many, so…”\textsuperscript{129} Finkelmeier’s story is an indication that females are encouraged to pursue percussion-related activities when they see other females playing. She described the development of the aforementioned situation in which eight male students left the drum line after finding out that Finkelmeier won the center snare position:

[W]hat was cool is that a whole bunch of chicks joined the drum line. And a whole bunch of these people that, like, you know–they weren't the top players, but they, like, stepped up to the plate. And we had a really great line. And like, we got the highest score that, like, the marching band–drum line had ever gotten at that high school. You know? So, that was the first, honestly, like–senior year of high school–that was the moment I realized that it might be... There was a gender thing. If that makes sense. Like, I really hadn't understood that in my youth until that kind of experience.

Dame Evelyn Glennie shared her perspective on being perceived as a role model:

I didn't really see myself as a \textit{role model} as such, because I think what my energy was spent into [was] creating repertoire to play in order to sustain that career–whether you are male or female, you know, there had to be the repertoire there to sustain a career as a solo percussionist, so that had nothing to do with gender. Um, so I think all of my energy was spent, you know, doing that, rather than thinking, you know, putting on your shoulders: “Oh Gosh, I'm also a role model.” Um, I think that's really happened much, much later in my career where I suddenly can see what has gone before, where you are now, and what you feel you can do in the future. And I think it's only now that I'm beginning to feel comfortable using the

\textsuperscript{128} Dame Glennie, interview by author.

\textsuperscript{129} Dr. Herring, interview by author.
Another interesting distinction between the respondents from the two geographical locations is how they communicate with students based on their gender. Looking into the subtheme of interaction adjustments based on gender, the interviewees from the United States (Finkelmeier, Dr. Collier, Dr. Herring) all confessed to interacting slightly differently with females. The change in behavior exists in the form of limited physical interaction between male professors and their students. Dr. Collier said: “There's gotta be a little bit [of difference in interaction], because of the fact of, um, we, we live in a cautious world nowadays that I have to–I have to realize that I am a man, and in a situation of authority. I am the teacher. So, there are definitely times I have to be totally cognizant of anything that would be non-verbal and any kind of way–any way approach being, um, uncouth, impolite, disrespectful, um... [There can be] no innuendo whatsoever.”

Dr. Herring shared a similar sentiment by saying: “I'm a little more cognizant about, just, like the physicality. You know, I won't have any issue with walking over to one of my male students and grabbing his shoulders and saying ‘You've really gotta relax your shoulders.’ Sometimes, I am maybe a little more hesitant to do that with women.”

Finkelmeier’s difference in interaction did not focus on the physical aspect, but tried to,

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130. Dame Glennie, interview by author.
131. Dr. Collier, interview by author.
132. Dr. Herring, interview by author.
in situations where there are few females, acknowledge their presence and reach out to them.\textsuperscript{133}

Dame Glennie, Myćka, and Dr. Palačković shared the opinion that gender is irrelevant to communication, but that what guides their interaction is music, sound, or passion for art. When asked if she changes the way she interacts with young percussionists based on their gender, Dame Glennie said:

> Oh, not at all. Heavens, no. Not one iota. I mean, it's, it's--we just have that common thread of being sound creators of, um--it's the instruments, it's the curiosity towards creating sound, making a sound story and so on, that links us together. And, uh, it's quite fascinating when you do have the opportunity to work with so many people from, you know, different geographic territories, different ages, different backgrounds, different experiences, and so on. So, you know, it's--it's an inclusive thing, what we do, and it's a real privilege. So, um, there's absolutely no, no difference at all. I mean, there are so many differences, if that makes sense, from one person to another, but not from boy-girl, man-woman.\textsuperscript{134}

Dr. Palačković spoke of a similar approach in which he establishes communication not based on gender, but based on the individual, their style of interaction, and the established musical goal.

**Work-Life Balance**

Work-life balance emerged as one of the most frequently-occurring concerns during literature research. Within this category, themes which appeared were issues of sacrifice vs. balance, reports of family or pregnancy perceived as obstacles to career, and parental influence.

\textsuperscript{133} Finkelmeier, interview by author.

\textsuperscript{134} Dame Glennie, interview by author.
Four of the respondents are married (Finkelmeier, Dr. Collier, Dr. Herring, Dr. Palačković). Myćka and Glennie used to be married. Myćka, Dr. Collier, Dr. Herring, and Dr. Palačković have children. They answered the interview questions according to their respective experience. Interestingly, all interviewees spoke of “balance” as something they gravitate towards. However, the meaning of “balance” and how it can be achieved varied from one person to another.

Myćka and Dr. Palačković declared that they think that, in order to have a family and a career, sacrifices need to be made. Dr. Palačković stressed the importance of dedication, as a mean to the end goal of having a “balanced life”:

Many examples show that these things do not go well with each other, but I think that this is not true, and that the only thing that is important is the amount of sacrifice that one is willing to give in order to be dedicated to both in the right way. . . . I really think that—at least my case—that compared to the amount of success I have in my career, it's really important to me that the other part of my life [family] is functioning perfectly. This makes me feel fulfilled, and I think it’s all—so, I think that these two things can work together—of course, with a tremendous sacrifice, and of course it all depends on what type [one has] and to what extent this career is being pursued.135

Finkelmeier and Dr. Collier said that they do not think that a person needs to sacrifice one over another, but rather to put in conscious efforts to maintain balance.

I don't think you should have to sacrifice one for the other. But, in that sense, um, it can be a very difficult balance and it's gonna shift at times. And I think that the balance is gonna sway like a pendulum, at some point it's gonna be here, at some point it's gonna be here, and it rarely does it stop dead center in the middle, where it's totally balanced.136

Dr. Palačković and Dr. Herring mentioned that they can understand how being a highly-sought concert artist can be an obstacle to having a fulfilled family life. Dr.

135. Dr. Palačković, interview by author.

136. Dr. Collier, interview by author.
Herring put it in the following words: “I think it—it depends on the individual, it depends on their relationship, the family, the kids, that kind of thing. It—it certainly is difficult to see how you could have a meaningful career as a soloing, touring musician—like, worldwide—and also have a healthy family relationship.” Dr. Herring also spoke of how values (i.e., performance career, teaching career, family, relationships, health) shift throughout life:

I remember as a student in Northwestern—Bill Cahn, um, came and we had a talk with Bill Cahn. And he talked about, how, um, like values shift as you go through your life, and he said, you know: “All of you right now—it's career, and that's the first thing.” You know, he said: “At this point in my life, my—my primary concern is my health and, you know, the next is family.” And, it's funny how—or it's not funny, it's just, um—it was enlightening to see how, you know, it's sort of come full circle for me because at that point, it was not health or family, and now with some health things that I've had over the past two years, you know, it's definitely family, and then health, and then teaching, and then performing. It's certainly—your focus shifts as you get older.¹³⁷

When asked about how her private life influenced her career aspirations, Dame Glennie responded:

I think that, that the career has possibly changed the private life, if that makes sense. So, I think that, when you are young, and you are so incredibly, sort of, driven and focused, um, you know, the last place that you're going to find yourself in is a pub or, you know, going out to parties and things like that. So, okay, you know, for, for some people that can be a sacrifice. For me, you know, that wasn't my thing anyway, so it wasn't a sacrifice.¹³⁸

She also shared her thoughts on what dedication to artistic endeavors means and how it affects one’s social environment:

I think any artistic endeavor, um, you know, is—can be quite a selfish one, actually, to those people around you. I think that there's an awful lot of... Selfishness comes into play because of what you're doing. It's so incredibly focused. Um, and at the end of the day, you know, you have a responsibility to stand up and deliver something to a lot of people that is inevitably going to be

¹³⁷. Dr. Herring, interview by author.

¹³⁸. Dame Glennie, interview by author.
reviewed, and talked about, and discussed, and will, therefore decide whether you are going to be employed again. So, I don't think anything can be taken for granted in what you do, and for that reason it can be quite a selfish profession. So—and letting—being able to let off steam, as it were, and just have that—those moments where you just, sort of need to gather yourself—I mean all of those things affect the people that you're with, and that you live with or work with, and so on. . . I think—I think it's learning to get that balance, and—and, certainly for me, you know, that's an ever-evolving thing that will always have to be paid attention to.  

Although everyone agreed that having a family makes the balancing act more challenging, most respondents did not share any moments during which they felt that their pursuit of having a family was seen as negative from the side of their colleagues. Myćka, however, had a couple of experiences when she became pregnant. Two colleagues commented on her pregnancy. One of them said: “Couldn’t you have planned it a little better? We did so much work, and now you do that.” The other person’s response Myćka described: “One woman even, I remember that, she said: ‘How can you? H-how could you?’ And I thought — how could I what? What’s the deal? What’s the thing?”

When it came to the final subtheme, parental influence, all interviewees claimed that their parents’ careers had no direct influence on their respective career choices. However, four of the respondents (Dame Glennie, Finkelmeier, Dr. Collier, Dr. Herring) mentioned their parents’ work ethic having a significant impact on their respective personalities and ways of approaching their careers. All respondents expressed the same sentiment of gratitude towards having supportive parents who did not have musical careers, and in some cases, lacked overall inclination towards music.

139. Dame Glennie, interview by author.

140. Myćka, interview by author.
Reported Issues in Women’s Employability

This section offers a more in-depth examination of reported issues in women’s employability. The themes which emerged were initial reaction, belief that sex discrimination is part of the problem, and potential solutions. During the final portion of the interview, the respondents were presented with Table 5, showing the overview of results pertinent to the first two research questions presented in this doctoral essay. Upon hearing that, out of 105 percussionists employed in twenty reputable orchestral and academic institutions in Europe and the U.S., only two were female, five respondents (Dame Glennie, Myčka, Finkelmeier, Dr. Herring, and Dr. Palačković) shared their astonishment. Dr. Collier said: “Interesting. . . . I am not surprised, but I think it’s… On the surface, it tends to say that there’s a disparity someplace.”141 When he found out that the only two females are employed in the United States, Dr. Herring remarked: “I think it’s curious considering that Europe is often viewed as more liberal than the U.S. [laughs]” Similarly, Dr. Palačković named three female percussionists who hold important posts in the Balkans, followed by: “Given that in our society it is not like this [having no female percussionists employed by reputable institution], then I can only conclude that our environment is more progressive than these areas which you are writing about, which is completely absurd, you know, looking at all other parameters of life.”142

Two interviewees said that they believe sex discrimination to be part of the reason why few females are currently employed in chosen institutions. Dr. Collier stated: “I

141. Dr. Collier, interview by author.

142. Dr. Palačković, interview by author.
think that there is a male-dominated tradition in many, many places. And that, um, there's no—there's no reason for that, other than the fact, the tradition. Or male chauvinism, you know. Or discrimination, if we wanna get really blunt about that.”¹⁴³ Dr. Palačković shared his opinion: “[I]t is very possible that there is some discrimination against those [females] involved—I cannot claim that this is the reason one hundred percent, you know? It is possible to have a certain percentage be affected by discrimination. There certainly has to be, you know?”¹⁴⁴

Myčka, Finkelmeier, and Dr. Collier expressed their thoughts that change will take time. Dr. Collier said that the gender shift in percussion might happen later:

[Y]ou’re looking at the top schools that have a long—you're dealing with lots of tradition. . . .even if it's not music, there are, you know—that's a certain type, unfortunately, or stereotype of person, male or female, who's at this school, and um... I think it—hopefully—maybe percussion is gonna be one of the latter ones to shift, 'cause I think—again—at one time all the professors were male, and then, you know, it might have gone through flute, and gradually, and—you know, it gradually expands, but—you're right, there are fewer percussionists.¹⁴⁵

Myčka shared her impressions of the broader picture, and related the presented results to the situation women are facing in today’s society:

I think it's because things change slowly, and as we think about women's vote rights or women becoming truly important, becoming important medical positions, or—still, in Germany, medical doctors, female, get less money for the same work than male. This is— this is a big disaster. This is unbelievable. About thirty percent. So all this emancipation is not really easy. I think it's not only music, but in all men-dominated nations or, you know—thinking-wise, it is always—it takes a lot of time until generations will understand and accept more women influence. And—and—this is nothing to be angry about, but I think it is something to be aware of and something to work on. So—so—don't be lost, don't be

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¹⁴³. Dr. Collier, interview by author.
¹⁴⁴. Dr. Palačković, interview by author.
¹⁴⁵. Dr. Collier, interview by author.
discouraged by that, but this is just a very natural thing, um, and very natural
process.  

Most respondents agreed that conscious efforts should be made to make female
percussionists visible. Finkelmeier said companies and leaders in the field of percussion
should consider the following:

Like, affirmative action, saying, like: “You know what? No--actually, we have to
have one female representative on every panel, at least. We have to have one on
this.” . . . But, it starts with, like, these things that are very easy to fix. Very easy
for, like, you know, conventions and for periodicals, and for, like, the outward
look to show more equality, and it, yeah... It's not enough to say: “We did an open
call,” or like, “an open application to all–everybody, and it's just whoever–
whoever applies.” But when there are races or genders that are oppressed or that
are not as, as, um, as supported, you actually have to reach out to those people.

You know? Like, you actually have to reach out to the women to say: “I know
you are qualified for this, so why don't you apply?” Because she has just never
applied before because she knows she is not gonna get chosen or she knows she
is, like… You know, there's been this trajectory of, like, non-acceptance, so you
do have to take that--that step, that personal step. Leaders have to take that step to,
like, to involve, um, both genders.  

Dame Glennie voiced her opinion that women should not be segregated.

Ultimately, music is the goal, and what this goal requires is inclusivity, not segregation of
any kind.

What I have seen is that there's--with a lot of the publications out there for female
and concentrating on female percussionists, there's a lot of good in them, but
there's an aspect that I find uncomfortable, as well. I suppose maybe I'm a
feminist without sort of talking about it, um, I suppose I'm a percussionist, but
without, sort of showing all of the whistles and gongs in every concert. And I
think that, you know, if we do our business, we're serious about our business, we
do it as well as we possibly can, we believe in what we do, we communicate the
power of what we do to all people, you know. And I just keep harping on about
the inclusiveness because that was such an important part of my whole upbringing
and it's such an important part in what we do now, so... You know, without
segregating this publication for female players and so on and so forth, I mean,
what are we talking about? We're still talking about music. We're still talking
about percussion. We're still talking about your music as a--as a form of

146. Myčka, interview by author.

147. Finkelmeier, interview by author.
communication, so why are we dissecting it like this? . . . Um, and, somehow, and I don't know how, but if we can really talk about that message, who knows, it may just help change the figures that I'm seeing in front of me, because they're quite shocking, I will say. 148

148. Dame Glennie, interview by author.
Chapter 5

DISCUSSION AND CONCLUSION

The focus of this study was to investigate the current perception and position of female percussionists in United States in Europe. This discussion emerged from answering three research questions:

1. How many female percussionists are currently employed by the selected notable five orchestras and five music schools in the United States?

2. How many female percussionists are currently employed by the selected notable five orchestras and five music schools in Europe?
   a. What notable quantitative differences exist between the orchestral and academic spheres?
   b. How does the employment of female percussionists in Europe compare to the employment situation in the United States?

3. What themes emerge by interviewing a panel of six experts (three female and three male) on the topic of female percussionists?

The majority of findings correspond to what was found in the reviewed literature. Previous studies related to instrument gender bias and the emergence of females in percussion showed that males dominate the field of percussion. This document supports that claim with the employment statistics in large orchestras and academia in the United States and in Europe. By holding less than two percent of percussion job positions, the number of female percussionists hired by selected established institutions is low.
The themes which emerged during the coding process were identified in the six categories visited in the literature review: instrument choice, childhood gender roles and their social context, sex stereotyping of roles in music, gender role modeling in higher educational institutions, work-life balance, and reported issues in women’s employability.

**Instrument Choice**

One of the subthemes that emerged showed that many percussionists share a common way of being introduced to percussion by developing an interest for drums or drum set first. Interviewing revealed that four respondents identified this interest to be the beginning of their path to playing percussion. Given the fact that the gender imbalance in the field of drum set playing is prominent, it is no surprise that all male respondents said that drum set was their “first love.” Perhaps more females would report being introduced to percussion through drum set if more female drum set players were made visible. Many researchers claim that minorities benefit from having relatable role models\textsuperscript{149} (i.e., representatives of their own gender, race, ethnicity, religious affiliation). In the absence of appropriate role models, minorities might feel like their chances of success are minimal.

However, information that arose in interviews suggested improvement in participation of female percussionists over time. Dr. Collier and Dr. Palačković, two of the interviewees who belong to the older generation (born before 1970), shared that they were both members of undergraduate percussion studios which had no female students. Contrastingly, the youngest interviewee, Finkelmeier, reported that her studio had about 40 percent female and 60 percent male members, which made the reported studio to be closest to having an equal number of female and male students.

Although Dame Glennie belongs to the “senior” group, her situation is, in many ways, unlike Dr. Collier’s and Dr. Palačković’s. As Dame Glennie stated in the interview, female percussionists were no oddity in Scotland during her childhood. The situation in her first percussion studio was an inversion of what many experience today, for there was only one male and the rest were females. As she later mentioned, it was not until she moved to London and started touring the world that she noticed the gender imbalance. Dame Glennie’s early years of playing percussion may have had a positive impact on her career path to becoming the first full-time percussion soloist. A worthwhile effort includes locating and investigating other percussion studios which happen to have more female than male members. Such research would help construct a deeper comprehension of the impact that aforementioned educational environment may have on its students of both genders.
Childhood Gender Roles: Social Context

Results regarding childhood gender roles found partial correlation with previously-published research. A subtheme of stereotypical female behavior was identified, confirming Archer’s study which states that social girls tend to have smaller groups of friends and participate in cooperative games.¹⁵⁰ Two female interviewees shared their inclinations toward being collaborative while playing in childhood. One of them reported having a best friend and putting on “shows”, while the other reported having a teddy and frequently playing “mom”. In contrast to that, two male respondents expressed that they were shy as children. Therefore, they did not report to be dominant or assertive while communicating in their childhood, as Archer described the majority of boys to be.

Interesting findings arose when childhood gender roles and their social context were focus of the conversation. Apart from Dame Glennie and Dr. Palačković, who identified as being “stubborn” and “too outspoken” in their childhood, all other interviewees shared that they learned how to be outspoken through life, mostly by being encouraged by their parents. Being extroverted is beneficial to pursuing a career in percussion due to the fact that most jobs on the market require some form of collaborative effort. Unless one plans to lead a solitary life as a professional percussionist, he or she must have developed social skills in order to function successfully.

Sex Stereotyping of Roles in Music

Common themes relating to sex stereotyping of roles in music that emerged addressed both personal experience and witnessed experience. Within personal experience, interviewees reported blatant comments (i.e., overt comments which state that their gender defines their playing qualities) and latent comments (i.e., covert comments or actions which indicate that females are treated differently than males) on their femininity or masculinity. They also reported voiced gender-based discrimination, and absence of personal experience with being on the receiving end of the discriminatory actions. The findings in this research have a positive correlation with previous studies on sex stereotyping in music. Particular interconnection exists with Aube’s study of the emergence of women percussionists. Several women Aube interviewed shared similar sentiments and experiences to those described by females in this study.

Witnessed experience was reported by five interviewees. Male respondents and Dame Glennie reported having no personal experience with sex stereotyping. Interestingly, all interviewees except for Dame Glennie reported having witnessed or being made aware of gender-based discrimination scenarios. As she confessed, Dame Glennie believes this to be the consequence of two things: the fact that, as a world-wide touring soloist, she is not terminally involved with a particular organization, and that, had anyone had a problem with gender, they would not be likely to invite her to collaborate with them in the first place. Myčka shared a similar sentiment, saying that being a soloist isolates her from
things that are more likely to happen in an orchestra setting, for example. The fact that Glennie and Myćka are touring artists who work in solo or chamber music settings makes their lack of witnessed and personal experience reasonable. As percussionists unbound to academic or orchestral institutions, they are more likely to choose their collaborators and environment wisely, thus making sure that no behavior, which they perceive to be inappropriate, happens in their vicinity.

Finkelmeier’s experience was on the other end of the spectrum when eight male players quit the drum line after they found out that she won the center snare position. The behavior exhibited by her peers was likely a protest against Finkelmeier’s earned position. This instance confirms what appears to be one of the major concerns attached to sex stereotyping – the unlikeliness of females being readily accepted as leaders. Luckily, this sort of reaction to seeing a female player in position of authority has not emerged frequently throughout the study. Yet, this may mean that discrimination has not disappeared, but that it has become subtler.

Several female respondents reported receiving verbal comments regarding their physical appearance. They were complimented on their looks while discussing a topic related to performance. Although these comments were, potentially, good-intentioned and not trying to reduce these women’s worth, one of the interviewees identified the comments as “a double-edged sword.”\(^{151}\) She shared her doubts of whether she was offered work because of the attraction someone felt towards her, her qualifications, or perhaps both. This kind of experience may cause self-doubt in the person on the receiving end of the

\(^{151}\) Finkelmeier, interview by author.
compliment because factors such as appearance, which one has little to no influence over, have no direct correlation to instrument-playing ability. Therefore, it seems illogical to take looks into account when hiring someone as a musician. The experience becomes even more puzzling when one notices that this experience is reported by females significantly more often than males.

The majority of female respondents shared that people commented on their physical strength either by openly expressing their astonishment with exhibited level of aggression while playing or by assuming that they must be strong because they play percussion. One might wonder; did the people who made these comments have experiences of seeing female percussionists unable to play loudly or pick up a pair of crash cymbals? Exploring the origins of this expressed surprise over physical strength could reveal pieces of the puzzle which is the perception of female percussionists.

**Gender Role Modeling in Higher Educational Institutions**

Findings in this category affirm the majority of previous researchers’ claim that having female role models is essential for professional development of young women. One of the strongest examples to confirm that is Dame Glennie, the first person to establish a career as a solo percussionist, who also happens to be the only person in this group of interviewees who grew up in an environment in which she was surrounded by a significant number of female percussionists. The two subthemes which emerged in the coding system were categorized based
on the fact whether the interviewees recognized these females as role models per se.

In addition, a subtheme of not having senior females as potential role models was identified. Certain information that arose in interviews showed evident improvement in visibility of female percussionists over time. Two of the interviewees who belong to the older generation (born before 1970), could not recall being aware of a single adult female concert percussionists during their years of education. On the other hand, the youngest interviewee not only had a role model in her female professor, but her reported studio situation was closest to having the same number of male and female students.

However, Dame Glennie did not perceive the senior female percussionists to be female role models per se, but simply musicians who happen to be holding these particular jobs. While Dame Glennie’s experience is unique and her achievement is revolutionary, it is important to take note of the circumstances in which she grew up. One of the potential reasons for her feeling empowered to pursue such a groundbreaking vocation is the fact that she never felt gender to be an obstacle. Dame Glennie was certainly not insensitive to the issue, but did not perceive gender to be an issue in her environment. One of the hopes for the future of percussion is for every young student to have the support system Dame Glennie felt that she had. It is of the utmost importance to establish inclusivity as a factor in building all parts of the society.
As can be inferred from Finkelmeier’s example of winning the center snare position, one person can make a big difference. Whenever a member of a minority is made visibly active and successful in a field, such a change can increase the influx of other minority members. Another hope for this research is to encourage people to put in conscious effort to make females percussionists visible which should, in turn, inspire more females to pursue percussion.

**Work-Life Balance**

In order for an artist to be able to serve the art, he or she must have some form of balance between different facets of life. However, each individual must define *balance*, based on his/her knowledge of self. Most of the respondents spoke of a family, spouse or children being the counterweight to their work. However, these are not the only elements which may constitute one’s private life. Many paths exist toward achieving work-life balance.

Since it is within every hiring institution’s interest to have healthy employees, institutions should provide their employees with appropriate support systems. Many studies indicate that females feel added pressure when the timing of childbirth coincides with timing for career advancement. One of the key elements to maximizing the potential of females in the workforce is to enable them to pursue pregnancy safely, and encourage them to continue working as their health allows.

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Reported Issues in Women’s Employability

When presented with female percussionist employment statistics, interviewees expressed their concerns for the issue. All respondents shared their desire for the current situation to change, provided that it is a situation in which inclusivity and pursuit of highest musical quality exist. In other words, one of the subthemes identified that the situation should not be changed for its own sake, but rather for the sake of creating a world in which equality and musical excellence are priorities.

Female percussionist employment statistics show an inverse relationship between the job status and the numbers of females involved. As this study demonstrates, few females hold high-ranking percussion positions. Aube’s 2010 study showed that female percussionists per studio averaged seventeen percent, while six percent of College of Music Society listed percussion professors were female. Keeping in mind that this study identified that females account for less than two percent of percussionists currently employed in twenty prestigious institutions, there is an obvious drop in numbers between college level female percussionists and at prominent jobs. This difference is not surprising, for whenever the female population is limited, very few will have opportunity to reach the top positions.

The situation appears to be a catch-22. In order to encourage more girls to pursue percussion, a greater number of professional female percussionists needs to be visibly active. Conversely, in pursuance of a greater number of professional female percussionists, more girls need to be introduced to percussion.
Limitations

Although this study has reached its objective, there were some limitations. First, the author conducted the research on a relatively small sample of orchestral and educational institutions. Further studies should not only include other orchestras and educational institutions, but should explore the situation in bands and fields related to classical percussion, such as drum set and marching percussion. Second, opinions were sought from percussionists only. One could obtain valuable information by reaching out to band directors, conductors, and other non-percussionist musicians about the perception of female percussionists. Lastly, it would be important to research where does the seventeen percent average of studio members, who happen to be female, find employment if not in orchestras and in academia. Gaining an overview of whether females are evenly represented across the board or if they have a professional niche would aid in developing a better understanding of both the status and value of female percussionists.

154. Aube, 2.
Implications

The contributions of this study would be of interest not only to future researchers of the subject matter, but to those who wish to investigate the position of females in any field of music such as composition, conducting, or education. Future researchers may use the quantitative and qualitative information presented in this study to further elaborate on the topic of position and perception of female percussionists in the United States and Europe. They may also use this study as a basis for inquiring into the position of female percussionists in other geographical areas (e.g. in Asia, South America, Africa or Australia) and, subsequently, comparing the two studies. Based on the findings, the author’s future research ambitions include doing a study of the position of female percussionists in Eastern Europe, due to the fact that this study revealed gender balance to be unexplored in that geographical area. Educational institutions and educators who aim to diversify their student body may benefit from this research. The findings in this study may help educators to develop more effective recruitment and audition procedures, as well as to modify educational efforts in order to have a more gender balanced student body.

Conclusion

Main findings in this study show a disparity between female and male percussionists in selected institutions in the United States and in Europe. The fact that female percussionists comprise 1.9 percent of employees in selected esteemed institutions is not an anomaly. As the interviewees’ experience revealed,
it is not uncommon to have a single female percussionist or no female percussionists in one’s surroundings as peers, players in orchestras, professors, or students. However, a positive example can be found in the only respondent who shared that she grew up in a gender-equitable society – Dame Evelyn Glennie. Needless to say that Dame Glennie’s accomplishments are credited to her virtues and hard work, but it is important to note that she honed her skills while growing up in an inclusive environment. This study may serve as a stepping stone toward creating such a musical environment in a global sense by raising awareness about the obstacles which exist in forms of stereotypes and biases.

The majority of information gathered in this study coincides with previous research findings relevant to the topic and which are listed in the literature review. One of the key discoveries of this study was that males and females differ in visibility and professional activity within the field. Another crucial finding was that the majority of respondents reported having personal or witnessed experience of gender-based change in treatment and communication. This paper aims to inspire participants in musical activities to treat everybody with the highest form of respect and kindness while holding top-level standards for artistic excellence.

This study found that both sexes experience barriers throughout their professional development. Some of the respondents reported having issues unrelated to gender inequality, such as lack of resources and information. Others experienced issues related to gender inequality in the form of their professional environment’s disapproval of certain personal life steps being taken (e.g. pregnancy or being in a romantic relationship). Some of these obstacles were not
directed personally toward the interviewees, while others were. However, a nurturing professional environment should not only ensure access to information, but suitable support systems for their musicians’ pursuits of private life while helping maintain their physical, mental, and emotional health. Therefore, goals for development include ensuring access to instruments and information relevant to the art form (e.g. publications, internet access, and exposure to concerts which promote musical and cultural diversity). In addition, appropriate support systems should be available to the musicians in case they wish to pursue having a family, or need help maintaining their health.

Many of the respondents confessed that sacrifices and conscious efforts need to be made in order to sustain a professional career in percussion. While this realization is vital for musicians to be aware of, these efforts should not be isolated instances of individuals fighting for themselves, but should be brought to attention of organizations within which musicians perform. If the assumption is that organizations which promote art and hire musicians want the best performance quality from their employees, they must make sure that they offer them reasonable platforms which promote personal and professional growth. Ideally, these platforms would be tailored according to each organizations’ future ambitions and challenges they may be facing; some may benefit from providing professional development opportunities for their musicians, while others may need to address social justice or sexual harassment in the workplace. Leaders of musical organizations should showcase their sensitivity to current issues and goals by creating paths toward betterment for their employees.
As mentioned at the beginning of this paper, music reflects the state of a
society and symbolizes both male and female roles. Dame Glennie’s personal
experience can be used as a positive example of how equitable societies allow for
breakthroughs (i.e., coming of the first full-time percussion soloist in the world,
regardless of gender) in art to happen. Consequently, musical environments can
be used as a tool for social change. This change may become an added focus to
those individuals who pursue art in environments which have room for
improvement when it comes to equality. While not all efforts may impact the
society at large, all contributions to its betterment will set an example. The issues
that artists face may not be gender inequality, but discrimination based on race,
etnicity, religion, disability, sexual preference, or age. Whatever these barriers
may be, artistic efforts can be directed toward removing them in hopes of creating
an inclusive society.

For the sake of the art, everyone who feels its calling should be
encouraged to pursue it. Music is that which will benefit when its platforms and
practices become open to more than a select portion of the population. Art and
society will take greater strides forward if all members of the society are given
equal opportunity to participate.
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**Interviews**


Herring, Scott. Interview by author, February 8, 2017, Skype. Audio recording.


Appendix A

Biographies

DAME EVELYN GLENNIE

“My first experience with percussion was seeing and being inspired by my school orchestra at the age of 12. I knew I needed something else to go alongside my piano playing, which was my main instrument at the time. It was an inexplicable feeling but as soon as I saw the percussion section I knew this was the family I belonged to”.

Evelyn Glennie is the first person in history to successfully create and sustain a full-time career as a solo percussionist, performing worldwide with the greatest conductors, orchestras, and artists. She fondly recalls having played the first percussion concerto in the history of The Proms at the Albert Hall in 1992, which paved the way for orchestras around the world to feature percussion concerti. She had the honor of a leading role in the Opening Ceremony of the London 2012 Olympic Games. “Playing at an event like that was proof that music really affects all of us, connecting us in ways that the spoken word cannot”.

Evelyn’s solo recordings, which now exceed 30 CDs, are as diverse as her career on-stage. ‘Shadow Behind the Iron Sun’ and ‘Sound Spirits’ continue to be bestselling albums that amply demonstrate her brilliant improvisational skills.

A leading commissioner of new works for solo percussion, Evelyn has more than 200 pieces to her name from many of the world’s most eminent composers. She believes this has been crucial to her success as a solo percussionist. “It’s important that I continue to commission and collaborate with a diverse range of composers whilst recognizing the young talent coming through”. A double GRAMMY award winner and BAFTA nominee Evelyn is in demand as a composer in her own right and records high quality music for film, television and music library companies. The film ‘Touch the Sound’ and her enlightening TED speech remain key testimonies to her approach to sound-creation.

With over 80 international awards to date, including the Polar Music Prize, a Damehood and the Companion of Honour, Evelyn continues to inspire and motivate people from all walks of life. Her master/classes and consultations are designed to guide the next generation.

To this day, Evelyn continues to invest in realizing her vision – to Teach the World to Listen – while looking to open a center that embodies her mission: “to improve communication and social cohesion by encouraging everyone to discover new ways of listening. We want to inspire, to create, to engage and to empower”.
DR. DAVID COLLIER

Dr. David Collier is Professor of Percussion and Director of Percussion Studies at Illinois State University. In addition, he is Associate Director of the School of Music. Dr. Collier is currently principal timpanist with the Illinois Symphony Orchestra, the Peoria Symphony Orchestra and the Heartland Festival Orchestra. He has served as timpanist with the Springfield Symphony Orchestra, the Sinfonia da camera, the Laredo Philharmonic, and the Corpus Christi Symphony. In addition, Collier is also active as a freelance percussionist and has performed with artists such as Mannheim Steamroller, Marvin Hamlisch, Joel Gray, Mitzi Gaynor, Henry Mancini, Johnny Mathis, Tony Bennett, Petula Clark, Aretha Franklin, Tommy Tune, Roger Williams, Shirley Jones, and Bobby Vinton.

Dr. Collier received his Bachelor of Music degree from Florida State University, his Master of Music degree from Indiana University – where he was awarded a Performer’s Certificate – and his doctorate in Percussion Performance and Electronic Music from the University of Illinois.

Dr. Collier is a Performing Artist for Yamaha and an artist/clinician for Sabian, Innovative Percussion, Grover Pro Percussion, Evans, and Latin Percussion. Dr. Collier also serves as Percussion Coordinator for the Music for All Honor Band of America and the Summer Percussion Symposium. In addition, he has served as an adjudicator for Drum Corps International and Bands of America.

Not just an orchestral musician, Collier loves all genres of music and has recently returned to his roots as a jazz drumset player. Outside of music he enjoys reading, cooking, taking very long walks and going to the gym. Most of all he cherishes time with his wife Karen (who is a violinist, pianist, organist, and painter) and his daughter Arianna.
DR. SCOTT HERRING

Dr. Scott Herring currently holds the position of Professor of Percussion at the University of South Carolina. At USC, Dr. Herring directs the Percussion Ensemble and the Palmetto Pans Steel Band. He holds a Bachelor of Music degree from East Carolina University and a Masters degree and Doctor of Music degree from Northwestern University. While residing in Chicago, Herring performed with the Civic Orchestra of Chicago and was a member of the Northwestern University Graduate Percussion Quartet, which traveled to Germany and London for performances. Herring frequently appears as a guest artist with university percussion ensembles across US and has presented concerts and clinics at PASIC 1996, 2002, 2006, and 2011, and 2012. In addition, the University of South Carolina Percussion Ensemble was selected as a winner of the 2012 International Percussion Ensemble Competition. In November 2014, Herring released his most recent CD, *Carbon Paper and Nitrogen Ink: Works for Marimba and Percussion Ensemble*. Herring is an endorser of, Zildjian Cymbals, Grover Pro Percussion products, Remo Drumheads, and Malletech instruments, sticks and mallets.

Dr. Herring also performs with USC Saxophone professor, Clifford Leaman, as the *RoseWind Duo*. They have given numerous performances and clinics at Universities across the country, and have been invited to perform at many professional conferences, including the 2007 NASA Region 7 Conference in Greensboro, NC, the 2007 South Carolina Music Teachers Association State Conference, the 2007 and 2010 International Navy Band Saxophone Symposium and the 2008 Biennial Conference of the North American Saxophone Alliance. In May 2010 they also traveled to France and Spain for two weeks for a series of concerts and clinics, and in December 2010, they were featured artists at The First International Wind and Percussion Festival in Beijing, China. In August 2011, the duo traveled to Yantai China for a series of clinics and concerts. Recently, RoseWind gave a featured concert at the 2012 World Saxophone Congress in St. Andrews, Scotland and presented a performance/clinic at PASIC 2012 in Austin, TX. Their debut CD, *Release*, is available from Equilibrium Records.

Dr. Herring also performs as part of the Sympatico Percussion group. Sympatico has presented concerts in Ohio, Tennessee, North Carolina, South Carolina, and Wyoming. The group also performed as part of PASIC 2011 in Indianapolis, IN.

Currently, Dr. Herring serves as the Percussive Arts Society Keyboard Committee Chairman and formerly served as President of the Kansas Chapter of PAS, Vice-President and President of the South Carolina chapter of PAS. In addition, he has hosted the Kansas and South Carolina Days of Percussion and served as a new music reviewer for Percussive Notes from 2002-2008.
Srđan Palačković was born on October 25, 1968 in Priština. He graduated from the Faculty of Music in Belgrade with a Bachelor's Degree in Percussion in 1994, and a Master's Degree in Percussion in 1998 under the supervision of prof. Miroslav Karlović. Palačković obtained his D.M.A. in 2016 by doing research on the topic “The Role of Sandford Moeller's Method in Artistic Music for Percussion”. He held the principal percussionist position with the Belgrade Philharmonic Orchestra between 1990 and 1992 and served as principal timpanist of the same orchestra between 1992 and 2009. As of 2009, Palačković has been the principal timpanist of Montenegrin Symphony Orchestra.

Palačković’s teaching career began in 1994 at Music School “Stanković” in Belgrade. In 2000, he became the first percussion professor at Music School “Isidor Bajić” in Novi Sad. Three years later, he became a percussion instructor at the Academy of Arts in Novi Sad. In addition, Palačković has been teaching at the Faculty of Music in Belgrade since 1999. His students have gone on to win the most prominent teaching and orchestra jobs in the country, as well as to perform in solo and chamber music settings. Palačković was invited by the Bayreuth Festival to be the percussion instructor in 2010 and 2011. He served on juries for national and international competitions in Serbia, Slovenia, and Croatia.

As a soloist, Palačković performed many concertos with orchestras in Serbia. Most prominent performances include the premiere of Živković's Marimba Concerto No. 1 op. 8 in Belgrade in 1994, Werner Thärichen's Concerto for Timpani and Orchestra op. 34 in Belgrade in 1995, Yugoslav premiere of Živković's Marimba Concerto No. 2 op. 25 in 1998, as well as the Serbian premiere of Živković’s Tales from the Center of the Earth for Marimba, Percussion, and Wind Ensemble in 2016.

Alongside with Ivan Marjanović, Srđan formed the Belgrade Percussionists Duo in 1997. This ensemble is, to this day, the only professional ensemble in Serbia which performs classical and contemporary repertoire for percussion. The Belgrade Percussionists Duo and the Belgrade Philharmonic Orchestra performed the Serbian premiere of Prism Rhapsody II by Keiko Abe in 2004. The duo has played extensively in Serbia, Slovenia, Belgium, and Sweden.
KATARZyna MYĆKA

Critics have given the internationally renowned marimba virtuoso and chamber musician Myćka the sobriquet “she who dances with the mallets”: “the greatest fluidity”, “perfect mallet technique,” and a “marvelous, rhythmic precision” are characteristic for the musician, who is able to simultaneously produce up to six tones on her concert marimba with the sixty narrow wooden bars and resonance pipes. Expert circles testify to the “extraordinary richness of tone quality” and “fascinatingly broad palette of musical effects” that the marimba, which is rarely heard as a solo instrument, produces under the whirling mallets of the musician from Stuttgart with Polish roots. Audiences are also enthralled by the artistic elegance and dance-like energy of her playing.

After receiving training in piano and drums, the artist born in 1972 discovered the marimba as her “ideal medium for musical expression” while studying at music academies in Gdansk, Stuttgart, and Salzburg. Numerous prizes and awards at international music competitions then followed: in 1995, first prize and audience prize at the International Percussion Competition Luxembourg for Marimba Solo, one year later first place at the First World Marimba Competition Stuttgart. Then followed stipends and invitations to master courses in the United States, Asia, and various European countries, through which the young musician soon developed a network in the music scene. Appearances as a soloist at the most important marimba festivals (Osaka 1998, Linz 2004, Minneapolis 2010) as well as solo parts with well-known orchestras in many parts of the world (Stuttgart Philharmonic Orchestra, Bochum and Göttingen Symphony Orchestras, Polish Chamber Philharmonic Sopot, Vienna, Prague and Heilbronn Chamber Orchestra (WKO), Beijing Symphony Orchestra, Camerata Israeli, Maribor, Neubrandenburg and Vogtland Philharmonic Orchestras, Folkwang Chamber Orchestra, RSO Luxemburg as well as diverse other Polish symphony orchestras) today make Katarzyna Myćka one of the leading pioneers in her still young instrument.

The large concert marimba has only existed in its current form since the mid-1980s. Katarzyna Myćka, who was honored by the Polish Percussive Arts Society in 1999 as "Ambassador of Polish Percussion Art," emphatically promotes the popularization of the marimba. For her, this includes a commitment to training young players and participation in juries at international competitions, but in particular the International Katarzyna Mycka Marimba Academy (IKMMA), which she established in 2003.

The artist’s multifaceted solo program includes not only transcriptions of the works of Johann Sebastian Bach or Sergei Prokofiev, but also original compositions by younger composers such as Emmanuel Séjourné or Anna Ignatowicz. The artist has in the meantime recorded a cross-section of her repertoire on six CDs. Katarzyna Myćka dedicates “a lot of time and enthusiasm” to collaborating with composers who “explore and understand the special and marvelous sound of the marimba.” In this, the guiding principle, says the musician to whom numerous concerts and chamber music works have been dedicated, is “musical trust.” She also connects such trust with the renowned Mandelring Quartet, which has become a regular partner. The four strings and Myćka’s
marimba are a highly unusual combination, which astounds and delights critics and audiences in equal measure “marvelously rich in tone..., always with elegant sound and in inspired communion.”
MARIA FINKELMEIER

Named a “one-woman dynamo” by The Boston Globe, Maria Finkelmeier is a percussion performer, educator, and arts entrepreneur based in Boston, Massachusetts. Maria recently founded the nonprofit organization, Kadence Arts, devoted to incubating artistic projects, curating performances, and engaging local communities through music making. Kadence Arts hosts three ongoing programs and one annual project revolving around music and technology. A contributor to high education, Maria is currently a lecturer at Northeastern University’s Music Industry Leadership program and from 2012 - 2015, she served as the program manager of the Entrepreneurial Musicianship Department at New England Conservatory, training the next generation of innovative performers. Prior to rooting in New England, Maria spent three years in Northern Sweden at the Piteå Institution for Music and Media as an artist in residence.

A nuanced interpreter and creator of new music, Maria is co-founder of the artist collective, Masary Studios. Responsible for turning Fenway Park’s Green Monster into an instrument and projection canvas for Illuminus at HubWeek in 2015, Masary studios combines music performance with triggered animation. She also tours with Quartet Kalos, a Swedish-American band (clarinet, cello, voice, percussion) focused on arranging folk music and commissioning new works, presents a solo program entitled “Human and/or Machine,” and can often be seen with Ensemble Evolution and Hub New Music. As a collaborator and composer, Maria has been commissioned to create works for the Boston Center for the Arts, TEDx Cambridge, Illuminus Boston, ArtWeek Boston, and the Outside the Box Festival. As an orchestral percussionist, she has toured throughout Europe and Russia with the Baltic Sea Philharmonic under the baton of Kristjan Järvi.

Born and raised in Cincinnati, Ohio, Maria received a Bachelor of Music from The Ohio State University and a Master of Music from Eastman School of Music, where she was granted a Performer’s Certificate in recognition of her artistic achievements. Additionally, Maria’s commitment to arts entrepreneurship was nurtured during her studies, where she participated in the Catherine Filene Shouse Arts Leadership Program. Maria has studied under and drawn inspiration from her teachers, Susan K. Powell, Joseph Krygier, John Beck, Michael Burritt and Anders Åstrand. She is a proud endorser of Yamaha, Grover Pro Percussion, Vic Firth, and Remo.

Appendix B

Interview Questions

Instrument Choice

1. Tell me about the first time you had a thought about playing percussion?
2. What was the reason you recall about having to make the choice of playing percussion?
3. Who did you share your idea with and what were his/her reactions?
4. Who encouraged you to pursue percussion during your first years?
5. What obstacles did you face during your first years of playing?
   a) Did anyone discourage you to pursue percussion?
6. How big was the first studio you were in? How big was the most recent? What was the male-female ratio of students in either of the studios?
7. Looking back on your years of education, who were your female percussionist peers?

Childhood Gender Roles: Social Context

8. What do you recall about your preferred toys and activities as a child?
9. Would you say you were an outspoken or a shy child?

Sex Stereotyping of Roles in Music

10. Who has commented on your femininity/masculinity in relationship to percussion?
    a) Who has perceived as an important factor in your vocation?
11. What have you personally experienced in terms of gender-based discrimination within the music community?
12. What have you witnessed in terms of gender-based discrimination within the music community?

Gender Role Modeling in Higher Educational Institutions

13. What advice do you have for a college student playing percussion?
14. Describe your female percussionist role model during your years of studying percussion.
15. In your career, what is your impact as a role-model to female percussionists?
16. Do you find that you need to change how you interact with college students based on their sex?

Work-Life Balance

17. How has your private life influenced your career aspirations?
18. Tell me about the connection you see between family and career?
    a) Do you think one needs to sacrifice one over another?
19. How important is parenthood to you?
   a) Has parenthood ever been important to you, and do you feel it is sustainable with a career?
20. In your formative years (childhood through the end of college), did both of your parents have careers?
   a) How did this influence your choice of career path?

   **Reported Issues in Women’s Employability**

21. Looking at the results of researching the number of women currently employed in ten renowned institutions of higher education and ten renowned orchestras – what do you think?
   a) What do you believe to be the reasons for the sex disparity?
   b) Do you think that this should be changed?
   c) Do you have suggestions for changing it?
Appendix C

Informed Consent Form

THE FEMALE PERCUSSIONIST: SOCIAL AND CULTURAL PERSPECTIVES

PURPOSE:
You are being asked to participate in a tape-recorded interview for the study on social and cultural perspectives of female percussionists in the United States and in Europe. The purpose of this study is to compare the perceptions of female percussionists as seen by six professional performers and professors located in the United States and in Europe.

PROCEDURES:
At an agreed upon site or over the phone/Skype at a scheduled time that will be convenient for you, the investigator will ask you questions about your perspectives on the position of female percussionists in the United States and in Europe. The interview should last no more than two hours. The transcripts of these tapes will be given to you for review and both the original transcripts and the corrections will be included in the final essay.

RISKS:
There are no foreseeable risks.

BENEFITS:
No benefit can be promised to you from your participation in this study.

COMPENSATION:
There is no monetary compensation for participation in this study.

ALTERNATIVES:
You have the alternative not to participate in this study.

COSTS:
There are no costs.

CONFIDENTIALITY:
Due to the nature of this study, your name and transcripts will be disclosed in the study. The study results will be published in the final essay with your name included. Per your request, you may receive a copy of the published essay. The U.S. Department of Health and Human Services (DHHS) may request to review and obtain copies of your records. Your records may also be reviewed for audit purposes by authorized University employees or other agents who will be bound by the same provisions of confidentiality.

RIGHT TO WITHDRAW:
Your participation is voluntary. You have the right to withdraw your consent or to skip any question if you so desire.
OTHER PERTINENT INFORMATION:
The investigator, Ksenija Komljenović (309.706.4635) and research advisor, Dr. Shannon de l’Etoile (305.284.2241) will answer any questions you may have concerning this study. The investigator will give you a copy of this consent form. If you have questions about your rights as a research participant in this project, please contact the University of Miami’s Human Subject Research Office at 305.243.3195.

PARTICIPANT AGREEMENT:
I have read the information in this consent form and agree to participate. I have had the chance to ask any questions that I have about this study, and they have been answered for me. I am entitled to a copy of this form after it has been read and signed.

Participant’s Name

____________________________________
Date

____________________________________
Signature of Person Obtaining Consent

____________________________________
Date
Appendix D

Human Subject Research Office

NOT HUMAN SUBJECT RESEARCH

December 23, 2016

Ksenija Komiljenovic (Shannon de l’Etoile)
2846 De Soto Blvd
Locator: 33134

STUDY TITLE: The Female Percussionist: Social and Cultural Perspectives

IRB ACTION DATE: 12/23/2016

On December 23, 2016, an IRB Designee reviewed the information you provided to the Human Subject Research Office (HSRO) and determined that your project does not constitute human subject research. As such, it is not subject to IRB review under 45 CFR 46.

The HSRO must be notified of any proposed changes of research activities. Research involving human subjects must receive IRB review and approval prior to implementation.

If you have any questions, please call the HSRO at (305) 243-3195.

Sincerely,

Khemraj (Raj) Hirani, MPHarm, Ph.D., CPH, RPh, CCRP, CHRC, RAC, MBA
Associate Vice Provost for Human Subject Research

cc: IRB file
Appendix E

Code System

Table 6. Code System

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