

## Abstract

The impetus for this study was questions music education majors asked. Fifty-one percent of the 150 women band directors in Alabama responded to a mailed questionnaire based upon Greaves-Spurgeon's (1998). Research questions included: What is their status? What are their job responsibilities and career paths? Do they network with each other? What information can they provide to help other women band conductors? How do they compare to other studies' participants? Participants' demographic profile, age decided on a music education career, and educational preparation was similar to that in studies of instrumental music teachers. Over their careers, 68% had taught elementary, 80% middle school, 81% high school, 42% choir, and 78% general music. They reported that in their then current positions 30% taught multiple age levels, 32% taught marching band, and 24% taught marching band as well as middle school. Most (89%) took at least one band to a festival. Over half (55%) of respondents had extra work duties and 15% taught non-music courses. All belonged to the state band director's association and the national music educators association; 91% communicate regularly with other women band directors. Results show the importance and possibility of balance between work and family; the need to be prepared and appear confident; and the value of multi-level and multi-specialization teacher preparation. Suggestions for future research include: how many directors teach general music and how many women band directors may have shifted to general music, vocal music, or elementary music.

### Women School Band Directors in Alabama: A Demographic Profile

The questions music education majors asked provided the impetus for this study. Instrumental majors have asked the senior author (their faculty adviser) questions hinting at the gender-role stereotyping of band directors. One freshman was more direct. After discussing his ideal band director career he asked: “Nearly all the women in my freshman music theory class want to be band directors, but there aren’t very many women band directors. What is it like for them?” At first it seemed surprising he didn’t know any women band directors, but concerns of female advisees such as: “I want to be a high school band director, but I don’t know any around here” were recalled. Another young woman had related she turned down an offer of a band directing job offer because of gender-related interview questions. There are more women band directors teaching in schools than there used to be and more are visible at band director conferences (Schloesser, 2002), yet these music education majors and young women directors share many of the concerns the senior author had years before as a young professional about how to fit into the largely male profession of band conducting. What information is available for these pre-service and in-service teachers?

Delzell (1993-1994) reviewed literature related to the gender-role stereotyping of high school band positions and found a disparity between the proportion of men and women band directors when compared to other teaching fields or music education preparation programs. Women are a pronounced minority among high school band directors, but among secondary school teachers, secondary-level choir directors, undergraduate music education majors, and master’s level music education students, women are the majority in each group. A national survey conducted in 1989 indicated

that 75% of instrumental teachers at small middle schools, 80% at large middle schools, 77% at small high schools, and 89% at large high schools were men (Leonard, 1991). The number of women band directors appears to have increased (Dezell, 1993-1994); in 2001 32% of the band directors who were members of MENC were women (Schloesser, 2002).

Reasons posited for the historical under-representation of women among professional musicians and band directors include discrimination in orchestra performer hiring (Hinely, 1984), attitudes toward women orchestra directors (Lawson, 1984), and the military roots of the band (Dezell, 1993-1994; Gould, 1996; Jackson, 1996) few opportunities for women to participate in college marching bands (Dezell, 1993-1994). Although women school band directors may be just as effective as men in motivating band students (Miyamoto, 1997) school band director hiring practices discriminate against women and applicants who play instruments typically associated with women musicians (Kopetz, 1988).

Among college band directors, women hold only 5-10% of the conducting positions (Gould, 2003; Malumud, 1999 as cited in Grant). Several researchers have studied the small population of college-level women band directors, their choice of profession, and their perceptions of gender-related problems (Gould, 1996; Grant 2000; Hartley, 1995; Jackson, 1996). Gould (2003) located institutionalized discrimination against women college band directors in three overlapping cultural contexts. Gould concluded that the low status of music within society, marginalization of performance in the music academic areas, and disregard for wind bands among performance genres help maintain a male gender stereotype for college band directors.

Feather (1980) surveyed both men and women college band directors. The women were not aware of other women in the field and did not have same-gender mentors. Gould (1996) focused on role models for women college band directors. Gould received completed questionnaires from 38 women college band directors, conducted phone interviews with 13 of the respondents, and conducted a focus group interview with four of the participants. Although most participants were willing to be identified as role models, the idea of being a gender-specific role model was generally uncomfortable. Responses were mixed regarding the importance of a role model in making the decision to become a college band director. Although some participants reported encouragement from graduate music education or applied faculty, none remembered encouragement from band directors. Furthermore, none had female band director role models. Among 39 women college directors responding to Hartley's (1995) questionnaire, 80% reported a lack of female role models at the high-school level. One might assume that the recruiting activities of college band directors should make them cognizant of women band directors.

Jackson (1996) interviewed 12 women college band directors finding that the older participants had experienced overt discrimination, but the younger women detected only subtle prejudice, if any. Jackson concluded that more experienced women band directors should be role models for younger women. Grant (2000) also interviewed 4 groups of women: 3 who had at least 10 years of college band directing experience, 3 who had 4-10 years of experience, 3 who were enrolled in or had recently completed a graduate conducting or graduate music education program, and 3 who were enrolled in or had recently completing an undergraduate program. The findings suggested that mentoring is important throughout a career, especially at the earlier stages; mentors do

not have to be female; and seeing visible women conductors may encourage some young women. So it seems that knowing and knowing about active women band directors may be valuable for pre-service and in-service instrumental music teachers.

Women Band Directors International (WBDI, formerly WBDNA) was founded in 1969 to encourage young women band directors, “provide for equality of women in the profession,” and recognize outstanding women in instrumental music (WBDNA, 2005). The organization’s ongoing activities and publications appear to address the felt need for mentoring and networking responsive to women directors’ concerns throughout a conducting career. An example of the types of concerns is expressed in *The School Musician* WBDNA column titled, “I know contest is next week but why isn’t dinner ready?” (Prentice & Strain, 1985) Are these types of concerns valid among women band directors today?

A way to help build an awareness of potential role models and any special mentoring needs of women is to research women school band directors. Greaves-Spurgeon (1998) identified a total of 33 Georgia high school women band directors in 1996-1997, employed at 9.4% of the GA high schools. The 28 women who responded to the questionnaire were white with a mean age of 36; only 7 had full-time high school band positions. The majority of respondents taught in the smallest sized schools, mostly in rural areas. Their teaching experience ranged from 1-26 years and 12 respondents held masters degrees. Most respondents’ bands performed grade III or IV festival literature. The majority listed only male role models and mentors. A number of respondents reported that sometimes they were not taken seriously as band directors and that they

perceived others thought women could not “handle” a high school band position.

Greaves-Spurgeon recommended replication to compare results from other states.

The purpose of this study was to profile women band directors in Alabama. In contrast to studies of only college level or high school level directors, the population of concern was women who were employed full- and part-time as school band directors in elementary, middle, and high schools. The study was designed to answer the following issues that were derived from the conversational questions from music education majors and young women conductors. What is the status of women band directors? What are their job responsibilities and career paths? Do women band directors network with each other? What information can current women band directors provide to help other women survive and thrive as band conductors? How do their responses compare to those from other studies’ participants? It was hoped that results of the study would be useful to in-service and pre-service band directors, their mentors, university instrumental methods instructors, and faculty advisors. Although this study was limited to the state of Alabama, findings may be applicable to other states with similar demographics.

## Method

### Participants

The 2003-2004 membership directory of the Alabama Bandmasters Association (ABA) was examined for names and addresses of women band directors at both public and private schools in Alabama. Names that were not gender-specific were resolved through the researchers’ personal knowledge or by consulting other band directors resulting in a total of 152 names (22.7% of ABA members).

A cover letter (see Appendix A), two consent forms approved by the Institutional Review Board (Appendix B), a questionnaire (Appendix C), and a stamped return envelope were mailed November 2003 to each identified teacher. A second mailing in January was directed to the first mailing nonrespondents. Confidentiality was maintained by restricting access to a code list that was used to compile the second mailing and omitting code numbers from the data file. Two of the 76 responses were eliminated (one respondent no longer taught band and another was male) resulting in a response rate of 51% of women school band directors in Alabama.

#### Instrument

Twenty items from Greaves-Spurgeon's (1998) 24-item questionnaire (that was, in turn, based upon Feathers (1980) instrument) were adapted. Based on the literature review findings, questions regarding role models and mentors were eliminated. The question asking at what age the decision was made to become a high school band director was judged redundant and was eliminated. In an effort to increase response rate and reduce bias, the researchers added a open-ended question requesting advice to "share with other women band directors or mentors of women band directors" instead of focusing on gender-related difficulties. The revised questionnaire asked the respondents to indicate how many years they had taught in each level and type of music program (elementary, middle school, high school, band, chorus, orchestra, general). The questionnaire covered six areas: (a) demographics, (b) choosing music education as a career and educational preparation, (c) teaching experience, (d) current job responsibilities, (e) membership in professional associations and networking, and (f)

advice. Three items included open-ended response sections, eleven were multiple-choice questions, and seven were completion items. (See Appendix C for questionnaire.)

## Results

### *Demographics*

Participants' ages ranged from 22 – 61 years ( $M=36$ ,  $SD = 9.5$ ). Reported ethnic identity was 69 (93%) White, four (5%) African-American, and one Other. Marital status reported was 43 (58%) married, 19 (26%) single, and 8 (11%) divorced. Thirty-seven (50%) of the women reported having children.

### *Choosing Music Education as a Career and Educational Preparation*

The age respondents decided on music education as a career ranged from 8 – 27 years ( $M = 16.4$ ,  $SD = 3.1$ ). Fifteen (20%) respondents made the choice after the age of 18. Twenty-four (32%) participants' highest reported degree in music or music education was a bachelor's degree, 40 (54%) reported holding a master's degree, and five (7%) had education specialist degrees.

The primary instrument reported for 45 (61%) of respondents was a woodwind instrument; 26 (35%) reported a brass instrument as their primary instrument. One person reported percussion as their primary instrument, one listed organ, and one listed voice.

See Table 1 for a listing of primary instruments.

Table 1

*Alabama Women Band Directors' Primary Instruments*

| Woodwinds | <i>N</i> | Brass    | <i>N</i> | Other      | <i>N</i> |
|-----------|----------|----------|----------|------------|----------|
| Flute     | 19       | Trumpet  | 15       | Percussion | 1        |
| Oboe      | 3        | Horn     | 7        | Organ      | 1        |
| Clarinet  | 15       | Trombone | 2        | Voice      | 1        |
| Saxophone | 7        | Baritone | 2        |            |          |
| Bassoon   | 1        |          |          |            |          |
| Total     | 45       | Total    | 26       | Total      | 3        |

Respondents checked off the types of field placements included in their student teaching experience (see Table 2). Secondary placements only were reported by 18 (24%) of respondents (8 middle school, 10 high school). Forty-seven (64%) of participants reported multi-level placements (both high school band and middle- or elementary-school band). Elementary general music experiences were reported by 23 (31%) respondents; secondary-level general music experiences were reported by 19 (26%) respondents (7 high-school and 12 middle-school).

Table 2

*Age Levels and Music Specializations of Student Teaching Field Placements Reported by Alabama Women Band Directors*

| Elementary    | <i>N</i> | Middle        | <i>N</i> | High          | <i>N</i> |
|---------------|----------|---------------|----------|---------------|----------|
| Band          | 22       | Band          | 61       | Band          | 63       |
| Chorus        | 9        | Chorus        | 4        | Chorus        | 14       |
| Orchestra     | 2        | Orchestra     | 1        | Orchestra     | 0        |
| General Music | 23       | General Music | 16       | General Music | 7        |
| Total         | 56       | Total         | 82       | Total         | 84       |

### *Teaching Experience*

Participants reported employment as school music teachers from 1 – 34 years ( $M = 11.8$ ,  $SD = 8.5$ ), with 37 (50%) reporting employment for 10 years or less. See Table 3 for a description of participants' year teaching age levels and music specializations.

Table 3

*Number of Respondents Reporting and Number of Years Reported Teaching Age Levels and Music Specializations*

| Specialization | Elementary |       |     |     | Middle |        |     |     | High |        |     |     |
|----------------|------------|-------|-----|-----|--------|--------|-----|-----|------|--------|-----|-----|
|                | N          | Range | M   | SD  | N      | Range  | M   | SD  | N    | Range  | M   | SD  |
| Band           | 35         | 1-25  | 8.0 | 6.7 | 69     | 1-29   | 9.7 | 7.5 | 61   | 0.5-26 | 8.6 | 7.5 |
| Chorus         | 11         | 1-31  | 5.4 | 8.7 | 17     | 0.5-26 | 8.6 | 7.5 | 21   | 1-24   | 4.1 | 5.0 |
| Orchestra      | 2          | 2-9   | 5.5 | 1.4 | 1      | 9-9    | 9.0 | 0   | 1    | 9-9    | 9.0 | 0   |
| General Music  | 30         | 1-31  | 5.5 | 7.1 | 30     | 1-28   | 4.0 | 4.9 | 33   | 1-15   | 3.6 | 3.2 |

#### *Current Job Responsibilities*

One respondent was employed part-time; the remainder was employed full time as music teachers. Respondents had been employed in their current positions from 1 – 27 years ( $M = 7.4$ ,  $SD = 7.2$ ). Fifty-two (70%) of respondents taught only one age level: one taught 4<sup>th</sup> and 5<sup>th</sup> grades only, 37 (50%) taught middle grades only (from 5<sup>th</sup> or 6<sup>th</sup> grade through junior high school), and 14 (19%) taught only high school students. One middle-school-only director and 6 (8%) high-school-only directors reported that they also conducted a marching band. The remaining 22 respondents (30%), taught multiple age levels of students: 17 (23%) teaching from 5<sup>th</sup> or 6<sup>th</sup> grade through high school and conducting a marching band (6 of those marching bands included middle school students), and 5 (7%) teaching 5<sup>th</sup> grade through high school with no marching band responsibility. A total of 24 (32%) participants taught marching band at some level, 18 (24%) of those marching band directors also taught middle school students. Ten

respondents (14%) taught 5<sup>th</sup> graders, 57 (77%) taught middle grades students (including 27 who taught 6<sup>th</sup> graders), and 37 (50%) taught high school students.

Three respondents taught elementary general music, but not elementary band. One of those three also taught middle school band and choir; one also taught middle school and high school band as well as marching band; the third woman also taught middle school and high school band but no marching band. Four women taught chorus as well as band. Three of those four taught middle school chorus and band (one of them described previously also taught elementary general music); the other one taught chorus and high school band, but not marching band.

The number of ensembles participants conducted ranged from 1 – 7 ( $M = 3.54$ ,  $SD = 1.24$ ) and the average ensemble enrollment ranged from 13 – 112.5 ( $M = 45.03$ ,  $SD = 59.50$ ). Sixty-six (89%) respondents took at least one band to festival; 8 (11%) did not take a band to festival. Forty (54%) participated in district festival, 26 (35%) in state festival, 27 (36%) in marching band festivals, and 14 (19%) in other concert festivals. The grade level of music performed at festival ranged from 1 – 5 with a mean of 2.63 ( $SD = 0.8$ ).

Non-music job responsibilities were reported by the participants: 28 (38%) were involved in school committees; 20 (27%) served some type of car, bus, hall, parking lot, or walker duties; 11 taught some type of non-music course; 8 had cafeteria duties; 7 had discipline- or security-related duties; and 7 sponsored a club or class.

#### *Membership In Professional Associations and Networking*

All respondents were members of ABA and AMEA/MENC and 52 of the respondents belonged to other professional organizations. The organizations most often

listed were National Education Association ( $n = 17$ , 23%), Alabama Education Association ( $n = 15$ , 20%), Phi Beta Mu ( $n = 9$ , 12%), Sigma Alpha Iota ( $n = 9$ , 12%), and National Band Association ( $n = 5$ , 7%). Ninety-one percent ( $n = 67$ ) of respondents reported communicating regularly with other women school band directors.

### *Advice*

When asked to “Please share any advice for women band directors or mentors of women band directors. (Or any other comments.)” 43 responded with a variety of comments. The most common theme expressed was to be aware of the need to balance time and prioritize work and family/home commitments ( $n = 10$ ). Seven commented on the importance of obtaining a mentor, with three of those recommending a female mentor. Another theme was the importance of being strong, cool, and prepared instead of adopting a weaker “feminine” role ( $n = 6$ ). Three remarked that women could bring a special quality to the field of music teaching. Two would remind others to “love what we do.”

### Discussion

The participants in this study are similar to women band directors in national surveys. Over one-fifth (22.7%) of band directors in Alabama in 2003-2004 were women, similar to Leonard’s (1991) findings that 20 – 25% of instrumental teachers were women, yet less than MENC's reported 32% (Schloesser, 2002). The mean age (36) of participants was almost identical to that of instrumental teachers nationwide in small secondary schools in Leonard’s (1991) study and to that of the Georgia women band directors in Greaves-Spurgeon’s (1998) dissertation. Although any comparison of findings with Greaves-Spurgeon’s (1998) findings must be interpreted with caution due

to differences in target populations, sample sizes, and response rates, there were many similarities between the two studies' findings. As a group, the Alabama respondents were slightly more ethnically diverse (7% non-White) than those in the Georgia study. More of the Alabama band directors had been married (69%) and more had had children (50%) than the Georgia high school directors. Perhaps more of the Alabama teachers across their careers had gravitated to positions that allowed greater priority on family.

The mean age (16.4) respondents made the choice to be a music educator supported Bergee, Demorest, Humphreys, and Thornton's (2001) findings in their survey of college music education majors. One-fifth of the Alabama directors decided at age 18 or later, a finding identical to those of Bergee, Demorest, Humphreys, and Thornton (2001) and Greaves-Spurgeon (1998). The highest educational level of respondents was identical to Greaves-Spurgeon's (1998) participants, with 61% holding at least a masters degree. Similar to Greaves-Spurgeon's (1998) study, flute and clarinet were two of the most often listed primary instruments. In contrast, Alabama band directors listed trumpet as often as clarinet and a larger proportion (35%) listed brass instruments than did the Georgia band directors (29%).

Alabama teachers were likely to have had multilevel student teaching experiences (76%) with fewer (14%) having had high-school-only placements than in the Georgia study (21%). Participants had a considerable range of years (1 – 34) of teaching experience, but most were past the beginning years of their careers with a median of 11 ( $M = 10$ ,  $SD = 8$ ). Examination of age levels and music specializations taught over respondents' careers supports the need for multi-level student teaching. Fifty (68%) participants had taught elementary, 59 (80%) middle school, and 60 (81%) high school

over their careers. Only five had taught only one level. Preparation in vocal and general music as well as instrumental music would be valuable as 31 (42%) had taught choir and 58 (78%) had taught general music at some age level.

A median of 5 years employed in current positions ( $M = 7.4$ ,  $SD = 7.2$ ) indicates many respondents had changed jobs. Compared to their past teaching duties many of their careers appeared to have moved away from the vocal music specialization (only four currently teaching chorus). However, even though not specifically asked to list general music courses, 15 (20%) reported general music in their current teaching duties. More research is needed to discover how many directors teach general music in addition to their band assignments. Within this population of women music teachers who have remained in the instrumental field, the findings suggest career movement away from elementary and high school level toward the middle school level with 14% currently teaching 5<sup>th</sup> grade, 77% teaching middle, and 50% teaching high school students. Since this study surveyed current band directors, it is unknown how many women band directors may have begun their career teaching multiple levels or multiple specialties, but moved away from band to general and/or vocal music or away from secondary to elementary. Yet marching band and multiple levels are important components of Alabama women band directors' teaching. Twenty-two (30%) currently teach multiple age levels, with 32% teaching marching band, and 24% teaching marching band as well as middle school. This finding is closely related to Greaves-Spurgeon (1998) study in which 35% of Georgia women band directors led marching bands and identical to the 8% of Georgia high-school-only teachers who taught marching band.

The directors in this study were active in band festival participation with 89% taking at least one band to a festival and 36% taking a marching band to festival. The grade levels of music performed at festivals, along with the multi-level ages taught, suggest that most respondents taught in smaller schools or smaller programs. Thirteen respondents indicated that their ensembles made scores of I and II at festivals; 33 reported only scores of I; one respondent reported IIs and IIIs. These data may suggest successful teaching, inflated scoring processes, or a reason why 50% of identified women directors did not choose to respond to the survey. Furthermore, only 63% of respondents reported any scores; omitting reporting of festival scores may increase survey participation.

Another reason why directors may not have responded is lack of time due to non-music teaching or non-teaching duties. Over half (55%) of respondents had extra duties at work, and 11 (15%) taught non-music courses. Yet, these directors have access to professional support systems. All are members of the state band director's association and the national music educators association. Furthermore 91% communicate regularly with other women band directors.

Several (7) participants conveyed the need for band directors to have mentors. Perhaps all pre-service band directors (male and female) would benefit from communication with women band directors. "Any advice I would give would apply to all band directors, not specifically female." The advice and data that respondents provided show the importance and the possibility of balance between work and family, if family is placed first in one's priorities. They also emphasize the need to be prepared for teaching music and to be and appear confident in one's professional duties. Although women may

bring a special quality to music teaching, as one respondent wrote “Don't make being a woman an issue. Just is a band director.”

Replication of this study is warranted to find out if women band directors in other regions have similar demographics. It would also be interesting to compare women's career profiles with men. If future research surveyed both male and female directors it could result in a larger sample of women respondents, especially if festival scores are omitted from the questionnaire. School size should also be a part of the questionnaire. A survey comparing women from the various music-teaching specialties would be informative for pre-service teachers as well as for their mentors and advisers. In addition to surveying the number and types of ensembles directors teach, teacher education curricula could benefit from an accurate assessment of how many ensemble conductors also teach general music.

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Appendix A

Cover Letter

November 15, 2003

Dear Band Director:

[REDACTED] are conducting a demographic survey of female band directors in the state of Alabama. The survey should not take more than 10-15 minutes to complete. We have identified you as a potential respondent, based on names in the Alabama Bandmasters Association Directory. We think that future band directors will find the information valuable. The research may be published in a journal or may be presented at a conference.

Would you please take a few minutes to complete the enclosed "WOMEN BAND DIRECTORS IN ALABAMA QUESTIONNAIRE" and return it to our research team in the enclosed self-addressed stamped envelope? The questionnaire has a code that will enable our research assistant to determine the response rate and prevent duplicate mailings. Also return ONE copy of the INFORMED CONSENT form.

We REALLY appreciate your taking the time to complete the survey. Please return it as soon as possible. We would like to have the results of the survey available at the Auburn booth at AMEA in January and at All-State Band for you to pick up.

Sincerely,

[REDACTED]

Appendix B

Informed Consent For Women School Band Directors

**A DESCRIPTIVE STUDY OF WOMEN BAND DIRECTORS IN ALABAMA**

You are invited to participate in a research study concerning demographic characteristics of women band directors in the state of Alabama. This study is being conducted by [redacted] We hope to gather a demographic profile of women band directors in our state.

Your response is especially valuable, since there are relatively few women high school band directors in the state of Alabama. Your name came to our attention through your listing in the membership directory of the Alabama Bandmasters Association. Enclosed you will find a brief questionnaire concerning your job responsibilities and your educational background. Please take a moment out of your busy schedule to complete this questionnaire and return it in the pre-addressed, stamped envelope and place it in the mail before December 5, 2003. It should not take more than 10-15 minutes to complete.

Any information obtained in connection with this study will remain confidential. Information collected through your participation might be published in a professional journal or presented at a professional meeting. We respectfully ask you to participate. There is no penalty for to deciding not to respond. However, each completed questionnaire we receive assists us in gaining a true picture of women band directors in Alabama. The code on the questionnaire is only an organizing mechanism for the researchers to arrange a second mailing to non-respondents.

Your decision whether or not to participate will not jeopardize your future relations with [redacted]

We invite you to ask any questions you may have: [redacted] will be happy to answer your questions.

For more information regarding your rights as a research participant, you may contact the Office of Research Programs by phone or email. The people to contact are [redacted]

Thank you for your time and cooperation in sharing this information with us.

HAVING READ THE INFORMATION PROVIDED, YOU MUST DECIDE WHETHER TO PARTICIPATE IN THIS RESEARCH PROJECT. YOU ARE PROVIDED A COPY OF THIS FORM TO KEEP. PLEASE SIGN THE OTHER COPY AND RETURN IT WITH YOUR QUESTIONNAIRE.

\_\_\_\_\_  
Investigator's Signature                      Date

\_\_\_\_\_  
Investigator's Signature                      Date

\_\_\_\_\_  
Participant's Signature                      Date

APPENDIX C

WOMEN BAND DIRECTORS IN ALABAMA QUESTIONNAIRE

1. Are you currently employed as a school band director in Alabama? (Check one.)  
 Yes, full time.                       Yes, part time.                       No.
2. How many years (including this year) have you been employed in this position? \_\_\_\_\_
3. How many years total have you been employed as a school music teacher? \_\_\_\_\_
4. Please list the ensembles that you conduct at school and their enrollment.

| <u>ENSEMBLE</u> | <u>ROLLMENT</u> |
|-----------------|-----------------|
|                 |                 |
|                 |                 |
|                 |                 |
|                 |                 |
|                 |                 |
|                 |                 |
|                 |                 |
|                 |                 |

5. Do any of the bands listed above perform in contests and/or festivals?     Yes.     No.  
 If you answered yes, please fill out the following chart:

| <u>SEMBLE</u> | <u>FESTIVAL/CONTEST</u> | <u>GRADE<br/>OF MUSIC</u> | <u>RATING<br/>(optional)</u> |
|---------------|-------------------------|---------------------------|------------------------------|
|               |                         |                           |                              |
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|               |                         |                           |                              |
|               |                         |                           |                              |

6. Please list the non-music responsibilities at your current position. (Use back of page if needed.)

WOMEN BAND DIRECTORS IN ALABAMA 25

7. Do you belong to the Alabama Music Educators Association?  Yes.  No.
8. Do you belong to the Alabama Bandmasters Association?  Yes.  No.
9. Do you belong to any other professional organizations?  Yes.  No.

If you answered yes, please list:

10. At what age did you decide on music education as a career? \_\_\_\_\_
11. Do you communicate regularly with any other women school band directors?  Yes.  No.
12. Your primary instrument: \_\_\_\_\_

Your secondary instrument: \_\_\_\_\_

13. Your highest academic degree in music or music education (check one):
- |   |   |
|---|---|
| <input type="checkbox"/> Bachelor's degree      | <input type="checkbox"/> Doctor of Arts         |
| <input type="checkbox"/> Master's degree        | <input type="checkbox"/> Doctor of Education    |
| <input type="checkbox"/> Master's + one year    | <input type="checkbox"/> Doctor of Philosophy   |
| <input type="checkbox"/> Educational Specialist | <input type="checkbox"/> Doctor of Musical Arts |
| <input type="checkbox"/> All but dissertation   |   |
14. Your student teaching experience included which of the following placements? (Check all which apply.)
- |  |  |
|--|--|
| <input type="checkbox"/> elementary school band          | <input type="checkbox"/> middle school general music |
| <input type="checkbox"/> elementary school chorus        | <input type="checkbox"/> high school band            |
| <input type="checkbox"/> elementary school orchestra     | <input type="checkbox"/> high school chorus          |
| <input type="checkbox"/> elementary school general music | <input type="checkbox"/> high school orchestra       |
| <input type="checkbox"/> middle school band              | <input type="checkbox"/> high school general music   |
| <input type="checkbox"/> middle school chorus            | <input type="checkbox"/> other _____                 |
| <input type="checkbox"/> middle school orchestra         |  |

15. How many years have you taught each of these areas? (Total may exceed total years of teaching if you served in multiple roles some years.)

|                                      |                                  |
|--------------------------------------|----------------------------------|
| ____ elementary school band          | ____ middle school general music |
| ____ elementary school chorus        | ____ high school band            |
| ____ elementary school orchestra     | ____ high school chorus          |
| ____ elementary school general music | ____ high school orchestra       |
| ____ middle school band              | ____ high school general music   |
| ____ middle school chorus            | ____ other _____                 |
| ____ middle school orchestra         |                                  |

16. Your age: \_\_\_\_\_

17. Ethnic identity : African-American White Asian Native American Hispanic  
Other \_\_\_\_\_

18. Marital Status: Married Single Widowed Divorced

19. Do you have children?  Yes.  No.

20. Please share any advice for women band directors or mentors of women band directors. (Or any other comments.)

**Thank you for your time and participation.**

Please contact us if you have any questions

If you know other women band directors we should contact, please list their names and schools here

