

SAXOPHONE INSTRUCTION BY WOMEN: EXPERIENCES OF ACHIEVING
THE RANK OF FULL PROFESSOR AT POST-SECONDARY
INSTITUTIONS IN THE UNITED STATES

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Since the first saxophone professor at the Paris Conservatory in 1858, saxophone instruction has primarily been a male-dominated field. Numerous sources detail the experiences, lives, and influence of male post-secondary saxophone instructors. Women have made great strides in the performance and instruction of the saxophone at the post-secondary level, but sources discussing their lives and experiences are limited. Saxophone instruction at the post-secondary level in the United States began in the late 1800s. As the instrument grew in popularity through the 20th century, more and more higher education institutions began incorporating the saxophone as an instrument for primary study. This increased the need for saxophone professors in the United States. In 1994, Elizabeth Zinn Ervin, became the first woman full professor. This was 40 years after the the first man, Larry Teal, held this rank. As of 2023, 15 women have achieved the rank of full professor. This document is intended to highlight several women saxophone instructors throughout the history of the instrument, and detail the thoughts and experiences of women saxophonists who have achieved the rank of full professor in the United States.

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CHAPTER 1

INTRODUCTION

Purpose

In 1858, Adolphe Sax became the first professor of saxophone at the Paris Conservatory. Since then, saxophone instruction has been a male-dominated field – especially at the post-secondary level. Numerous sources discuss the influence, experiences, and legacy of male collegiate saxophone instructors, yet sources on this subject regarding women are scarce. The purpose of this dissertation is threefold: to understand how women saxophonists in post-secondary instruction who have achieved the rank of full professor describe their experiences through the promotion process; to document their understanding of the status of women in saxophone instruction; and to explore how they view the future of women in post-secondary instruction. This dissertation is intended to help others understand the challenges women saxophonists who teach at the post-secondary level face when achieving higher academic rank and what strategies could improve these challenges.

Women saxophonists have made great strides in this area since the first university saxophone program was established in 1953 at the University of Michigan. It was not until forty-one years later, in 1994, that the first woman, Elizabeth Ervin, earned the rank of full professor. According to the American Council on Education when referencing earned degrees in all fields, “Women have earned more than 50% of all doctoral degrees since 2006,” and “As of 2015, women held 32% of the full professor positions at degree-granting postsecondary institutions.”¹ The higher the rank a professor can achieve, the fewer women actually hold those positions:

¹ Heather L. Johnson, *Pipelines, Pathways, and Institutional Leadership: An Update on the Status of Women in Higher Education* (Washington, DC: American Council on Education, 2017), <https://www.acenet.edu/Documents/HES-Pipelines-Pathways-and-Institutional-Leadership-2017.pdf>.

The phrase “the higher the fewer” is used to recognize the fact that even though women have higher education attainment levels than men, this is not reflected in the number of women holding positions with high faculty rank, salary, or prestige. This characterization is apt when it comes to the percentage of full-time instructional faculty with tenure. Women of all races and ethnicities are more likely to hold lower ranking faculty positions.²

There are eleven women who have achieved the rank of full professor of music/saxophone at institutions across the United States; however, there are no published sources that contain this information.³ In the last four years, six of the eleven have achieved this rank, and another will attain this rank in July 2022.⁴ There have been great strides in the past few years to promote women to higher rankings in academia. However, research needs to be done to understand their experiences, the status of women in the field of saxophone instruction, and what can be done for future improvement in this respect.

Significance and State of Research

In recent years, gender in the saxophone community has become a topic of interest. In 2018, the North American Saxophone Alliance (NASA) formed the Committee on the Status of Women+.⁵ This committee, formed by some of the leading women saxophonists and educators in North America, has the following mission statement:

The Committee on the Status of Women (CSW) promotes gender equity in areas related to saxophone, supports the professional development of women+ and gender non-binary members in the North American Saxophone Alliance, and serves as a repository of

² Johnson, 6.

³ Carrie Koffman, “I’m not normally much for posting professional achievements,” Facebook, January 30, 2022. Professor Koffman is the eleventh woman to achieve this rank. She has had an interest in this topic for a number of years. Through her own research and speaking with members of the saxophone community, she was able to come up with this list.

⁴ Christa Heimann, email message from professor in question, March 31, 2022.

⁵ Activity Report for Executive Committee Meeting (Arizona State University: North American Saxophone Alliance Committee on the Status of Women+, March 5, 2020), https://nasacsw.weebly.com/uploads/1/2/5/5/125532659/nasa_csw_activity_report_2018-2020.pdf.

resources and information about women+ and saxophone. The CSW serves the North American Saxophone Alliance in matters that are critical to all saxophonists.⁶

While studies have been conducted on gender and saxophone, literature specifically on women in post-secondary saxophone instruction is lacking.⁷

A significant amount of research has been done on gender in post-secondary instruction in the United States. In her PhD dissertation, Joanne Hill argues the challenges faced by women and minorities in pursuing tenure and discussed the best strategies that could improve these challenges.⁸ Similarly, in a study by Guarino and Borden, it was found that women faculty, regardless of academic rank, worked more than their male counterparts.⁹ Along with studies on gender in post-secondary instruction, books have been written by women for women in response to the challenges faced when working to achieve tenure. These sources discuss strategies women may use when applying for these higher ranks, and personal stories about the difficulties of working to achieve these ranks.¹⁰ Findings from these sources, and others like them, easily cross over into the field of music.¹¹

⁶ “Mission Statement,” North American Saxophone Alliance Committee on the Status of Women+, accessed March 31, 2022, <https://nasacsw.weebly.com/our-mission.html>.

⁷ Kimberley Goddard Loeffert, “Gender Representation at North American Saxophone Alliance Biennial Conferences from 2008 through 2020,” *The Saxophone Symposium* 44, (2021): 33-49.; Yoko Suzuki, “You Sound Like an Old Black Man: Performativity of Gender and Race Among Female Jazz Saxophonists” (PhD diss., University of Pittsburgh, 2011).

⁸ Joanne Hill, “Women, Minorities, and Tenure Barriers: A Sampling of the Experiences of Women and Minority Faculty in Pursuit of Tenure at a Public University in the United States” (PhD diss., Capella University, 2008).

⁹ Cassandra M. Gurino and Victor M. H. Borden, “Faculty Service Loads and Gender: Are Women Taking Care of the Academic Family?” *Research in Higher Education* 58, (2017). <https://doi-org.libproxy.library.unt.edu/10.1007/s11162-017-9454-2>.

¹⁰ Joanne E. Cooper and Dannelle D. Stevens, *Tenure in the Sacred Grove: Issues and Strategies for Women and Minority Faculty* (Albany: State University of New York, 2002).; Sherwood Thompson and Pam Parry. *Coping with gender inequities: critical conversations of women faculty*. (Lanham: Rowman & Littlefield, 2017). <https://ebookcentral.proquest.com/lib/unt/detail.action?docID=4884222>.

¹¹ Katherine Weisshaar, “Publish and Perish? An Assessment of Gender Gaps in Promotion to Tenure in Academia,” *Social Forces* 96, no. 2 (December 2017).; Michael J. Dooris and Marianne Guidos, “Tenure Achievement Rates at Research Universities” (presentation at the annual forum of the association for institutional research, Chicago, IL, May, 2006).

Very little research has been done on the experiences of women in post-secondary music instruction and attaining higher academic rank in the United States. In my research, I have found two sources that discuss the experiences of women in post-secondary music instruction. In a 1995 PhD dissertation by Rhea Jezer,¹² the experiences of nine women in higher education music instruction were analyzed via interviews. These nine women were split into three groups: women teaching in “feminine” fields, women teaching in “masculine” fields,¹³ and women who teach in part-time positions. None of the women in this study held the rank of full professor. Adrienne Fried Block has had an interest in this topic. In 1988, she co-authored a report titled “Women’s Studies/Women’s Status” that provided a historical perspective on women in faculty positions from 1869–1983, degrees earned by women 1950–1985, a comparison of statistics from 1976 and 1986 of women teaching in music specializations, and percentages of women holding professor, associate, and assistant professor positions.¹⁴ From this study, Block et al. found that women who earned the rank of full professor only increased by .3% from 15.4% in 1976 to 15.7% in 1986.¹⁵ A similar study to Block et al. was published in *The College Music Society* in 2011 with updated statistics.¹⁶ When referencing the imbalance of men and women from “Women’s Studies/Women’s Status,” Begona explains, “studies in the 1990s and at the turn of the century do not show that the imbalance has been rectified” when comparing statistics to

¹² Rhea Jezer, “Women in Academe: A Qualitative Study of Women in Music Departments” (PhD diss., Syracuse University, 1995).

¹³ Jezer describes fields like music education, voice, piano, introductory music classes, and music appreciation as feminine; these fields are where most full-time women faculty members are included. Fields like orchestral conducting, composing, classical guitar, and music theory as masculine

¹⁴ Adrienne Fried Block, James R. Briscoe, Barbara English Maris, Karin Pendle, and Nancy B. Reich, “Women’s Studies/Women’s Status.” *The College Music Society CMS Report 5*, (1988).

¹⁵ *Ibid.*, 87.

¹⁶ Maria Begona, “A Look at Women’s Status in Music Academia,” *College Music Symposium* 51 (October 2011), <https://symposium.music.org/index.php/51/item/29-a-look-at-women-s-status-in-music-academia>

Block et al.'s study.¹⁷

Women in saxophone have been documented far less than men. In Harry Gee's bibliographic source, "Saxophone Soloists and Their Music 1844-1985,"¹⁸ only five women are mentioned even though there is evidence that women have been involved in the saxophone community since the late 1800s, and quite involved during the saxophone craze of the early 20th century. From my research, few sources include substantial information on women in saxophone. These include: "American Women Saxophonists from 1870-1930: Their Careers and Repertoire" by Holly Hubbs¹⁹; "Elise Boyer Hall, America's First Female Concert Saxophonist" by William Street²⁰; two articles from *The Saxophone Symposium* that discuss Bessie Mecklem and Louise Linden²¹; and a DMA dissertation on Kathyne Thompson.²² These sources cover biographical material of the lives of these women and provide bibliographic materials for repertoire premiered, dedicated, or commissioned by them.

Sources covering women saxophonists in post-secondary instruction are scarce. The NASA directory includes biographies of members if they choose to include that information on their profile; however, only people who are members have access to this information. Furthermore, specific rank at institutions is not listed. One source, the College Music Society

¹⁷ Begona.

¹⁸ Harry R. Gee, *Saxophone Soloists and Their Music, 1844-1985: An Annotated Bibliography*. Bloomington: Indiana University Press, 1986.

¹⁹ Holly Hubbs, "American Women Saxophonists from 1870-1930: Their Careers and Repertoire" (DA diss., Ball State University, 2003).

²⁰ William Street, "Elise Boyer Hall, America's First Female Concert Saxophonist: Her Life as Performing Artist, Pioneer of Concert Repertory for Saxophone and Patroness of the Arts" (DM diss., Northwestern University, 1983).

²¹ Thomas Smialek and L. A. Logrande, "Louise Linden: America's First Saxophone Virtuoso," *The Saxophone Symposium* 38 (2015). Thomas Smialek and L. A. Logrande, "America's 'Young Lady Saxophonist' of the Gilded Age: The Performances, Repertoire, and Critical Reception of Bessie Mecklem," *The Saxophone Symposium* 36 (2013).

²² Mary Huntimer, "Kathyne E. Thompson: Her Life and Career as a Leading Saxophonist in Los Angeles from 1900-1927" (DMA diss., University of Kansas, 2012).

faculty directory, is the only one to include the rank of professors in every music field at most post-secondary institutions in the United States and Canada. Neither of these sources discuss the experiences of women in saxophone instruction at the collegiate level. There are no sources that document the experiences of the women who have achieved the rank of full professor in the United States. These twelve have been identified by word of mouth by interested members of the saxophone community.²³ This document will be a source for the saxophone community to learn specifically about women in post-secondary saxophone instruction and their experiences attaining their full professor rank. This is an area of saxophone study that is lacking information.

Disclaimer about Gender

For this study, the author chose to focus on subjects who identify as cisgender women. The author recognizes gender is a larger umbrella term that includes all forms of conforming and nonconforming types such as transgender, nonbinary, gender fluid, and cisgender. This document includes she/her pronouns when analyzing and synthesizing the information collected from the interviews of the women who have achieved the rank of full professor.

Gender Associations and Instrument Choice

To further understand why fewer women hold higher academic ranks in music, one must have an understanding of gender association and instrument choice. For this chapter, I only include literature that has conducted studies on male and female students. In the future, more research will need to be done on students who identify as other genders and musical instrument choice.

In an article titled “Sounds of Power: An Overview of Musical Instruments and Gender,”

²³ Carrie Koffman, “I’m not normally much for posting professional achievements,” Facebook, January 30, 2022,

Veronica Doubleday discusses in detail several instruments and how gendered meanings are integrated in them. When describing the saxophone, Doubleday writes:

The saxophone is another instrument with complex levels of gendered meaning, and Stephen Cottrell has identified several pertinent issues. One concerns the instrument's various physical forms, which may be interpreted as masculine or feminine. Another issue relates to the saxophone's hybrid status straddling the categories of woodwind and brass, which Adorno called 'zwischen-geschlechtlicher' literally 'between genders'. In this formulation, Adorno saw woodwind as acceptable for female performers, whereas brass was closely identified with men. With regard to performance practice, the saxophone has historically been played by both women and men. Cottrell notes its strong sonic and iconographic connections with sexuality, concluding that it can be seen 'both as a symbol of predatory phallic behaviors, and female sexual allure'. Another point is that its range of sizes resonates with 'family' gendering, and their names imitate the choral part designations of soprano, alto, tenor, bass, and baritone.²⁴

Given this information, it seems that throughout history, the saxophone is seen as an instrument that both men and women play. This is true because there are several accounts of women performing on the instrument in the late 1800s, and even producing some of the earliest recordings on wax cylinders. Doubleday's article only introduces gendered meanings, and not information on gender and instrument choice, and further, gender and saxophone. Little has been written specifically on saxophone and gender. On the other hand, several studies have been conducted on gender and musical instrument choice in the realm of music education.

Hal Abeles's article titled, "Are Musical Instrument Gender Associations Changing?" examines gender association and sex stereotyping over three decades to understand if any changes have occurred. Abeles's research focuses on college and middle school students for data on instrument gender associations. He concluded after "a comparison of the instruments played by boys and girls across three studies conducted in 1978, 1993, and 2007 showed little difference in the sex-by-instrument distribution," and that "there was some evidence that in band settings,

²⁴ Veronica Doubleday, "Sounds of Power: An Overview of Musical Instruments and Gender," *Ethnomusicology Forum* 17, no. 1 (June 2008): 12.

girls were more likely to play nonconforming gender instruments than were boys.”²⁵ A study Abeles further references from Delzell and Leppla, examines gender and instrument choice. In their study, they found a reduction in gender associations among fourth grade students:

They found the preferences of the fourth-grade boys to be limited, whereas the girls chose from a wider range of instruments along the masculine-feminine continuum. A majority of the boys indicated that they wanted to play either drums (51.7%) or saxophone (31.5%), and the girls selected flute (30.4%), drums (21.7%), saxophone (21.3%), and clarinet (15.0%).²⁶

To further this previous study, Abeles mentions an older 1994 study by Zervoudakes and Tanur who found that over three decades (1960, 1970, 1980) there was an increase of elementary girls playing instruments traditionally performed by men while there was a decrease of boys playing those instruments. Interestingly, they found there was a decrease in high school and college-aged females playing male instruments.²⁷

Instrument choice and gender association studies for college students yield similar results to studies done with younger students. In a portion of a 1978 study done by Abeles and Porter, they asked students from a university in North Carolina to “place eight instruments (cello, clarinet, drums, flute, saxophone, trombone, trumpet, and violin) on a masculine-feminine continuum using a paired-comparison ranking strategy.”²⁸ The results expressed that the flute, violin, and clarinet were considered more feminine, while the drums, trombone, and trumpet were ranked as more masculine. Similar to other studies, the cello and saxophone were placed in the middle of the continuum.²⁹

²⁵ Hal Abeles, “Are Musical Instrument Gender Associations Changing?” *Journal of Research in Music Education* 57, no. 2 (July 2009): 2.

²⁶ *Ibid.*, 3.

²⁷ *Ibid.*, 4.

²⁸ *Ibid.*, 4.

²⁹ Studies by Griswold and Chrobak and Brenda J. Graham include similar findings to Abeles.

Although the saxophone is frequently placed in the middle of the masculine-feminine continuum, many women saxophonists still consider the instrument to be more male-dominated based on their experiences.³⁰ In her dissertation titled “You Sound Like an Old Black Man: Performativity of Gender and Race among Female Jazz Saxophonists,” Yoko Suzuki discusses how women jazz saxophonists have impacted gender, sexuality, race, and age norms among jazz saxophonists. In one section on gender norms and the saxophone, she includes personal communications with jazz female saxophonists describing their experiences playing the instrument. Suzuki quotes Carol Sudhalter as saying, “I didn’t even know that women could play saxophone,” and did not begin playing it until after her father passed away “because she thought he would not have approved of her playing the saxophone.”³¹ Grace Kelley, approximately 50 years younger than Sudhalter, stated “she was aware that the saxophone is a masculine instrument,” and Suzuki quotes Kelley saying, “there’re lots of guys who play it and I had hardly seen any female players.”³²

Suzuki further explains that most of the interviewees “did not feel that saxophone is a masculine instrument,” and “they all emphasized that they never thought that the saxophone was associated with men or masculinity.”³³ While several of the interviewees did not associate the instrument as masculine, a number of them grew to understand the saxophone was seen as more masculine after experiencing sexist attitudes from colleagues or audience members saying, “I’ve never seen a girl play the saxophone.”³⁴ Suzuki continues by describing how some of the women

³⁰ This statement does not represent all female saxophonists..

³¹ Yoko Suzuki, “You Sound Like an Old Black Man: Performativity of Gender and Race Among Female Jazz Saxophonists” (DMA diss., University of Pittsburgh, 2011), 85, ProQuest Dissertations & Theses Global.

³² Ibid., 85.

³³ Ibid., 86.

³⁴ Ibid.

she interviewed experienced sexism in the saxophone community when they were older. An interviewee, Barbara Cifelli, mentioned, “When I got older, I played with fewer and fewer women. I don’t think the saxophone is masculine, but when I was in undergraduate jazz ensemble...one guy said, ‘you gotta have balls to play sax.’ I was so shocked.”

Although Suzuki’s dissertation focuses on women jazz saxophonists, another source from Kimberly Goddard Loeffert confirms the ideas from Suzuki’s dissertation that the saxophone leans toward being male-dominated. Loeffert does not examine the experiences of women, however, she includes statistics during biennial conferences from 2008 to 2020 on women involvement from one of the largest saxophone organizations in the world, The North American Saxophone Alliance (NASA). In this article she concludes that “participation of women+ at NASA biennial conferences has increased from 2008 to 2020 with women comprising 21.7% of all performer/presenters in 2020, the highest participation rate during this time period at the largest conference.” She further concludes that “women are regularly underrepresented as evening featured performers, jazz soloists, masterclass clinicians, and as concerto performers.”³⁵ Loeffert points out that the evening featured performers/musicians have more visibility compared to other presentations, even though these cover a small percentage of the conference activity.

One might assert that representation in these areas in particular is more important than others because of the perception that those placed center stage with the largest audiences are the champions of the saxophone, the best and the brightest stars. The data outlined above suggests that young women+ are not seeing themselves portrayed on the main stage in the same way that they see men spotlighted and prioritized.

Loeffert suggests that NASA should frequently observe these trends to understand how the organization can improve representation during conferences in the future.

³⁵ Loeffert, 47.

Gender association and instrument choice is a topic that interests many researchers today. Although Suzuki's dissertation focuses on gender and race among women jazz saxophonists, the findings from her interviews share several similarities with the interviews from this study. Loeffert's study shows how one of the largest saxophone conferences in the world, NASA, programs men on performances with the most visibility. These studies are excellent sources to begin with gender association in music, and especially saxophone.

Background and Academic Rank Difficulties for Women

General Academic Rank Difficulties

In 2017, the American Council on Education published an update on the status of women in higher education. This update provided brief statistics on male versus female in degrees held, faculty ranks at degree-granting post-secondary institutions, average pay, university presidencies, and governing boards. A significant amount of research has been done in the latter half of the 20th century to today on these subjects. Over the last thirty-five years there have been minor improvements, however, little has changed in terms of pay, service to the institution, and rank achievements.

The following paragraphs discuss some of the difficulties research has shown that women can face when working in the academy. The information provided in this portion of the document is intended to let the reader understand a general background on these issues and the statistics. This is not intended to be an in-depth study, rather a general overview, and lists studies for further reading on this subject. A wealth of scholarly sources explore the overrepresentation of women in nontenure track positions, pay inequality, performing service, and a variety of other difficulties women face when pursuing a career in the academy.

In the early history of post-secondary instruction, women rarely attended or taught at

institutions, and attitudes toward women often were not positive. Women attending schools would need to compete in a “man’s world,” would “suffer nervous breakdowns,” their reproductive system might “suffer irreparable harm under the rigors and stress,” and learning “would render her unfit for her preordained destiny as wife and mother.”³⁶ Higher education was eventually accessible to women through seminaries and female colleges in the early 1800s; however, these institutions mainly “prepared young women to become appropriate mates for their husbands.”³⁷ In her dissertation, Hill further includes an example of an early female instructor:

The University of North Dakota, in 1884, hired Mrs. Emma S. Mott as a lady instructor. The all-male board of regents approved a salary of \$1,500 for the newly hired male instructor and \$1,000 for the newly hired female instructor, Mrs. Mott. Also, Mrs. Mott was denied faculty status and could only attend meetings if the all-male board deemed she was worthy of being invited.

Until the early 20th century, women were often ignored or resented in the academy. Hill closes by stating, “exclusion, salary disparity, and isolation are but some of the issues that continue to afflict women in today’s academy.”³⁸

Gender gaps and promotion disparities have been present throughout the history of academia. As Katherine Weisshaar states in the introduction of her article, “put simply, women in the workplace are less likely to receive promotions than men,” which has led to “fewer women attaining high-status positions within organizations across many occupational domains.”³⁹

Although this article begins by exploring promotions in the workplace outside of post-secondary education, she later includes, “in academic contexts, women are less likely than men to receive

³⁶ Hill, 17.

³⁷ Ibid., 18.

³⁸ Ibid., 19.

³⁹ Weisshaar, 529.

tenure and full professorships.”⁴⁰ Weissharr’s article only includes statistics on gender gaps in tenure for three fields (sociology, computer science, English). Similar results have been found in studies conducted on post-secondary education faculty from a variety of fields.

This gap is especially present with an overrepresentation of women in nontenure track positions. In her chapter titled, “Women in American higher education: a descriptive profile,” Carol Frances includes surprising statistics on the gender differences of full-time professors. She states, “by 2011 the share of the full-time faculty who are women still differs enormously by rank. Only 29% of the full-time professors are women, while 71% are men. Women account for larger percentages of the faculty only at the lower ranks.”⁴¹ These findings are interesting due to the fact that women were earning as many doctoral degrees as men by 2005 and earned approximately 5,000 more doctoral degrees than men by 2012-2013.⁴² It is important to note, however, that the statistics for women earning degrees compared to men have different patterns depending on the discipline. Men earn more doctoral degrees in fields like engineering, math, physical sciences, and computing, while women earn more in the fields of life sciences, social sciences, and education.⁴³

Along with dominating the lower ranks while obtaining more doctoral degrees, women in academia face pay inequality when compared to their male counterparts.

These advances in employment of women as faculty members have not been accompanied with commensurate gains in their salaries as compared with the salaries of faculty men. The gap between the salaries of women and men professors has widened since the 1970s. During the mid-1970s [the] gap on average was \$10,822. The gap

⁴⁰ Weisshaar, 530.

⁴¹ Carol Frances, “Women in Higher Education: A Descriptive Profile,” in *The Changing Role of Women in Higher Education: Academic and Leadership Issues*, ed. Heather Eggins (Springer, Cham, 2016), 34.

⁴² *Ibid.*, 45.

⁴³ *Ibid.*, 46.

increased by 2012-2013 to \$16,915. Women professors' salaries as a percent of men professors' salaries actually slipped from 88.7% to 85.1%.⁴⁴

In their update on the status of women in higher education, The American Council on Education included statistics on the pay gap for male versus female faculty members. From 2015-2016, on average, male faculty made \$89,190 while female faculty made \$73,782. No matter the rank, men out earn their female counterparts and are more likely to secure a tenure-track position.⁴⁵

Another area where studies have shown inequalities include service to the department and university. Service can be incredibly time-consuming depending on the involvement of the faculty member. It is considered during performance reviews, but research and teaching are ranked higher in importance.⁴⁶ In their article titled, "Faculty service loads and gender: are women taking care of the academic family?" Guarino and Borden conclude that women tend to be involved in more service than men.

We find strong evidence that, on average, women faculty perform more service than male faculty in academia, and that the service differential is driven particularly by participation in internal rather than external service. Thus, one might generalize that women faculty are shouldering a disproportionately large part of the burden of "taking care of the academic family," so to speak.⁴⁷

Further, Guarino and Borden discuss how these service loads potentially can impact other areas, including teaching responsibilities and research. Ultimately, less productivity in these areas can lead to differences in salary and overall success.⁴⁸ Other studies have shown that women are more likely to volunteer, be asked to volunteer, and more likely to say yes to direct requests; however, this suggests that, the allocation of tasks may be different even when there are no

⁴⁴ Frances, 31.

⁴⁵ Johnson, 8.

⁴⁶ Gurino and Borden, 673.

⁴⁷ Ibid., 690.

⁴⁸ Ibid., 690.

differences between men and women's abilities.⁴⁹

Along with the number of issues briefly introduced, women have factors outside of their working environment that affect their academic lives. Studies have been conducted on how housework and having children have negative impacts on the careers of women. Traditionally, women were stay-at-home mothers who did the cooking, cleaning, and child raising. This trend was common until the mid-1900s when more women began attending universities and entering the workforce. Today, in many households, both partners work to contribute to overall income. However, women still do more of the "traditional" stay-at-home duties in many cases. In a study from 2006-2007 on housework and scientists from top research universities in the United States, women were found to do on average twice as much housework compared to men in the same field.⁵⁰

Along with housework, gender inequality can be present in households that choose to have children. In Katherine Weisshaar's article, "Publish *and* Perish? An Assessment of Gender Gaps in Promotion to Tenure in Academia," she describes, at length, evaluations, and their influence on promotion to tenure. While exploring gender inequality in evaluation, she explains how mothers and future mothers can be affected. Although many universities have adapted "stop the tenure clock" policies for faculty wanting children, these policies potentially can exacerbate inequality because evaluators can have a difficult time adjusting their expectations while the clock is stopped. Further, "some mothers report the expectation of proof that they can continue to

⁴⁹ Lise Vesterlund, Linda Babcock, and Laurie Weingart, "Breaking the Glass Ceiling with "No": Gender Differences in Declining Requests for Non-Promotable Tasks" (University of Pittsburgh, 2015), https://sites.pitt.edu/~vester/Saying_no.pdf

⁵⁰ Londa Schiebinger and Shannon K. Gilmartin, "Housework is an Academic Issue," *American Association of University Professors* 96, no. 1 (January/February 2010): <https://web-s-ebscobhost-com.libproxy.library.unt.edu/ehost/detail/detail?vid=3&sid=26fe7d32-c5b0-483d-b956-0db4ad8ab6de%40redis&bdata=JnNjb3BIPXNpdGU%3d#AN=47932471&db=a9h>

be productive after having children, an expectation that is less commonly placed on fathers.”⁵¹

While several institutions have established policies to combat this like family leave, stopping the clock, and providing childcare, more can be done to help further progress.

Figure 1

Sandler’s Micro-Inequities Behaviors

Such comments emphasize the “feminine” and sometimes the sexual over the professional attributes, and thus downplay a woman’s competence. In contrast, men would only rarely be described in such settings in terms of their physical or parental attributes.

- Addressing women by social terms such as “sweetie,” “dear,” “Mrs.” or “young lady”—words which undercut a woman’s professional identity—especially if her male colleagues are being addressed as “Dr.”
- Asking women to take care of minor social needs, such as expecting women, but not men, to write invitations or provide refreshments for department meetings or parties.
- Using stereotyped words to describe accomplishments or behavior, especially words that are not applied to men:
 - “She is charming with her students,” rather than “she is an excellent teacher.”
 - “She is difficult. It must be that time of the month.”
 - “She is just an old maid busy-body.”
- Focusing undue attention on women’s personal lives, e.g., whether they are married or single, with whom they live, what their sexual orientation is, with whom they socialize, how they dress, and so on. This kind of scrutiny is not only burdensome in and of itself, but serves to shift attention away from professional performance. One woman reports that a colleague complained to administrators with rumors about her personal life. At a subsequent departmental meeting she was questioned about her relationship with her husband. She states,

While others were allowed to conduct their personal and professional lives in private, mine was being regularly scrutinized. I longed for the privacy which all the other members of the groups had bestowed upon each other.²⁰

Source: Bernice R. Sandler, “The Campus Climate Revisited,” 180.

Last, in the book *Women in Higher Education: A Feminist Perspective*, Bernice Sandler dives into other “micro-inequities” outside of gender gaps and pay inequality (see Figure 1).

Although these may seem small or unimportant, when they happen time and time again, they can lead to negative impacts upon the person receiving the comments and how that person is viewed by students and other colleagues. While this book was written in 1993, these “micro-inequities”

⁵¹ Weisshaar, 534.

are still present in all levels of the academy today. As a 5' 1" woman in the field of music, I have encountered these time and time again. Many of these behaviors are present in the research described in chapter 5 herein.

Gender gaps, promotion, the pay gap, academic rank, service, housework, having children, and other micro-inequities, have been and are presently found in all fields. These can be better or worse depending on the institution and geographical location. Thanks to the Civil Rights Act, Equal Pay Act in the 1960s, and their amendments, and the Me Too Movement, there has been improvement in these areas, and progress continues to move forward in all fields, including music.

Music Academic Rank Difficulties

The same difficulties listed in the previous paragraphs are present in studies done on women faculty in music departments. In *Women's Studies/Women's Status*, Block et al. provide a lengthy introduction on the status of women in college music from 1986-1987. This introduction includes a historical overview, women on music faculties with and without tenure track positions, status within areas of specialization, statistics on salary, and more. This source provides the reader with significant background on women in music academia. Block et al. open the 1986-1987 introduction by discussing two changes that have occurred since the previous publication four years earlier. The first change is the number of positions in academia that affect women, "since they have been, along with minorities, last in and first out of college faculties."⁵² The second change is the increase in the number of qualified women with doctorates. There was a small increase in the number of women on college faculties, meaning "women are not being

⁵² Block et al., 81.

hired in proportion to their availability.”⁵³

Although the book was written 35 years ago, Block et al.’s historical overview contains excellent information and statistics on women teaching music in the United States from as early as 1870 to the 1980s. She begins by including a table with the number of faculty in all fields in post-secondary education (see Figure 2). The largest percentage gain for women occurred between 1870 and 1890. While the percentages remained similar after 1890, the number of women teaching in all fields grew over the century. In 1870, women held approximately 600 positions. By 1984, that number grew to over 200,000.

Figure 2

Block et al.’s Table I: Post-Secondary Faculties by Sex, All Fields, 1869-1983

	1869-70	1889-90	1919-20	1949-50	1979-80	1983-84
Total	5,553	23,868	82,386	246,722	675,000	723,000
% Women	12%	24.6%	27.2%	24.5%	27.7%	29.3%

Source: Block et al., 81.

Figure 3

Block et al.’s Table II: Sex Distribution in the Occupation “Music and Music Teaching,” 1870-1960

	1870	1890	1910	1930	1950	1960
Total	16,010	62,155	139,310	165,128	153,456	191,884
% Women	36%	55.5%	60.6%	48.2%	50.7%	57.1%

Source: Block et al., 82.

Throughout the history of music, women played an important role in teaching music –

⁵³ Block et al., 81.

especially in the home. During the 1800s, more women began teaching in studios across the United States. Figure 3 includes statistics taken from the Federal Census and shows the total number of people with the occupation of “Music and Music Teaching,” and the percentage of women holding those jobs.

In 1910, the percentage of women with these jobs was the highest. Block et al. mention, “many of those women were independent teachers working without security and for ‘pin money.’”⁵⁴ They further discuss an article from 1909 in *Etude Magazine* titled “Woman’s Opportunity in Music” where Harriette M. Brower stated approximately 80% of the music teachers in the United States were women, and their best opportunity was teaching beginner-level students. Men, however, held more prestigious positions in this same area and were paid better. Block et al. include the following quote from Brower.

In the music centers of America the man teacher has decidedly the best of it. His opportunities are much greater. He is a man, he can be called a “professor,” whether he has the right to the title or not...The professor has a great opportunity in the large schools and the important cities. Women cannot, *as a rule*, obtain positions as heads of music departments or as principal piano teachers. Fashionable schools, drawing their pupils from all over the country, usually employ professors of reputation. It is sex, name, and price that count; and so the professor secures the coveted prize.

Concluding this portion, Block et al. express that throughout music history, men held the more secure, higher paid, and prestigious positions; a “pattern that still holds.”⁵⁵

The change for more women in music, and further, music instruction began in the 19th century with women demanding entrance into post-secondary institutions and wanting the same musical training as men. Although more women were being trained in music, many still only found opportunities in all female orchestras or teaching opportunities where pay was

⁵⁴ Block et al., 82

⁵⁵ Ibid.

significantly less than men. This continued into the 20th century. As more women gained access to post-secondary education and earn undergraduate and graduate degrees, the number qualified to teach in colleges steadily rose. By the 1950s, women were earning over 50% of bachelor's, and by the 1980s, they were earning over 50% of master's and 30% of doctoral degrees. Block et al. mention the percentage of degrees given to women in the field of music are slightly higher than the average for all fields.⁵⁶

In the introduction, Block et al. include a projection that by 1994, women and men will earn an equal number of doctorates. This projection held true. As of 2017, women earned over 50% of doctoral degrees in the United States. While the growth in the number of qualified women rose in the 1980s, music faculty jobs saw a decrease. The authors state that equity issues will not go away, and that, "Women [have gotten] a ticket after the gravy train has left the station."⁵⁷

Figure 4

Block et al.'s Table V: Women on Post-Secondary Music Faculties, 1976-77 and 1986-87

TABLE V. Women on Post-Secondary Music Faculties, 1976-77 and 1986-87		
	1976	1986
All ranks*	24.0%	31.0%
Professors	15.4%	15.7%
Associate Professors	21.1%	22.9%
Assistant Professors	24.2%	31.0%
*Includes part-time and adjunct faculty		

Source: Block et al., 87.

For the 1984-1986 publication of the College Music Society faculty directory, the total of full and part-time music faculty was 25,392. During this time, 31% of that number were women;

⁵⁶ Block et al., 84

⁵⁷ Ibid., 86

however, the highest number still dominated the lower ranks (see Figure 4). Women in non-tenure track positions are approximately double the number in professional ranks (see Figure 5).

Figure 5

Block et al.'s Table VI: Post-Secondary Music Faculty Ranks by Sex, Non-Tenure Track, 1986-87

TABLE VI. Post-Secondary Music Faculty Ranks by Sex, Non-Tenure Track, 1986-87		
Rank	Total	% Women
Instructor	4,226	40.2
Lecturer	2,377	38.4
Part-time	6,789	42.4
Adjunct	1,497	40.4
No rank	1,444	31.5
Teaching Associate	178	28.1
Visiting Professor	232	29.7
Artist-in-Residence	58	37.9
Other	84	36.9
Total	16,885	39.8

Source: Block et al., 88.

For tenure, post-secondary music faculty in 1982-1983 (see Figure 6), “the ratio of men to women is approximately 5.5:1, at the same time that the ratio of men to women in music positions in the entire population is approximately 2:1.”⁵⁸ Block et al. conclude that in full-time positions, men are being tenured at higher rates than women. The authors highlight further statistics for the 1980s including music degrees granted for women, tenure-track positions for areas of specialization, and non-tenure track positions for areas of specialization. For this study, it is important to note the percentages of women holding doctoral degrees in music performance and those teaching in woodwind specializations. These statistics do not include percentages on individual instruments.

⁵⁸ Block et al., 89

Figure 6

Block et al.'s Table VIII: Post-Secondary Music Faculty by Sex and Tenure Status, 1982-83

	Men	Women
Total	5,802	1,735
Tenured	72.8%	58.3%
% tenured of total faculty	67.5%	12.2%

Source: Block et al., 88.

In 1985-1986, 156 people earned doctoral degrees in music performance, with 37.2% of those being women (see Figure 7). This area contains one of the highest percentages for women earning doctoral degrees.

Figure 7

Block et al.'s Table IX: Earned Degrees by Area of Specialization, 1985-86

Specialization	B.A.		M.A.		Ph.D.	
	Total	% Women	Total	% Women	Total	% Women
General Music	3,730	55.4	1,302	49.7	231	37.7
Music History and Appreciation	109	60.5	64	57.8	27	37.0
Music Performance	2,481	52.4	1,656	51.4	156	37.2
Theory and Composition	306	34.6	189	40.7	44	22.7
Music, other	549	45.5	1	0.0	0	0.0
Music, total	3,730	55.4	3,453	50.0	476	35.9
Music Education	3,330	57.5	862	57.3	80	35.0

Source: Block et al., 89.

In tenure track positions for woodwind specialization, 1,215 people held positions, with only 13.5% being women – a growth of approximately 2.5% from the decade prior (see Figure 8). For tenure track positions, Block et al. conclude that women in these positions show small improvement, and it does not correspond to the number of qualified women. Statistics for non-tenure track and part-time positions show drastic differences. Many ranks include percentages that are almost double for women (see Figure 9).

Figure 8

Block et al.'s Table X: Music Faculty Teaching Positions, Tenure Track, 1976-77 and 1986-87

Specialization	1976-77		1986-87	
	Total	% Women	Total	% Women
Rudiments	497	29.8	630	31.6
Theory and Analysis	2,701	18.8	3,252	19.2
Orchestration	581	8.9	619	7.4
Composition	954	9.0	1,220	8.6
Introduction to Music	1,411	22.7	1,768	22.3
History and Literature	2,097	20.0	2,549	21.1
Historical Musicology	697	17.4	292	21.6
Music Education:				
Summary	1,864	32.0	1,965	28.4
All	1,178	27.3	1,337	27.7
Early Childhood	108	67.6	112	67.9
Elementary	298	54.4	301	49.8
Secondary	280	13.9	386	8.5
Keyboard	3,746	36.6	3,046	34.9
Voice	1,603	34.4	1,886	35.4
Strings	1,192	21.7	1,082	22.8
Woodwinds	1,166	11.0	1,215	13.5
Brass	1,078	5.4	1,199	5.2
Percussion	211	7.6	261	6.5
Conducting	1,021	8.8	1,350	8.8
Choral Conductors	1,238	16.3	1,527	14.0
Band Conductors	777	4.6	940	4.2
Orchestral Conductors	496	8.5	550	9.1
Opera Conductors and Teachers	487	24.0	605	36.1
Director of Chamber Groups	670	16.1	766	17.9
Ethnomusicology	242	23.5	362	23.5
Western Hemisphere	82	18.3	189	16.4
Jazz	438	3.4	443	5.0
Early Instruments	116	29.9	180	29.9

*Includes the three professorial ranks

Source: Block et al., 90.

Figure 9

Block et al.'s Table XI: Music Faculty Teaching Positions, Non-Tenure Track, 1976-77 to 1986-77

Specialization	1976-77		1986-87	
	Total	% Women	Total	% Women
Rudiments	355	42.0	456	45.4
Theory and Analysis	983	30.7	1,146	35.2
Orchestration	88	4.5	129	10.9
Composition	172	9.3	323	15.8
Introduction to Music	591	33.0	704	41.6
History and Literature	481	40.0	628	37.4
Historical Musicology	80	41.2	55	41.8
Music Education				
Summary	551	49.1	709	54.4
All	269	43.4	416	45.2
Early Childhood	63	73.0	80	82.0
Elementary	151	62.9	201	77.6
Secondary	69	20.3	92	19.5
Keyboard	2,985	56.0	3,615	60.2
Voice	1,191	60.5	2,097	63.6
Strings	1,223	37.0	2,260	45.8
Woodwinds	1,328	25.8	2,438	40.0
Brass	1,032	7.4	1,846	12.6
Percussion	390	9.7	760	8.7
Conducting	176	10.2	279	15.8
Choral Conductors	478	33.5	775	33.4
Band Conductors	327	3.7	463	7.3
Orchestral Conductors	169	14.2	264	15.2
Opera Conductors and Teachers	217	38.7	291	47.8
Directors of Chamber Groups	311	26.0	591	33.3
Ethnomusicology	102	19.6	163	25.1
Western Hemisphere	32	34.4	76	11.8
Jazz	329	4.2	381	7.9
Early Instruments	113	42.5	220	38.2

*Includes the categories Visiting Professor, Artist-in-Residence, Instructor, Lecturer, Part-time, Adjunct, No Rank, and "Other Positions."

Source: Block et al., 92.

From these statistics, Block et al. suggest that “women are good enough to hire for non-tenure track positions well above their availability as measured by the percent of doctorates, but not evidently good enough to hire for tenure track positions at a level equal to their ability and credentials. The inequity here is large indeed.”⁵⁹ Along with the differences between men and women in these areas, Block et al. close this introduction with information on the gender gap and salaries. These statistics for 1982-1983 and 1985-1986 are from reports by the National Association of Schools of Music (see Figure 10).

Figure 10

Block et al.’s Table XII: Average Salaries for Music Faculty Men and Women, 1982-83 compared to 1985-86

TABLE XII. Average Salaries for Music Faculty Men and Women, ²⁴ 1982-83 compared to 1985-86 ²⁵				
Private Institutions				
	1982-83		1985-86	
	Male	Female	Male	Female
Professor	\$30,228	\$27,742	\$32,229	\$30,704
Associate Professor	\$24,191	\$22,465	\$26,815	\$26,269
Assistant Professor	\$19,879	\$18,187	\$22,892	\$21,418
Instructor	\$16,110	\$15,685	\$18,125	\$17,529
Lecturer	\$19,138	\$17,637	\$15,942	\$15,693
Public Institutions				
	1982-83		1985-86	
	Male	Female	Male	Female
Professor	\$32,611	\$30,795	\$38,721	\$36,918
Associate Professor	\$25,914	\$25,071	\$29,382	\$28,741
Assistant Professor	\$21,105	\$20,174	\$24,699	\$23,742
Instructor	\$19,587	\$18,589	\$20,173	\$18,715
Lecturer	\$18,972	\$18,813	\$22,950	\$26,107*

Source: Block et al., 94.

While the salary gap lessened slightly from 1985-1986, Block et al. mention in their conclusion that “at a time when most families need two incomes to maintain a middle-class living standard, and when more and more single-parent families are headed by women, the

⁵⁹ Block et al., 93

notion that the man is entitled to a “family wage” while a woman works to supplement a man’s income is thoroughly outmoded.”⁶⁰ Although lengthy, these previous statistics have seen minor changes in decades since.

Five years after Block et al.’s publication, Barbara Payne published an article which included statistics of women on music faculties from 1993-1994. She opens her study by describing discrimination against women and the history of Title VII and how it has affected women in post-secondary education. Payne concluded similar findings to Block et al. Of the institutions from this study, full-time women faculty consisted of 24% of all faculty, which is below the average 33% for all academic areas nationwide.⁶¹ She further explains, similar to Block et al., that women hold the lower ranks compared to men, on average earn approximately 15% less pay, and a majority of the women (49%) hold doctoral degrees in music.⁶²

Twelve years later in 2006-2007, Maria Begona published an article in the College Music Symposium that observed updated statistics on women in post-secondary music. Unfortunately, like Block et al. and Payne, Begona found similar results. She states, “The more recent status of women at the turn of the century revealed by the Directory of Music Faculties (2006-2007) and the findings published by the Canadian Association of University Teachers (CAUT) confirm a lack of significant progress for women in music academia.”⁶³

All of the previously mentioned studies have shown that through the decades women have been outnumbered by men in music academia compared to men. Most sources lack a discussion of the experiences of these women despite the obstacles they evidently continue to

⁶⁰ Block et al., 95

⁶¹ Barbara Payne, “The Gender Gap: Women on Music faculties in American Colleges and Universities, 1993-1994,” *College Music Symposium* 36 (College Music Symposium, 1996): 4

⁶² *Ibid.*, 2-4

⁶³ Begona, 4.

overcome. A dissertation published in 1995 by Rhea Jezer provides more intimate details of women in music and their experience in post-secondary instruction. The goal of the primary research for this document is to provide the reader a better understanding of what women have experienced while working up the ranks in post-secondary saxophone instruction. To compare with my research, I briefly explain Jezer's findings.

In her dissertation published in 1995, Rhea Jezer examined the music careers of women in academia. This qualitative study had two main purposes.

The first purpose was to examine the way women in university departments of music made sense of and interpreted their lives in relation to their chosen career, their art, their private lives and their gender. The second purpose was to recommend ways to gain more access to practice their chosen careers in a more equitable climate. The study will also provide departments of music with insights concerning problems of gender equity.

Jezer interviewed nine women that she divided into three groups. The first group of women were those teaching in fields traditionally perceived as "feminine," which contain the most full-time women. The second group comprised of women teaching in fields traditionally considered as "masculine," which contain the most tenure positions available in music departments. The third group contains women "who were members of the largest segment of the women in the college music population, namely women who have been disenfranchised from tenure track academic teaching positions, sometimes called 'displaced' academics."⁶⁴ She further explains that women in this third group completed advanced degrees and were trained for teaching in a college of music but did not secure a full-time position. Three of the nine women in this study were granted tenure.

Jezer begins her second chapter with the roles women played in music throughout its history since the Medieval era, and their roles as singers, instrumentalists, conductors,

⁶⁴ Jezer, 4.

composers, and in musicology. She includes the statistics from Block et al.'s 1988 publication, like the ones listed above. The chapter ends with women in music from a sociological perspective and women in professions.

After an introduction of the interviewed subjects in chapter 3, chapter 4 begins diving into the experiences of these women by exploring marriage and careers, a topic that currently brings forth new material today. Jezer's interviewees fall into three different age categories, which allowed her to note the changes in marriage and careers over five decades. The women who were over age 55 at the time of this study began their careers during a time when having children and pursuing a career was not sociably acceptable. All the women stated they faced the expectation that they should be at home rising children. One expressed that she did not begin her career until after her husband passed away, while another said it was easier for most women to begin a career once children were older.

The second age group started their careers during the 1960s. They were aware of the potential problems with holding a career alongside family life and planned to work out an equal relationship with their partners. One fell into a pattern with her husband where he held the traditional roles of keeping track of the finances, insurance, etc., while she took care of traditionally feminine roles such as cooking and cleaning. She felt she was doing more work while she and her husband were working equally as professionals. The second woman married early but quickly decided, after falling into traditional feminine roles, there was not a way to raise a family and pursue her career.

The last group who were in the early- to mid-thirties at the time of the study discussed how the concept of marriage and a career had not changed much, and even mentioned how there is not a good time to have children while pursuing a career in music. Ultimately, all of the

women in this study felt they were expected to be the primary caretaker for the family, and they had a pressure to choose between career or family.

Chapter 5 provides information on mobility in music careers. Jezer describes how men tend to receive higher pay and women have the expectation to take care of children. Due to this, women were expected to follow their partner's careers. Each woman, regardless of age, expressed their frustrations of moving with their husband, having to reestablish connections and build reputation, and their difficulty being hired for tenure-track positions. Other concepts in this chapter include putting off degrees to raise children, not being offered full-time jobs because their husband might be transferred, and difficulties when applying for jobs farther away. Ultimately, working towards upward mobility in a music career felt almost impossible for many of these women.

In chapter 6, Jezer addresses preparing for post-secondary music jobs as a woman and expectations that were set for them by music departments and society. Chapter 7, on the other hand, titled "Part-time and Overtime: Superwoman," goes into lengthy detail about how most of these women were working part-time or in adjunct positions, yet they were putting in the same number of hours as their peers in full-time positions. Some felt that moving with their husband for his job placed them in locations where they were unable to find permanent employment, thus putting them at a disadvantage when applying for future jobs.

Chapter 8 details the interview process for each participant and their thoughts on applying for jobs, search committees, and the questions they were asked. Several of the women in Jezer's study stated they only seemed to get an interview because they were a woman, and while in the interview, were not taken seriously. Many of them were asked if they were married and if they were married, they were asked about children. The interviewees felt if they were

married or wanted to have children, they would not be offered the job. The last commonality treated in each of the interviews involved relocating. One woman recounted a committee that did not trust that her husband would follow her, while another had to bring up in conversation that her husband was retiring and would relocate with her.

Although each woman had some negative experiences, each of them eventually landed jobs – some with higher ranks than others. Despite the rank, however, each participant had unique experiences when it came to feeling accepted into the academy. Most of the women felt ignored and expressed anxiety from the lack of inclusion. Several described times when they felt they needed to “play the game” in order to fit in with their male colleagues and had their worth questioned by other faculty. The women in this study who received tenure expressed similar feelings to those who did not.

Finally, in chapter 10, Jezer provides background on tenure and the experiences of the women who did and did not achieve it. Overall, each woman felt discriminated against during their promotion process. One participant interviewed for a position that was originally tenured but was changed to a non-tenure track position. She felt that she needed to accept this change in order to get a job. Looking back, she felt manipulated into taking the job. Other concepts that arose include the denial of tenure due to funding (a male in the department received a raise), misreading curriculum vitas, quality of publications, and a heavy focus on negative class/peer reviews when overall reviews were positive.

Jezer’s dissertation was published twenty-eight years ago and Block et al.’s article was published thirty-five years ago. It is important to remember these studies were done after the Civil Rights Act of 1964 and the Equal Pay Act of 1963 were passed. However, the statistics from Block et al. cover before, during, and after these acts, and the experiences from Jezer’s

interviewees discuss women who were teaching during and after them as well. These acts have been amended several times, and new acts like the Lily Ledbetter Fair Pay Act of 2009 and the Equality Act, continue to further the equality for all individuals – especially women, people of color, and the LGBTQIA+ community. The primary research contained in chapter 5 herein brings to light several similar topics to Jezer’s dissertation, Block et al.’s work, and other previously included material. These studies focused on more general statistics for women in music academia and experiences of women instructors from a variety of fields. This study, by contrast, only focuses on women saxophonists who have achieved the rank of full professor in the United States.

CHAPTER 2

THE HISTORY OF WOMEN IN POST-SECONDARY SAXOPHONE INSTRUCTION

This chapter begins with a brief history of general saxophone instruction, then documents the importance of the early women performers, follows with information about early female teachers (excluding post-secondary), and finally discusses women in post-secondary teaching starting from the first-known female teacher through the present. Not every woman saxophone teacher throughout history is listed; rather, the careers of the women who have made a significant impact on the development, performance, and especially, pedagogy of the saxophone in the United States are highlighted. For this study, post-secondary institutions are defined as places where study of music is taught to college-age students, and the three most common places post-secondary music education takes place in the United States. These include: community college/junior college, conservatory, and four-year institutions with or without graduate programs. Further, for the purpose of this study, the word instructor is defined as someone who teaches saxophone with or without a variety of other teaching responsibilities.⁶⁵

Adolphe Sax filed a patent for the saxophone in 1846. For over 150 years, the instrument has been taught internationally by skilled teachers. Thanks to performers and renowned pedagogues, the educational development and instruction of the saxophone can be found at most universities in the United States and many other schools around the world. These performers and pedagogues include some of the largest names throughout saxophone history. In the early and mid-20th century, Marcel Mule, Cecil Leeson, Larry Teal, and Sigurd Raschèr were the most significant figures and pioneers in saxophone performance, pedagogy, and history. These four

⁶⁵ Various teaching responsibilities can include clarinet, music appreciation, music history, theory, and other music classes outside of saxophone lessons. Graduate students teaching post-secondary saxophone are excluded from this study.

pedagogues taught a generation of saxophonists that expanded the instruction of the instrument. Some of Mule's more famous and successful students include: Jean-Marie Londeix; Daniel Deffayet; Eugene Rousseau; and Frederick Hemke. Donald Sinta studied with Larry Teal and James Houlik studied with Sigurd Raschèr. The previously listed people taught many of the leading saxophonists in the world today - many who are now teaching the current generation of saxophone performers and teachers.

While there are several famous and successful women saxophonists, many well-known instructors are male. Men have made incredible strides in the performance, development of repertoire, and teaching of the instrument during its history; however, women have also made significant contributions to these areas, but unfortunately have received significantly less documentation. This is especially present in the field of saxophone education. Although many women have been avid performers on the instrument throughout history, it is shown that saxophone instruction is a male-dominated field. This is especially true in post-secondary education. Moreover, one clearly observes fewer women dominating the higher ranks in colleges and universities.

Although the intent of this document is to focus on the women who have achieved the rank of full professor in the United States, this chapter explores several of the women active during the early days of saxophone development who brought the instrument to the public eye. Many of the earliest women saxophonists in the late 1800s and early 1900s throughout the United States were active performers. Specifically, many of them performed on the Chautauqua and Lyceum circuits found around the United States.⁶⁶ These female performers were involved

⁶⁶ Touring entertainment and cultural enrichment groups that traveled from town to town and performed shows in a tent style setting.

in solo acts, duos, quartets, and other instrument ensembles with a variety of instruments.⁶⁷

Popular instrument makers like C. G. Conn and Buescher included women and young girls in their advertising.⁶⁸ There was not a shortage of female performers; however, there were very few women who taught saxophone in some capacity in the late 19th and early 20th centuries.

In his book published in 1986, *Saxophone Soloists and Their Music*, Harry Gee lists 140 saxophone soloists/groups in the American hemisphere. Only twelve of the 140 names listed are female. These include Kathryn Thompson (unknown), Linda Bangs (unknown), Carina Raschèr-Peters (b. 1945), Ruth Glanville (unknown), Elise Boyer Hall (1853-1924), Elizabeth Zinn Ervin (b. 1941), Laura Hunter (b. 1956), Rita Knuesel (b. 1953), Rosemary Lang (1920-1985), Jean Lansing (b. 1949), Debra Richtmeyer (b. 1957), and Elaine Zajac (b. 1940). Of the twelve women in question, each one has a variety of instructional experiences: one taught saxophone outside of post-secondary; two were born in the United States but taught in other countries; two had no teaching listed; and seven taught at the post-secondary level. While he lists some early women saxophonists, he omits several prominent women that were active during that time.⁶⁹ Since the publication of his book nearly 40 years ago, more research has been done detailing the history of women in saxophone and new sources have brought to light some of their accomplishments that were otherwise previously unknown. Gee mentions several education posts for men, but only briefly addresses saxophone instruction by women. To understand the

⁶⁷ These include Louise Linden; The Darling Saxophone Four; The Musical Spillers; The Berger Family Musicians; The Craven Family; The Schuster Family; and The Annie Laurie Girls' Ensemble. This list is a small amount compared to the large number of women soloists and ensembles during this time.

⁶⁸ In two of his articles, Paul Cohen includes advertisements for the C. G. Conn company featuring young saxophonists, Dorothy Johnson and Baby Claire. The Buescher Company featured Kathryn Thompson and Florence Sparr in their advertising. The Craven Family, a female ensemble, was an early ensemble endorsed by the Buescher Company.

⁶⁹ Gee's book was published in 1986, 23 years after the first established doctoral program in the US.

history of women in post-secondary instruction, one must first understand the history of saxophone instruction in the United States.

The history of music instruction in the United States starts in approximately 1827 with music programs first occurring at Harvard and Yale Universities. These schools are two of the earliest college institutions to include bands in their curriculum.⁷⁰ Very few university bands incorporated saxophones before 1900, but those that did are: the University of Kansas, University of Illinois, Ohio State University, Valparaiso University, University of Michigan, and Cornell University.⁷¹ Consistent use of the saxophone at post-secondary institutions began in the 1900s.⁷² During World War II, the GI Bill was “a boon for college enrollment in general, including instrumental music programs,” and more college bands began accepting women due to necessity.⁷³

“The first saxophone instruction in an American music school took place in 1882 in both Boston and New York. From its inception in 1874 until 1902, the Grand Conservatory in New York City included a school for brass, in which saxophone was taught.”⁷⁴ The Grand Conservatory had two instructors, H. A. Hall and Steffano Porpora.⁷⁵ Before the turn of the 20th century, four other institutions incorporated saxophone in their instruction: The New England Conservatory, Ithaca Conservatory, The Dana Musical Institute, and the Conservatory opened by the C. G. Conn Company.⁷⁶ In his dissertation, Joseph Murphy includes an appendix listing early

⁷⁰ Joseph McNeill Murphy, “Early Saxophone Instruction in American Educational Institutions” (DMA diss., Northwestern University, 1994), 62

⁷¹ *Ibid.*, 62-63

⁷² *Ibid.*, 63

⁷³ *Ibid.*, 64

⁷⁴ *Ibid.*, 82

⁷⁵ *Ibid.*, 82-82

⁷⁶ *Ibid.*, 83-88

music schools that taught saxophone.

Of the fifty-three institutions listed in Appendix B which offered saxophone instruction before 1940, only seven were-university affiliated. Of the forty listed after 1940, eleven had no university affiliation. Saxophone instruction was first offered in three American universities in 1917: Valaraiso University, in Valparaiso, Indiana, the University of Oregon, in Eugene, Oregon, and the University of Chicago, in Chicago, Illinois.⁷⁷

In approximately 1913, through the beginning of the Great Depression, saxophone institutions not affiliated with universities were teaching many students. It was common “of most early twentieth-century music schools, most early saxophone-teaching institutions were not university-affiliated, but were designed for university-aged students.”⁷⁸ Among these schools included the Thompson-D’Ippolito School of Saxophone in Los Angeles.⁷⁹ One of the instructors, Kathryn Thompson, was one of the earliest-known female saxophone instructors in the United States.

By the 1920s, the saxophone craze was taking over the United States, and jazz and popular music became household-known genres. When the saxophone class was reinstated at the Paris Conservatory in 1942, North Texas State University became the first institution to establish a jazz band the same year. By 1959, several other schools in the United States incorporated jazz in the curriculum.⁸⁰ Murphy states, “though popular music influenced the public’s perception of the saxophone more than the few concert saxophonists, it had very little impact on the instruction of saxophone at the university level.”⁸¹

The Great Depression in the 1930s drastically impacted music schools in the US. Several well-known schools closed, including Kathryn Thompson’s school.⁸² After World War II,

⁷⁷ Murphy, 96

⁷⁸ Ibid., 93

⁷⁹ Ibid., 91

⁸⁰ Ibid., 130

⁸¹ Ibid., 131

⁸² Ibid., 135

however, institutions teaching saxophone significantly increased. The reinstatement of the saxophone class at the Paris Conservatory with Marcel Mule in 1942 influenced saxophone instruction in higher education in the United States. American women saxophonists who studied at the Paris Conservatory with Mule include Claire Friedman (attended from 1960-1963) and Vicki Elimore (1963-1965). Little is known of both of the women in regard to saxophone, but Claire Friedman was a flutist in the Chicago area.⁸³

One of the earliest women saxophonists in the United States was Esther Morgan, or more commonly known as Etta Morgan (dates unknown).⁸⁴ Although there are no records of her teaching, she performed for a few years with the Berger Family musicians beginning in 1876. During this year, Fred Berger, who later married Morgan, claimed she was the “only lady saxophone player in the world.” With Morgan, the history of women performers, and later teachers, in the United States begins.

Toward the end of Morgan’s performing career, Bessie Mecklem (1875-1942) contributed to the saxophone’s rise in popularity by recording solos with piano accompaniment. At Edison’s East Orange, New Jersey facility on April 23, 1892, Mecklem produced twelve wax cylinder recordings. Although Mecklem does not have any record of teaching, she was not only the first female saxophonist to record, but she was also one of the first in the history of the saxophone to record music with a saxophone.

After Morgan retired from performing in the late 1800s and Mecklem recorded for Edison, Elise Boyer Hall began her career, one that would ultimately result several decades later considering her “America’s first female concert saxophonist.”⁸⁵ Similar to Morgan, Hall does not

⁸³ Murphy, 136

⁸⁴ Possibly the earliest - in her research the author did not find any names earlier than Etta.

⁸⁵ Street, title page.

have a written record of teaching; however, her contributions to the literature of the saxophone still impact saxophonists today. After her husband's death in 1897, Hall studied saxophone with Georges Longy and started the Boston Orchestral Club. This group performed for approximately eleven years and occasionally featured Hall as a soloist. Although she is best-known for her performing career, Hall commissioned several works for the instrument. Perhaps the most famous commissions, *Rapsodie* by Claude Debussy and *Légende* by Florent Schmitt, are still taught and performed in saxophone studios around the world.⁸⁶

One of the earliest women saxophone instructors in the United States was Isabele Taliaferro Spiller (1888-1974). Like many of the early women saxophonists, Spiller was a part of a group called The Musical Spillers, a vaudeville group that formed in the early 1900s. In 1926, she left the group to begin a career in teaching and opened a school in New York called The Spiller School of Music. Her teaching career in New York is what ultimately brought about her recognition. From the 1920s to 1974, she was active in music programs at schools in New York such as the Harlem Evening School and Wadleigh High School.⁸⁷ Along with teaching, Spiller supervised the instrumental music program at the 1939 New York World's Fair.⁸⁸ Sources do not mention if she taught saxophone in her instructional activities.

Kathryne Thompson was the most popular and well-known of the early women saxophone instructors. Thompson, a Los Angeles-based saxophonist studied with renowned soloist Edouard Lefebvre and opened the Thompson-D'Ippolito School of Saxophone during the

⁸⁶ At the time of this writing, a book titled, *Contemporary Perspectives on the Legacy of Elise Hall (1853-1924)*, is being written for publication in 2024 through University of Leuven Press. The book editors include Dr. Kurt Bertels and Dr. Adrienne Honnold. This is a detailed study on the life of Elise Hall, and will contain new information, thoughts, and ideas about her personal and professional life.

⁸⁷ Hubbs, 74

⁸⁸ *Ibid.*, 75

1920s. This school offered lessons to over 100 students.⁸⁹ Along with her saxophone school, Thompson was the director and founder of the Southern California Saxophone Band, one of the two most popular ensembles of its kind throughout the 1920s.⁹⁰ During her thriving career as a performer and teacher, Thompson published five method books. Three of these books contain pedagogical excerpts and exercises for technique⁹¹ while the other two are books focused on learning and performing music written in a ragtime style.⁹² As an endorsed artist by the Buescher Company, Thompson was featured in several of their publications. Articles about Thompson contain information praising her career, the products she endorsed, and pedagogical resources. In a 1924 Buescher article, she is referred to as, “America’s Premiere Saxophonist and Saxophone Teacher.”⁹³ Thompson taught several female students, and many of them were successful performers in vaudeville acts. One of her students, Lilliam G. Althouse, wrote a method book for saxophone which included an endorsement from Thompson.⁹⁴ There is no information regarding Althouse’s teaching activities.⁹⁵ Kathryn Thompson played a valuable role in the performing, and especially teaching, of early saxophone in the United States.

Along with Thompson, two other women, although not as widely known, were teaching in the United States during the same time. These women were Inez Schuster and Florence Sparr. Schuster studied saxophone and clarinet at the New York College of Music and later taught at

⁸⁹ Murphy, 122

⁹⁰ Ibid., 49

⁹¹ These include: *Thompson Progressive Method*, *Thompson Practical Studies*, and *The Modern Way: A Short Method for Saxophone Beginners*.

⁹² These include *The Ragtime Saxophone* and *The Ragtime Course for Saxophonists*.

⁹³ “The Peer of Her Profession” *True Tone Musical Journal* 14, no. 1 (1924): 14. Compliments of Mike Neu, National Saxophone Museum.

⁹⁴ The title of this method book is *Half-Hour Technical Studies for the Saxophone*.

⁹⁵ Hubbs, 21

her husband's school, the Gustave Schuster Music School, in Salt Lake City, Utah. Gustave Schuster "claimed to have one hundred saxophonists enrolled in his music school," however, it is unknown how many students Inez Schuster taught.⁹⁶

In the Seattle, Washington area, Florence Sparr taught and performed during the early 1900s. She was a soloist with the Royal Marine Band at some point throughout her career and was featured in a full-page advertisement for Buescher in 1922. Sparr taught her nephew, Harold Sparr, saxophone. In a letter to Paul Cohen, Harold claimed that soloist H. Benne Henton and Florence Sparr were close friends. Little is known of her life and teaching activities, but sources state she was a well-known teacher.⁹⁷

These women, and more, played a key role in paving the road for women saxophone instructors in the United States – especially at the post-secondary level. In the early history of saxophone instruction in the United States, some women expressed interest in teaching at the post-secondary level but were denied due to the fact they were female. Saxophonist Audrey Hall, active during 1920s, said she "desperately needed a job," but after talking with her teacher who thought he could get her a job teaching at the Conservatory of Music in Chicago, said "they insisted on having a man," and how they "didn't want any women on their staff, for some reason."⁹⁸

In his dissertation, Joseph Murphy documents a chronological list of saxophone instruction at early music schools in the US. The list contains 257 names total: eight of which

⁹⁶ Murphy, 120

⁹⁷ Paul Cohen, "Vintage Saxophones Revisited" *Saxophone Journal* 14, no. 1 (July/August 1989): 8-9.

⁹⁸ Sally Placksin, *American Women in Jazz: 1900 to the present: their words, lives, and music*, (New York: Wideview Books, 1982), 79.

were women.⁹⁹ Of these eight, six taught at post-secondary institutions: Corinne Deuster, Lelah Zimmerman, Edith Dost, Rosemary Lang, Judy Peters, and Elizabeth Zinn (Ervin).¹⁰⁰ After the 1960s, progressively more women began teaching at the post-secondary level.

The earliest, if not the first, woman to teach post-secondary saxophone in the United States was Corinne Deuster. According to US Federal Census records, she was born approximately 1895 in Illinois and by 1900, Corinne and her family were living in Kaukauna, Wisconsin. In the 1920s, she lived in Milwaukee, Wisconsin and worked as a clerk for a music store, and from 1926-1928 she taught saxophone at the Wisconsin Conservatory.¹⁰¹ By the 1940s, the US Federal Census listed that she was unemployed for 104 weeks with the occupation of musician.

After Deuster, two more women listed in Murphy's dissertation were identified as having taught at the post-secondary level: Lelah Zimmerman (dates unknown) and Edith Dost. Little is known of Lelah Zimmerman other than she taught at the Jordan School of Music at Butler from 1928-1929. Edith Dost's teaching can be traced back to 1928 when she was first listed to teach at the Wisconsin College of Music. Dost was born around 1909. The 1930 Census listed that she was living in Milwaukee, Wisconsin and her occupation was a teacher in the music industry. It did not include where she was teaching. A newspaper clipping from The Wisconsin Jewish Chronicle on August 30, 1929, however, includes Dost's name on the faculty list under orchestra instruments at the Wisconsin College of Music, and Murphy documents she taught at the school

⁹⁹ Elizabeth Zinn (Ervin), Lelah Zimmerman, Rosemary Lang, Dorothy Langford, Edith Dost, Inez Schuster, Corinne Deuster, Judy Peters

¹⁰⁰ The name Leslie Flounders is also listed in this appendix. After further research, I was unable to locate a source that used pronouns to distinguish gender.

¹⁰¹ Murphy.

from 1928-1931.¹⁰² Murphy further notes Edith Louise Dost taught at the Wisconsin Conservatory between 1937-1943. It is unknown if she taught anywhere before her position at the Conservatory. Sources have stated the Wisconsin College of Music merged with the Wisconsin Conservatory which is still in business today.¹⁰³

Rosemary Lang is the most well-known of the early women post-secondary instructors. Lang was born in 1920 in the town of Weisburg, Indiana. After studying with James Spear and Robert Prietz, Lang pursued her Bachelor's in Music Education and a Master of Music at the Jordan College of Music at Butler. She finished her master's degree in 1952. Along with playing professionally and occasionally performing with the Indianapolis Symphony, she taught at Butler as an associate professor from 1944¹⁰⁴ until she passed away in 1985.¹⁰⁵ Along with her teaching career, Lang wrote several method books.¹⁰⁶ Her most notable is *Beginning Studies in the Altissimo Register for Saxophone*.¹⁰⁷

After Rosemary Lang began teaching in the 1940s, and before the College Music Society began publishing their faculty directory, few sources contain information regarding faculty at post-secondary institutions. Murphy created his list of early saxophone instructors by referencing a collection of early music school catalogs from the New York Public Library. He records teachers from as early as 1882 to the 1970s. Before the first College Music Society (CMS)

¹⁰² *The Wisconsin Jewish Chronicle*, August 30, 1929, <https://www.newspapers.com/article/the-wisconsin-jewish-chronicle/23937856/>

¹⁰³ "Where We Began," Wisconsin Conservatory of Music, accessed June 1, 2023, <https://www.wcmusic.org/about/downtown-milwaukee/>

¹⁰⁴ Sources list different dates she began teaching at Butler.

¹⁰⁵ Gee.

¹⁰⁶ These include: *Short Cuts to Virtuoso Technique for Clarinet and Woodwind Class Method*.

¹⁰⁷ Rosemary Lang, *Beginning Studies in the Altissimo Register for Saxophone*, ed. Gail B. Levinsky (Ithaca, NY: Ensemble, 2009), 44.

faculty directory in 1968, information on saxophone instructors between 1940 and 1968 is difficult to find in sources other than Murphy's dissertation. The first CMS directory included 111 saxophone teachers, of these, only five are women: Kay M. McSpadden, Little Rock University; Nancy Fowler (1929-2021), Florida State University; Doris M. Hardine (1921-2001), Illinois State University; Rosemary R. Lang, Butler University; and Elizabeth Zinn (Ervin), Ithaca College. During the 1960s, more schools began to include saxophone instruction in the curriculum. This was also the decade approximately when the first doctoral saxophone program was established in the United States by Larry Teal at the University of Michigan.¹⁰⁸

Each decade after the first publication of the CMS directory saw significant growth in the number of post-secondary saxophone instructors: in 1968-1970 there were 111; between 1980-1982 there were 423; 1990-1992 included 663; 2000-2001 there were 951; and 2010-2011 over 1,150. While the number of saxophone teachers grew significantly, the percentage of male to female saxophone instructors remained fairly small: between the years 1968-1970 approximately 5% were female; 1980-1982 about 8%; 1990-1992 roughly 13%; 2000-2001 about 14%; 2010-2011 around 14%; and approximately 13% in 2020¹⁰⁹ The percentages of women saxophone instructors include all ranks.

The previously documented women in this chapter were either early soloists that significantly contributed to the saxophone repertoire and history, or women that were recognized as some of the earliest well-known teachers. The rest of the women that are discussed in this chapter use dates of employment taken from the CMS directory and other various sources to

¹⁰⁸ Mary Teal, *Larry Teal: There Will Never Be Another You*, ed. Thomas Liley (The North American Saxophone Alliance Biographical Series, 2008), 159.

¹⁰⁹ These percentages are approximate, and I chose male v. female names based on common gendered names. If I was unsure, I researched the name online to discover their gender. If the name only included an abbreviation, I left the name out when factoring the percentages.

provide background on their lives and other places taught. Women instructors that are included had various ranks and taught at four-year institutions in the United States.

Elizabeth Zinn Ervin earned her bachelor's degree from the University of Michigan in 1965 where she studied with Larry Teal. Before completing her master's in 1967 at Arizona State University, she received a Fulbright scholarship and studied with Daniel Deffayet at the Paris Conservatoire. In an interview with Zinn Ervin, she mentioned Donald Sinta called her and asked if she would be interested in taking over the saxophone position at Ithaca. At that time, Sinta was teaching at Ithaca but was moving to the Hartt College of Music in Connecticut. Zinn Ervin moved to New York to begin teaching at Ithaca where she taught from 1968-1970. After several years in Washington, D.C., she moved back to Arizona to begin teaching at the University of Arizona in 1973, where she stayed until her retirement in 2003. Along with her teaching, Zinn Ervin contributed to the design of the modern front F key and designed a salt box storage system for reeds that many saxophonists use today. Zinn Ervin is a significant figure in the history of post-secondary instruction because she was the first woman to achieve the rank of full professor in the United States, in 1994. The first male full professor at a university school of music was Larry Teal, which occurred in 1953.¹¹⁰

The 1970s saw growth in the number of saxophonists around the United States as well as saxophone instructors. In *Saxophone Soloists and their Music*, Gee includes three women who were performers and instructors: Elaine U. Zajac, Rita E. Knuesel, and Jean A. Lansing. Elaine Zajac received her bachelor's and master's degrees from the University of Michigan where she studied with Larry Teal. From 1971-1978 she was on faculty at Michigan State University, and

¹¹⁰ Teal, 159

throughout her career collaborated with Teal on his publications and published fifty-three of her own arrangements.

Rita E. Knuesel earned her bachelor's degree from the College of St. Benedict and later studied with Daniel Deffayet at the Paris Conservatoire starting in 1975. In 1977, Knuesel became the first woman to win first prize in saxophone from the Conservatoire. She performed throughout the United States and at World Saxophone Congress meetings in Illinois and Nuremberg. After returning from Paris in 1977, she returned to the College of St. Benedict where she taught saxophone and flute and was chair of the music department. She left her teaching duties in 1994 to begin an administration career. Knuesel retired from the College of St. Benedict in 2015.

The last saxophone instructor that is highlighted from the 1970s is Jean A. Lansing. Lansing was a master's and doctoral student at Indiana University where she studied with Eugene Rousseau. During the pursuit of her doctoral degree, she played tenor saxophone in Rousseau's saxophone quartet. In 1979, she began teaching at Wichita State University, where she remained until her retirement in 2010.¹¹¹

Three of the best-known women saxophonists who started their careers in the 1980s include Laura Hunter, Susan Fancher, and Debra Richtmeyer. Laura Hunter studied with Donald Sinta at the University of Michigan where she completed her bachelor's in 1979 and master's degree in 1980. Hunter's other teachers include Jean-Marie Londeix and Jack Kripl. During and after her studies, Hunter was an active performer in the United States, and had several works dedicated to her. Most popular pieces include William Albright's *Sonata, Lilith* by William Bolcom, and *Sonata for Alto Saxophone* by David Diamond. Along with her performing career,

¹¹¹ Gee, 119

she held teaching positions at Texas Southern University, Rice University, University of California (San Diego), and the University of Redlands. Hunter is no longer an active performer or teacher.

Susan Fancher graduated with her Bachelor of Music degree from Northwestern in 1987. She continued her studies with Frederick Hemke and completed her master's and doctoral degrees there as well. While a student, she performed across the United States and in various countries around the world, and studied with Jean-Marie Londeix at the Bordeaux Conservatory after she was awarded the Médaille d'Or (Gold Medal). Susan has recorded numerous albums and holds an active performance and teaching career. She is currently the Lecturing Fellow of Music at Duke University where she coaches chamber ensembles and teaches saxophone.¹¹² Along with these two women, Debra Richtmeyer also began her career in the 1980s, but her biography is highlighted in the next chapter listing the women who have achieved the rank of full professor.

These women have made incredible strides in the acceptance and instruction of the saxophone in the United States. At the post-secondary level, however, there is still an imbalance in the number of women versus men saxophone instructors. This is very noticeable in the rank of full professors. As of 2023, only fifteen women have achieved this rank in the United States as compared with 199 men who have attained this rank.¹¹³ The first woman to earn the rank of full professor, Elizabeth Zinn Ervin, occurred in 1994, followed by the most recent seven achieving the rank during the past five years (2018-2023). The following chapter includes the biographies

¹¹² Susan Fancher, "Bio," accessed July 1, 2023, <https://susanfancher.weebly.com/bio.html>

¹¹³ This number is according to the CMS Faculty Directory for 2022. While using the search parameters, the rank of professor was selected, and the area of specialization selected was woodwind: saxophone. The CMS is not completely accurate in regard to rank. These numbers are approximate.

of these fifteen women to highlight their lives and careers. They have furthered and continue to further saxophone instruction in the United States, and each has an interest in promoting gender diversity in the saxophone community.

CHAPTER 3

BIOGRAPHIES

The purpose of the following biographies is to highlight the lives of the fifteen women saxophonists who have achieved the distinguished rank of full professor in the United States. I met with each woman during the spring 2023 semester (January-May) to provide further detail about this project, introduce myself, talk about my musical journey, and learn about their musical lives leading to their current rank. Each woman had the opportunity to read and edit these biographies before the final submission. Although the biographies highlight several of their accomplishments, their purpose is to provide the reader with a deeper knowledge of each woman, together with a brief story of her musical life. All the women listed in this chapter have contributed to the ever-growing wealth of saxophone research, repertoire, publications, and recordings.

Dr. Jan Berry Baker

Jan grew up in a small town in Alberta, Canada. Her parents grew up playing music and they enjoyed the arts. Jan's father played the clarinet in band when he was younger, and her mother played piano. They always encouraged Jan to play an instrument and made sure she had access to the resources she needed to be successful. She began her musical journey playing the piano from a young age. When it came time to join the band in sixth grade, her school district offered an instrument try out day, and she remembers not being able to make a sound on any instrument except the saxophone. She began playing the instrument in her band class that year. Seeing her progress, the band director encouraged her to start private lessons the following year.

The nearest city to take lessons was about three hours away from her hometown. After doing research, her parents found Barbara Lorenz, who lived approximately an hour and a half

away and had received undergraduate degrees in saxophone and music education from a school in North Dakota. Jan's father drove her 90 minutes both ways each Saturday to take saxophone lessons. At this time, she did not know how unusual it was to have the opportunity to take lessons from a woman, and really admired Barb as a teacher. Jan's teacher made her tapes of Donald Sinta, Dale Underwood, and several other saxophonists so she could take them home and listen. Jan continued to study with Barb throughout high school.

While in high school, she competed in several region and national competitions. One year, she won the General Motors of Canada National Competition. At that point, schools began to reach out to her regarding studying music at their institution. Jan, however, was not thinking about what she wanted to pursue, but realized that music was really the only thing she knew. She did not know what it meant to be a saxophone professor at this time, but after these early interactions and experiences as she began the audition process, she realized she wanted to be a saxophone professor. Jan applied to a few schools and decided to attend the University of Alberta to study with William Street for her undergraduate degree.

While at Alberta, she competed in the Johann Strauss competition. The winner of this competition had the opportunity to study music in Austria. Typically, singers, violinists, and pianists competed, but Jan wanted to apply and questioned, "Why not? Why can't a saxophonist compete?" She won the competition that year and had the opportunity to study with Eugene Rousseau in Salzburg for a month and the Vienna Saxophone Quartet in Vienna, where she studied with Susan Fancher and Mark Engebretson. Later, she had the opportunity to study with Jean-Marie Londeix in France. Jan was thankful for her undergraduate education because of all of the possibilities in music she was exposed to. She graduated with her bachelor's degree in saxophone performance.

During her undergraduate studies, the University of Alberta hosted a NASA conference and Frederick Hemke was a guest artist. While he was there, he suggested to Jan that she apply to Northwestern University. Unsure if she would get in, she applied to Northwestern, Indiana State, while also preparing for law school. She really wanted to study with Hemke at Northwestern, and thought if she was not good enough to make it at that level, she would simply go to law school. When she got her letter, she was on the waitlist. She remembers going down to the payphone in the lounge of the University of Alberta, borrowing quarters from someone, and calling Hemke to find out how far down she was on the list. When he was able to speak with Jan, he told her there was a mistake and that she was, in fact, accepted to the studio.

Jan attended Northwestern for her master's degree in performance. At that time, the program was only one year, so she decided to apply for the DMA program. Hemke, however, did not allow his students to go from one degree to the next, and insisted that she take a year off to gain life experience and make sure she was committed to the doctoral degree. At first, she was upset because she had to take time off and move back to Canada, but ultimately knew Hemke's advice was a smart choice. During her year off, she had the opportunity to teach as a sabbatical replacement for William Street at the University of Alberta. After that year, she moved back to Illinois to begin her doctoral degree at Northwestern.

After her oral defense for her dissertation, Hemke called Jan and told her he had a lead on a job. She began teaching at the Chicago College of Performing Arts in 2002, while also teaching part-time at Northwestern. While in Chicago, she performed regularly with the Grant Park Symphony and the Lyric Opera of Chicago. She felt life was set until her husband accepted a job in Atlanta. That first year in Atlanta, Jan commuted back to Illinois to teach and perform. Twice a week she would fly to Chicago to teach, while also being pregnant with her daughter. Jan

recalls that year being extremely tough and decided the following year she would only commute to Chicago to perform, taking a leave of absence from teaching. She had a friend fill in her positions there, but ultimately resigned due to being busy with her newborn daughter and life in Atlanta.

While in Georgia, she began teaching part-time at Emory University in 2006 and at Georgia State University in 2008. In 2010, a tenure track position opened at Georgia State. While the school hosted a national search for the saxophone position, Jan applied and ultimately won the job. She stayed at Georgia State for 10 years. In 2020, she won a tenured position at UCLA where she currently teaches and is Professor of Saxophone. Jan officially received the rank of Full Professor in 2022.¹¹⁴

Dr. Carolyn Bryan

Carolyn Bryan began her musical studies when she was a small child. Her mother played the organ while Carolyn closely observed. Eventually, her mom asked her when she was going to start taking lessons. Once she began lessons, Carolyn realized the organ was not a good fit for her, but she was too conscientious to quit, and her mother would not quit for her. She ended her studies when her instructor decided to stop teaching.

In fifth grade, Carolyn went to a new school where she had the opportunity to join band. Her grandmother, who was a large influence in her life, stated, “Why don’t you join the band and get a saxophone?” From that year, Carolyn fell in love with the instrument. By her sixth-grade year, her band director and private teacher, Donald Rutch, was a father figure to her. At this point, Carolyn knew she wanted to teach music. Her mother had a large library of pop standards

¹¹⁴ Jan Barry Baker, interview by author, Zoom, Spring 2023.

and Broadway music. Interested in playing anything she could on the saxophone, Carolyn remembers reading through all of her mother's music. Rouch trained as a clarinetist but considered himself a saxophonist. Although she loved her teacher, she learned many things wrong. She remembers developing great technique because of the advanced level etudes he had her play, but her embouchure was horrible.

When she began high school, Carolyn's director, Nancy Curry Hills, was demanding, but Carolyn had an enormous amount of respect for her. Curious, she asked Miss Curry where she went to college. Miss Curry responded that she went to Baldwin-Wallace College (now Baldwin Wallace University). Carolyn's director encouraged her to attend the summer music clinic at the institution. She loved the way the camp staff taught, the work ethic they had, and the care they had for their students.

The summer after her sophomore year of high school, Carolyn was selected for the Pennsylvania Governor's School for the Arts where she studied with Donald Beckie. In her studies with Beckie, he spoke highly of Eugene Rousseau which sparked an interest in studying with him.

Upon graduation from high school, Carolyn attended the Conservatory of Music at Baldwin-Wallace College. During her undergraduate studies, the oboe professor, Dr. Galan Kral, was her saxophone instructor. Although he did not play the saxophone, Carolyn recalls him being a phenomenal teacher of musicianship and technique development. Kral had a specific repertoire list that Carolyn could choose from that contained most of the music saxophonists would consider "standard" repertoire today. This list included Jacques Ibert's *Concertino da Camera*, Alexander Glazunov's *Concerto*, Pierre Max Dubois's *Concerto*, and other pieces from

those decades. Occasionally, Carolyn would find a new piece that her teacher would allow her to perform.

After her sophomore and junior years of college, Carolyn attended The Eugene Rousseau Summer Masterclass at Indiana University. After her second masterclass performance (junior year), Carolyn went back to Rousseau's office to talk with him about auditioning for her master's degree. To her surprise, Rousseau said the masterclass performance was her audition and that he would be happy to have her as a part of his studio.

After she finished her undergraduate coursework and began student teaching at the elementary and junior high school levels, she recalls not enjoying the experience. She realized that after graduation she had three options: teach, go to graduate school, or join a military band. Carolyn ultimately decided to audition for military ensembles because she did not receive an assistantship for graduate school. When her music education professor found out about this, he encouraged her to get her degree instead of joining the military, which ended up being a great choice for her.

Carolyn began her graduate degree at Indiana University in 1985. When her first semester began, Rousseau was on sabbatical, however, the renowned pedagogue and instructor from the Paris Conservatory, Daniel Deffayet, was Rousseau's replacement. After she was finished with graduate school, she taught fourth through eighth grade band and had the opportunity to teach college classes in the afternoon and perform in the community. During the winter of 1991, Carolyn took a one semester job as a substitute for James Umble at Youngstown State University.

In 1992, Carolyn went back to school to work toward her doctorate at Indiana University: she was the first woman to earn the Doctor of Music in Saxophone Performance. After her first

year of coursework, Carolyn accepted a one-year sabbatical replacement position at Gustavus Adolphus College. She returned to Indiana to complete her coursework after this appointment. While she was finishing the final requirements for her degree, Carolyn worked as a middle school band director in Mankato, Minnesota. Since 1997, she has taught at Georgia Southern University. She received the College of Liberal Arts and Social Sciences (CLASS) Award for Excellence and the CLASS Award of Distinction in Teaching and Service from the college. Dr. Carolyn Bryan achieved the rank of Full Professor of Saxophone in 2009.¹¹⁵

Dr. Tina Claussen

Tina grew up in small town La Crosse, Wisconsin, and was the only child of a single parent, meaning there was not a lot of money for lessons or activities. She was always very involved with band; however, band was not the only activity that piqued her interest. She enjoyed graphic design as well as music. She reflects on not necessarily being the typical “band kid” that went to summer camps or did honor band; however, she was the student that always hung out in the band hall.

When it came time for deciding on a major, Tina told two of the faculty at the local college she had gotten to know that she wanted to pursue music. Surprisingly, they did not expect her to continue with music at the college level, because while she was involved at her school, she had not been able to pursue other musical opportunities in her high school career.

After graduating from high school, Tina pursued her bachelor’s degree in music education at the University of Wisconsin-La Crosse. Early in her studies, she decided that she could not see herself teaching band, however, she enjoyed performance and loved taking lessons.

¹¹⁵ Carolyn Bryan, interview by author, Zoom, Spring 2023.

After seeing peers out in the field teaching in various band programs, Tina knew if she began teaching in the public schools, she was going to have to put down her instrument to focus on teaching. That experience made her recognize that she wanted to focus more on playing, so she decided to pursue her master's degree in saxophone performance with the goal of teaching at the collegiate level.

Tina decided to pursue her master's degree at the University of Northern Colorado. During her time there, she immersed herself in the saxophone studio, and vastly improved her jazz knowledge and technique. Tina was enjoying the performance degree so much that she made the decision to pursue her doctorate after the completion of her master's degree.

Once she was finished, she moved to Kansas where she began her doctorate in saxophone performance at the University of Kansas. Tina accomplished a majority of her coursework for her degree when she accepted a position at a community college in Casper, Wyoming. This temporary position was to fill a sabbatical as the professor there was going to work on his doctorate. She originally thought she was going to stay in this position until she heard about the instructor before her wanting to come back to continue his previous teaching duties. Tina decided to head back to Kansas due to not knowing if the full-time instructor at the community college in Wyoming was staying or not. After this, Tina enrolled for one more year at the University of Kansas to complete her doctoral degree.

Upon completion of her Doctor of Musical Arts in 2003, she worked a number of temporary jobs as she was applying for full-time university teaching positions. Within a year, she accepted a position at Drury University in Springfield, Missouri for fall of 2004. Tina achieved the rank of Associate Professor and tenure in 2010 and that of Full Professor of saxophone and jazz studies in 2021. The year after her promotion, she decided to resign from her job at the

university to pursue other career interests in graphic design. She is still an active performer in the Springfield, Missouri area and an advocate for the arts in the community.¹¹⁶

Dr. Cynthia Cripps

Born in Michigan, from an early age, Cynthia always thought she wanted to play clarinet. In elementary music, her school had a day where they had to draw the instrument they wanted to play. Cynthia drew the clarinet. When she was in the third or fourth grade, she saw someone who had a saxophone and thought that it sounded and looked more fun to play. During her fifth-grade year, she began playing the saxophone in the band. Her middle school band was small and only had two or three saxophonists at the time.

By the time she got to high school there were more saxophonists, and by her second year the saxophone section was quite large, so she decided to play trumpet in the marching band. Throughout her high school years, she also played tuba and even picked up bassoon over spring break. Cynthia was fascinated with all of the different instruments in which she surrounded herself. When it came time to begin deciding on a major, she knew that she wanted to pursue music and decided to audition at Central Michigan University (CMU).

John Nichol made such a large impression on Cynthia during the audition that she knew Central Michigan was the school for her. She attended CMU to begin her undergraduate degree in music education. While here, she furthered her interest in performing on the woodwind instrument family. She finished her degree during a fall semester, so she taught preschool for at risk kids the following spring. She worked with those students for approximately three months before auditioning at Ball State. The day after her audition, the school offered her an

¹¹⁶ Tina Claussen, interview by author, Zoom, Spring 2023.

assistantship, and she began her master's degree the following semester.

The semester Cynthia started, George Wolfe was on sabbatical and Austrian saxophonist, Hannes Kawrza, was a visiting professor for the saxophone studio. Cynthia remembers really enjoying lessons with him. During her first semester she decided to switch from performance to multiple woodwinds, and performed often on flute, clarinet, saxophone, and bassoon. During her second year she studied with George Wolfe.

While at Ball State, she had the opportunity to take bassoon lessons from Jim Hansen, who retired from the Indianapolis Symphony, and was covering a sabbatical for Homer Pence. This semester started an academic relationship that would lead Cynthia to teach in Panama.

Upon graduation with her master's in multiple woodwinds the summer of 1993, Cynthia moved to Panama to perform saxophone and bassoon in the Orquesta Sinfonica Nacional. She originally only planned to stay for three months, but ended up staying for 10 years to perform and teach. In 1994, she began teaching saxophone at the Instituto Nacional de Musica, and in 1997 started teaching sixth through twelfth grade band at the International School of Panama. Cynthia had the opportunity to pursue a DMA at the University of Miami and left her teaching positions in Panama in 2003.

In the fall of 2003, she began her DMA in saxophone performance, but similar to her master's degree, switched to multiple woodwinds. During her final semester in Miami, she was applying to a number of university positions. In February of 2006, she received a call that the position she applied for at the University of Texas – Pan American (now University of Texas-Rio Grande Valley (UTRGV)) was hers provided she finish her dissertation. She graduated with her DMA in May of that year and began teaching at UTRGV the following semester, where she

continues to teach saxophone. Cynthia received the rank of Professor of Saxophone in 2018.¹¹⁷

Professor Elizabeth Zinn Ervin

Elizabeth grew up in a family that loved music. Although her parents were not trained musicians, her father was an excellent amateur dancer and her mother played organ and piano. Growing up just outside of Detroit, she attended symphony and opera concerts from an early age and fell in love with music and dance. As a very young child, she recalls singing all the time and started ballet when she was three years old. She remembers sitting for hours next to the big record player in their home, listening to Jascha Heifetz play Tchaikovsky's Concerto for violin.

When she was in elementary school, Elizabeth attended the yearly instrument try-out event, where she eagerly picked the violin. After speaking with her mother about using a family violin, her mother insisted she must learn the piano first. Elizabeth recalls intensely disliking her piano teacher, so she stopped lessons after a year. Following this experience, she decided she did not want to do anything with music.

When she was in eighth grade, Elizabeth remembers hearing a saxophonist on the radio. Intrigued by the sound, she asked her parents if she could have a saxophone. Elizabeth still remembers the smoky cigar smell from the case of her first instrument. After receiving the saxophone, she began lessons with an extremely positive teacher and quickly made progress but unfortunately was taught many concepts incorrectly. While in these lessons, she decided to join her school band program. After two years with her first saxophone teacher, he suggested that Elizabeth should study with Larry Teal. She went on to study with him throughout high school and was active with honor band programs, festivals, and solo contests.

¹¹⁷ Cynthia Cripps, interview by author, Zoom, Spring 2023.

In her ninth-grade year, Elizabeth received a scholarship to study at Interlochen and continued to attend this summer program throughout high school and university, until undergraduate graduation in 1965.

During her senior year in high school, Elizabeth was offered a full scholarship to the Eastman School, but her father did not want her to attend music school right away. He wanted her to spend two years taking classes in liberal arts. Elizabeth agreed to her father's wishes, and attended the University of Michigan where she took liberal arts courses while also taking music courses. During this time, she continued to study saxophone with Larry Teal. After her father's two-year requirement, she became a full-time music major.

While at Michigan, Elizabeth taught private clarinet and saxophone lessons at Eastern Michigan University and spent her summers on staff at Interlochen. Upon graduation in 1965, she moved to Arizona to pursue her master's degree at Arizona State University where she was a graduate assistant and founded the saxophone program. The first summer after starting her master's degree, she taught at the University of Vermont. From 1966-1967 she paused her studies at Arizona after she received a Fulbright to study in Paris with Marcel Mule and Daniel Deffayet. While attending the conservatory in Paris, she was the only female saxophonist in the studio, and was regarded as an oddity, although not in an unfriendly way. With fellow-Fulbright scholars Philip Glass and Jack Kripl, she performed in various chamber concerts throughout Paris, and was fortunate to be asked to play in some of Glass's early works there. She also attended Nadia Boulanger's music analysis classes. She recalls how Madame Boulanger faithfully would come to the concerts that featured Phil Glass's music (he was her student then), all dressed in black, and would fall asleep in the front row. "She was in her 80s by then and our little soirees were well past her bedtime."

The summer after her year in Paris, Elizabeth accepted an artist-in-residence position at Reston Music Center in Reston, Virginia. In the fall of 1967, she returned to Arizona State to continue her position and finish her degree, foregoing a rare yearly extension of her Fulbright grant. That year, Donald Sinta, who was teaching at Ithaca, called Elizabeth, and asked if she might take over the position there because he was leaving to accept a position at the Hartt Institute. She gladly accepted and began teaching saxophone and theory at Ithaca in the spring of 1968. While at Ithaca, Elizabeth was soloist and recitalist throughout the eastern states, including an appearance with the US Air Force Band under Arnald Gabriel. After two years there, she left to move back to Tempe, where she joined the faculty as a full-time Adjunct instructor from 1969 to 1971. While teaching in Arizona, Elizabeth married and her husband was offered a government position in Washington D. C. where they moved. There, she taught at Catholic University as a part-time Adjunct Professor. Ultimately, she moved back to Arizona to her position as full-time Adjunct instructor. When she returned, a previous student of hers had become associate director of the school. The associate director held a close professional relationship with the director, so he appropriated the best saxophone students at the institution - even those students whom she had recruited from the public schools. Elizabeth's recruited students would attend the university and would be assigned to the associate director, not Elizabeth. This angered her, so she made a trip to Tucson, which had no saxophone program at the time, and asked if she could start a program there. The school did not have the funds for a saxophone position at the time, so Elizabeth proposed they let her teach for a year and after that first year they could put her on a tenure track position or let her go. Elizabeth was offered the permanent position in 1974 and spent the rest of her career in Tucson at the University of Arizona.

During her 30 years at the University of Arizona, Elizabeth appeared as soloist and in

recital throughout the US, England, and Australia. In 1973 she founded the Sonora Quartet, which enjoyed an 18-year career performing throughout the United States, Mexico, and Puerto Rico. Their CD, *Treasures*, is considered the model for saxophone quartet playing. She created the 'salt box' method of storing reeds, and with the help of Roy Seaman, developed the configuration of the high F key used by most major brands today.

Elizabeth received the rank of Full Professor in 1994. She also served as co-director of the School of Music & Dance, Associate Dean of the College of Fine Arts, and during the last seven years of her career, she was Vice-Provost of Academic Affairs for the University. Her research on faculty workloads, particularly fine arts vs. other academic area workloads, was published in the College Music Society newsletter and used in Harvard University's studies on higher education. Elizabeth retired in 2003 and is Professor of Music, Emerita. She enjoys retirement by writing fiction, visiting with family and friends, gardening, and travel.¹¹⁸

Dr. Connie Frigo

Connie grew up in a small town in upstate New York. The public-school music programs were excellent around this area of New York, and she had the opportunity to perform in a chamber setting from an early age. Unlike most saxophonists, she had the experience of playing in a saxophone quartet early in her schooling. She recalls that all the saxophone activity that happened in her town and the area made an impact on her music education and interest in the subject.

In high school, Connie began to attend summer saxophone workshops. One summer, she attended an institute at the University of Louisville where she had the opportunity to work with

¹¹⁸ Elizabeth Zinn Ervin, interview by author, Zoom, Spring 2023.

renown saxophonists, including John Moore, Pat Meighan, and composer Walter Hartley. During another summer, she had the opportunity to work with Sigurd Raschèr, which Connie recalls was a transformative experience. Although she was an active student and loved to perform, she did not consider herself a serious-enough musician to major in music in college.

When it came time to apply for college, Connie applied to Syracuse University for the music business program, as it was a career she was interested in. When Syracuse University became too cost-prohibitive to attend, she applied to Ithaca College after the May 1 deadline. Connie already had experience with the saxophone professor at Ithaca, Steve Mauk, while she was in high school. She was accepted and offered an affordable financial aid package to study there. Despite the interest in business, she started as a music major in the fall.

Connie knew she did not want to be a music education major. She just wanted to practice and perform, and if music did not work out, she would change her major and keep playing saxophone on the side. Fortunately, during her junior year of her undergraduate, an opening in the U.S. Navy Band, Washington, D.C. was advertised, so she decided to audition. She submitted her materials for the prescreening and was invited to the live audition. The ensemble did not hire anyone from that round of auditions; however, Connie was told she was close, but she needed to work on her sightreading skills. A few months later, they invited her back to the final round of auditions where she won the position.

While a member of the Navy Band, she finished her undergraduate degree over the course of four years. While Connie loved her experience in the Navy Band, she knew that she still had more growth to do as a musician outside of the military. She did not have much experience as an alto player (she played tenor and baritone saxophone in the band), did not know a wealth of alto repertoire, and had very little experience performing as a soloist in a recital

setting since she left college after her junior year.

After six years with the Navy Band, Connie decided to attend graduate school. She attended the University of Illinois Urbana-Champaign to study with Debra Richtmeyer. She stated this experience was transformative in her relationship with practicing and the curiosity with the music she was studying and performing. Before this point, Connie struggled with the joy of practicing and typically just put in the hours needed to learn the music.

Upon graduating with her master's degree, she earned a Fulbright to study in the Netherlands with Arno Bornkamp. She had the opportunity to study with Bornkamp for a year, which also led to her meeting and working with Jacob ter Veldhuis (Jacob TV). Similar to studying with Richtmeyer, her time working with Bornkamp heightened her passion for music and introduced her to artists she continues to work with today.

After her time in the Netherlands, she moved back to the United States to work towards her doctorate. She decided that she would stay in music as long as it made her happy and she felt fulfilled. She did not know what she may be doing in the next 10 years. As long as she was on a path that continued her learning, she was happy.

She pursued her doctorate in saxophone performance from the University of South Carolina where she studied with Clifford Leaman. Throughout this degree, she had many opportunities to teach. She was the saxophone teaching assistant, taught music appreciation, aural skills, and was the contemporary chamber music series assistant. During this time, there was an opening for the baritone chair in the New Century Saxophone Quartet. She auditioned and went on to perform and tour with this ensemble for eight years.

These experiences led her to her first job after graduation: Assistant Professor of Saxophone at The University of Tennessee at Knoxville. This position was tenure track. Connie

had this job for four years and grew to love creating a studio and teaching. Although she was enjoying her time playing with the New Century Quartet and teaching at the university, questions lingered about where she wanted to live and whether remaining as a saxophone professor could fulfill all of her creative interests.

Connie decided to step down from her tenure track position and took a one-year leave from the quartet to teach in a part-time position at the University of Maryland College Park. She already had a fantastic career at this point, but she wanted to do this to figure out what it was that she wanted from music. While taking an active break, she continued to play in the Washington D. C. area and worked a lot with the homeless community at the church across the street from her apartment – the same one that gave her access to a practice space. She performed a lot in her community and loved investing in the community that was immediately around her. This was another transformative experience.

When it came time for her to pursue another full-time job, the University of Georgia had a one-year contract available. She applied for the job, accepted, and decided this was a good fit for one year before returning to the Washington D.C. area. Two weeks before she was due to move to Georgia for her position, she broke her wrist and needed extensive surgery to repair it. The surgery was helpful, but she had to continue physical therapy for several years, drastically reduce her practice time and number of performances, and eventually needed a second surgery. Connie recalls this entire experience over the course of six years made her ask questions about what it was she really wanted to do at this point in her career. Eventually, she made a full recovery, which coincided with when she began to invest deeply into interdisciplinary projects.

After serving two years in an annual contract with the University of Georgia, the school opened her position to a tenure track level and held a national search. Connie applied for the

position and was awarded the job. She taught at the University of Georgia for 12 years until June 2023, and was granted her rank of full professor in 2020. She now serves as the executive director of James Madison University's X-Labs, a cross-disciplinary collaborative learning and research center, where she continues to carry her rank of Full Professor with tenure.¹¹⁹

Dr. Holly Hubbs

Born in Saint Louis, Missouri, Holly grew up in a household with parents who loved music. From an early age, she listened to big band music like Glenn Miller. This is where she was exposed to the saxophone. She loved the sound and knew she wanted to play it, and her parents were incredibly supportive of her decision. Holly came home one day and remembers her parents bought her an instrument. After putting it together, and to her parents' surprise, no sound came out. Soon after, she began playing in beginner band and started taking piano lessons. Holly recalls never being the best performer in her middle or high school, and she did not take private lessons, however, she continued playing in the band program and really loved what she was doing.

When it came time to start thinking about college, her parents were nothing but supportive of her decision to pursue music. She decided to attend Quincy College (now Quincy University) because it was close to home, and she received a scholarship. Originally, she wanted to major in piano, but after an admissions staff member asked her what she wanted to do, Holly stated she wanted to teach band. The staff member suggested that she should choose saxophone as her primary instead. That fall, she began her music education degree with saxophone as her primary instrument.

¹¹⁹ Connie Frigo, interview by author, Zoom, Spring 2023.

After graduation, Holly accepted a teaching position in Monroe City, Missouri where she taught fifth through twelfth grade band. This job included directing the pep band, the concert ensembles, marching band, and writing drill. She quickly learned this was not the lifestyle she imagined. Although she remarks she would have loved being a college student forever, she decided to pursue her master's degree in saxophone and wind conducting at Western Illinois University. While here, she recalls her saxophone teacher was not a great instructor for female students.

Sticking with her enjoyment of being in college, Holly decided the next obvious step would be to teach at the collegiate level, so she decided to pursue her doctorate in saxophone. She attended Ball State University for her Doctor of Arts degree where she studied with George Wolfe. During this degree, Holly learned that she was immensely interested in saxophone history and the history of women saxophonists. This ultimately led her to her dissertation titled, "American women saxophonists from 1870-1930: Their careers and repertoire." To this day, Holly continues to research and publish on this topic.

Once she was nearing the end of her degree, she was applying almost anywhere there was an opening. She accepted a job at Ursinus College where she was hired to teach single reeds, music history, and conduct an ensemble. She only envisioned herself staying at this school for three to four years but fell in love with the students and the school. The school was very supportive of Holly when she was not only a professor, but a caregiver for her father. This all occurred when she was in the process of applying for tenure. This was an intense period for her, but she overall still felt successful in her academic endeavors and decided to continue through the ranks at her institution. This past year Holly received the endowed chair of music. She

achieved the rank of Full Professor of Music in 2016.¹²⁰

Professor Carrie Koffman

Carrie Koffman grew up in the small town of Iron Mountain, Michigan. When she was in elementary school, she began her music studies taking piano lessons with a local teacher. In fifth grade, she had the opportunity to begin learning a band instrument in the beginning band class. For some reason, Carrie did not want to play in the band.

When her sixth-grade year started, she decided to begin learning a band instrument, and a family friend had a clarinet she could use. Her band director at the time was a saxophonist that went to Northwestern that graduated at a time where pursuing a degree in saxophone was not allowed, so he earned his degree in clarinet. Carrie's band director was her first musical inspiration, and she played the clarinet throughout middle school.

During her time in middle school, her band program comprised of one large 120-member ensemble with grades seven, eight, and nine all together in one ensemble. While she was in seventh grade, her director took out a contra alto clarinet in E-flat and played the lowest note and asked if anyone wanted to play. Carrie was genuinely excited by the low sounds the instrument could produce. At the time, the band did not have any tubas. She offered to play the contra alto clarinet to serve as the tuba of the ensemble and continued with it through her eighth-grade year. By ninth grade, she was starting to get bored of the parts, so she looked around the room for what instrument she should play next. She saw the saxophone and thought it looked interesting, so she went to the local music store and rented a Bundy saxophone to start learning on her own. When she brought the instrument to band, she sat next to her friend who played oboe and read

¹²⁰ Holly Hubbs, interview by author, Zoom, Spring 2023.

her part, not knowing the instruments were in different keys.

When she got to high school, she started attending summer camps and loved learning everything about the saxophone. The summer after her tenth-grade year, she attended a program where she had the opportunity to study saxophone privately for the first time. The following summer, she traveled to Germany to study at Blue Lake in Bavaria where she continued learning about the instrument.

The summer after she graduated from high school, she attended Donald Sinta's workshop at Interlochen and began her studies with him. Carrie reflects that she could not get enough of saxophone and did not care for the free time in the afternoon at Interlochen. She just wanted to practice. While at the camp, she let Donald Sinta know that she was attending the University of Michigan (UM), but she was unsure how to be a music major. Sinta suggested that Carrie study with recent graduate, Kevin Burner, her first year at the university.

Her first year at UM, she was in the marching band and a student in the honors college of Literature, Science, and Arts. During this year, she studied with the student Sinta recommended, and later auditioned for the school of music. Carrie began her music studies as a music education student during her second year and had the opportunity to study with Donald Sinta. This was the first time she had consistent formal private saxophone lessons. By the end of her undergraduate career, she had enough credits to earn a performance degree along with her music education degree.

Upon graduation, she accepted a middle school band teaching position where she stayed for three years before moving to New Mexico without a job lined up. Luckily, the University of New Mexico (UNM) was hiring an adjunct saxophone professor. Carrie applied and accepted the adjunct position. While teaching, she was a part of a search committee that was looking to hire a

director of jazz studies. Carrie was interested in learning more about jazz. Once the new director was hired, Carrie began jazz lessons. She learned that the director, Glenn Kostur, was an alumnus of the University of North Texas, and decided that was where she wanted to go to pursue saxophone and jazz at the master's level. For three summers, she worked on her coursework for the degree at UNT and continued teaching in her adjunct position at UNM.

After five years teaching at UNM, the adjunct position turned into a tenure track position. Carrie applied, accepted, and taught there for two additional years. During this period, her husband at the time accepted a position at the Hartt School in Connecticut. She stayed in New Mexico until she accepted a position at Penn State University where she stayed for two years. Carrie and her husband were long distance for a total of three years and decided they wanted to try to start a family.

The adjunct saxophone teacher at Hartt left, so Carrie decided to apply to be closer to her husband. Unfortunately, accepting the adjunct position meant she had to leave during her mid-tenure review to move with her husband. Reflecting, Carrie recognized leaving two tenure track positions to teach as an Adjunct Professor at Hartt is one of the reasons why it took her so long to earn her full professor rank. While adjunct at Hartt, she accepted an additional adjunct position at Yale where she taught for six years.

The Hartt School conducted an international search for a Clinical Assistant Professor in 2016, and Carrie won the job. She applied for and received the promotion to Associate in 2018. The Provost then converted the position from Clinical to tenure track, so she applied for and received tenure in 2019. She then applied for and received promotion to Professor in 2022.¹²¹

¹²¹ Carrie Koffman, interview by author, Zoom, Spring 2023.

Dr. Jackie Lamar

Jackie grew up in a musical family. Her father was a band director who played saxophone, her mother loved playing the piano, and her grandmother enjoyed singing. Jackie remembers starting to play the piano from an early age. When sixth grade began, she thought she wanted to play the flute, however, her father brought home an instrument and told Jackie it was going to be hers. That instrument was a Selmer Mark VI her father bought for \$150. From that day, she began playing the saxophone.

Although the saxophone was not her first choice, she learned quickly, loved being in band, and grew to love playing it. During high school, Jackie was an exceptional performer and remembers being in close competition with another female saxophonist from a neighboring town. Throughout high school, the both of them were always competing for the top spots at local and state competitions. When it came time to think about college, Jackie wanted to attend the University of North Texas. Her father suggested that she do her first two years at the University of Central Arkansas (UCA) and then consider transferring. While in school at UCA, she met her husband who was, at the time, working toward his bachelor of arts. This led Jackie to finish her bachelor of music education degree in Arkansas.

Jackie and her husband knew they wanted to attend graduate school so they applied to several places with open assistantships. Southern Mississippi offered an assistantship but it was not enough to attend school, so her husband decided to join a military band while Jackie applied for public school teaching jobs. She accepted a position at a small school where she had the opportunity to start a band program and taught there for three years until her husband finished his required time in the military band.

When it came time to apply for graduate school, they both submitted applications to the

University of North Texas. Jackie decided to pursue her master's degree in education because she felt at that point in her career, she was out of shape from playing and had child during the time she was out teaching. After she received her degree, she decided to pursue her DMA in saxophone performance. She spent two years in residence working through her doctorate. During her third year of the degree, she accepted a job teaching at East Central Oklahoma which was two hours away from UNT. Her husband got a job teaching a band in Oklahoma so they decided to move. During her first semester teaching at East Central Oklahoma, she drove to UNT to finish the coursework needed for the degree. After her first-year teaching in Oklahoma, she was promoted to full-time and stayed an additional four years in the position.

When the position opened up at UCA, her father, a retired ensemble director at the school, told Jackie that she needed to submit her application materials for the job. The job she applied for was for saxophone and bassoon, which was her best double. She accepted the position and taught at the university for thirty-two years until her retirement. Jackie received the rank of Full Professor of Saxophone in 1996.¹²²

Dr. Gail Levinsky

Gail grew up in a family that enjoyed music, but did not have any formal training. Her brother was the only other musician in the family. When she was in third grade, she decided to start playing the violin. Due to the teaching style of the instructor, Gail only studied the instrument for a short time. When fourth grade began, she started playing the clarinet which her and her brother had to share. Their band director would teach Gail in the mornings at the elementary school, bring the clarinet with him, and teach her brother at the middle school. This

¹²² Jackie Lamar, interview by author, Zoom, Spring 2023.

continued until her brother reached high school.

When her brother was in high school, the director asked him to play saxophone in the jazz band. One day, he brought home a tenor saxophone and Gail was fascinated with the instrument. At this time, she was in the seventh grade and her music teacher, who was a woodwind specialist, exposed Gail to playing on different clarinets throughout middle school. This included the alto clarinet in Stage Band. Gail recalls it took her about five minutes to figure out that the alto clarinet was not going to work, so she switched to saxophone. Her parents did not want to rent another instrument, so she babysat and worked other jobs to pay the monthly rental fee.

In eighth grade, she made the formal switch to saxophone. By her ninth-grade year, Gail loved playing the saxophone and the other woodwind instruments, but saxophone was her primary. She credits her brother for leading the way to the saxophone and ultimately pursuing a degree in music. Towards the end of high school, she began to think of what she wanted to study in college and decided to pursue a bachelors in music education. Her brother wanted to be a professional musician and wished to attend Berklee on jazz piano – a decision that was not supported by their parents. Gail decided to focus on education because her parents thought teaching was a safe job for a woman.

Gail attended Butler University where she studied with Nick Brightman, James Carroll, John Sox, and Jim Imboden, and completed her Bachelor of Music Education degree. While at Butler, Gail was hired to teach woodwinds at Butler's Preparatory Program, which offered lessons to children and adults. It would generate a keen interest in teaching and specifically woodwind pedagogy. Although her student teaching experience was very successful, through it she realized that band directing was not her passion. While at Butler, her parents moved to

Dallas, and after moving there upon graduation, Gail learned of the private lesson programs many of the public schools in Texas have. She began with nine private students which eventually turned into over sixty students. By her sixth year of teaching, she had established a studio of 107 students and was teaching twelve hours a day. Although she loved teaching, her students, and the experience, eventually, Gail decided it was time for something new. After a chance meeting with saxophonist Scott Plugge, who had just completed his Master's at Northwestern University (NU), she similarly knew that musically and educationally NU was the ideal school for her next chapter. After eight years away from school, she took a year off to prepare for graduate school both for saxophone and a return to academia.

Gail went back to Butler specifically to study with Northwestern alumnus, William Hochkeppel. When she auditioned for Northwestern, she knew saxophone had to be an important part of her education, but she also was passionate about music education. She attended Northwestern to pursue her master's degree in music education, but was also integrally connected with Dr. Hemke's studio. At this time, the master's program was only a year long. She recalls visiting with Dr. Hemke which led to an invitation to stay for another year to pursue Northwestern's Graduate Certificate in Performance.

After her time at Northwestern, she began applying for full-time positions in higher education and remembers several institutions and began to see the need for having the doctorate to teach at the university level. As a result, before leaving Northwestern, she applied for the doctoral program in saxophone performance. However, she delayed starting the program for one year to move back to Texas and teach privately once again. Gail stated this was one of the best decisions she ever made. Before completing her doctorate, she accepted a position at Mississippi State University teaching woodwinds. Gail stayed at Mississippi State for seven years and

received promotion and tenure.

During her final year at Mississippi State, Gail's parents had retired and returned to Massachusetts. Concurrently, a position at Susquehanna University opened, she applied, and was offered the position. Gail continues to teach there today. She received the rank of Professor of Music in 2020.¹²³

Professor Debra Richtmeyer

Debra grew up in a musical family where both of her parents were musicians. Her father, Dr. Lorin Richtmeyer, was the director of bands at Northern Michigan University for thirty years where he taught trumpet, French horn, and instrument repair, along with his ensemble duties. Her mother was a clarinetist and went back to college after her four children were old enough to pursue her bachelor's and master's degree. Upon graduation, she taught junior high band for fifteen years. Her parents thought it was important for Debra and their other children to learn how to read notes and rhythms before learning a band instrument, so Debra started piano in kindergarten with her mother as her teacher.

In fourth grade, Debra had the opportunity to start learning a band instrument. Clarinet was not allowed because her mother and older sister already played it. Her father steered her away from playing brass because at the time, it was unusual for women to play those instruments. As a surprise, her father brought home a curved soprano saxophone that he refurbished. Debra fell in love with it and continued to play it through sixth grade while taking lessons from her mother and father. While she was in the fifth grade, Frederick Hemke was invited as a soloist with her father's wind ensemble at the university. Hemke performed Paul

¹²³ Gail Levinsky, interview by author, Zoom, Spring 2023.

Creston's *Concerto* with the ensemble. Debra was in the audience and was in awe of the performance. This experience was a large influence for her, and she knew he was someone she wanted to study with in the future.

Debra switched from soprano to alto saxophone in sixth grade and continued lessons with her parents through high school. In her junior year, she went to the high school camp at Northwestern where she first studied with Hemke. When her parents came to pick her up, Dr. Hemke told them that he wanted her to come Northwestern to study with him upon graduation from high school.

While she was in high school, Debra was quickly making a name for herself from regional and state competitions she was attending and winning. When she applied for schools, the only application she submitted was to Northwestern. She was accepted and won the freshman incoming performance competition and had an excellent experience throughout her undergraduate career. She performed with the graduate saxophone quartet and the wind ensemble as a freshman. Beginning her sophomore year, she performed the baritone saxophone in the jazz band and learned how to play flute and clarinet. In 1978, at the end of her junior year, she went to the GAP Saxophone Competition in France where she was one of twelve finalists. Here, she met fellow competitor Claude Delangle and has been friends with him ever since.

In 1979, while an undergraduate senior, the World Saxophone Congress was hosted at Northwestern and she had the opportunity to perform Ingolf Dahl's *Concerto* where Marcel Mule was in attendance. From this experience, she went on to apply for and perform at several future world saxophone congresses and became the first woman to play a concerto with an orchestra and give a masterclass at the World Saxophone Congress.

Ultimately, she decided to pursue her bachelor's in music education despite everyone

thinking she would be a performance major. Debra wanted to teach at the college level and knew having the teaching experience would be good for her career interests, and she already knew she wanted to pursue her master's degree in performance.

During her time at Northwestern, she quickly learned that she would let her playing speak for her, a thought she still firmly believes today. She reflects that she was fortunate to have a teacher that did not care what gender you were, and when she began performing as backup for entertainers, as soon as she played, she was always immediately accepted. She performed with the Chicago Bear's Jazz Band as a student, and the summer after she graduated with her education degree, she was teaching at a summer camp where she met the director of the jazz bands from Lawrence University, who saw her perform and give a masterclass.

She furthered her studies with Hemke at Northwestern for her master's degree in performance where she was awarded a teaching assistantship. After graduation, the saxophone and oboe teacher from Lawrence University suddenly left, and the director of the jazz bands from Lawrence University who remembered Debra, called her, and asked if she would like to audition to join the faculty as a part-time instructor. She performed, gave a masterclass, and was offered the position. That first year she kept a busy performing schedule in Chicago while commuting to teach at Lawrence. The second year the position moved to full-time, but Debra also applied to the University of North Texas.

She was contacted by UNT and was one of two candidates selected to do a live interview for the position. Two weeks later, she went to UNT to interview and give a recital and masterclass, and was subsequently offered a tenure track position as assistant professor. Shortly after she arrived in Texas, the Dallas Symphony Orchestra (DSO) called her to audition for the saxophone position for an upcoming concert. She won the position and played with the DSO for

ten years in over 100 concerts, an experience she learned a lot from and enjoyed.

Debra taught at UNT for ten years before she was approached to apply to the University of Illinois (UI). Hesitant at first, she decided to apply and ultimately accepted the position of Associate Professor of Saxophone with Tenure. She has been teaching at Illinois for thirty-two years and has produced many notable students from UNT and UI that have gone on to be successful performers and educators. While a professor at those institutions, Debra applied for and performed at nine World Saxophone Congresses (United States, Germany, Italy, Canada, Spain, Croatia, Scotland, Thailand and France) where she premiered pieces by Amy Quate, David Ott, Stephen Taylor and other composers. Recently, she published *The Richtmeyer Method for Saxophone Mastery Volumes One and Two*, which quickly gained praise from saxophonists across the world. Debra achieved the rank of Professor of Saxophone in 1997.¹²⁴

Dr. Idit Shner

Dr. Idit Shner began her musical studies when she was in the first grade playing the recorder. She loved playing the instrument and enjoyed performing the sopranino, soprano, and alto recorders. While learning Baroque music in her studies, she went to several Baroque music concerts; many which included female Israeli recorder player, Bracha Kol.

Just before the start of ninth grade, Idit approached her recorder teacher and asked what instrument she should begin learning next. Her teacher said, “Well, I think you should take on flute.” Curious, Idit asked why. Her teacher responded, “because you’re a girl.” Out of spite, she chose saxophone as she transitioned into high school. Her first saxophone was a Yamaha alto saxophone that she received from a friend of the family who had a daughter that stopped playing.

¹²⁴ Debra Richtmeyer, interview by author, Zoom, Spring 2023.

After she received her instrument, she began lessons at the conservatory close to her home in Yehud, and enrolled in weekly lessons, jazz band, and theory in solfège.

At the time she started lessons, classical saxophone was rare in Israel so her experience beginning saxophone was in jazz. Idit's teacher, Peter Wertheimer, was an immigrant from Romania where he attended the Conservatory in Romania as a clarinetist. Once faculty found out he was Jewish, he was expelled from the school and never completed his studies. Wertheimer learned to play jazz by listening to contraband Cannonball Adderley records. He emigrated to Israel in the 1970s, and Idit began studying with him in the 1990s. Wertheimer was not fluent in Hebrew, so their lessons involved call and response style playing. Along with lessons, he would provide several tapes from his vinyl LP collection for Idit to take home and listen. Wertheimer was a very influential man in her life. Early in her saxophone studies, her uncle, who was finishing his PhD in New York, stopped by Tower Records and asked a sales associate for recommendations on saxophone CDs. Coltrane's album *The Gentle Side of John Coltrane*, was recommended. He brought it back to Israel and Idit listened to it incessantly.

Idit played jazz saxophone from ninth through twelfth grade. After high school, she played second alto in Israel's air force jazz band, which she recalls was a good and intense experience. Once her army service was completed, she participated in a student exchange program with Oklahoma City University. Yehud, the city where Idit grew up in Israel, is the sister city to Oklahoma City, Oklahoma. Thinking she would only stay for two semesters, she traveled to the United States with only one suitcase. When she arrived to the university, her teacher stated she had two semesters to put on a classical recital. After receiving her degree, Idit had a roommate at the time that was going to audition at the University of Central Oklahoma. She decided to ride with her roommate and audition there as well. During the audition, she

performed classical saxophone and classical clarinet, and was offered an assistantship to the school.

Idit originally did not have plans to stay, but because the school paid for her master's degree, she took her time through the degree and was gigging frequently on saxophone. She performed in a salsa band called Salsa Nuevo, a blues band called the Sauce Monkeys, and also performed each Sunday at a Methodist church. Through these experiences, Idit received considerable performing experience, and was involved in clarinet, flute, jazz, and classical saxophone lessons at the university. Her saxophone instruction thus far never included a saxophone specialist, so she did not have anyone who could teach her the proper mechanics of the instrument, like embouchure. Her teacher at the University of Central Oklahoma was excellent at recommending saxophone repertoire and the musical aspects of performing but was primarily a clarinetist. When she completed her Master of Music Education, Idit decided to pursue a doctorate because she "did not want to play in smokey bars until the end of her life."

Idit, accompanied by her pianist, drove to the University of North Texas (UNT) to audition for the doctoral degree in saxophone performance. At first, she was not accepted due to her audition program being shorter than the required length and the repertoire was not at the required level for the audition. Idit took lessons with Dr. Eric Nestler for one semester, reauditioned the following Spring performing Gotkovsky's *Variations Pathétiques*, and was finally accepted to the program.

After her acceptance to the doctoral program, she was given an assistantship where she directed the Nine O'Clock Lab Band. During her time directing the ensemble, she received phenomenal feedback from distinguished teachers Jim Riggs and Neil Slater who were pleasantly surprised at the performance from the ensemble. She was later promoted to direct the

Five O’Clock Lab Band. While she was directing this ensemble, she was also preparing for auditions. For the first time, she was playing with a proper classical and jazz embouchure.

At UNT, Idit met her boyfriend (now husband and father of her child) Jesse. During auditions, Idit did not have a baritone saxophone setup, so she borrowed Jesse’s. They both got through the first round of auditions. When it came to call backs, Idit was asked to come back for an audition on baritone. Jesse was livid and felt it was wrong because she was using his setup. At the time, Jesse was working on his masters in jazz studies while Idit was working towards her Doctor of Musical Arts in saxophone and was an excellent sight reader because of it. She landed the baritone chair in the One O’Clock lab band while Jesse was the lead alto in the Two O’Clock. Idit performed with the One O’Clock for a week before approaching Neil Slater and asking to switch with Jesse. Her thought process was that she could either stay in the One and not have a boyfriend or play lead in the Two and still have a boyfriend. Slater asked if she was sure, to which she replied, yes. Idit recalls Jesse telling her to never blame him – it was all her call. She had a fantastic experience playing lead in the Two and learned a lot. After two years of playing a lab band setting, she wanted to be in the Wind Symphony to have an opportunity to learn under the baton of Eugene Corporon. She did this for a semester before returning to the Two O’Clock.

During her time at UNT, Idit wrote a set of original jazz works for saxophone, bass, and drums. At the time she was incredibly serious about transcribing, and music like this was something not many people at the time were doing. She had the opportunity to perform these works at the Music at Noon series in the College of Music.

When she finished all of her coursework and only had the dissertation left, Idit and Jesse decided to apply for jobs. They agreed that whoever got a job they would move to the new

location together. After learning about the saxophone job opening at the University of Oregon from a peer, Idit applied for the non-tenure instructor level position and got the job. They both moved to Oregon and Idit began teaching while Jesse went on the road with Maynard Ferguson. While teaching, the progress on her dissertation came to a standstill. Later, the dean at her college mentioned she needed to finish the degree. After a summer of non-stop work on her dissertation titled “Music for saxophone and harp: An investigation of the development of the genre with an annotated bibliography,” she completed it and earned her Doctor of Musical Arts degree. Her dissertation led to her recording a CD of selected saxophone and harp works that were included in her document.

After finishing the degree, her position at Oregon was reclassified as a tenure track position. Again, she won the job. When she was first hired at the instructor level, she commented on not knowing about asking salary information. After receiving the tenure track position, she remembers being hired at a lower salary point than many of her peers coming in from other institutions. Six years and several CDs later, Idit was granted tenure, but her salary was not updated. In 2015, she was awarded a university wide teaching award where she was finally granted the same pay as her peers. Since moving to Oregon, she has released seven albums, toured in Korea and Japan, and recently joined the Israel Philharmonic Orchestra on their US tour under the baton of Lahav Shani. She currently holds the Philip H. Knight endowed chair. Dr. Idit Shner achieved the rank of Professor of Saxophone and Jazz Studies from the University of Oregon in 2019.¹²⁵

¹²⁵ Idit Shner, interview by author, Zoom, Spring 2023.

Dr. Vanessa Sielert

Vanessa began her musical journey in the fourth grade when she started the violin in her school orchestra. She remembers being nervous for her first orchestra concert because she did not learn to read music in her orchestra class. Fortunately, at the end of her fourth-grade year, her family moved to a district that did not have an orchestra, but instead had a band program that began in the fifth grade. It was in this program that she fell in love with music. Her director taught the students music theory and made the learning fun with games and challenges.

She started from the beginning again with the flute. In seventh grade she decided to audition for the jazz band. Her director gave her a tenor saxophone and told her to go home and learn how to play it. Throughout junior high, she played tenor in the jazz band and volunteered to learn the bass clarinet due to the overwhelming number of flute players in the concert ensemble. Vanessa took every opportunity to be in the band room – she loved music.

During her final year in middle school, her jazz band performed at the high school jazz concert. She remembers hearing the high school musicians and wanting to be in the high school jazz band. This was the moment she decided that she needed to take lessons. After a few months of study she tried out for the high school jazz band on her tenor saxophone. The high school director decided to place her on the baritone saxophone, which she continued throughout high school. Additionally, she performed bass clarinet in the wind ensemble, and played flute in the concert band. Vanessa knew she wanted to pursue music in college, so when it came to deciding which instrument to choose as her primary, she chose the saxophone.

Vanessa auditioned for different music schools in the Pacific Northwest and felt an immediate connection with the saxophone professor at the University of Idaho, Robert Miller. At the time, she did not own her own saxophone and performed on the baritone saxophone that was

provided by her high school. After the audition, Dr. Miller told her if she was going to study saxophone at the college level, she should purchase an alto saxophone. When she arrived home after her audition, she told her parents what the saxophone professor mentioned. Her parents contacted the local music dealer and purchased a Selmer Mark VI as her high school graduation gift.

Once Vanessa began her undergraduate degree in music education at the University of Idaho, she recalls studying the alto saxophone was an adjustment. She knew her scales and a small amount of repertoire, but she did not know much about classical saxophone literature. Studying at the University of Idaho gave her a good foundation. She began to really understand how to practice, and toward the end of her degree decided that she only wanted to keep learning. Her professor recommended that she add a performance degree and double major. When it was time to start looking at graduate programs, Vanessa's saxophone teacher recommended that she apply to several schools and contact the professors there.

Vanessa accepted a graduate assistantship to study with Michael Jacobson at Baylor University. She loved her two years in Texas and studying with her professor. This was also the time when she attended her first NASA conference. As her master's degree was coming to an end, she had a conversation about continuing for a doctoral degree. Her professor recommended several programs and gave her Debra Richtmeyer's CD. After listening to the recording, Vanessa determined that she would make the University of Illinois, where Richtmeyer taught, one of the stops for her audition tour. She visited Illinois and received an assistantship to study with Professor Richtmeyer.

Vanessa's partner, Vern Sielert, also went to the University of Illinois, studying for his DMA in trumpet performance. They both were in residence for three years in Illinois and applied

for teaching positions before finishing their dissertations. Her husband accepted a position at the University of Washington, and they moved to Seattle. While he was teaching at the university, Vanessa was a freelance performer and taught adjunct at several schools including Pacific Lutheran University, Seattle Pacific University and St. Martin's College. Due to the inconsistent hours, she started to substitute teach in the public schools and really enjoyed it.

This led Vanessa to teach junior high band in the public schools. She loved teaching and thought that was going to be her long-term career. During the second year of teaching, she finished her dissertation. After three years of teaching junior high, the district was opening a new high school and asked her if she wanted to teach there. Vanessa replied "no" because she did not want to teach marching band. The district replied to her and asked her to design her program. This allowed her to teach the classes for which she was passionate. These classes included jazz band, concert ensembles, and other classes like music appreciation. The district was incredibly supportive of the band program she was building and bought the supplies she needed to successfully do the job. She taught at the high school level for one year.

Vanessa and Vern were both invited to adjudicate at the Lionel Hampton Jazz Festival at the University of Idaho during this year. While at the festival they learned that the school was looking to hire two new faculty members – one for trumpet and one for music education. That evening, the two had a conversation about applying for the open positions. Although Vanessa did not go to school to be a music education specialist, she had the experience teaching. They both decided to apply and received interviews. The Director of the school reiterated in the interview that they already had a saxophone professor, and the position would be strictly music education. Vanessa replied that she understood and that she was excited to be applying for the music education position. She received a call a week later from the director who updated her that the

saxophone professor at the school decided he wanted to move to be with his wife. The director asked if she would be interested in taking over the saxophone studio instead. Of course, she was thrilled to accept the position – as Vern has also received the trumpet position at the school.

Vanessa led saxophone studio at the Lionel Hampton School of Music (LHSOM) at the University of Idaho from 2006 to 2017. In 2015, she took on the administrative role as Associate Director for recruitment and in 2017, she was appointed to the position of Director of the Lionel Hampton School of Music. As the full-time Director of the LHSOM, she continued to coach saxophone quartets and direct a jazz ensemble and handed off the saxophone studio instruction to Dr. Patrick Jones for the next six years. During her tenure as Director of the LHSOM, she led the school through the COVID pandemic, enrollment growth, a GRAMMY Museum Affiliation and major building renovations. Proud of her administrative accomplishments, she will return to her true love of the saxophone and saxophone studio teaching in the spring of 2024 after a semester sabbatical. Vanessa achieved the title of Professor of Music at the University of Idaho in 2019.¹²⁶

Dr. Caroline Taylor

Caroline began studying music when she was in sixth grade beginning band in her school in Huntsville, Alabama. Reflecting back, she feels fortunate to have had the opportunity to be part of a very strong and well-supported band program throughout middle school. This provided her with a strong musical foundation and is where she developed her love of learning and performing on the instrument.

Her family moved to a small town in rural Arkansas the summer before she started high school. She recalls that the move from a large, vibrant program to a smaller, more limited

¹²⁶ Vanessa Sielert, interview by author, Zoom, Spring 2023.

program gave her many opportunities to develop as a leader within the band program. Although not musicians, her parents were incredibly supportive and arranged for her to take private lessons with Homer Brown at the University of Central Arkansas, about 35 miles from their home.

When it came time to apply to undergraduate schools, Caroline chose to pursue her Bachelor of Music Education at the University of Central Arkansas (UCA) to study saxophone with Dr. Steven Pederson, and later, Dr. Jackie Lamar. While in her undergraduate program, UCA hosted a NASA conference where she had the opportunity to meet Dr. Kenneth Fischer. Caroline knew her goal was to teach saxophone at the university level and wanted to pursue her master's degree in saxophone. Fischer offered her an assistantship to attend the University of Georgia and she happily accepted.

Caroline reflects on her time with Dr. Fischer and remembers how kind he was and how he made sure to talk about her career goals first when she began her degree. She knew she wanted to teach at a smaller university so Fischer and previous teachers suggested that she double on other instruments. These instructors knew she would likely end up teaching in several areas, not just saxophone. Once she began her studies in Georgia, she decided to do her master's degree in woodwinds performance. She was learning so much from Professor Fischer and quickly realized two years was not enough time, so she accepted a teaching assistantship to continue with her doctorate at Georgia, this time in saxophone performance. Upon graduating with her DMA, she accepted a position at Eastern New Mexico University (ENMU) where she taught flute, clarinet, and saxophone.

Caroline taught at ENMU for five years and loved it. She originally thought she would end up staying there, however, all of her family lived in Arkansas. When she was promoted to Associate Professor and awarded tenure, a position at Ouachita Baptist University became

available. Although she was not actively seeking another position, Caroline sent her application materials and was invited to interview for the position. During the interview process, she fell in love with the university, happily accepted the position, and started teaching in the fall of 1998.

When she first started teaching, she taught all of the woodwinds, chamber music, and technique courses. As her studio grew, the university hired a flute professor to assume that studio. Today, she teaches saxophone, clarinet, oboe, bassoon, woodwind methods, and a variety of small chamber ensembles. While busy with her teaching duties, she has also served as the Interim Chair for the Division of Music and was appointed Dean for the School of Fine Arts beginning June 2023. Caroline achieved the rank of Full Professor of Music in 2004.¹²⁷

Dr. Anna Marie Wytko

Anna Marie was born in Phoenix, Arizona to a family that was active in music. Both of her parents made a point to introduce her to all genres of music and types of instruments when she was young, and music quickly became an important part of her life. Anna Marie's formal musical training began when she decided to study piano. She enjoyed practicing, listening to various recordings of all types of art music, and was passionate about music.

Along with piano, Anna Marie studied saxophone from an early age and loved the expressive and technical capabilities of the instrument. Her father, saxophonist Dr. Joseph Wytko, significantly inspired her desire to learn the saxophone, and continues to be her greatest mentor. Growing up, she had the opportunity to listen to her father perform, his students perform, observe her father's professional quartet, and observe students from around the world who came to study under the tutelage of her father. Looking back, Anna Marie has a lot of

¹²⁷ Caroline Taylor, interview by author, Zoom, Spring 2023.

gratitude for these experiences and for her parents and grandparents who supported all of her musical endeavors.

Once she began high school, Anna Marie knew that she had found her passion in saxophone and knew she wanted to pursue a career in music. At this point, she was competing in many concerto competitions across the United States and performing as a soloist with ensembles such as the Phoenix Symphony Orchestra and the Symphony of the West Valley. Although she held an active performance career in saxophone at this time, her love for piano carried throughout high school. As college auditions began, she applied on both saxophone and piano, was accepted on both, and ultimately chose to pursue saxophone.

Anna Marie pursued her Bachelor of Music degree in saxophone performance at the University of Minnesota (UM) where she studied with Eugene Rousseau. Upon graduation, she continued at UM to pursue her Master of Music in saxophone performance. While a graduate student, Anna Marie was awarded a graduate teaching assistantship in addition to the Berneking Fellowship. She taught saxophone in addition to music theory courses.

During the second year of her master's degree, she received correspondence from Kansas State University (KSU) while she was performing throughout Europe. The university was reaching out to interview Anna Marie regarding the saxophone professor position. Following the interview, she was offered the position, completed her master's, and began teaching in the Fall of 2006.

Anna Marie was a full-time graduate student working on her Doctor of Musical Arts Degree while also teaching full-time during her first two and a half years at KSU. Although this was a busy time in her life, Anna Marie knew she chose the right path for her career. She currently teaches saxophone and chamber music within the School of Music, Theatre, and Dance

at Kansas State University, and was recently awarded KSU's International Educator of the Year Award for 2022-2023. This award recognizes her international teaching and performance career, and her work in the advancement of international programs at her institution. She is the first woman and faculty member to receive this award within the various arts' disciplines. Throughout her career, Anna Marie has performed as a solo artist, has been a guest clinician, and has presented masterclasses around the world. Anna Marie achieved the rank of Professor of Saxophone in 2021.¹²⁸

¹²⁸ Anna Marie Wytko, interview by author, Zoom, Spring 2023.

CHAPTER 4

METHOD

Participants

In this descriptive study, I examined the experiences of five female saxophonists who have achieved the rank of full professor in the United States. Each woman in this study use she/her/hers pronouns and identify as cisgender. The participants in this study were chosen from a list created by one of the women who serves as a full professor of saxophone. I found this list on the popular social media platform, Facebook, and checked the names, number of women, and rank for accuracy using the College Music Society Faculty Directory. The original listing of women included twelve names. At the time of this writing, I have included three additional women who fit the parameters of this study. The five women I chose for this study come from different backgrounds, cover a span of over thirty years in age, and teach at various types of post-secondary institutions around the United States. I used pseudonyms to protect the identities of the women interviewed.

Rhonda began teaching at her current institution in the northeast region of the United States during the early 2000s. Her primary duties include teaching saxophone, chamber music, woodwind methods, jazz ensembles, as well as specialized courses meeting the needs of the University. Her prior job was at a significantly larger institution where she primarily taught saxophone, clarinet, and woodwind methods. When Rhonda was hired at her current university, there were thirteen full-time music faculty; five of which were women. When I collected data for this study, two of these women still worked at the institution, while the other three had retired. Rhonda was the only woman full professor. Through additional hiring there are presently two women at the associate level and two at the assistant level.

Katie taught at an R1 institution located in the western United States where she began teaching in 2020. Her teaching duties included saxophone, chamber music, and bibliography for performers. Along with teaching duties, she was vice chair of the music department. When she was hired at her current institution, she was the only faculty member at the rank of associate professor. At the time of data collection, she had achieved the rank of full professor. Katie's department had several full professors, several assistant professors, and no associate professors. There were three women who are full professors out of the 47 faculty members in the music department at her institution.

Erin taught at a public institution located in southern United States from the 1980s to the 2010s. When she was first hired, her teaching responsibilities included saxophone, jazz ensemble, woodwind methods, and music appreciation. Once the studio became large enough, Erin was primarily teaching saxophone lessons, saxophone quartets, and a large saxophone ensemble. When she was first hired, there were two women who were teaching full time, one adjunct, and a few years after Erin was hired, another woman was hired as full time. By the time of her retirement, all four of the woodwind faculty were women. Erin was full professor of music.

Madeline taught at a private liberal arts university located in the south where she had been since the 1990s. She taught a variety of classes including saxophone, clarinet, oboe, bassoon, woodwind methods, and a variety of chamber ensembles. She was currently full professor of music. Along with her teaching duties, Madeline has served as the interim chair for the division of music and was the dean for the School of Fine Arts. When she was hired in 1998, there were fifteen full-time music faculty, with four women holding ranked positions of the music faculty. When she was hired, there was one woman full professor university wide. When

she received her promotion to full professor, there were four. At the time of data collection for the study, there were twelve women full professors university-wide. In the division of music, they had eighteen full-time faculty: two women full professors, two associate, and two visiting professors.

The last woman to introduce is Jamie. Jamie taught at a public R1 university located in the Western United States beginning in the 1970s. Prior to her most recent place of employment, she taught at universities in the Eastern part of the United States. When she began teaching at her most recent place of employment, she taught flute, chamber music, and woodwind methods. By her second year, Jamie was teaching saxophone and music theory. When she was hired, Jamie remembers there being fewer than five women in the music department, none of whom were full professor. Jamie was granted full professor of saxophone in the 1990s.

Recruitment

After the proposal was accepted by the University of North Texas College of Music's Graduate Degree Performance Committee, I chose five of the twelve women to interview. These five were chosen based on location in the United States (West, Midwest, South, Northeast)¹²⁹ and the year they received their rank of full professor. I chose these criteria to gain a better understanding how/if experiences have changed over time and how/if location has an impact on experience. Once the five subjects were selected, I contacted them via email in the Fall of 2022 to request if they were interested in participating in the study and sent a consent form via email to review and sign.

¹²⁹ Regions identified by the US Census Bureau

Procedures

For this semi-structured descriptive study, I used Seidman's three interview series method to outline each interview and utilized pseudonyms to protect participants' identities.¹³⁰ Seidman's three interviews, in order, are titled: focused life history, the details of lived experience, and reflection on the meaning. In his book, *Interviewing As Qualitative Research: A Guide for Researchers in Education and the Social Sciences*, he described the first interview as a way for the subject to discuss their experience in the context of their life up to present day. The second interview invites the subject to describe their experiences by focusing on the details of their life in saxophone, post-secondary instruction, and academia in general. Last, Seidman described the third interview as a way for the participant to reflect on the experiences explored in the previous interviews. I conducted the interviews via Zoom between January 30, 2023, and March 27, 2023. Each interview lasted approximately forty-five to ninety minutes and were scheduled based on participants' availability. All interview questions can be found in Appendix A.

During the first interview, focused life history, I asked each person to talk about their musical life. This included their experience in early music lessons, and for most of the interviewees, their experience playing the saxophone in beginning band class through the present. This interview contained three questions and served as an introductory meeting and was a chance for us to get to know one another by discussing musical and educational backgrounds, and to confirm the year they earned the esteemed distinction of the rank of full professor at their institution.

¹³⁰ Irving Seidman, *Interviewing as Qualitative Research: A Guide for Researchers in Education and the Social Sciences, Fourth Edition* (Columbia University: Teachers College Press, 2013), <https://web.p.ebscohost.com/ehost/ebookviewer/ebook/bmx1YmtfXzk3OTg1OV9fQU41?sid=cf8582ce-7654-4dc2-8c99-997a04565053@redis&vid=0&format=EB&rid=1>

The second interview, the details of lived experience, served as a way for the subject to answer each question while thinking about their previous and current experiences in the field of post-secondary saxophone instruction. This portion contained nine questions that covered their process for becoming full professor, support from peers and colleagues, acknowledgement throughout their careers, and their opinions on attrition of women in saxophone. The bulk of the primary research was gleaned from this interview.

The third and final interview, reflection on the meaning, was a way for the participant to reflect on the previous interviews and communicate their thoughts and ideas on their experiences and provide advice for current and future women in the field. This interview contained two questions and served as a way for the interviewee to reflect on their experience and provide advice for women wanting to pursue a degree in saxophone. Finally, I gathered ideas from each interviewee on what the saxophone community can do to increase more women involvement in saxophone instruction at the post-secondary level.

Interviews were video recorded via Zoom. Once each interview concluded, the video and Zoom transcripts were uploaded to a secure password protected Microsoft One Drive provided by UNT through the interviewer's account. The participant was required to read and sign a consent form before the start of the first interview. Once they began, I reminded each participant they were allowed to decline to answer a question if they felt uncomfortable at any point and speak as much or as little while answering all questions. In all interviews, I asked follow-up questions as needed for further clarification.

Along with the interviews, I had email contact with each interviewee before, during, and after the interviews took place. These emails were intended to update the participants on the document progress, to provide transcripts for each subject to review, and to clarify any aspects of

the interviews as needed. Throughout the months of this study, I also acquired recorded performances via YouTube, Naxos, and other various streaming platforms, and read any publications (journal articles, periodicals, dissertations) they wrote to gain a better overall picture of each woman, their careers, accomplishments, and influence in the saxophone community.

Qualitative research procedures can never fully capture truth or reality. Each woman's experience in this study is unique and does not serve as experiences for all women in the field. To provide rigor, I triangulated data collection via interviews, correspondence, document analysis of participants' publications, and video observations of performances. After transcribing interviews, I engaged each participant in member checking procedures to ensure accuracy. Women interviewed had an opportunity to correct, delete, or add any information.

Positionality

As a female student that attended a large Research 1 institution that promotes diversity and inclusion for all, I have had the opportunity to openly express my concerns and feelings regarding gender with students, peers, staff, and faculty in an accepting environment. I was fortunate to attend a university with a music department that consistently worked to include music, compositions, and recordings from women, people of color, and members of the LGBTQIA+ community. On the other hand, while teaching at post-secondary institutions in Missouri and Texas, I rarely expressed my concerns, thoughts, and emotions about gender. Although these institutions promoted gender diversity, I refrained from discussing gender due to the current political climate surrounding women in the United States. I understand what many women consider in regard to sharing their thoughts, personal lives, and emotions in a post-secondary environment, and recognize the differences numerous women face working in this field. I acknowledge that my personal experience in the field of music at the post-secondary level

played a role when analyzing the data for this study.

Limitations

I did not include all female saxophonists who have achieved the rank of full professor for the research in chapter 5. Likewise, the participants included in this study represent women post-secondary saxophone instructors in the United States.

CHAPTER 5

EXPERIENCE

Question 1: Requirements for Full Professor

Every post-secondary institution requires different materials for promotion at each rank. Normally, in music, the individual seeking promotion is expected to have an established reputation at the university and in their field. This entails substantial evidence of successful teaching, positive evaluation from colleagues and students, service to the department and school, creative endeavors like performing at regional, national, and international conferences, and publications and/or research. As this is a study describing the experiences of women saxophonists who have achieved the rank of full professor, I found it was best to discuss their journey by first asking about what materials were required from them when preparing for the promotion.

Madeline

Madeline's institution provided clearly outlined requirements for promotion in the faculty handbook. This was not only helpful to her when applying, but for providing feedback when serving on committees for future employees.

For full professor at my current institution, the rank assumes that you have the appropriate terminal degree plus the minimum of 12 years of full-time college teaching or commensurate achievement in one's discipline, normally a minimum of six years as associate professor. Then, when you have met those minimum criteria, with your dean's approval and support, you're invited to submit a portfolio that has several criteria that are looked at.

Along with these requirements for full professor, the institution outlines a list of criteria for promotion and tenure. This list includes general guidelines in the first paragraph of this chapter. Overall, Madeline only had positive things to say about understanding the materials needed when applying. She received full professor rank her first time applying.

Jamie

Jamie had the opposite experience of Madeline. Jamie did not have a clear set of guidelines or help from colleagues. In fact, she mentioned how several faculty members chose to stay at the associate rank and never went up for full. Jamie, however, always knew this was something she wanted to achieve.

There was never a point in my career where I had any kind of mentoring. There were no workshops. There was no written material; we were just expected to sort of know what to do and to seek out, the information about putting together a dossier and going up for the next rank, and I just really was clueless.

Jamie expressed frustration at many points when gathering materials needed to submit while preparing for the promotion. It took Jamie fourteen years from her associate rank to earn full professor. She received the promotion after two unsuccessful attempts.

Katie

Katie had a unique experience. She was a tenured associate professor at her previous institution and submitted materials for full but accepted a job at another university before completing the process. She expounded upon the general things required like national and international presence, colleague and student evaluations, and service to the department and school. Katie's experience applying for full professor at her current institution is unique because she attained the rank very early in her career at her new institution, after only two years. During this transition, she did not have many students graduate from her current institution. Fortunately, the school allowed a number of student evaluations from her previous university.

There wasn't a clear list of precise accolades, performances, publications or CDs you had to produce in order to achieve promotion. The idea of outside evaluations is really that colleagues in the field would be able to immediately recognize and write letters in support of your national and international presence. Really, the university relies a lot on the outside evaluations provided by colleagues in the field in order to establish the value and impact of your creative research. In addition, you are expected to have

achieved excellence in teaching, as determined by syllabi, course evaluations, and innovations in teaching.

Her new institution has a multi-tiered system for promotion at each rank. Due to the quick change in jobs, her current institution brought her in at the highest level of associate professor. With the support of her current institution, it took Katie two years to earn full professor, although she had already spent five years as an associate professor at her previous institution. She received it the first time applying.

Erin

Erin was aware of what was required for promotion because a family member previously taught at the post-secondary level, however, there was not a clear listing of requirements provided by the university.

It was a minimum of six years at the previous rank of associate, and you had to demonstrate accomplishments in different kinds of categories. You had professional achievements and teaching achievements, and then faculty service, both on campus and off. Within those you had again, more categories to fulfill.

Like Madeline, Erin felt positive about understanding the materials she needed for the promotion. This was partly due to her family member giving advice and support from all levels at her university. Erin received her rank the first time she applied.

Rhonda

Rhonda had the University faculty handbook to reference for promotion. The requirements for full professor state:

An earned doctorate; sustained record of effective teaching as an associate professor; evident of sustained, scholarly professional artistic accomplishment at the associate level; and a sustained record of strong service to the university as an associate professor. The decision to seek promotion is left to the individual.

Rhonda expressed some frustrations when discussing her promotion process. Although she

overall felt supported during her second application, she was denied promotion to full professor initially. Rhonda served fourteen years at the associate level before receiving promotion to full professor.

Questions 2 and 3: Process of Applying for Full Professor and Support throughout the Process

This section describes each interviewee's experience throughout the process of applying for full professor at their current institution. While I was interviewing, each interviewee shared stories about their process when applying for full professor. While some shared openly about the long and frustrating road to their rank, others reflected on their overall positive experience. Again, it is important to note that these findings do not reflect what the experience is like for each woman. All women pursuing a career in academia have unique experiences. This section is intended to shed light on the obstacles some women have faced as they pursued higher ranks in academia.

The process for promotion at any rank varies by institution. Colleagues, peers, program directors, and deans can drastically change one's experience when applying for promotion. The amount of support from the university, as well as peers in the department play a large role in the success of achieving full professor. The women from this study that had supportive environments had positive reflections. The women who had colleagues that were not as supportive hit more roadblocks.

Erin

Madeline and Erin felt fortunate that their experiences during the process of becoming full professor were overall very positive. They felt supported by their departments and peers. As previously mentioned, Erin had a family member who taught at the post-secondary level and was aware of what was needed for promotion. At her institution, if faculty did not receive full

professor their first time applying, they were given feedback on what they needed, and had three years to improve in the lacking areas before applying again.

There's a minimum of six years in the rank before you are allowed to apply, at least at my university. I had witnessed other faculty in our department not getting it the first time they apply, and then they were given guidance of "you need to do more of this, or you need to do more of that." They would give you an opportunity of three years to try to accomplish those things before applying again. I felt like the structure for success was a really strong one, a healthy one, and if you didn't make it the first time, then you knew what you needed to do to get there.

Along with a positive process of applying, Erin felt supported by colleagues and peers throughout her entire career. This applied to previous institutions as well.

This brass guy went and told everybody, and all the students I was going to have, how wonderful I was. He set me up for success because I didn't have to walk in the door and take for a girl, or a woman, or whatever. I walked in the door with a huge amount of respect....at my current institution everybody already knew me because [my family member] retired two years before, and I grew up in the state.

Madeline

Similar to Erin, Madeline had an overall positive experience. Her institution clearly outlined everything needed for promotion at all ranks, and she had a very supportive dean that was proactive and made sure she had all of her materials in by the deadline. Madeline commented on how smooth the process was.

It was just six years in rank as associate and with at least twelve years of full-time college teaching experience. Then, I went up as soon as I was eligible, had great support of my dean, submitted my portfolio in October, and I think the board of trustees voted in March. I was notified late March, early April.

When further asked about feeling supported throughout the process, Madeline did not have anything negative to say about her department or colleagues. She further recognized that having a department that had a positive and encouraging environment made all the difference.

I am so thankful to be able to say absolutely, and it was completely because of the support of my dean, my colleagues, the entire university...they're incredibly supportive. I felt supported the entire process.

The smooth process to becoming full professor that Erin and Madeline experienced is one that does not happen for every university professor – male or female. It can be made difficult by directors or other colleagues. Many times, applying for full professor is not the first time these difficulties occur, and even small misunderstandings can create negative scenarios months and years down the road. This was the case for Jamie and Rhonda.

Jamie

Jamie felt that she did not have support from colleagues. One director who served at her institution for many years was particularly difficult. Her path to becoming full professor took 14 years. The difficulties began when she was applying for the rank of associate. Jamie requested to be considered for associate the fourth and fifth year of her assistant rank. She was more than qualified both times based upon her teaching and performing record at this and prior institutions. Her director at the time insisted that she wait the full six years before applying but did not give a reason why.

The director at the time said “oh, I think you should wait six years” without giving reasons. It just seemed very odd to me because when I compared myself to my peers, I had been doing a lot more: I had extensive experience at prior institutions, my students were very successful, and the studio was full. I just couldn’t see the reason not to proceed, but in any case, I went up in the sixth year and of course made it to associate.

Apart from not receiving much feedback, Jamie faced several other difficulties. One of them included pay inequality. Jamie was not aware this was happening and felt naïve. Looking back, she feels this following scenario is what colored the rest of her career under this director.

We were given merit money, and during my annual review the director at the time said, “Well, you are obviously very meritorious, but I only have so much money to work with, and I need to give money to so and so. He has a family to support with little children, and therefore you’re not getting any of this merit money because he’s got three little kids and he needs it more than you do, and you are married to a wealthy man.”

She further commented on how she thought his intent was good, but how that would be totally

illegal today. At the time, Jamie went along with it because she did not know any better.

While she prepared for the promotion to associate, the dean called a meeting to review her pay during her third or fourth year as assistant. During this meeting, the dean pointed out that Jamie was being paid below the bottom level for her rank.

He asked me about this because he wondered if there'd been some kind of a conversation with the director that would have, you know, pegged the salary at that lower level. I said "No, this is what he offered, and he said that's all he could afford to pay me." So, the dean then said, "Well, I'm going to talk to the director and have the salary adjusted retroactively to the beginning of the year." He [the dean] did that and the director was furious at me. He [the director] thought I had asked for the meeting with the dean, but I hadn't. The dean had called me in when he discovered the salary discrepancy, and it kind of, I think, colored the rest of my career under this particular director.

Jamie believes this played a large role in the reason why her experience during the promotion process was not seamless.

Jamie also related that this same director insisted she return to full-time teaching three weeks after the birth of her second child, a Caesarian section. This was while she was still at the assistant professor rank. He told her, "I don't have the money to hire extra people to teach your students," acknowledging that her studio of over 30 students was unusually large.

When Jamie applied for full professor, the same director was still at her institution. Similar to the application process for associate, she applied during her fifth year as associate. Typically, faculty will wait for the full six years, however, she felt she was more than qualified to go up early.

I requested to go up in the fifth year, and the director said, "Well, I want to put so and so [male colleague] up this year, and if you both go up, I don't think it'll be a good thing for him. I think I want you to wait until so and so has gone up for a full professor before you go up." I realized that if the two of us had gone up, it would have been kind of uneven because I had done a lot more than so-and-so.

Like her pay, she did not think that much about it and that it was "how the ball rolls." Jamie applied for full professor the following year, and again, hit a roadblock. This time she considered

it to be political. One of the members of the committee was someone Jamie did not want the school to hire because she did not consider the person to be up to the standard of the institution. This person knew she lobbied against them. The first time she submitted her application for full professor, this person actively lobbied against her and she was not unanimously supported at the committee level.

After waiting a few years before applying again, she continued to build her resume with service to the department and university, performances, successful students, and more. The second time she applied the same person previously mentioned was Chair of the committee again. One of the principal reasons given for not granting the promotion this time was that Jamie had a quartet consisting of her and past students. This quartet traveled throughout the United States, Mexico, and Puerto Rico, and was well-known in the saxophone community. This same committee member felt that it was not appropriate to perform with (past) students, and “somehow it carried.”

After having difficult times during her first two attempts applying for full professor, Jamie ultimately decided she was done trying.

I finally decided I’m just done with this. I don’t care if I’m ever a full professor, so I just decided not to go up anymore. The same director was at the school, and he never suggested that I go up for full.

After a new director was appointed, Jamie’s journey to full professor finally took a positive turn. The new director was very supportive and kept insisting that she submit her materials for promotion. Due to her previous experiences, Jamie replied that she did not need to apply. She had tenure and did not care to go up again. She finally agreed to apply when the new director told Jamie she did not have the option to refuse. When she did, she was easily granted full professor.

Looking back on her experience, Jamie did not feel supported at all – especially by her first director. She did not have access to workshops or resources to help with the promotion process, and felt clueless each time she was applying for a higher rank. In the interview, Jamie later brought up how personalities and attitudes of directors can drastically change the outcome of experiences for faculty members. She was amazed how different attitudes were and how much support she received once a new director was in place.

Rhonda

Like Jamie, Rhonda had difficulties during her initial application for promotion to full professor. Instead of a director providing extra roadblocks like Jamie had, Rhonda believed she had barriers placed from another senior female faculty member, who had herself been denied promotion for full professor at her current institution. At a previous university, although Rhonda began her tenure at the Instructor level and automatically rose to Assistant upon earning the doctorate, she did not have any difficulties during the application process. During this process her colleagues only had the most positive reviews and support for her. Rhonda believed applying for tenure/promotion at her current institution would have been similar.

My colleagues were like “this a no-brainer.” I had music colleagues who were on the college committee who would say “we talked about you for 10 minutes because your application is so clear.” I just thought it would be a similar experience. I submitted my materials and truly believed it’s going to be a no brainer, right?

When Rhonda did not receive full professor initially at her current institution, she was shocked, frustrated, and admittedly upset. From her point of view, she was extremely active in the department and university, had positive student reviews, her research included a new addition to an unpublished saxophone method, a written a chapter for a textbook that added to the saxophone pedagogy and music education literature, a record of national and international performances, and a compact disc recording.

Rhonda mentioned after not receiving her promotion she felt “very political and anti-woman” atmosphere from administrators and within the department.

I felt a very political, very anti-woman attitude including with an administrator who had not received and to be honest would never receive promotion for varied reasons.

She further explains the anti-woman experience when asked about feeling supported during the process of applying for full professor. The first time she submitted an application for the promotion she did not feel supported at all, especially by specific women in the department.

When Rhonda decided to go up the first time, she knew certain women were not going to be supportive. Ultimately, Rhonda decided she did not want to reapply at all after her first time trying.

It was a very emotional experience, as you can imagine. It took me right out the first time, and the notion of reapplying was initially out of the question for me.

Similar to Jamie, Rhonda’s experience changed once new colleagues came to the university. She had a very supportive male colleague (full professor) in the department who offered to help her through the process. His support, more than anything, conveyed the need to be strategic and be equally politically minded about the process. As the university now had a new president and provost, there was a new atmosphere and feel to the campus. Rhonda recalls that in an informal faculty meeting, the new president commented on how they (faculty, committee, administrators) need to do better regarding the process specifically from associate to full professor. It should be a seven-year process at most. If it is not, “questions need to be asked.” These new colleagues provided much more support and leadership to the campus. The second time applying, Rhonda received her rank of full professor.

Katie

Katie was moving jobs while she was in the process of applying for full professor. She

submitted her materials at her previous institution, but had to retract the application because she accepted a position at another institution. She was hoping to be hired as a full professor at her new institution, but hit several roadblocks due to the COVID-19 pandemic. At the start of the pandemic, Katie was the last person at the university to be hired before the school shut down.

They just couldn't make it happen...there just wasn't the time and resources available during the pandemic shutdown to get it all to happen in advance. So, they agreed to bring me in at the highest-level tenured associate professor with level one full professor salary. Then, I applied for full professor at the end of my second year, although, it was supposed to have been during the first year.

Although this process was frustrating, Katie felt supported by her new institution, and she understood given the world events. Unfortunately, the process was delayed for a while.

Because it was just such a crazy time in the world, I was fine with things being a bit delayed. I think, partially because of the pandemic, there was also a misunderstanding somewhere in the university academic personnel system. My application for promotion was delayed a year further as they didn't realize my incoming circumstances and that I was to go up for full right away.

Katie had to wait two years until she was able to officially apply for the promotion.

Other than the minor frustrations, Katie overall felt supported by her institution. As previously explained, her current university has a ladder system in place to help guide faculty through the promotion process. After Katie heard back about her promotion, and due to the misunderstandings, her institution acknowledged her accomplishments.

The outside reviewers and the reviewers from the university outside of my department assessed my file and said that I was certainly worthy of being above full professor step one. So, they awarded me full professor step two, which was really quite a lovely recognition of where I was, what I had achieved, and made it kind of worth having been delayed.

Katie felt one hundred percent supported during this promotion. Her previous institution, however, was not as streamlined.

Having support from school directors, deans, colleagues, and peers can drastically change

and experience for new and tenured faculty. This can affect all musicians interested in pursuing a career in academia. These issues and difficulties affect both men and women and can lead to frustrating scenarios and unhealthy work environments. Although such issues can affect anyone, regardless of gender, studies like the ones included in the first chapter of this document, have shown experiences in the academic setting and the promotion process are often different for women moving through the ranks.

Questions 4 and 5: Saxophone: A Male-Dominated Field?

Gender norms saturate our society. They are found in advertisements, movies, television shows, and even in politics. Although music schools, ensembles, studios, and more hope to be inclusive of all backgrounds, gender norm concerns are still found in this field. As stated in the introduction to this document, the findings from Abeles' research show many of these gender norm issues begin at early ages and are present throughout the lives of musicians. Although many women play the saxophone today, all the interviewees believe post-secondary saxophone instruction is male-dominated. When asked, those who felt supported did not feel like the process of becoming full professor was different than their male counterparts. The women who felt they had no support perceived that their experience was different.

Jamie

When Jamie reflected on her earliest years playing saxophone, she mentioned that it was unusual for women to play the instrument. However, she discussed seeing the number of women learning and performing the saxophone increase during the 30+ years of her career. Ultimately, Jamie agrees that saxophone is still a male-dominated field.

I think the numbers have changed. I think part of the reason that it has been male-dominated is because of the jazz end of things. As women become more and more comfortable being jazz players – there are a lot of really good women jazz players – there

didn't used to be any, not any, and there are now people that I really, really respect. I think that's part of it. I also think part of it is that it's a very exhibitionist instrument. I mean it can be. It has that capacity – I mean, you don't see exhibition bassoon, but you do with saxophone because it can do it. It really can do anything, and men love that, you know. It can be a very satisfying instrument for somebody with too much testosterone. But I think that women are more attracted to its expressive qualities, its ability to be really beautiful in both respects, and a lot of men are, too. The best male players are beautiful musicians as well. I think yes, it's still heavily male-dominated, but much less so than when I first began.

Jamie felt the promotion process was completely different for her than for her male colleagues. She previously explained, through stories, her reasons why, but when answering this question, she noted how some of it could have been because she played saxophone.

I mean, yeah, the answer is yes, it was totally different. Number one, I was held back. I was not supported. I think the reasons why were probably personal, you know, personal vendetta and just the lack of good working relationships with my superior as well as certain colleagues. Also, I think partly it just had to do with the instrument itself.

Jamie started the saxophone program at her institution, so there was no previous saxophonist who had gone up for any kind of promotion.

There was probably some sort of fear about the upper levels. The college level, the university level... wondering about the saxophone, you know, how odd? I think that was part of it, the instrument. You know nothing about me or my accomplishments, and my accomplishments were things that were kind of not mainstream.

Earlier Jamie expressed that she had no support in her career especially while the director when she was first hired was there. She noticed how the atmosphere, and especially her acceptance, drastically became more positive once a new director accepted the position at her institution.

Katie

Katie expanded a lot on this question. When she first started learning saxophone, she did not think about or notice gender in the field. In fact, her first teacher was a woman. It was not until high school when she first noticed a difference.

I didn't think of it at all, actually, because I grew up in a really small town, and I didn't really know what was what. I wasn't really paying attention. My first teacher was a woman, which I didn't realize was so incredible until years later. I had, in this middle of nowhere place, a brilliant female teacher who really was so inspiring to me and taught me so much about what I know about saxophone and sound. I credit her for so much of everything. I guess I realized when I started doing competitions in high school that it was me and a bunch of boys. It was kind of a weird discovery; where are all the girls at?

While Katie was in graduate school, several of her fellow saxophone peers were women.

When Katie first began her master's program, she remembers there being more women in the saxophone studio than men. As Katie began her professional career and attended national and international conferences, festivals, and competitions, she started to realize how few women taught saxophone. Reflecting, Katie said, "When I looked at the grander scheme of things, I was surprised by the gender disparity." At that point in her career, she could only think of about four female teachers, and thought, "That's super strange."

When Katie began her teaching career, she started paying more attention to how many women were playing, and noticed how fewer women would apply for her studio. She had a difficult time recruiting women, and brought up that she taught in more urban areas, and how that could potentially be a reason why fewer women applied.

I don't know if that's because of parents not wanting to send their kids to school in a big city, if they felt safer with them being in a small city, I'm unsure. In comparison with colleagues also in the state, but at more rural institutions, they seemed to have more women applying.

Katie identified valid points – some for future researchers. Ultimately, she agreed that saxophone is male-dominated, and encouraging students and providing opportunities could help lessen the gap between male and female saxophonists.

I do feel like there are factors and societal issues that keep women from playing the saxophone. I do think there are imbalances in our field, and serious impediments to getting through at the higher levels. I think that we're working on changing it now. Whether or not that changes the stats later on, it's hard to say. I think the important thing

is for us to focus on allowing there to be opportunity, working against discrimination in this field.

Katie expressed feeling supported, but discussed differences in the amount of service she was doing compared to the men in her department. She noted that the amount of service is partly due to needing representation on committees, but also because she is devoted to seeing students succeed, and feeling unable to say no when service opportunities arise.

Partly it's me, but I have seen it in my other colleagues as well. The amount of service I have done, or the amount of service my [female] colleagues have done, is typically more because of the increased focus on the importance of representation. I really do care about the students and want to be sure that those spots on the graduate committee, or whatever committee that improves educational opportunities and our communal workplace, allows us all a voice and that the work of the committee is done well. That's the curse of doing a job well! I have a hard time saying no, and often spread myself too thin, as do many of my colleagues. When you are also focused on keeping up in the field, you end up being a very, very busy person. Women often spend more time on service and teaching and often lose out on professional advancement as a result. It is hard to keep up on all levels.

Katie voiced how several of her colleagues at her current institution spend more time on professional endeavors and keep their professional and teaching lives separate. This was very different than her previous university. When talking about her colleagues at her current school, Katie commented on their teaching compared to their professional lives.

Most are really great teachers and they have great students, but they very clearly separate their teaching lives and their professional lives. A lot do the service that is required, but no more. Maybe they're smart in making those choices, enabling themselves to be sane and continually rising as performers and scholars.

She further communicated how she feels men in her department do less service, how service should be evenly divided between faculty, and that it should be compensated more in what counts for promotion.

I do feel like a lot of the men in the department, and there are more men than women for sure, do less in the way of service than their female counterparts in the process of becoming full professor simply because they didn't need to. They just had to check off a service box or two. Seeking representation is a double-edged sword; it offers equity in some ways but causes a great inequity in others.

She continued discussing evaluation when going up for a promotion, and how experience, such as performing and service, is judged within committee. Katie explained how it can feel harder to prove the worth of something when being evaluated for things like service, and how things like performing solo works with orchestras seem to be more easily recognized with committees. Katie noted that in the saxophone community, it is common to see more men out performing with major orchestras in the United States. She expressed that unless you are a select few, saxophonists primarily have to go out and create their own opportunities to perform. This is due to not having a manager to assist in booking performances.

We just get out there and do our own thing. Unless you're [male saxophonist's name], you have no management, right? We're out there basically creating it ourselves and I think sometimes those high-profile performances get credited or get recognized more than some of the DIY chamber ensemble things that we put together in various places. Even though, to get that pulled together and the amount of grants that had to be written to get the project to fruition should offer some recognition. I think that sometimes it's seen as flashier when someone is hired to perform. I'm not sure if that's a male/female thing, but because I have more male colleagues, I see it happening more often with the men. So, in that way, our professional endeavors are just not seen in the same light.

While reflecting on the previous statements, Katie summed up that she does not have proof that the process of becoming full professor was different than her male counterparts, but how opportunities were presented or offered in a different way. Like Jamie, Katie mentioned this may partially be because of playing the saxophone, not necessarily because she is a woman. She ended by saying that her experience was likely vastly different than her male colleagues, however, it was not while working towards promotion. One could question, however, if these events had influence on promotion.

I think that sometimes the opportunities presented come about in a different way, or they are offered in a different way, partially because of the instrument I play. It's really not because I'm a woman. I mean, there are certainly things, believe me, that have happened with colleagues and happened at institutions that were reportable and reprehensible. I was discriminated against in a particular instance, but not when I was going up for promotion. So much of promotion relied so much on outside letters, and the evaluation by my

colleagues in the field of the work I've done, there was literally no one in my department who could have refuted my standing in the field. Did I have to do more things than my male counterparts did? Probably, to equal their high-profile concertos or whatever it was. I mean, a lot of what I had to do was create my own opportunities, rather, than being hired for gigs. Nonetheless, I can tell you that there were many times horrible things happened or I was treated as a lesser artist or I was taxed with onerous service.

Katie overall felt the process was similar to her male counterparts, but questioned if determining factors like the amount of service and lack of management made an impact.

Ultimately, she said she did not have a clear answer, but brought up many thought-provoking questions.

Rhonda

Rhonda agreed the field is male-dominated, but was less concerned overall. She said there may well be multiple reasons why there are more men at the professional level, however, not all of them are negative. Similar to Jamie, Rhonda voiced that there are now more outlets for women in saxophone.

It's certainly male-dominated, there seems to be a drop off for girls playing saxophone in high school. Maybe women have different interests. Who knows? Do they have enough roadways? More now than ever.

Rhonda does not focus on gender, rather, she is just happy when a student of any gender is participating in music. She focuses on how everyone, regardless of gender, needs to participate and support the Arts.

I believe what is more important is the support of music educational opportunities and for creative activity. If you don't go into music that's okay. You're going to buy the tickets that support me.

Like Katie, Rhonda expressed that she did not think the process was different than her male counterparts, however, the issues with the women in her department not supporting other women and politics was from her perspective different.

I don't think the process as described in our handbook is different. With the experience of

what I talked about, with women supporting other women, that part I believe was significantly different. It is what it is. I think the unknown variable in everything we do is the politics of the moment. Whether that's women against women, committee makeup, or institutional economics. You can't side step politics. The process is by definition political.

Rhonda further reflects that even a male colleague thought about delaying his application for a promotion for a full year to sidestep a former dean who seemed to make things difficult for faculty. She closed by saying, "It shouldn't be that way, and that kind of thinking is simply linked to the politics of it all."

Madeline

Madeline shared Jamie's sentiments on this topic. She began by describing how historically there were more men involved with every level of saxophone performance and instruction, especially when she first started school. She further explains how there is significantly more diversity today. While she was an undergraduate student, she recalls attending a NASA conference and how heavily male-dominated it was, with the exception of a few women. The women at this conference were inspiring to Madeline.

When I was an undergrad going to NASA conferences, it was really nice to have Jean Lansing, Debra Richtmeyer, Jackie Lamar, and Laura Hunter out doing those things, because I could say oh yeah, okay, I can do that too. Representation is important.

Madeline and Erin, who felt they were supported at every step in the promotion process at their institution, stated they did not think the process was different than their male colleagues. Madeline only had positive things to say about her process, and especially the dean of her department.

He [the dean] had a lot of influence across the campus as well, and he was incredibly supportive. So, for me and my experience, I don't think it was any different whatsoever. He very much valued your work and what you did, and didn't care if you were a man or a woman. It's all about the quality of your work and your personal integrity.

Erin

Like Madeline, Erin brought up an earlier NASA conference. She agreed that saxophone leans toward being male-dominated. With a chuckle, Erin told me about a memory from a previous NASA biennial conference.

We were at a [NASA] biennial and there was a break. Everybody's going to the restroom and the three of us are headed towards the women's restroom and we look over and see this huge line of men for the men's restroom. We just burst out laughing. No place else except at saxophone conferences, because we just walked in.

Overall, Erin had positive things to say about her experience and what she has observed with other faculty in her department, similar to Madeline.

I don't think it was different, and of the people that I have known in our department, I cannot think of a single instance of anyone who achieved it without merit, you know, if they got it when they didn't really earn it. I have known a couple of male professors who didn't get it the first time and they had to do some more things to achieve it later on.

Both of these women expressed how they felt thankful for this positive experience because they know of peers in the field who had the opposite.

Although these women all agree that saxophone is a male-dominated field, they all had unique experiences within it. These experiences are a good insight for women interested in pursuing a career in academia. While many of these women commented on the process not being completely different, they all agreed that many aspects, like service, women against women, and others made their experiences different from their male counterparts. The five women included in this interview cover a span of over 50 years. Within that time, legislation, political movements, and societal gender norms have drastically changed the academic environment, and living in urban or rural areas can create opposite experiences for women.

Questions 6 and 7: Recognition and Acknowledgement

The information provided in chapter 1 herein explains how women, throughout the

history of music (and still today), have felt they needed to exert more time and energy to be recognized for their successes. They have also been acknowledged differently than their male peers and colleagues. This can reflect in discrimination or micro-inequities from peers and administrators. Whether or not those who discriminate or say/show micro-inequities intend to, they still have an impact on those receiving the comments or actions. Micro-inequity comments may happen because gender norms and expectations are engrained in society.

Each of the interviewees for this document expressed that, at some point in their career, they had to exert more time and energy, and were spoken to differently than their male counterparts. Some of the women went into more detail than others when asked these questions, and some provided lengthy stories. For this portion of the document, any names identified in regard to these questions are omitted to keep identities confidential.

Each interviewee said that as they progressed throughout their career, this issue improved, and that discrimination or micro-inequities were more prominent early on in their career; however, they are still present today. While the interviewees all had unique answers to the first question, each of these women can recall times when they were acknowledged or spoken to differently because of their gender. Some of the women experienced more negativity than others.

Erin

When asked if they perceived having to exert more time and energy than their male counterparts, Erin started by reflecting on her graduate career and how she had to earn the respect of her students. One of her male students was unhappy to have her for a teacher.

I certainly felt like I was under the gun that first year [as a graduate student]. By the second year, I had produced successful students. They had done well in their juries so I didn't ever feel like there was any question that I wouldn't get hired the next year. I had done a good job. You know, that first semester with that one student, he was really the

only student that was sort of...I don't know...he didn't react well in any lesson. He was just unhappy that he had to have me for a teacher.

She expressed how after that first year she felt that she proved herself to her colleagues and students through her students' successes, but she "had to earn the respect of my students and had to work harder to do that." After her graduate career, Erin felt she did not have to exert more time or energy than male colleagues. In fact, for the rest of her career, she had male colleagues that only had positive things to say about her and her work.

Luckily, Erin stated that she generally was not acknowledged differently, however, she can remember a number of times when she received side comments from male peers.

Generally, not. I had a couple of professional experiences where I wasn't too happy about it, but one of those was [name redacted]. He was a guest artist with the [redacted] symphony and I was playing second alto mostly. There was one of his tunes that had a lead clarinet, so the principal clarinetist who was doing the lead alto book as well – but he had the clarinet stuff – so I had this lead saxophone line, and I came in but I was also supposed to come in with the second trumpet. The second trumpet didn't come in, and so he was just stopping and making sure that everybody knew their entrances. So, I said "yes, sir," and he goes "all right, dear."

Erin went into detail about another time she remembers being talked to differently when she was subbing for a well-known ensemble.

She ends by stating that she never felt passed over or had anything physically or professionally threatening to her. She recognized having strong positive female role models in her life and how she felt very confident in her skills as a musician and a teacher. Erin recognized that many of her female peers in the field unfortunately had a very opposite experience.

Rhonda

Rhonda agreed that she had to put in more time and energy as well. The fact that it took 14 years and that she had to apply twice for full professor highlights how she had to do more work to prove herself. For her, Rhonda felt that the committee at the university-level did not

understand the weight and importance of her accomplishments in the materials she submitted for her promotion.

During my first application, I wasn't convinced the committee understood my creative/research activity. My first reaction is, you know, I put that out there [the materials] that's on you. That's not on me. For my second application I put it [explaining] on me. I had to exert so much effort in explaining and defining my creative and scholarly activities. I literally submitted a 10 pound portfolio.

Rhonda has experienced being acknowledged or spoken to differently, especially when she was younger. Even when she was first choosing a career, her parents commented on her choice to pursue music. She noted,

Music was okay compared to my brother's interests in performance because I focused on a teaching career. It was safe profession for their daughter.

She further reflected on how with experience, she is spoken to differently less often: "I mean maybe less today than ten years ago? I think we've matured a little bit."

Madeline

In a story about an audition during graduate school, Madeline expressed that she exerted more emotional energy due to being a woman in a program that was heavily male-dominated.

There was an opening [in the first jazz band] and when a couple of people would throw out my name... "Oh, well, she's a girl." So, of course that made me want to do it even more, and I won the chair. But then once I did, it was like, okay, I proved myself and my male colleagues could not have been more supportive. So that was refreshing. But the process of getting there was a little bit more difficult. Not necessarily time or energy I guess necessarily, but I guess a heightened awareness of the rules and what women students faced in graduate school was different. It required more emotional energy I think more than anything, you know?

Along with emotional energy, Madeline said as a graduate student, all the women knew which male professor to avoid an interaction with. This was similar to going to a conference and being told which men to stay away from because they would attempt to make unwanted passes.

Once she began her career and decided to start a family, Madeline believed she had to

spend more time and effort proving that she was able to handle a job while raising a family.

I often felt that I had to spend more time and go overboard to prove myself in a way that my male counterparts that were beginning families did not have to. I was often asked when they knew I was pregnant with our first, “oh are you staying home then?” No, I’m going to continue to work. “Oh well, I can’t imagine.” You know those kinds of comments, and honestly, they weren’t intentionally being sexist I don’t think, but they would never ask a male colleague that.

After she had children, the university was wonderfully flexible with her, but up until that point, she felt she needed to make sure her colleagues and the administration knew she was serious and was going to continue with her career. While she exerted more time and energy for this reason, Madeline also noted that some of it may have been internal thoughts and feelings.

Madeline did not provide specific stories, but could name several instances where she was acknowledged or spoken to differently, similar to Rhonda. One example is that she is often referred to as “Ms.,” “Miss,” or “Mrs.,” rather than “Doctor.” This has happened with students as well as other colleagues, and still happens today. She voiced this is something that male faculty likely encounter less. Madeline is quick to correct the individual when this occurs. Along with this, she has had male students in the past who seemed to be hesitant toward her teaching.

Here, sometimes I’ve had male students be a little bit more resistant to a woman being in a position of authority. It’s never been anything overtly disrespectful, but it will be more if I’m correcting a student. They’ll say “really?,” when I see how that student interacts with other male colleagues, they would never say that to a male colleague. I have to be more assertive in that...Also, when I was younger as well. There was kind of a double whammy while being a woman but also being a younger faculty member.

Madeline has experienced micro-inequities similar to those described in chapter 1 herein. These include expectations that women will want to serve as secretaries for faculty meetings, organizing social functions, and assumptions that her husband is the one affiliated with the university.

In faculty meetings, you know, beginning of the year when you’re electing a secretary, they used to always look to the women. The women would say “No, why don’t one of

our male counterparts do that,” or there’s a social function that needs to be organized or reception that needs to be organized. This rarely happens now because I think men as well as women are getting more comfortable with gender-neutral roles. When we meet people outside of the university, or colleagues in different areas that don’t know me, or people come in, the natural assumption will be that my husband is affiliated with the university.

Madeline mentioned how these are the common themes that arose when she thought she was being acknowledged or spoken to differently. This happened on numerous occasions when she was younger and first starting out.

Jamie

Jamie stated it was obvious that she had to put in more time and energy and it was more quantity rather than quality of her work. She acknowledged that she “never felt like one of the guys” because she knew “the guys were kind of resentful at times,” and that she “sort of had to outdo them to even be okay.” In addition to feeling she had to do more just to prove herself, Jamie addressed the issue of how faculty in music departments had different workloads compared to other departments in the university.

It became obvious to me that the rest of the university operated on a very different workload construct than music and that our creative activity or creative work just totally didn’t count for anything. They [other departments] might be given a four-course load. If you think of that as being a full load, they might be given the equivalent of two-courses and time off to write books and do research. We were always teaching a numeric four course load, then giving recitals, coaching students in their recitals, and learning new music. All of that all on our own time.

She expressed her frustration about the amount of work that music faculty in general (male and female) have to do, and when it comes time for promotion, the work they do may seem invisible to the committee.

Jamie, unfortunately, was acknowledged and spoken to different than her male colleagues and peers throughout her entire career. These remarks and actions began very early in her career at the undergraduate level. She attended a university with a well-known pedagogue whom she

admired. This pedagogue influenced her in many ways and was a role model for her throughout her career. Jamie told a story of an experience with this pedagogue after she performed a piece at a weekly masterclass.

I played a piece for the class. I can't remember what it was. I finished and he said, "Now when are you going to get married and have children like you ought to be doing?" [Name redacted] said that to me, and the whole class was just like [surprised], you know. I didn't know what to say. I was shocked and was hurt, but that, you know, that kind of mentality went all through college and my professional career. It's just like "lady, what are you doing? What do you think you're doing here?" You know, and colleagues after I was out in the field were the same.

She talked about how the number of women performing and teaching saxophone have changed for the better, but expressed frustration when describing some of her experiences.

Later in her career, the issue of family surfaced again when she was judging at an ensemble contest. This time, however, it was about her taking away a job from a man.

I went into the room and all of the judges were men, and they all look the same. They were all wearing the same suit and they all had the same kind of grumpy look on their face. I introduced myself and said who I was, and they were...it was just very chilly in the room. They were not friendly at all. While we were sitting there, the man sitting on my right, and they were all older men, said "so you're the new saxophone teacher?" He said, "you know, that job could have gone to a man with a family. You're taking up a job that could be supporting a whole family."

Shocked again, Jamie had no idea how to respond. She explained how many, many times throughout her career she received comments like this. Jamie's experience with micro-inequities, sexism, and discrimination still happens today with women saxophonists and musicians.

Katie

Katie began this portion by expressing that she never thought about exerting more time and energy as a "male/female thing." She had a personal drive to exert energy to keep busy.

Katie believes she does better under pressure, however, she did feel she had to exert more time just for her work to be recognized as just as important as other colleagues.

As a person it was sort of a self-drive that kept me going. I never really thought, I've got to do that in order to be better than this guy, or I've got to win this just to establish myself to be better than this guy. I honestly never thought about it in that way. Yet again, because of the fact that I'm a woman and playing this instrument, I felt like what I needed to do, I had to do it ten times over just to make it seem as important as this one thing that this person did. It's more that it were a man.

Katie ended the session by discussing that the reality when women are competing for jobs, they are up against mostly men. She does not think in terms of having to exert more time and energy, rather, she is always thinking about what she can do next to improve herself and to get to the next level.

Katie, a very active saxophonist and teacher, and who is over 30 years younger than Jamie, expressed a number of times she was spoken to differently based on her gender. Similar to Jamie, she received comments and remarks about family, what she was wearing, how she was not deserving of positions, and noticed being talked to differently than her male peers and colleagues. She first expressed how many of the things said in her career would have never happened if she was a man – especially in regard to dressing a certain way.

There were times when things were said to me that would just never happen if I was a man. I had a superior – essentially my boss – come in and undermine me about my appearance in front of my grad students, commenting on what I was wearing and what I looked like in a very cat calling type of way. It was really awful, especially in front of my male graduate students and completely undermined my authority. That would never happen to a guy.

She continued the interview by discussing how an experience like this can become an issue that could seriously jeopardize her authority. This has happened on multiple occasions. Katie mentioned times when she was cornered and felt threatened because of a decision she made when she was in a higher position of power over a man.

...or being threatened by people because they felt like they could threaten me about something that they didn't like when I was in a position of power. Meaning, I was in control of something and they didn't like the decision that I made. Rather than actually

having a discussion about it, I was literally cornered and threatened; something they would never do to a male colleague.

Like the other interviewees, Katie has experienced micro-inequities in the manner in which she is addressed, or comments she receives in passing from colleagues and peers. For example, one of her creative endeavors includes a small chamber ensemble where she frequently performs with a male peer. Although it does not bother her, Katie revealed how many times people inquiring about the group will assume her male counterpart is the one who runs the group.

In academia, Katie expressed how students and colleagues approach her first when it comes to administrative tasks because people assume her male counterpart is busy performing. Like her male colleagues, she also has a very busy performing career.

My role as an administrator in academia, with all the places I've worked, whether it's been at [schools redacted], I do feel sometimes I am spoken to like someone's assistant or that I am their staff when it comes to administrative tasks. I don't feel like I'd be spoken to the same way if I was their male counterpart. I do have a male counterpart who is also a chair, but people will come to me first before going to him assuming he is busy performing. I'm busy too! Some of this is an assumption that others' professional careers are more important so they'll come to me first with that kind of work.

Katie is firm with these colleagues and students when needed. During the interview, Katie expressed that similar scenarios happen outside of academic settings as well. While in school, she experienced being addressed differently than her male peers.

I have also had people tell me that I didn't deserve certain positions that I had...that I hadn't paid my dues enough, and that I had overstepped other people who were next in line for something. Whether that had to do with an academic position or a playing position, never having heard me play, never knowing anything about me.

While on tour with a male peer, Katie was asked about her husband and who was caring for her child while she was away. This performance took place outside of the United States and she stated that the remarks may have been due to cultural differences, not because she was a woman.

The people hosting us didn't know me at all, but were horrified that I was traveling as a married woman with a child, that I was traveling by myself with a single man and how

could my husband let me go and do this? How could he let me go with another man, and who's looking after my daughter? Who's feeding her? I got asked that question numerous times and was often not introduced on stage. We came out to perform a concert as a duo and literally, I was not introduced.

While she was in school, she experienced instructors teaching and speaking to male students differently than female students. Some teachers would be more direct with male students and less so with female students.

I've had many people teach me (masterclasses, professors and the like) and say things in a way that I found to be inappropriate, whether I realized it at the time or after the fact. Sometimes in the moment, you don't know what to say and you're kind of caught there dumbfounded. Sometimes the same teachers would teach male students and more directly. They would soften it in some way [for female students] because they assumed you probably couldn't handle the critique. It becomes apparent when you see the next person in the masterclass play after you and they are taught in a totally different way.

Katie explained the process by which she teaches her students in different ways, but it has to do with learning styles, not for any other reason.

She reflected on this conversation by ending with the manner and feeling she would walk away from those lessons or masterclasses feeling deflated because she wanted the same opportunities and experiences as her male peers.

It was almost like they didn't see a point of sharing the information in a way. They weren't going to give their full effort as a masterclass teacher because what was the point really? I was just some young girl who was, you know, doing whatever and probably wouldn't make anything of myself anyway. So, they just passed along the information in a "there, there" kind of way. They would really work with the next person and you could really hear improvement. All I wanted was that. All I wanted was to get that same energy and to get that same information and to be taught in a way that lit a fire for me. So, I left a lot of those experiences deflated and not as inspired to practice as I should have been.

Each of these women have faced micro-inequities similar to those included and defined in the first chapter of this document. Some experienced discrimination in terms of pay, the manner in which they were addressed, or the attire they chose to wear. While the occurrences and severity of this was unique to the individual, it is something each interviewee has

experienced, and some unfortunately still experience it. Sharing these thoughts are helpful to understand where and when these scenarios occur. Although they continue to happen for many women in academia, trends over the last fifty years have progressed in the right direction.

Questions 8 and 9: Attrition of Women

Each of the interviewees agreed that more men pursue graduate degrees in saxophone, and that there is an attrition of women the higher the degrees. This is a concept they have noticed through their personal experiences and in their studios. This can be due to a variety of reasons including opportunity, confidence, societal expectations for women, career goals, and lack of role models.

Katie

Katie said that the issue of fewer women pursuing higher degrees should be addressed early in the career of a student, for example, in middle and high school. This would be more beneficial rather than waiting to broach the subject during the pursuit of the undergraduate or even graduate degrees.

I mean, the facts are that there are more men than women in undergraduate programs, right? So, I mean, the facts are that we just have a pipeline issue that needs to be remedied earlier on than later.

In Japan, there are hundreds of women that learn and perform saxophone in studios, because music is not a highly respected field for men to pursue, unless they are one of few who really make it at a high level. Katie explains how it is interesting to observe that there are so many women playing the saxophone there while we have significantly different numbers in the United States where saxophone performance and education is considered a more respected vocation.

Here, we're doing our best to promote more women to play the saxophone because it is a

noble profession, an interesting and worthwhile career. But, we need to do a better job of getting more women into the saxophone and into music programs in general.

While on the subject of needing more female involvement in music in general, Katie mentioned an excellent point about opportunity and how that plays a role in auditions for graduate school, and why we are seeing fewer women and people of color being accepted.

Opportunity plays into these things a lot. We have to be thinking about certain standards, of course. When we're listening to applications and listening to people apply, we should also listening to potential. I think that's a problem that in so many application processes and speaks to why diversity is a problem, too. When we're not listening for potential and not looking at what someone brings to learning and we are only looking at whether someone can play the Albright perfectly, we have a problem. That's skewed because that lends itself to privilege. That lends itself to people who have had access, people who have come from privileged backgrounds who had had the opportunity to study music at that level.

Katie talked about the importance of looking at the larger picture for graduate applicants and thinking outside the world of saxophone. In many cases, jobs are not only about performing and teaching the instrument. When you narrow the scope to only focus on playing a piece perfectly, fewer women apply and are accepted.

Sure, there are certain "standards" that have to be met for graduate school specifically, but I think that those standards can be a lot broader. I think that we get really narrow minded when we think of standards, and we get really narrow-minded when we say, "what are you going to do with the graduate degree in saxophone? It's not always about just playing the saxophone. In fact, it's rarely about just playing the saxophone. We're neglecting to look students' potential as teachers, researchers, grant writers, etc. There are so many sides to pursuing a creative career and life. It's not just about being a great saxophone player, and I think that's part of the problem as to why we see fewer women and people of color in graduate programs. There are fewer applying in the first place. When women do apply, many don't make it in because they may not be the most technically skilled performer. If you're looking at admission with such a narrow scope, such as did you play the Albright perfectly, it really eliminates a lot of people with incredible potential to succeed. When we narrow the pool with standards like that, the odds of having any women or people of color in that final pool is narrowed as well. Sadly, in those ways, we're preventing all kinds of people from actually succeeding and reaching graduate school or the professional world.

Along with opportunity, Katie went into detail about personal confidence. She discussed

how men seem to exude more confidence than women when it comes to applying for graduate school and jobs at universities. In her career, she has seen men apply for a variety of positions when they were not necessarily qualified, but have the confidence to apply regardless. She thinks women seem to avoid applying because they do not feel they will succeed or that they are not up to the standards.

I think that there's also confidence issues involved. Applications for competitions, like graduate school, see more applicants. Often women don't apply for competitions because they can't imagine themselves succeeding and aren't confident to put themselves out there. I think oftentimes society programs or ingrains in people that sort of fear or lack of confidence necessary to go forward and get what you want. That is a systemic issue. Unfortunately, women and people of color are more susceptible to that feeling of "oh, I'm not going to apply to that because I'll never get in. I'm not going to try to go there because I'll just never make it. I'm not going to apply for that competition because I'm not good enough to do it."

When asked about her thoughts on attrition, Katie (along with the other interviewees) agreed higher degrees contain fewer female students. During this portion of the interview, I asked about their own personal experience as well as their experience as a studio instructor. Katie disclosed many of her female undergraduate students are usually music education majors. Historically, teaching in a K-12 setting has been a safe career outlet for women. She continued by commenting on her experience with female students receiving degrees post master's level.

There have been only a few that have pursued performance and have gone on to do master's degrees. Some of them have gone on to med school or law school, or other opportunities outside of music. Very few have gone on to complete advanced degrees or have pursued careers as musicians. Now, there have been graduate students that I have taught over the years that have done so coming from different institutions. From my own personal studio, I've had very few female students come through as performance majors who went on to pursue advanced degrees beyond the masters.

Ultimately, Katie concluded that she has had very few female students advance to pursue higher degrees and acknowledges the attrition. She noted the potential reasons why this attrition may occur.

I do see sort of a tapering off. I think of people in higher degrees partially because of the nature of how hard it is to get a job out there, like a full-time job that people kind of get scared off of doing it – going beyond the masters to the DMA. The only reason you really want to do that is to actually teach at a college level because there's no point in pursuing it solely for the performance aspect. You can get experience in the field and earn your way up to something else without the DMA. You see fewer and fewer students in general, partially just because of the nature of the market, and the competitiveness of that. Then again, these barriers with auditions that don't necessarily look at the full person add to problem of fewer women and people of color in advanced degrees.

Jamie

Jamie had a similar experience to Katie. Jamie noticed many of her female students would graduate and move to a different career. When asked, she could not think of a woman who is still an active teacher; however, several men still are.

Well, it certainly was true when I was teaching, and I would say that I had both women and men, but the women would finish their degrees and then go off and become lawyers. I can't remember a woman of mine who's actually still in the field teaching. Although, all the men are, and I don't know whether that had to do with their perception of career potential or what.

She commented that she consistently had more male students but did have a large number of female students during her time teaching. Jamie questioned if this was because the female students may have been more inclined and comfortable to study with a woman.

I did have a number of women come through once the studio was established. It may have been because they felt comfortable coming to a female teacher. A lot of my students were local. The more years that passed, I got more students from out of state and some of my best students were women. One of my best students became a veterinarian. A couple of my best women students became lawyers. Another just went into sort of everyday teaching, not particularly music, but just general teaching. Some of them got married and sort of would follow their husbands.

She concluded by stating, "if you think of the doctoral degree now as being the minimum requirement to go on into professional teaching at the university level, that says something. It says that women are not pursuing the profession."

We then explored the topic of attrition. Jamie had two ideas for reasons this attrition may

occur. These shared similarities to Katie and the other interviewees.

I think a lot of it has to do with, when we're talking about attrition, has to do with two things. What are your career goals? I mean, where do you see yourself going? The other one being what opportunities are out there, and a lot of people don't really have a career goal in mind. They don't see a path so much as they just love what they're doing. They love playing the saxophone, so they want to keep majoring in it because they love to do it but they don't necessarily know what's out there five years from now, whereas there are people, and I was one of those people, who knew exactly what I wanted to do.

Jamie discussed confidence in regard to attrition. The field of post-secondary saxophone instruction is competitive, and the number of available jobs is sparse. Jamie voiced that confidence is an important personal character attribute, but with the lack of available jobs, some people can feel deflated or believe they will not make it in the field.

If those jobs are already taken, then where do you go? So, you have to be really, really, really good to be competitive. So, it's kind of the whole thing is changing. As far as attrition, I think you know you get to the end of your master's degree and, you know, you've got to have a doctorate to get a job, and maybe you're not that competitive. So, let's say I go ahead and get the doctorate. There are a whole lot of people who are much better than I am so I'll never get the job. Maybe I should just do X instead. So, I think there's that.

Rhonda

Rhonda agreed there are more men who pursue graduate degrees than women. She mentioned men have historically had a long list of role models who are active in the field, and like Jamie, they have the urge to keep pursuing higher degrees.

Yes, totally more men. Although I have no factual knowledge...I think part of it is that men, especially in their early 20s, once they get the 'bug,' they want to keep pursuing it [a career in performance]. They see and have seen numerous role models who have pursued and active in saxophone performance/teaching in higher education arena. Either from mentor encouragement or personal motivation, it appears now more than ever men actively go from one degree to another... generalization or reality? I don't know. Maybe, just the enjoyment and/or success of the moment. Or, maybe men don't know what they want to do, love the idea of teaching at the university level, or want to just to keep riding the train. I chuckle just a bit during our audition days when young students, especially the young men are interviewed during the audition process. Often when asked what they see themselves doing in 5- 10 years down the road, now more than ever many say, "I would like to perform and teach at the college-level."

While explaining her own experience throughout her education, Rhonda reflected on her undergraduate and graduate degrees while thinking about attrition.

I think back to my undergraduate graduating class. There were 99 in my first-year class. To my knowledge of those, three of us pursued the doctorate degree. Two of us graduated. I'm the only one who pursued saxophone.

She continued reflecting from her time in graduate school.

If I think of those women who graduated with doctoral degrees in saxophone performance, I think there's five of us, and of those five, four remain active teaching at the university level.

Contemplating on the four recent graduates from her studio who pursued graduate degrees, three are men and one is a woman. The woman is pursuing music education and not saxophone, but the other three men pursued degrees in saxophone performance.

As rewarding and satisfying what we do is, I believe life as a performer and academic is one that you must truly be passionate and committed to, and just maybe, a little stubborn about it all. Maybe that in and of itself speaks to attrition.

Madeline

Madeline believed there are more men pursuing doctoral degrees. She reflected on what she has seen in her own studio and her experience as a student.

I think at the doctoral level there are certainly more men pursuing degrees. I think the master's level is a little bit more balanced. It's just my perception, and just kind of what I've seen. It seems like undergrad is kind of equal, master's starts out equal, and then attrition starts happening, and by the doctorate level there's very few or a lot fewer women pursuing degrees.

In her experience teaching at the post-secondary level, Madeline noted that more of her male students have pursued graduate-level degrees compared to her female students.

When asked about attrition, Madeline had many similar feelings about the concept as compared with the other interviewees, but introduced ideas that were different. These include marriage and having children, importance of representation, encouragement from other women,

and the lack of understanding career options. She first began by talking about marriage and supporting a spouse.

Absolutely, yeah. They usually either get married or start a family or they need to support their spouse. So, they work while the spouse continues with the plan that when my spouse is done then it'll be my turn. By then, often children have happened so that turn never comes. Or, you can't just stop doing what you do for three or four years to support somebody else, and then get back into it. Or, they get into those three or four years supporting somebody else and they discover I'm really good at computer science and I'm making a good living, I'm not going to go back and I've been out of practice. Now, I'm out of that world so it makes it very difficult.

Madeline believes female representation in the saxophone field is important. Along with this, she makes sure all of her students, male and female, are aware of the women, men, people of color, and other minority groups performing and teaching the instrument.

Madeline is aware of how much encouragement can affect thoughts, experiences, and outcomes for her female students. She expanded on this by telling a story about a time a prominent woman in the field approached her at a conference. Madeline reflected on how the experience of a women talking with her was different than a man.

She [Jean Lansing] didn't have recordings, but she was so active in NASA and was such an encourager and made a point even when I was a high school student going to NASA. She made a point to just come over and encourage me, and that made a difference. Eugene Rousseau did too, which was amazing, and it was wonderful, but it meant something different for Jean Lansing because there was a woman who was up on stage performing and it let me see this is possible.

Along with representation and encouragement, in terms of attrition, she believes sometimes a lack of knowledge of available careers can be a cause.

Many people in the field of saxophone performance and education, especially when first starting, think about only teaching saxophone at a large state school. Madeline, however, is aware of the career potential teaching at a smaller university. She further details the importance of letting her students know about other career options.

Not because of the way she [Debra Richtmeyer] was, but just because she was such a high stature. She was like the one female saxophonist that was in a major university at the time, so we all knew who she was. But then just having other women that weren't necessarily in a prominent research school, but someone that was at a smaller university and doing what I knew I wanted to do, and that was really meaningful. So, I try to give my students a really broad spectrum of yeah, you can be a saxophonist and a saxophone performance major in such a wide variety of ways that are almost different careers. You know, being a saxophone professor at Indiana University is a very different experience than a small liberal arts-based school. They're just different careers. Even the commonality that we both play saxophone and achieved doctoral degrees is the same, but the way we use those degrees in our actual job is a completely different experience.

Madeline expanded on this topic in extensive detail during the interview. She believes introducing the many career paths one is able to pursue can change the thoughts and ideas on a career in saxophone for younger students and those beginning their professional careers in the field of academia.

Erin

Like the previous interviewees, Erin has always had more male students in her studio. In terms of earning higher degrees, she has also had more male student pursue them. She is referring to all graduate degrees, not just in saxophone. She explained, however, always having more men from her studio pursue saxophone degrees than women.

I've had more male students pursue graduate degrees than female students, but you know, some of them maybe go their master's in the summers while they continue to teach. So, a number of my students have gotten master's degrees, but only a few have gotten doctorates.

In her personal experience, Erin has seen an equal amount of attrition from her studio. This is the opposite of the other interviewees.

I think the percentage is about the same. For the percentage of male students that I had, the ones that stopped at bachelor degrees is about the same percentage as my female students. I would say about the same percentage of each of them went on up.

Although Erin's experience from her own studio is different from those mentioned above, she agrees that overall, there is an attrition of women who pursue higher degrees in saxophone.

The experiences of these women often made their education and careers incredibly difficult. Despite the inequalities, sexism, discrimination, and micro-inequities, these women have paved a path for a brighter future for all women in the saxophone community. From their time as students to their successful careers, they have gained knowledge and excellent advice for any saxophonist interested in pursuing a degree or career in saxophone.

CHAPTER 6

ADVICE

During the third and last interview, to conclude, it was requested of each interviewee to offer advice they would give for women planning to pursue a degree and/or career in saxophone. This interview allowed us to have a conversation on the many positive aspects of being a woman in the field. This also allowed us to begin a conversation on what the saxophone community can do to promote more involvement by women, as well as people of color, and those in the LGBTQIA+ community. The advice provided in this chapter is both appropriate and inspiring not only for women, but all genders.

Question 1

When asked about what advice she would give to women wanting to pursue a degree in saxophone, Katie went into detail about how as musicians, we should focus more on measuring ourselves against ourselves – not other people.

I think the most important thing is to try to continue to measure yourself against yourself. I give that advice to everyone because I really feel like so many times, we've measured ourselves against others' successes and others' failures, rather than measuring ourselves. What brings us the most joy, what we want to do ourselves? Just because you enjoy working in nonprofits and also teaching saxophone, does not mean that your career path is any less than somebody who wants to be in academia. There are so many aspects of this musical life that can bring you happiness and allow you to build on your strengths. I think sometimes we're trained to believe that if you achieve this, it's great, and if you don't, it is not good and you should feel ashamed or bad for "not making it."

She continued by discussing how she thinks women will refrain from applying to schools, conferences, competitions, and other scenarios because they often only apply if the creative product they want to present is perfect. Katie tells all of her female students to be brave and confident and put themselves out there in the professional community.

I think if you love it and you enjoy it, you should just do it. Rather than waiting until you think it's 100%, you get the experience on the go. You apply for these things and you test

it out on the way. And yeah, if you don't get it, it is a valuable lesson learned. You have interview experiences, or audition experiences, or competition experiences, and you learn from those without fear of your success in them defining you.

Katie is a firm believer in advocating for yourself and to never hesitate to say 'no'.

The other thing is to really stay firm in your convictions and beliefs about how you're treated and what's right. I never hesitate to let people know, "no, you can't talk to me that way" or "no, that's inappropriate." It has taken time, but I have learned to value saying no.

Among the excellent advice Katie provided, she ended this question by describing there is not one way to be successful in this field, and that taking pride in whatever you do is important and will help you gain confidence in all your professional endeavors.

Be bold, and be confident in carving out your own path. There's not one way to do it, and to go forward with it. Competitions are not the be all, end all. There are so many things to hang your hat on and be successful with or gain experience with, and you can go forward and be proud of owning what you do well. The more we can take pride in those things, whatever they are, and really own them, the more we fuel our own confidence.

Jamie first described, at length, how important it is to organize all your materials such as programs, recordings, certificates, evaluations, and resumes/CVs. Keeping materials like these organized will help when applying for schools and any future job. She highlighted the importance of making connections within the field throughout your career. Connections will help to build your resume. In her career, the connections she made led her to hearing about open jobs, commissioning and premiering new works, and creating international performance opportunities.

She voiced the need to diversify yourself. She focused on successfully functioning in the field of saxophone, you almost never only perform or teach. Today, you are expected to do several tasks at once. Ultimately, it is crucial to "get out of the bubble of the saxophone world."

It used to be that being the best saxophone player was enough. Now, some people do it by becoming really good at jazz as well as classical. I've had a couple of students whose niche was that they were very great with technology, and so they were able to develop programs and things to help students learn or analyze music. Those things not only make

you stand out as an individual, they also add something of value to the department, which is what a department head likes.

She expressed the importance of conferences outside of NASA. These conferences are excellent places to make connections outside of the saxophone community.

One other thing that's really important is to get out and do the conferences. Go to the conferences, the NASA conferences, any kind of woodwind conference...making those kinds of connections with people on other instruments, and then turning it into an opportunity to get outside of just the saxophone world. Then, you're not only going to the saxophone conferences. You're going to others as well which is another feather in your cap. So, pretty much always be thinking outside of the box of saxophone.

She concluded this portion of the interview by talking about the importance of creating a name for yourself and to "find a niche for yourself that sets you apart from other people."

Erin stated she would not give any different advice to a woman than she would to a man. She expressed her concern of the lack of employment and job opportunities there are for saxophone in academia, and how all young and aspiring professionals should cultivate a need to have a realistic approach, regardless of gender.

I would just try to give them the realistic information and for them to understand that they need to have a plan B, whether that's music education, or whatever. Whether it's another field, whether it's music business, whether it's music ministry. You know, different things that they might want to do as the backup plan because there's not that many jobs out there, as you well know.

She further commented on the importance of exploring other avenues of career paths because of the direction many universities are taking to save money, and current and anticipated declining enrollment trends experienced at several institutions across the United States. Erin always questioned her students about what other professional opportunities they would consider doing if their career path and music did not come to fruition.

Madeline emphasized the importance of ensuring women are included and educated about the realities of pursuing a career and degree in the performance and pedagogy of the

saxophone and its literature. Similar to Erin, Madeline discussed how a career in saxophone is rarely only teaching or performing. Many times, the career includes teaching several courses outside of saxophone, freelancing, or administrative duties within the department.

I encourage them to talk to others and make sure that they're including other women, about the expectations versus the reality, and make sure that this is really what they want to do. And they're educated about it. It's not just about playing the saxophone or making music.

Madeline talked in detail about the importance of finding a mentor already in the field, regardless of gender. Having a mentor can help those planning to pursue a degree and/or career in saxophone to better understand what they will actually be doing once they are out of school and entering the workforce.

I also told them they need to find a mentor. They need to talk to them... because they don't have to be in the same field...but find a mentor whether it's male or female. Regardless of gender, find a mentor, and then just make sure you're talking to people, you're asking people questions. Go out and find people at a conference whether it's faculty, other faculty in the division of music or across campus in a different discipline and ask questions. What did you think it was going to be like? What is it really like? What would you have done differently? Just talk to them about it.

Madeline detailed the requirements for applying to schools and the importance of attending an institution of higher education that values the student with financial compensation.

I can also tell them when they're going on to graduate schools, or even undergraduate school, visit the schools, have lessons, and go where they will be supported. I think that's so important, and I also encourage them at their graduate level go where you can get an assistantship or fellowship with some money. Don't go into debt. Don't go into that – you're not going to get rich doing this.

Similar to Jamie and Erin, Rhonda described, at length, how academia is currently in a unique situation in regard to lower enrollment trends across the United States. She commented on the importance of having a diverse background in other musical specialties other than the performance and pedagogy of the saxophone.

Number one is to diversify yourself as much as possible. The days of a specific job as a

saxophone teacher is limited at best, and the concept of pursuing three degrees in saxophone performance in my opinion, isn't issues related to gender. It's simply limiting. Higher education is in a very unique situation right now.

She continues discussing the concept of diversity by explaining that pursuing a degree and/or career in saxophone is highly competitive, regardless of gender. Rhonda expressed the importance of setting yourself apart, but the need to be an excellent performer as well.

That's my advice for both men and women. If you want to float to the top, yes, one must be an excellent saxophonist and teacher, but you must bring varied experiences and expertise that set you apart and benefit the institution.

Question 2

The second, and last, question for this interview addressed the actions that the members of the saxophone community can take to increase woman student and instructor involvement. There were many similar answers shared by the interviewees.

Katie commented, at length, the importance of increasing the focus on exploring other facets in the community. Specifically, putting the focus on younger age groups rather than only the college and high school students that attend the NASA conferences.

I love the idea of this new concerto; having Roshanne's [Etezady] concerto and having it be for middle school bands and encouraging female identifying saxophonists to go and play it to bring representation to our middle schools. For so long, we've been aiming all of our focus on college and the few high school students that would come to a NASA conference. But, really getting into the community more is where it's at.

She notes the importance of encouraging students who may not be majoring in music to play on college campuses. Katie remarks how this is for the greater good of music in general. Having people who participate in music, and appreciate the work musicians do, is important for the growth and support of the field.

I think encouraging non-majors who are on campus, who play the saxophone, to continue as well is also a great thing. Again, it's sort of out there for the greater good rather than just the people who are focusing on being musicians as a profession. Encouraging women and people of color who happened to be on campus playing in the marching band or the

concert band, or non-majors participating in chamber music, or whatever it is, actually helps in the greater scheme of things. That people are out there appreciating and doing it at the general level too, is actually also important.

Katie ends this interview question by commenting on the importance of lifting women up. This includes small day-to-day achievements along with the large, career changing ones as well.

Another thing I want to say is, if you have the bandwidth, do whatever you can to lift other women and their work up; students, faculty, friends, whomever. As a colleague, to do that work – and it can even be small things, but it can also be big, too – whether it's sharing to your own communications teams: "Oh my gosh, did you realize that she just did this?" You should write a story about that. We don't promote our own work or the work of other women nearly as much as we should.

Katie further comments,

Also, just realizing that we are not in competition with each other... I think it's important again for us to remember that we don't need to be a single woman held up over here on this pedestal. What we need to do is to be part of a community that helps to lift each other up, because the more we lift each other up, the more opportunity to succeed for all of us.

Similar to Katie, Jamie first commented on the importance of community outreach and supporting local schools and teachers. She mentioned in order for there to be a healthy stream of students pursuing saxophone at the collegiate level, there needs to be more involvement with middle and high school students.

Whenever that question is asked, you always have to back up to the level below. Because if you're talking about promoting saxophone at the college level, there's no way it can happen unless there's a healthy sort of feeder. So that's really where the attention has to be – in the schools. The high schools, and thinking of ways to get the high school kids involved and want to come to college and want to major or minor in saxophone.

Jamie suggested a wonderful idea to make the saxophone community more inclusive, especially in regard to providing recordings of music to young students. She observed the wealth of recordings for intermediate and advanced players but noted the significantly less amount of recordings for younger students to hear excellent performers playing music of their level.

But maybe you and your group (NASA CGE) could consider establishing some kind of a fund to help support women who want to make recordings, because I know I couldn't do it. I'm thinking that, you need recordings not just of the super hard stuff, but of things that young players will encounter before they get to the super difficult stuff, and things that are mainstream and contemporary, not weird contemporary that nobody wants to listen to. Things that you can actually send a young student home with and they'll listen and be inspired by it.

Erin pointed out how the NASA Committee for Gender Equality has been a good resource that has brought the concerns of women saxophonists to the attention of the saxophone community. More women involvement should be something fields outside saxophone should consider as well.

I don't think it's all in the saxophone community necessarily. I mean, I do feel like this initiative with the NASA community and now this expanded committee that at least now the issue is out. I was there when it started in 2018. Some people seemed really surprised that women were concerned about that.

Erin observed the diligent efforts and methods used by women to create their own professional identities. She further highlighted the need for women saxophonists to project a professional image for yourself, peers, and other colleagues and how this is necessary for the saxophone community.

Madeline believes our profession, and especially professional organizations like NASA, often highlight the 'superstar people' in the saxophone community. She thinks it would be good to consider representation in many ways, not just job status.

I think one concrete thing we could do is have more open panel discussions with women at all levels of teaching, whether it's at NASA or MTNA or education association events like TMEA. I think having those open panel discussions, not just with the superstars, because we're not all superstars and we all don't want to be superstars, but that doesn't make our experience less valid or less important or meaningful. My experience is going to be very, very different for someone who teaches at a Division One research institution. I would not be good in that situation. But you know what, they wouldn't be good where I am either. I think having more of those panel discussions that aren't about the superstars, include superstars, but include everybody. I think that would make the biggest difference, because otherwise I think some students, they see those positions as unattainable or undesirable.

She ended this portion of the interview by expressing the fact that it can potentially be discouraging for students who only see the top performers or teachers in the field. If this is always the case, those students can feel they do not have the talent, money, or time to be able to achieve this high level, so they conclude music is just not for them.

Last, Rhonda stated that women should always be present, especially at the NASA conferences. While being very supportive of the NASA Committee for Gender Equality, she explained that it is equally as important for women to be attending performances in force.

We should be filling the halls when other women are performing, right? Yes, we all know there are many performance/clinic options to attend, but we must do a better job supporting each other, whether that is by design in scheduling or commitment. This is especially important as we are commissioning more and more women composers. We should be there in great numbers.

Rhonda concluded by describing her own experiences throughout her career and ended with an excellent quote to close this portion of this document.

If we by our actions support and reinforce a negative atmosphere amongst our professional sisters, then we are in fact our own worst enemy.

CHAPTER 7

CONCLUSION AND AREAS FOR FURTHER RESEARCH

Conclusion

The field of post-secondary saxophone instruction, and saxophone in general, has encountered numerous obstacles in the short time it has existed. Men have played a large role in the promotion and teaching of the saxophone; however, women have been as influential throughout its history, although documented less.

Historically, women first attended post-secondary institutions to learn about societal duties required of them when marrying. As more and more women began to demand the same training as men, micro-inequities increased in the lives and careers of women. This was reflected in pay inequality, discrimination, sexism, and more. Although there has been significant improvement in many of these areas, statistics show they are still present today. This is true for many women at the post-secondary level, not only in the field saxophone.

The experiences documented in this paper provide an important perspective on being a woman in a male-dominated field, and include many similarities to other academic sources that document women's experiences in music. All experiences are unique and different, and some women may encounter more difficulties than others, while other women may have an excellent support system to help guide them throughout their careers.

Both women and men have unique experiences pursuing a career and teaching saxophone at the post-secondary level. It is important to continue to document these experiences to better understand the history of the instrument, understand how trends have changed over time, and examine areas that the saxophone profession, and wider music community, can do to improve involvement in the field. Throughout its history, the saxophone community has made excellent

strides in promoting the saxophone as a serious music/career outlet for anyone interested in pursuing it. With the help of groups in the United States, such as the North American Saxophone Alliance Committee for Gender Equality, and other international groups, women's involvement continues to rise, and the community's diversity keeps improving.

The list of women in this document is not exhaustive. The brief history included in chapter 2 herein is intended to showcase the increase of women in post-secondary education throughout the last century. Similarly, the experiences listed in chapter 5 are written to better understand some of the difficulties women may face in this career. The 15 women who have achieved the rank of full professor are wonderful role models for the next generation of saxophonists and educators. Through the documentation of their lives and experiences, those reading this document will hopefully feel inspired to “carve out their own path,” continue to broaden the opportunities for everyone in saxophone, and expand the conversation of, and scholarship surrounding the significant role of women in the pedagogy, performance and artistry of the saxophone.

Areas for Further Research

Although the conversation about women in saxophone has increased dramatically in recent years, there are numerous areas for further research on this topic. The list provided below is not complete. The purpose is to help those reading this document, and anyone interested in this area, understand the vast amount of research that has yet to be done on women in saxophone.¹³¹

Researchers who have an interest in documenting history could provide an in-depth study on the history of women in post-secondary saxophone instruction. This might entail the

¹³¹ At the time of this writing, Emily Brewer, doctoral candidate at the University of Minnesota, was writing her doctoral document titled “Experience and Barriers Faced by Female-Identifying Saxophone Professors in the United States. This is expected to be available in 2024.

documentation of women's involvement throughout the history of saxophone and provide an extensive list of women who have taught or presently teach at the collegiate level. Along with this, researching historical documents to provide lengthy biographies of these women would be an excellent resource to expand the instrument's history. A study on women who have performed but not taught might be another area for research.

Those who respect qualitative research and documenting experiences may explore the experience of women saxophonists who teach at various levels in academia (adjunct, part-time, lecturer, assistant, associate, and full professors), or those who teach the post-secondary level at an R1 institution compared to smaller, rural institutions. Studying these experiences can provide those interested in pursuing a degree and/or career in saxophone understand what it is like teaching in a variety of ranks at varying institutions in the United States. Researching experiences for female saxophonists outside of the United States is another area that could glean interesting and useful information.

Last, a statistical analysis on the number of women, men, transgender, and non-binary saxophonists teaching at all levels in post-secondary education in the United States could be a great resource to observe the trends of women saxophonists in collegiate teaching positions. Using the College Music Society Faculty Directory and other sources, a researcher could study the statistics comparing the number of men to women in adjunct, assistant, associate, and full professor positions. Furthermore, and like the previous areas for research, this could be expanded to include women teaching saxophone outside of the United States.

APPENDIX A
INTERVIEW QUESTIONS

Interview 1: Focused Life History

1. At which institution do you teach, what are your teaching responsibilities, what is your title, and what are your pronouns?
2. When you were hired, were there a lot of women on faculty, and how many teach in the music department at your institution currently?
3. What year did you earn the rank of full professor at your institution?

Interview 2: The Details of Experience

1. What does your institution require from you to be recommended for the full professor position?
2. Could you please explain the process of becoming full professor? How long did the process take?
3. Did you feel supported throughout the process?
4. In your opinion, do you think saxophone is a heavily male-dominated field?
5. Do you think the process of becoming full professor as a woman was different than your male counterparts? If so, could you explain why?
6. At any point in your teaching career did you perceive you had to exert more time and energy than your male counterparts to be recognized for your successes?
7. During your career, were you acknowledged differently or spoken to differently because you were a woman? If so, can you explain?
8. In your perception, do you think more men choose to pursue graduate degrees in saxophone than women?
9. In your experience, have you noticed an attrition of women as they have pursued and earned their higher degrees?

Interview 3: Reflection on the Meaning

1. What advice would you give to a woman interested in pursuing a degree in saxophone?
2. What can the saxophone community do to help promote more women student and instructor involvement in saxophone at the collegiate level?

APPENDIX B
CONSENT FORM

Informed Consent for Studies with Adults
IRB Number: IRB-22-654

TITLE OF RESEARCH STUDY: Saxophone Instruction by Women: A History and Qualitative Study of the Experience of Achieving the Rank of Full Professor at Post-Secondary Institutions in the United States

RESEARCH TEAM: This project is part of a dissertation being conducted under the supervision of Dr. Don Taylor.

Christa Heimann, Music Department, xxx-xxx-xxxx, christa.heimann@my.unt.edu

Dr. Don Taylor, Music Department, Don.Taylor@unt.edu

Don Taylor, the Principal Investigator for this study, and Christa Heimann may be known to you either personally or through social media. Your relationship with them will not be affected by your decision to participate in this study.

You are being asked to participate in a research study. Taking part in this study is voluntary. The investigators will explain the study to you, and will answer any questions you might have. It is your choice whether or not you take part in this study. If you agree to participate and then choose to withdraw from the study, that is your right, and your decision will not be held against you.

You are being asked to take part in a research study about how women saxophonists in post-secondary instruction who have achieved the rank of full professor describe their experiences through the promotion process.

Your participation in this research study involves three 120-to-180minute interviews that will be conducted via Zoom. Participants should plan to spend between 360-540 minutes (6-9 hours) to complete this study. During the interviews, you will be asked a series of questions (provided below) that is intended to help understand your experience achieving the rank of full professor in the United States. More details will be provided in the next section.

You might want to participate in this study if you want to share your experience of achieving the rank of full professor and have an interest in contributing to the research of women in saxophone. However, you might not want to participate in this study if you do not have time for the one-on-one interviews, do not have an interest in expanding the literature on women in saxophone, or do not want to revisit your experience of becoming full professor.

You may choose to participate in this research study if you are a cisgender woman saxophonist between the ages of 30-70, and has achieved the rank of full professor in the United States.

The reasonable foreseeable risks or discomforts to you if you choose to take part include reflecting on past experiences that may have brought you joy, frustration, sadness, or anger. Each participant has had a unique experience achieving this rank throughout their career. This study may potentially bring up difficult topics about gender in the workplace. The information you provide will be kept confidential. However, information shared through online applications carries a risk of becoming public. The researcher will do everything in their power to prevent this from happening. More information on confidentiality is listed below.

DETAILED INFORMATION ABOUT THIS RESEARCH STUDY: The following is more detailed information about this study, in addition to the information listed above.

PURPOSE OF THE STUDY: The purpose of this dissertation is threefold: to understand how women saxophonists in post-secondary instruction who have achieved the rank of full professor describe their experiences through the promotion process; to document their understanding of the status of women in saxophone instruction; and to explore how they view the future of women in post-secondary instruction. This dissertation is intended to help others understand the challenges women saxophonists who teach at the post-secondary level face when achieving higher academic rank and what strategies could improve these challenges.

TIME COMMITMENT: Participation in this study involves three 60-90-minute interviews. The total duration of this research study is expected to take approximately three to five hours total with a span of one to three weeks. This time will depend on how lengthy the interviewee's responses are and if there is needed clarification from the interviewer via follow up questions. Interviews will be determined by the schedules of the interviewer and interviewee.

STUDY PROCEDURES: This semi-structured descriptive interview study will use Sideman's three interview series method as an outline for each interview. All interviews will be held via Zoom with the researcher, Christa Heimann, and will start late December 2022 or early January 2023. The interviewer will provide guiding questions to help further facilitate the conversation. Sideman's three interview series method includes the three following interview topics: focused life history, details of experience, and reflection on the meaning. Interviews will last approximately 60 to 90 minutes and will be held within three to seven days of each other over a span of one to three weeks (depending on the schedules of the interviewer and interviewee). If, at any point, the interviewee feels uncomfortable answering a question, they are welcome to skip the question or withdraw from the study. If needed, the interviewer will contact the interviewee at any point in the research process for clarification. All participants will be given the opportunity to read through the study before submission.

AUDIO/VIDEO/PHOTOGRAPHY:

I agree to be video and audio recorded via Zoom and audio recorded via the iPhone recording app during the research study.

I agree that the video and audio recordings can be used in publications or presentations.

I do not agree that the video and audio recordings can be used in publications or presentations.

I do not agree to be video or audio recorded during the research study.

If you do not agree to be video recorded, audio recorded, or both, you may still participate in the research study. Recordings will be used by the researcher to transcribe interviews and will not be viewed by anyone except the researcher (Christa Heimann). All recordings will be destroyed after the required three years in the Principle Investigator's office.

POSSIBLE BENEFITS: This research study focuses on women saxophonists in post-secondary education. Very few sources have discussed this in detail. Participation in this study will allow the interviewees to tell their story to potentially help the saxophone community better understand the history of women in post-secondary saxophone instruction in the United States and the joys

and frustrations of achieving the rank of full professor as a woman saxophonist. After this study is completed, the goal is to share this research with those interested free of charge via ProQuest and potential academic journals.

POSSIBLE RISKS/DISCOMFORTS: This research study is not expected to pose any additional risks beyond what you would normally experience in your regular everyday life. However, if you do experience any discomfort, please inform the research team or one of the following services: National Suicide Prevention Hotline at 1-800-273-8255; National Alliance on Mental Illness (NAMI) at 1-800-950-6264, text “HelpLine” to 62640, or email at helpline@nami.org; 988 Suicide and Crisis lifeline by calling or texting 988; or Substance Abuse and Mental Health Services Association (SAMHSA) at 1-800-662-4357.

Participating in research may involve a loss of privacy and the potential for a breach in confidentiality. Study data will be physically and electronically secured by the research team. As with any use of electronic means to store data, there is a risk of breach of data security.

If you experience excessive discomfort when completing the research activity, you may choose to stop participating at any time without penalty. The researchers will try to prevent any problem that could happen, but the study may involve risks to the participant, which are currently unforeseeable. UNT does not provide medical services, or financial assistance for emotional distress or injuries that might happen from participating in this research. If you need to discuss your discomfort further, please contact a mental health provider, or you may contact the researcher who will refer you to appropriate services. If your need is urgent, helpful resources include: National Suicide Prevention Hotline at 1-800-273-8255; National Alliance on Mental Illness (NAMI) at 1-800-950-6264, text “HelpLine” to 62640, or email at helpline@nami.org; 988 Suicide and Crisis lifeline by calling or texting 988; or Substance Abuse and Mental Health Services Association (SAMHSA) at 1-800-662-4357.

COMPENSATION: Participation in this study is strictly voluntary. You will not receive compensation for your time involved with this study.

CONFIDENTIALITY: Efforts will be made by the research team to keep your personal information private, including research study and medical records, and disclosure will be limited to people who have a need to review this information. All paper and electronic data collected from this study will be stored in a secure location on a UNT server (One Drive) for at least three (3) years past the end of this research. The UNT server (One Drive) will be password protected.

The results of this study may be published and/or presented without naming you as a participant. The data collected about you for this study may be used for future research studies that are not described in this consent form. If that occurs, an IRB would first evaluate the use of any information that is identifiable to you, and confidentiality protection would be maintained.

While absolute confidentiality cannot be guaranteed, the research team will make every effort to protect the confidentiality of your records, as described here and to the extent permitted by law. In addition to the research team, the following entities may have access to your records, but only

on a need-to-know basis: the U.S. Department of Health and Human Services, the FDA (federal regulating agencies), the reviewing IRB, and sponsors of the study.

Pseudonyms will not be used for this research unless the interviewee's wish is to remain anonymous. If this is their wish, a pseudonym will be used in place of their name.

This research uses a third-party software called Zoom and is subject to the privacy policies of this software noted here: <https://explore.zoom.us/en/privacy/>

CONTACT INFORMATION FOR QUESTIONS ABOUT THE STUDY: If you have any questions about the study, you may contact Christa Heimann at 636-221-4686, or christaheimann@my.unt.edu. Any questions you have regarding your rights as a research subject, or complaints about the research may be directed to the Office of Research Integrity and Compliance at 940-565-4643, or by email at untirb@unt.edu.

CONSENT:

- Your signature below indicates that you have read, or have had read to you all of the above.
- You confirm that you have been told the possible benefits, risks, and/or discomforts of the study.
- You understand that you do not have to take part in this study and your refusal to participate or your decision to withdraw will involve no penalty or loss of rights or benefits.
- You understand your rights as a research participant and you voluntarily consent to participate in this study; you also understand that the study personnel may choose to stop your participation at any time.
- By signing, you are not waiving any of your legal rights.

Please sign below if you are at least 18 years of age and voluntarily agree to participate in this study.

SIGNATURE OF PARTICIPANT

DATE

***If you agree to participate, please provide a signed copy of this form to the researcher team. They will provide you with a copy to keep for your records.**

Please indicate whether you would like to use a pseudonym instead of having your name and information used in publications.

- I would like to use a pseudonym instead of my name in publications and presentations.**
- I would not like to use a pseudonym and agree for my name to be used in publications and presentations.**

For the Principal Investigator or Designee:

I certify that I have reviewed the contents of this form with the subject signing above. I have explained the possible benefits and the potential risks and/or discomforts of the study. It is my opinion that the participant understood the explanation.

Signature of Principal Investigator or Designee

Date

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