Increasing student perceptions of success and inclusion through strategic programming of underrepresented composers

Joyce J. Beyer

University of Northern Iowa

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INCREASING STUDENT PERCEPTIONS OF SUCCESS AND INCLUSION
THROUGH STRATEGIC PROGRAMMING OF
UNDERREPRESENTED COMPOSERS

An Abstract of a Thesis
Submitted
In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Joyce J. Beyer
University of Northern Iowa
July 2019
ABSTRACT

There is a disproportional representation of women and people of color in orchestra and classical music. Both on the stage and in the music being performed, white and male musicians are more prominent than women and people of color. This disproportionality impacts underrepresented people, especially young students.

A study was done to see if introducing students to successful women and people of color who were musicians would increase student perceptions of success and inclusion in orchestra. The study included 37 students from 5 public school orchestra programs. The treatment was a series of pre-designed mini-lessons on underrepresented musicians. Growth was measured through a pretest posttest design and analyzed using a paired t – Test. Some statistically significant growth was shown during the study.

Discussion for future growth includes mention of groups already working to improve the disproportionality of women and people of color in the classical music world.
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This Study by: Joyce J. Beyer

Entitled: INCREASING STUDENT PERCEPTIONS OF SUCCESS AND INCLUSION THROUGH STRATEGIC PROGRAMMING OF UNDERREPRESENTED COMPOSERS

has been approved as meeting the thesis requirement for the

Degree of Master of Arts

Date ________________________________

Dr. Julia Bullard, Chair, Thesis Committee

Date ________________________________

Dr. Melinda Boyd, Thesis Committee Member

Date ________________________________

Dr. Cayla Bellamy, Thesis Committee Member

Date ________________________________

Dr. Jennifer Waldron, Dean, Graduate College
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Thank you to Dr. Julia Bullard for your enthusiastic support and encouragement throughout not only this project, but my entire education at the University of Northern Iowa. Additional thanks to Dr. Melinda Boyd and Dr. Cayla Bellamy for your thoughtful and thorough feedback as a part of my thesis committee.

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Finally, thank you to my students for constantly inspiring me to improve my teaching strategies to better serve you.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF TABLES</td>
<td>v</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>LITERATURE REVIEW</td>
<td>5</td>
</tr>
<tr>
<td>METHOD</td>
<td>13</td>
</tr>
<tr>
<td>RESULTS</td>
<td>16</td>
</tr>
<tr>
<td>DISCUSSION AND CONCLUSION</td>
<td>20</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>27</td>
</tr>
<tr>
<td>APPENDIX A: STUDENT PRE/POST SURVEY</td>
<td>31</td>
</tr>
<tr>
<td>APPENDIX B: STUDY TREATMENT</td>
<td>33</td>
</tr>
</tbody>
</table>
# LIST OF TABLES

<table>
<thead>
<tr>
<th>TABLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Demographics of participating students</td>
</tr>
<tr>
<td>2</td>
<td>Pre-treatment comparison of pilot program and non-pilot program SOC mean scores</td>
</tr>
<tr>
<td>3</td>
<td>Pre-treatment comparison of pilot program and non-pilot program FS mean scores</td>
</tr>
<tr>
<td>4</td>
<td>Non-pilot program mean scores by race</td>
</tr>
<tr>
<td>5</td>
<td>Non-pilot program mean scores by gender</td>
</tr>
</tbody>
</table>
INTRODUCTION

Students are more likely to achieve success if they perceive themselves as being successful. Whether they are learning to solve a complicated math equation or practicing the violin, there is often an element of success that comes from more than just technical knowledge. The perception of success may come from receiving congratulatory remarks or encouragement, but it also stems from students knowing that they are capable of achieving because they have seen others like them also achieve that success. This is especially evident in the classical music world. While strong pedagogical practices are vital to the growth of a young string player, there are many students who do not even consider continuing in orchestra or classical music because they do not see it as a viable option for themselves. Women and people of color are significantly underrepresented in professional orchestras both on stage and in the music being performed. This is not because they are inferior to their white and male peers, but because a cycle of underrepresentation has left them with a subconscious understanding that this world is not for them. To correct this, something must change during students’ education in music. One way to do this is to strategically program music that represents people traditionally absent from the orchestral stage: women and people of color.

While all teachers want their students to achieve success, the success of an orchestra program is also affected by things beyond the teacher’s control. Music education is not a high priority in the fight for public education funding. As a result, string orchestra classes are woefully limited in time when compared to math or literacy classes at the same school. Regardless of limited funding or time, public-school string teachers are still expected to
meet the needs of enormous numbers of students. These teachers are stretched across buildings, grade levels, and sometimes outside of their own instrumental expertise, while accommodating some of the largest class sizes in their schools.

These issues are compounded in an urban public school orchestra classroom, which is often home to even larger populations of students of color. While a mid-to-high income school orchestra program can build upon foundations formed in a student’s private lessons, an orchestra program in a low-income urban public school must frequently provide all instruction that a student receives on their instrument without the aid of outside tutoring. This is not the only obstacle in the urban public school orchestra classroom. Lack of access to instruments, minimal reinforcement of pedagogical practices at home, as well as a perceived lack of cultural relevance to and representation of minority students all pose problems. Poverty, however, does not inherently prevent student success. Programs such as *El Sistema* have found success, even in the harsh economic realities of Venezuela, through the aid of government funding and adequate instructional time with trained professionals. Unlike school programs in the United States, *El Sistema* is nationally supported and funded completely by the Venezuelan government, including compensation for older students who stay in the program for many years (Lesniak, 2012). In the United States, many excellent youth orchestra programs exist outside of the school system, funded by participant tuition. Unfortunately, these programs are often out of reach for a low-income family, limiting the likelihood that a low-income student would be able to participate in these programs outside of their school day.
Despite these challenges, there are still things within a teacher’s control that can increase success for their students. According to a study on student self-efficacy and music performance by McPherson and McCormick (2006), “teachers should pay more attention to their students’ perceptions of their own personal competence,” because this perception of success is statistically tied to the student’s likelihood to continue in music. They go on to say that “teachers can influence their student’s self-beliefs about their own ability,” and that it is vital for teachers to take action that supports student’s perceptions of their own success and inclusion in music. One of the greatest ways that teachers can do this is by strategically planning the music they use in their orchestras.

Choosing music for a public-school orchestra program can be challenging. Directors must balance the technical playing abilities of their students with their own desire to create a well-rounded program to present at their concert. While it is important to represent different musical styles for the sake of student learning and audience engagement, one often-overlooked factor to consider is the representation of minority and women composers in repertoire choices.

Western music history is full of admired composers who earned love and fame through their accomplished musical output. The majority of these composers, however, are white and male. While there were women and people of color who composed, many of these people did not reach nearly the same level of fame as their white male counterparts. Because of this, their music (and sometimes even their names) remains relatively unknown to the general population. This fact impacts the music community at the professional and educational levels even today. High level ensemble musicians, as well as the music they
program, often reflect this race and gender disproportionality. Because a large portion of the population is not represented on or off stage, young students are often subtly discouraged from participating in music (DeLorenzo, 2012). Studies also showed that female students differed from their male peers while performing, showing lower confidence and higher anxiety levels while performing (Wehr-Flowers, 2006). Female students do not have the same level of interaction with music and musicians who are also female. It is likely that their lack of access to music by people of their gender has impacted their perceptions of their ability to be successful while performing, especially in comparison to their male peers.

Many students who attend public schools are neither white nor male. While these students can still learn and grow as musicians when studying the music of white and male composers, it is important for students to receive an inclusive education that embraces diversity of race and gender identity. Beyond this, non-minority students can also benefit from exposure to diverse programming that helps expand their world view (Calloway, 2009). In the public-school setting, this comes down to inclusive music planning choices by teachers.

Advocates for inclusivity work in other fields to encourage young women and people of color to pursue fields in which they are often underrepresented. STEM programs reach out to underrepresented populations to build them up and support them in math and science. Musicians must also do this work by helping young students to engage with music and musicians who are culturally relevant and representative of the students themselves.
LITERATURE REVIEW

The literature reviewed for this study included the topics of equity in education, public education, as well as the disproportional absence of women and people of color from orchestra programs and their repertoire choices. Since many underrepresented people also live in urban communities, additional attention was given to the urban public school setting.

In order to understand why one should care about the urban public school orchestra classroom, it is vital to first understand the systematic inequity found in urban communities. The concept of the urban public school in the United States can be traced back as early as 1880 and the end of the American Civil War. Cities grew into cultural centers, becoming home to a multitude of diverse people. Although these cities saw the rise of many positive things, they also became the center of crime and pollution. Eventually large numbers of middle-class white families exited the city for the promise of something better, creating the divide between urban and suburban (Anderson & Summerfield, 2010).

Urban neighborhoods are some of the most diverse in the nation, often comprised largely of minority racial and ethnic groups. Unfortunately, these communities are also some of the poorest in the nation. This tie between race and socio-economic status has not gone unnoticed. Cholewa and West-Olatunji found that “[h]igh-poverty schools have higher percentages of African American and Latino American students, as well as limited English proficiency students” and that “nearly half of the students in schools attended by the average African American or Latino American student are impoverished” (Cholewa & West-Olatunji, 2008). Ideally, these factors of race or socio-economic status would never
negatively influence the educational opportunities of a child. But as Doyle observes, “[a]lthough national laws provide for a ‘free and equitable education’ for all children, a close examination of the state of education in suburban and urban schools reveals many complex and varied issues concerning the availability and equity of quality education” (Doyle, 2012). When urban schools do not have the same opportunities and access as their suburban counterparts, students of color are disproportionally impacted.

This inequity manifests in various ways. Many urban schools have inadequate facilities; buildings are lacking enough classrooms to support growing populations, or even the budget for simple upkeep. Students in an urban community are more likely to experience violence, drug-abuse, or truancy, which leads to higher drop-out rates. In addition, the majority of teachers in urban settings, where many of the largest minority populations live, do not come from the same racial or ethnic background as their students (Doyle, 2012). In a study, teachers in urban schools found the parents in their schools to be the least connected to school when compared to rural or suburban schools (Droe, 2014). Cultural discontinuity occurs for many minority students in public schools because of the huge variation between the culture they experience at home and the culture they experience at school. This can lead to psychological distress and lowered academic success (Cholewa & West-Olatunji, 2008). It is because of these trends that strong instructional practices and strategies for student engagement and success are even more vital to an urban public school classroom. Students need to feel that the education they are receiving is relevant to them, and they need to be given opportunities to see and achieve success.
Although these inequities are present across every subject area, they noticeably affect orchestra. Art and music programs are often at risk for program reduction or elimination, but string orchestras are at an even larger disadvantage than band or choir. According to the research of Droe (2014), “string instruction appears to be offered the least often among low-[socio economic status] schools.” Schools that do offer orchestra struggle to maintain consistent ensembles because of high student mobility (DeLorenzo, 2012). Beyond the question of simply offering orchestra, the issue of funding instruments for students is ever-present. These struggles are often unfairly used as arguments against the viability of an orchestra program in a public school.

This logic, however, is flawed. When a school struggles to help students achieve success in math or literacy it does not claim that either subject is no longer viable for its students. The school takes steps to improve its instructional practices in order to better meet the needs of its students. We must do the same thing for an orchestra program. In “Missing Faces from the Orchestra: An Issue of Social Justice?” DeLorenzo (2012) states that “[a]lthough lack of resources indicates part of this complex problem, there is something greater at stake: if educational quality is pivotal in creating an educated society, then inequality among the schools marginalize those who are most needy in society.” Action must be taken in order to better serve our students, especially those who do not have the same access to supplemental education outside of the school day.

Ultimately, one of the greatest aspects of inequality comes from an inequitable quality of education, not just a lack of physical supplies. One of the hallmarks of a
successful string program is the addition of private lessons for a student, as well as the ability to attend high quality concerts. This is not a reality for all families of young string students. In addition to the previously mentioned multitude of logistical and financial hurdles to student development, public school teachers are also more likely to be split across greater numbers of students and schools, sometimes teaching instruments they themselves are not fully proficient in. In spite of this, public school teachers must be able to provide even more for their students in order to ensure that they reach success.

It should also be mentioned that the lack of access to high quality string instruction does not only impact students, but the future of music in the entire community. DeLorenzo’s research shows that “less than 2% of [major professional symphony] orchestral musicians are black or Latino” (DeLorenzo, 2012). If urban centers are largely populated by minority groups, why do the orchestras in those urban centers have so few black or Latino members? This disproportionality points to the fact that minority students, found largely in urban public schools, do not have the same quality orchestral instruction as their white and suburban peers. Social justice implications aside, the classical music scene is missing out on a huge section of the population as participants and/or consumers. If students do not have a strong enough string education they will not possess the skills necessary to perform beyond high school, let alone at the professional level. Additionally, professional ensembles lacking a diverse and accurate depiction of their community then lose the wealth of experience added by voices of color. Every musician contributes experience from a variety of backgrounds, cultures and experiences, and each voice adds unique and valuable input to the culminating project. The current classical music scene is
devoid of the experience and talent found in minority communities, and this imbalance points to the fact that young minority students have a barrier in place when reaching for success in orchestra.

Beyond the impact on the professional orchestra’s ability to create music, the absence of black and Latino musicians on stage also affects their representation in the audience. The classical music community continually struggles to overcome criticism that it is out of touch with the current consumer. While the argument is often made that the orchestra’s choice of music is to blame, I argue that the absence of people of color on stage also has a growing impact on the disconnect felt by communities off stage. People are drawn to things that look and feel familiar. Likewise, students are more likely to believe that they can be successful in a given area when they see someone who looks like them accomplishing it first (DeLorenzo, 2012). This concept is frequently overlooked by people who come from majority subgroups, not out of malice but because it is not a shared experience. Regardless, lack of representation of people of color in the professional classical music community is something that must be taken into consideration when exploring ways to increase the inclusion and success of students of color.

People of color are not the only population underrepresented in the professional orchestra setting. Women have also experienced exclusion on and off the stage. As Mary Brown Hinely (1984) points out in “The Uphill Climb of Women in American Music,”

[a] devastating problem for women composers was the lack of performances of their work. Composers usually proved themselves in an established medium before risking a hearing for experimental works. Women seldom had their compositions performed while they were still “current,” and the cycle had to begin all over again. This resulted in a parallel problem: composers needed to hear their works to
evaluate them. Their growth toward musical maturity depended on this. It was almost impossible to create music in an aural vacuum no matter how excellent the composer’s inner ear might be. The fact that until 1975 the New York Philharmonic Orchestra had played only three works by American women in its entire history was stark evidence of the problem. The end result was the exclusion of women from the mainstream of musical composition.

Many women composers faced obstacles when trying to get their music published and in the hands of the public. Challenges like this explicitly discouraged women from continuing careers in music, regardless of how well they were able to write music.

When looking at the disproportionately low number of women who work or have worked as professional musicians, one important thing to note is the influence of traditional gender roles on women throughout history. The normal trajectory for most women was to get married, have children, and take care of the home and their husband. Women were not seen as being successful outside of these roles. Clara Schumann was an extremely talented pianist and composer, but even she lamented that “I once thought that I possessed creative talent, but I have given up on this idea; a woman must not desire to composer – not one has been able to do it, and why should I expect to” (Baker, 2003). She did not know of successful women in the field of music, and that directly impacted her perception of her own abilities.

Although more and more women have careers outside of the house today, they still struggle to receive the same compensation and status as men (Hinely, 1984). Female music students may not face daily discrimination due to their gender, but studies have shown that they lack confidence when compared to male students. According to the Wehr-Flowers in the *Journal of Research in Music Education* (2006), “this lowered confidence level can
affect what course of study girls choose to take, resulting in an influence on college and career decisions based on ‘illusions of incompetence’ instead of ability.” Baker (2003) points also out that “women will be more likely to pursue a career in composition if they are aware that many women before them were successful composers, in spite of sexual discrimination and lack of educational opportunities.” Student perceptions of success are linked to their knowledge of people like them who have already achieved success.

Women are disproportionally underrepresented on stage, both in the musicians themselves and the music being performed. Many well-known professional orchestra ensembles are made up of predominantly white and male musicians (Elliott, 2010). This issue highlights the cycle of subliminal discouragement for students from underrepresented populations. When students do not see people who look like them on the orchestra stage, many feel like it is a place where they do not belong (DeLorenzo, 2012). Access to and interaction with are key to encouraging students to participate in orchestra programs (Abeles, 2004), but beyond simply offering the chance to play an instrument or attend a concert, it is also important to demonstrate inclusivity through intentional programming of music and composers from underrepresented populations.

The purpose of this study was to examine student perceptions of success and inclusion in a public-school orchestra program, specifically regarding race/ethnicity and gender. The purpose of this study was not to place blame or judgement on public school teachers, or to demonize white and/or male composers. Instead, the results should be looked at as an opportunity for growth when looking for ways to best serve and represent our increasingly diverse populations. Classics by famous composers should still be
included in repertoire choices, but they should also be programmed alongside a diverse representation of composers from various races, ethnicities, genders, and backgrounds. The following research questions were asked: do students know about musicians who are women and people of color? Do female students and students of color vary from their white or male peers in perceptions of their own success and inclusion in orchestra? Does the inclusion of music by women and people of color in an orchestra classroom have a positive impact on student perceptions of success and inclusion?
METHOD

Middle and high school level public school orchestra teachers in a large urban school district in a Midwestern state were asked to have their students participate in this study. According to the school district’s website, the district had a student population of nearly 33,000. The demographics of the district as a whole were 38.1% White, 26.3% Hispanic, 20.25% African American or Black, 8.2% Asian, 6.6% Multi-Racial, 0.4% Native American, and 0.2% Pacific Islander. The demographic breakdown of individual schools varied slightly, but the school orchestra programs had enrollments that did not vary significantly from their school and district racial and ethnic demographics.

The study was designed to take place over ten class periods, with each day consisting of roughly ten to fifteen minutes of instruction or activities. The first activity for all students was completing the pre-treatment survey. Students self-disclosed their race and gender. For race, students were given the choices listed among the racial demographics of the school district. Students were then put into Students were asked to disclose their gender identity as either male, female, or other/non-binary/gender non-conforming. For the sake of this study, students were then grouped into two groups based on race: students of color (SOC) or white students (WS). They were also put into two groups for gender: female students (FS) or non-female students (NFS). Students were then asked to respond to fifteen statements regarding their knowledge and perceptions of orchestra musicians, as well as their own perceptions of their inclusion and ability to be successful in orchestra. For each statement, students could circle Very True, Sort of True, Neutral/Not Sure, Sort of False, or Very False.
Following the initial survey, teachers began the treatment: a series of ten preformed mini-lessons highlighting musicians who are women and people of color. The mini-lessons were created and presented in the form of a PowerPoint presentation, with each day consisting of approximately five slides of information. The topics of the days of instruction were Starting the Conversation, Music by Black Composers, El Sistema and Gustavo Dudamel, Asian Composers, Women Composers, Classically Trained Hip Hop Stars, Women Performers You Should Know, Latin American Composers, People of Color on Stage, and Recap. The treatment was not intended to inform students of every single woman or person of color who has found success in music, but merely to highlight some particularly interesting people and encourage them to continue learning more about underrepresented musicians. In addition to bullet points of information, the daily lessons also included links to video clips, artist websites, and social media pages where available.

Five teachers volunteered to incorporate the study in one of their classes. Of these five teachers, one had already begun implementing a pilot version of this project wherein at least half of the music their students were playing had been composed by women and people of color. Because of this, the results of this group were kept separate from the rest of the reporting students. Participating teachers chose one of their school orchestras to complete the study with. Since the study was extremely low risk, all students took part in the classroom activities. Consent forms were given to students and families, however, and only those students with completed consent forms had their results included in the study. Approximately 30% of the students who received the treatment turned in consent forms to have their results included in the study. Of these students (N=37), 28 were female, 8 were
male, and 1 was non-binary. 19 students were white, and 18 were people of color. The pilot program had 8 students consent to have their results included. Of the 8 students, 7 were female, 1 was not female, 1 was white, and 7 were people of color. The remaining non-pilot program students (N = 29), 21 were female, 8 were not female, 18 were white, and 11 were people of color.

Table 1 *Demographics of participating students*

<table>
<thead>
<tr>
<th></th>
<th>Pilot program</th>
<th>Non-pilot program</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female students</td>
<td>7</td>
<td>21</td>
<td>28</td>
</tr>
<tr>
<td>Non-female students</td>
<td>1</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>White students</td>
<td>1</td>
<td>18</td>
<td>19</td>
</tr>
<tr>
<td>Students of color</td>
<td>7</td>
<td>11</td>
<td>18</td>
</tr>
<tr>
<td>Total number of students</td>
<td>8</td>
<td>29</td>
<td>37</td>
</tr>
</tbody>
</table>

After completing the final day of lessons, students were given the same survey that they completed at the start of the study. Student responses were scored (Very True = 5, Sort of True = 4, Neutral/Not Sure=3, Sort of False=2, Very False=1) and analyzed using a paired t-Test.
RESULTS

Results were analyzed by grouping students of a like demographic and comparing their pre-treatment and post-treatment results to the results of their peers. Students of color (SOC) results were compared with white students’ results; female students’ (FS) results were compared with non-female students’ (NFS) results. The test used to analyze results from was a paired t-Test, and results with a p score of less than 0.05 are considered to be statistically significant changes.

While mean scores before and after the treatment showed a slight increase, the pilot program students did not have a statistically significant growth from the pre-treatment to the post-treatment. Their pre-treatment survey results, however, were higher in every category than their non-pilot program peers.

Table 2 Pre-treatment comparison of pilot program and non-pilot program SOC mean scores

<table>
<thead>
<tr>
<th></th>
<th>Pilot</th>
<th>Non-Pilot</th>
</tr>
</thead>
<tbody>
<tr>
<td>I know about people of my race that</td>
<td>4</td>
<td>3.18</td>
</tr>
<tr>
<td>are successful orchestra musicians</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I have learned about composers of</td>
<td>4.29</td>
<td>3.55</td>
</tr>
<tr>
<td>color</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I have played music by composers who</td>
<td>4.43</td>
<td>3.45</td>
</tr>
<tr>
<td>are people of color</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I believe people of my race can be</td>
<td>4.71</td>
<td>3.64</td>
</tr>
<tr>
<td>successful in orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I frequently play music by people of</td>
<td>3.42</td>
<td>2.45</td>
</tr>
<tr>
<td>my race</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I want to play music by people of my</td>
<td>4.71</td>
<td>4.36</td>
</tr>
<tr>
<td>race</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Statically significant (p < 0.05) differences in answers were found in female students’ responses to learning about female composers and playing music by people of their gender. This is likely due to the fact that the pilot program had strategically programmed and introduced music by female composers throughout the school year.

When comparing the pre-treatment survey responses to the post-treatment survey responses of students in the non-pilot group, an increase of mean score was observable for students on questions geared toward race. Statistically significant growth was shown by students of color on the statement “I know about people of my race who are successful orchestra musicians,” as well as for all students on the statement “I have learned about composers who are people of color.”

Students of color had a lower mean score than their white peers on every single statement except for the statement “I want to play music by people of my race.” This fact alone points to the need for inclusive programming choices in orchestra classrooms.
Table 4 *Non-pilot program mean scores by race*

<table>
<thead>
<tr>
<th>Statement</th>
<th>SOC (Pre)</th>
<th>SOC (Post)</th>
<th>WS (Pre)</th>
<th>WS (Post)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I know about people of my race that are successful orchestra musicians</td>
<td>3.18</td>
<td>4.45</td>
<td>4.67</td>
<td>5</td>
</tr>
<tr>
<td>I have learned about composers who are people of color</td>
<td>3.55</td>
<td>4.82</td>
<td>3.56</td>
<td>4.78</td>
</tr>
<tr>
<td>I have played music by composers who are people of color</td>
<td>3.45</td>
<td>3.72</td>
<td>3.61</td>
<td>3.83</td>
</tr>
<tr>
<td>I believe people of my race can be successful in orchestra</td>
<td>3.64</td>
<td>4.45</td>
<td>4.72</td>
<td>5</td>
</tr>
<tr>
<td>I frequently play music by people of my race</td>
<td>2.45</td>
<td>3.27</td>
<td>4</td>
<td>4.67</td>
</tr>
<tr>
<td>I want to play music by people of my race</td>
<td>4.36</td>
<td>4.73</td>
<td>3.22</td>
<td>3.67</td>
</tr>
</tbody>
</table>

Similar to the trends seen on statements regarding race, student mean scores increased on statements regarding gender, as seen in Table 5. An exception to this was the statement “I want to play music by people of my gender.” Non-female students’ responses actually decreased slightly (but not statistically significantly), potentially because they learned about other composers they were interested in.

Statistically significant growth was seen in female students on the statements “I know about people of my gender who are successful orchestra musicians,” “I have learned about female composers,” and “I have played music by female composers.” The fact that there was significant growth on the final statement is interesting. The ten-day time period that this study took place during was short enough that students were not given new music
during it. This means that the growth was because students learned more about composers they had already interacted with, not just because they were introduced to new people. Many students had already played music by female composers, but were unaware of that fact until they learned about them during the study.

Within the NFS group, there was one student who did not show any growth in knowledge when asked about composers of their gender. This was due to the fact that the student was non-binary, and suggestions for further study in this area are expanded upon in the discussion section of this paper.

Table 5 Non-pilot program mean scores by gender

<table>
<thead>
<tr>
<th>Statement</th>
<th>FS (Pre)</th>
<th>FS (Post)</th>
<th>NFS (Pre)</th>
<th>NFS (Post)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I know about people of my gender that are successful orchestra musicians</td>
<td>4.23</td>
<td>4.81</td>
<td>3.63</td>
<td>4.25</td>
</tr>
<tr>
<td>I have learned about female composers</td>
<td>3.05</td>
<td>4.81</td>
<td>4</td>
<td>4.61</td>
</tr>
<tr>
<td>I have played music by female composers</td>
<td>3.62</td>
<td>4.38</td>
<td>4</td>
<td>4.38</td>
</tr>
<tr>
<td>I believe people of my gender can be successful in orchestra</td>
<td>4.57</td>
<td>5</td>
<td>4.1</td>
<td>5</td>
</tr>
<tr>
<td>I frequently play music by people of my gender</td>
<td>3.1</td>
<td>3.76</td>
<td>4.25</td>
<td>4.25</td>
</tr>
<tr>
<td>I want to play music by people of my gender</td>
<td>3.9</td>
<td>4.61</td>
<td>3.75</td>
<td>3.38</td>
</tr>
</tbody>
</table>
DISCUSSION AND CONCLUSION

The purpose of this study was to examine student perceptions of success and inclusion in a public-school orchestra program, specifically regarding race/ethnicity and gender. The following research questions were asked: do students know about musicians who are women and people of color? Do female students and students of color vary from their white or male peers in perceptions of their own success and inclusion in orchestra? Does the inclusion of music by women and people of color in an orchestra classroom have a positive impact on student perceptions of success and inclusion?

When looking at whether or not students knew about women and people of color who were orchestra musicians, there was obvious growth throughout the course of the study, especially for female students. Students of color did not have the same level of growth. This could be due to several reasons. Some of the statements referred to knowledge of musicians that were the same race as the student; however, certain groups of people were more prevalent than others within the lessons students experienced. Native American and Pacific Islander people were also not represented in the presentation, simply due to a difficulty in finding appropriate examples of orchestra musicians from those groups. When analyzing results, all students of color were included in the same group because there were not enough students of each sub-group to give accurate representation.

This study also focused on female vs. non-female, but future research could explore the number of students who identify as non-binary or gender non-conforming. As underrepresented as females are, there are next to no composers or classical musicians who
identify as non-binary or gender non-conforming. The only student to show zero growth in knowledge of composers of their gender was the one non-binary student who reported back. Gender identity continues to be a topic of great importance under the lens of social justice and equitable educational outcomes, and further research could help to encourage and support even more students.

Some students gave feedback on the survey, pointing out that the term ethnicity would be a more accurate description of people than race. They also commented that they would prefer the term Latinx, the gender-neutral term for people of Latin American descent, as opposed to Hispanic. For the sake of this study, the choice was made to follow the public school district’s terminology when referring to race and ethnicity. Future studies, however, could address the complexities of race and ethnicity, as well as breaking down specific groups of people who are more severely underrepresented in orchestra.

When comparing the results of female students and students of color to their male and white peers, the former scored themselves lower on nearly every single statement. Students of color had the lowest mean scores of any of the groups. The exception to this was for students of color on the statement “I want to play music by people of my race.” Female students also scored lower on average than their male peers, with the exception being their response to the mirrored question “I want to play music by people of my gender.” It is obvious that female students and students of color desire to see themselves represented in the music that they are experiencing, but they do not currently perceive themselves to be represented in the same ways that their male and white peers do.
Beyond growth throughout the study, students responded with more extreme answers (Very True or Very False) when the question related to the element of their demographic that was underrepresented. For example, students of color were more likely to respond with Very True or Very False than their white peers, who were more likely to respond with Sort of True, Sort of False, or Neutral. It is possible that students who routinely do not see themselves represented in class are predisposed to have stronger opinions about equity.

As previously mentioned, students within the pilot program scored themselves higher than their non-pilot program peers. This is unsurprising, as they had spent months playing music by women and people of color. The noticeable difference in their scores, though, speaks to the validity of this study. The more access that students have to music by diverse composers, the more likely that students traditionally underrepresented in orchestra will feel successful and included.

It is important to note that this study related to student perceptions, not necessarily whether or not their teachers had programmed music by women and people of color. Some teachers lamented that their students answered that they did not play music by the underrepresented populations, even when they currently had music in their folders that fit this description. Regardless of whether or not the students interacted with music that represented them, if they were not made aware of that fact, a change in their perceptions would not have occurred. Creating an inclusive classroom is an active process. It requires teachers to address the topic daily.
Orchestra teachers are often focused on preparing students for their next performance. Because of this, taking the time to teach about composers and musicians, let alone those from underrepresented populations, often falls to the wayside. The importance of these things cannot be undervalued, though. Owens and Weigel (2018) point out that,

[w]hile race and class are sensitive topics for most educators, it is important for those who work with students of color, especially students of African descent, to acknowledge that race does matter to many of those living at the crossroads of race and poverty in the United States. This acknowledgment may go a long way to establish a credible relationship with youth who are stigmatized and marginalized based on their socio-economic background. Some black youth growing up in poverty may not be willing or able to engage in formal or informal learning that does not account for the role that race, culture and ideology play in public schooling.

Even for the teacher determined to program music by women and people of color, finding appropriate music for their public-school orchestra can be challenging. Much of the music readily available on popular educational music purchasing websites is still by white males. It is possible that there is a shortage of repertoire written by women or people of color which is at the appropriate difficulty level for public school students. Future research could also include a look into music publishing companies and their publishing practices. If it is true that it is harder to find music by women and people of color, future research could examine barriers in place within publishing companies that promote inequality.

Although there are many challenges to overcoming the systemic underrepresentation of women and people of color in orchestra, there are several organizations making great strides to help fix this inequality. One such organization is the International Alliance of Women in Music. According to their website, the IAWM (n.d.)
“is an international membership organization of women and men dedicated to fostering and encouraging the activities of women in music, particularly in the areas of musical activity such as composing, performing, and research in which gender discrimination is an historic and ongoing concern.” This organization is the culmination of several groups that were originally formed during the women’s rights movements. Today the international group has over five hundred members who work to ensure diversity and inclusion in the field of music. Beyond simply promoting women, the IAWM also strives to represent people of all cultures and backgrounds, including factors such as gender identity and ethnicity. Methods through which they strive for equity include sponsoring the creation of new music by women as well as helping to catalogue music by women throughout history in collegiate level textbooks.

Another organization working to catalogue music by underrepresented people is Music by Black Composers. Started by world renown violinist Rachel Barton Pine, MBC strives to “[inspire] Black students to begin and continue instrumental training, [make] the music of Black composers available to everyone, and [help] to change the face of classical music through greater diversity.” Many composers of color struggled to gain the same notoriety as their white peers. Because of that, much of their music throughout history is relatively unknown. MBC has uncovered music by Black composers from as early as the 1700’s, and from countries all across the globe. In addition to cataloging their music, MBC is also working to create a series of method books that incorporate the music they have found (Pine, 2018). By doing this, they hope to broaden the scope of music that young string musicians encounter, helping to break the cycle of underrepresentation in orchestra.
Similarly to MBC, the Sphinx Organization is a “social justice organization dedicated to transforming lives through the power of diversity in the arts” (Dworkin, n.d.) While MBC started with the desire to catalogue music by an underrepresented community, Sphinx focuses on building up people of color to help them achieve success in music. They have four key areas of focus: education and access, artist development, performing artists, and arts leadership. Educationally, they provide unique performance opportunities for Black and Latinx musicians, from ensembles to competitions. Sphinx also sponsors high level soloists and ensembles and offers leadership training to qualified individuals. Their efforts are making great strides in rectifying the current imbalance of representation in orchestras.

While issues like systemic underrepresentation of women and people of color in orchestra can seem insurmountable, small steps can create huge change. Even in the public-school orchestra classroom, thoughtful changes in priorities can impact student perceptions of success and inclusion. It may be challenging to find appropriate educational literature by women and people of color, but the challenge is worth the positive outcome for students. If the majority of music programmed is by white men, students could possibly not be receiving a well-rounded music education. Beyond being well-rounded musicians, students could potentially be left feeling like the orchestra is not a place they can find success simply because they never see themselves represented in the music they experience. These facts are not pointed out to place blame on teachers, but to point out an opportunity for growth in the way we serve our students. When students do not experience an inclusive education in music during their formative years of orchestral instruction, the result not only affects them but the music community as a whole. This means that all advocates of a strong music
community should also advocate for equitable representation of women and people of color at all levels of orchestra, from public school to the professional symphony.

This study had a total contact time of roughly one hundred minutes. In that short amount of time, growth in student perceptions of success and inclusion was shown. Imagine the possibilities for students if a full year of instruction included consistent inclusion of women and people of color. Highlighting successful women and people of color in music may not fully solve the systemic social justice issues that our society faces. However, the time spent investing in our underrepresented students has the opportunity to impact not only the public-school orchestra, but the entire classical music world as a whole.
REFERENCES


Elliott, S. (2010). Breaking through: Inclusiveness is a goal for every American orchestra. Some progress is being made, but true diversity onstage and off remains elusive. *Symphony, (July-August)*, 44-49.


APPENDIX A

STUDENT PRE/POST SURVEY

Name_____________________________ Date________________

1. I identify as: (Male) (Female) (Other/Non-binary/Gender non-conforming)

2. I am: (White) (Black or African American) (Hispanic) (Asian)
   (Pacific Islander) (Multi-Racial) (Native American) (Other)

3. I know about people of my gender who are successful orchestra musicians.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False

4. I know about people of my race who are successful orchestra musicians.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False

5. I have learned about female composers.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False

6. I have played music by female composers.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False

7. I have learned about composers who are people of color.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False

8. I have played music by composers who are people of color.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False
9. I feel like my gender is not represented in orchestra music, either on stage or in the music that is played.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False

10. I feel like my race is not represented in orchestra music, either on stage or in the music that is played.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False

11. I believe that I can be successful in orchestra.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False

12. I believe that people of my gender can be successful in orchestra.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False

13. I believe that people of my race can be successful in orchestra.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False

   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False

15. I frequently play music by people of my race.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False

16. I want to play music by the people of my gender.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False

17. I want to play music by people of my race.
   
   Very True   Sort of True   Neutral/Not Sure   Sort of False   Very False
APPENDIX B

STUDY TREATMENT

REPRESENTATION IN ORCHESTRA
DAY 1: STARTING THE CONVERSATION

UNDERREPRESENTATION IN ORCHESTRAS AND WHY WE ARE TALKING ABOUT IT
DEFINING KEY TERMS

Underrepresented
Verb (used with object)
To give inadequate representation to; represent in numbers that are disproportionately low.

Example: Women and people of color are underrepresented in professional orchestras. (see photo of the Vienna Philharmonic)

Person/People of Color
Noun
A person who is not white or of European parentage.

Woman/Women
Noun
A person who identifies as female.
“THERE IS A SURPRISING LACK OF BLACK AND LATINO MUSICIANS IN MAJOR ORCHESTRAS IN THE UNITED STATES AS WELL AS OTHER VENUES FOR CLASSICAL MUSIC.”

WHY DOES THIS HAPPEN?

- Many urban school districts which have higher populations of students of color also have LESS funding and access to high quality music programs, including private lessons.

- Some people believe that classical music and string instruments are not a part of black and Latino cultures, but this is FALSE. There have been many successful musicians and composers of color from all over the world, but we tend to learn about the just a few composers when we are in school. This underrepresentation leads to communities feeling like they don’t belong in the orchestra scene.

SOURCE: “MISSING FACES FROM THE ORCHESTRA: AN ISSUE OF SOCIAL JUSTICE?” BY LISA C. DELORENZO AND “BREAKING THROUGH” BY SUSAN ELLIOT, SYMPHONY MAGAZINE.
Women are also often underrepresented in music and orchestra when compared to their male peers.

Throughout History:
- Many major professional orchestras originally were all-male ensembles. Women had to work to be included in the groups.
- Women were discouraged from playing particular instruments that were considered “unladylike”.
- From a recent study: “Of the 2,438 full-time musicians we looked at, 1,677 (69%) were men. But in many instruments, men were even more disproportionately represented. Bassoon (86% male), double bass (95%), and timpani (96%) players are predominately men.” (Staley and Shendruk 2018)

Beyond Performing:
- Women are also underrepresented as composers in the music being performed.
- Out of all of the music during the Des Moines Symphony Masterworks Series in 2018-2019 (not including Pops Concerts), NONE of the pieces were composed by women.
- Of all the music covered in a typical undergraduate music history textbook, only .02% is by women composers. (Baker 2003)
SO WHAT DO WE DO?

- Does this mean that white musicians are bad? **NO**
- Does this mean that male musicians are bad? **NO**
  - Bach, Beethoven, and Mozart are all **AMAZING** musicians that should be learned about!

The goal is to recognize that there have **ALSO** been many amazing musicians throughout history that have not gotten the attention that they deserve either because of their race or gender. Because of that, we have missed out on the full picture of classical and orchestral music.

It would be impossible to cover every single composer or musician who is a woman or person of color, but over the next few classes we will highlight some of the people you may have missed.
GOALS OF THIS PROJECT

Through introducing you to more musicians and composers from underrepresented communities of people, we hope to accomplish the following:

1. Increase your knowledge of composers/musicans of color
2. Increase your knowledge of women composers/musicans
3. Increase your own perception of feeling included in orchestra by introducing you to successful musicians of all backgrounds
4. Increase your belief that all students can be successful in orchestra – regardless of race or gender
WHAT IS SOMETHING THAT YOU REMEMBER FROM LAST CLASS PERIOD?
THERE IS A RICH HISTORY OF BLACK COMPOSERS OF CLASSICAL MUSIC

Many people know about the strong influence of black and African American culture in jazz music, but what many people don’t realize is that there have ALWAYS been black composers throughout EVERY era of classical music.

The majority of these black composers did not receive the same notoriety as their white peers. However, there are many people working today to make sure that their music is available to all people, regardless of background or ethnicity.

Here are some amazing composers you may have missed:

Source: www.musicbyblackcomposers.com
JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGE (1745-1799)

- Joseph Bologne was the son of a wealthy planter and his wife's African slave, Anne. He was born in Guadalupe (a colony of France at the time) and later moved to Paris.
- He went the title “Chevalier de Saint-George”. Chevalier is a term for a knight and “de Saint-George” was the suffix used by his father.
- He lived during the same time as Mozart (he even met him). He was referred to as “The Black Mozart” because his style of writing was similar to Mozart's.
- Bologne was a virtuosic violin player and had very little formal musical training. Despite this, he wrote many string quartets, violin concertos, and even operas! His string quartets were written in the style of Joseph Haydn.
- He fought for France in a regiment of all people of color in the war, and was a champion fencer!
WILLIAM GRANT STILL (1895-1978)

- William Grant Still was born in 1895 in Mississippi. His father died when he was very young, so the family moved to Arkansas to live with Still’s grandmother.
- Originally, he went to college to study medicine. He ended up leaving to study composition at Oberlin Conservatory of Music in Ohio.
- He was the first African American to have one of his compositions played by a major professional orchestra. The piece was called the Afro-American Symphony. (Listen to Movement 3: Animato)
- Still was the first African American to conduct a major American orchestra.

http://www.willamgrantstillmusic.com/
FLORENCE PRICE (1887-1953)

- Florence Price was born in 1887 in Arkansas. The neighborhood where she lived was racially-integrated, but she faced oppression throughout her life because of segregation.
- Price played the piano before the age of 4 and graduated from high school at the age of 14.
- After graduating from college, Price was denied jobs because of her race. She decided to move to Chicago with her husband.
- Price joined the Chicago Music Association, which was a group created to help African American musicians who were discriminated against.
- She became a successful composer and piano teacher; and had many of her pieces published. She also won first place in a composition competition for her Symphony in E minor. This piece was the first piece by an African American woman to be performed by a major American orchestra.

http://www.florenceprice.org/
EL SISTEMA WAS FOUNDED IN VENEZUELA IN 1975 BY JOSE ANTONIO ABREU

The mission of El Sistema is “To support and grow a nationwide movement of programs ... to effect social change through music for children with the fewest resources and the greatest need.”

The goal of this program was to take students who lived in extreme poverty in Venezuela and give them an education through music that would create positive change in their lives.
“Abreu started with only 11 students in an underground parking garage... at the time there were only two orchestras in Venezuela, and the musicians were predominantly European immigrants.”

“Today El Sistema has more than 60 children’s orchestras, 100 youth orchestras, 30 professional adult orchestras, and dozens of choruses.” (Lesniak 2012).

Jose Abreu believed that the root cause of Venezuela’s social issues was exclusion, so he created a program specifically for the children of Venezuela to be able to experience high quality music education.

Now students from this program are some of the strongest musicians in the world!
ONE OF THE MOST FAMOUS STUDENTS ASSOCIATED WITH EL SISTEMA IS GUSTAVO DUDAMEL

- Dudamel was born in Venezuela in 1981.
- He was a student of El Sistema, and started playing the violin at age 10.
- Dudamel studied conducting with Abreu (who created El Sistema), and in 1999 he became the music director of Orquesta Sinfonica Simon Bolivar, which is the national youth orchestra of Venezuela.
- He conducted some of the music for Star Wars Episode VII: The Force Awakens, and has also conducted groups as a part of the half time show for the Super Bowl.
- Dudamel is now one of the most famous conductors in the world. He has won numerous awards and competitions, and has worked as a guest conductor for many of the world’s top orchestras. He currently directs the LA Philharmonic.

https://www.gustavodudamel.com/
Instagram:@gustavodudamel
Twitter:@GustavoDudamel
Facebook:/GDudamel
ACCESS TO ORCHESTRA LEADS TO SUCCESS

Because of El Sistema, the children and communities of Venezuela have been able to promote and celebrate their culture even MORE. Orchestra is a part of the identity of these students and their community.

Click here to see a video clip of Jose Abreu, Gustavo Dudamel, and the El Sistema Program.
DAY 4: ASIAN COMPOSERS
KNOWLEDGE CHECK

WHAT IS SOMETHING YOU REMEMBER FROM LAST CLASS PERIOD?
Soon Hee Newbold was adopted from Korea as an infant and grew up in Maryland. She has a Bachelor of Music degree from James Madison University. There, she studied orchestration, film scoring, and audio production. She has acted in several movies and TV shows (find her on IMDB). Newbold was a member of the National Honor Society in high school. She also studied multiple languages, including German. She has black belts in Taekwondo, Hapkido, and Kyuudo. She composes music. She is a player violin, viola, and piano professionally as well as a classical cellist. Newbold has written many pieces of music for school orchestras. Can you name anything you have played by her?
TORU TAKEMITSU (1930-1996)

- Toru Takemitsu was born in Tokyo, Japan, in 1930.
- He was forced into the military at age 14. He did not like this time, but it helped expose him to western music.
- Takemitsu did not have much formal training in music or composition. He was interested in adding electronics to music, and created the “Experimental Workshop”, a group of people who compose mixed-media works.
- After hearing music by John Cage, he was inspired to write music that incorporated elements from his Japanese heritage. One of the ways he did this was by using traditional instruments like the biwa.
- He has written hundreds of pieces of music for many films, including Rising Sun, Ran, and Wuthering Heights.

Piano Pieces for Children - Clouds
BRIGHT SHENG (1955-)

- Bright Shen was born in 1955 in Shanghai, and he started playing the piano when he was 4.
- He was sent to the province of Qinghai during China’s Cultural Revolution at the age of 15. He later attended Shanghai Conservatory of Music and then moved to New York City to study at Queens College, CUNY.
- In 1999, President Clinton asked Sheng to write a piece honoring Chinese Premiere Zhu, Rongji’s visit. He was also one of the composers of the music for the opening ceremony for the Beijing 2008 Olympics.
- Sheng works as a pianist, composer, conductor, and composition professor. He has served as a resident composer for multiple opera and ballet companies.

http://www.brightsheng.com/
Facebook: @bright.sheng
DAY 5: WOMEN COMPOSERS
KNOWLEDGE CHECK

WHAT IS SOMETHING YOU REMEMBER FROM LAST CLASS PERIOD?
CLARA SCHUMANN (1819-1896)

- Clara Schumann was born as Clara Wieck in Germany.
- She was a piano prodigy, and her father planned out much of her schedule and her life in order to promote her as a concert pianist.
- When she was 11, she met her husband, Robert Schumann. The two got married as soon as she turned 18. Her father was very against the marriage, and they had to sue him in order to get married.
- Clara was the person in charge of making money in her marriage. She earned money by going on tour, often performing music by her husband.
- Although she was also a composer, she did not get the same notoriety as her husband because she was a woman.
REBECCA CLARKE (1886-1973)

- Rebecca Clarke was born in England in 1886.
- She played violin when she grew up, but switched to viola while studying at the Royal College of Music. She was also one of the first female composition students at the school.
- Clarke was one of the first women to be a musician in a professional orchestra (playing viola).
- She entered her Viola Sonata in a competition in 1919, and it came in second place.
- She had trouble publishing some of her music, which people believe eventually discouraged her from continuing to pursue her career as a composer later in life.

[https://www.rebeccaclarke.org/](https://www.rebeccaclarke.org/)
Rebecca Clarke Society

Listen to Rebecca Clarke’s award winning Viola Sonata
AMY BEACH (1867-1944)

- Amy Beach is an American composer, and the first woman to have a symphony performed by a major professional orchestra. The symphony was her “Gaelic” Symphony.
- She was a child prodigy on piano, but stopped performing regularly when she got married because her husband requested that she focus composing. After he died, she started performing more regularly.
- Not only was Amy Beach important because of her accomplishments as a woman in music, but she was also one of the first American composers to have a successful career without being trained in Europe.
- Later in life, she spent time mentoring young women in music and became the president of the Society of American Women Composers.

https://www.amybeach.org/
Libby Larsen (1950-)

- Libby Larsen was born in Delaware and moved to Minnesota at the age of three.
- She got a Bachelor of Arts in Theory and Composition and a Masters of Arts in Composition from the University of Minnesota. She also has a PhD in Theory and Composition.
- Larsen co-founded the Minnesota Composers Forum (which is now called the American Composers Forum).
- She was the first woman to be a resident composer with a major professional orchestra when she became the Minnesota Orchestra's composer-in-residence.
- Larsen has written music for all kinds of ensembles—from operas, symphonies, vocal music, and even music for middle school band!
DAY 6: CLASSICALLY TRAINED HIP HOP STARS

BEFORE THEY WERE ON YOUTUBE, THEY WERE IN ORCHESTRA
KNOWLEDGE CHECK

WHAT IS SOMETHING YOU REMEMBER FROM LAST CLASS PERIOD?
The members of Black Violin are Kevin Sylvester (who goes by Kev Marcus) and Wilner Baptiste (who goes by Wil B.) Kev plays violin and Wil plays viola.

They met in high school at the Dillard High School of Performing arts. Neither of them originally wanted to play their instruments, and were forced to play against their wishes.

Both received scholarships to study music in college. Although they went to different colleges, they came together after college to form Black Violin.

The name Black Violin comes from a solo jazz album by the same title by jazz violinist Stuff Smith.

In 2005 they won the Legend title at the Showtime at the Apollo. They have also worked with Alicia Keys, Kanye West, and Aerosmith.

In 2013 they performed at the Kids Inaugural Concert for President Barack Obama.
KEVIN OLUSOLA

• Kevin Olusola grew up in Kentucky. His mother was a nurse from Grenada, and his father was a psychiatrist from Nigeria.

• He played the piano, cello, and saxophone, and performed on NPR’s From the Top.

• Olusola graduated from Yale University with a major in East Asian Studies, and ended up living in Beijing for 18th months.

• He is probably best known for being the beatboxer in the Pentatonix, but he first performed as a “cello-boxer”, combining his beat boxing and cello skills.

Watch Kevin Olusola Cello-box here

http://kevinolusola.com/
Instagram: @kolusola
YouTube: kolusola
Twitter: @kolusola
Facebook: /KO I music
BRAZILIAN 2WINS

Twins Walter and Wagner Caldez were born in Brazil but moved to America to study at the University of Northern Iowa.

“From the violent slums of Brazil they broke the mold of society by using music as a movement to bring about positive change. That force has defeated violence, poverty, depression, cancer. Now they are on a mission to make the world smile. Original artists, entertainers, performers, speakers, lifestyle enthusiasts. What they do extends far beyond music. Music is merely the tool. The tool to make the world a better place.”

http://brazilian2wins.com/
Instagram: @brazilian2wins
YouTube: B2wins
Facebook: /brazilian2wins

Learn more about the Brazilian 2wins
DAY 7: WOMEN PERFORMERS YOU SHOULD KNOW
WHAT IS SOMETHING YOU REMEMBER FROM LAST CLASS PERIOD?
HILARY HAHN

- Hilary Hahn was born in Virginia in 1979 and started playing the violin at age 4.
- She technically finished all of the classes necessary to graduate from the Curtis Institute at the age of 16, but decided to continue studying there for 3 more years to take classes in various languages and writing. She has been given multiple honorary doctorates from different schools.
- She released her first album on violin when she was 17 years old.
- As of today, she has played 1594 concerts (they keep a tally on her official website!)
- Hahn has a very active social media. Her YouTube channel has an interview series, and her Instagram routinely has posts from her #100daysofpractice challenges. Check them out!

http://www.hilaryhahn.com/
Instagram: @violincase
YouTube: hilaryhahnvideos
Twitter: @violincase
Facebook: /hilaryhahn
Sarah Chang was born in Pennsylvania in 1980 and grew up in New Jersey. Her parents moved to the US from South Korea.

Chang auditioned and was accepted into the Juilliard School when she was only 5 years old.

She recorded her first album when she was 10 years old.

Chang was named in Newsweek Magazine’s article “Women Take Charge.”

She has played with countless symphonies and won numerous awards.

http://sarahchang.com/

Twitter: @sarahchang
Jacqueline du Pre (1945-1987)

- Jacqueline du Pre was born in England, and started studying the cello with her mother.
- She attended the Guildhall School of Music and won an award that paid for her tuition.
- Du Pre started performing full time at the age of 16. At 18, she performed at The Proms, a huge music series in London.
- She is very well known for her performances and recordings of Elgar’s Cello Concerto.
- She played on two Stradivarius cellos during her career.
- Du Pre had multiple sclerosis, and the disease impacted her ability to play when she was 26. Her last performance was when she was 28.
DAY 8: LATIN AMERICAN COMPOSERS
What is something you remember from last class period?
ALBERTO GINASTERA (1916-1983)

- Alberto Ginastera was born in Argentina. His father was from Catalan, and his mother was from Italy.
- He studied at the Williams Conservatory and came to the United States to study with Aaron Copland.
- He co-founded the League of Composers
- Ginastera was proud of his heritage and worked to include nationalistic themes into his music. He used Argentinian folk tunes in his music, and also was inspired by the tradition of the Gaucho (a nomadic native horseman in Argentina).
- Watch Danza Final by Ginastera (Do you recognize the conductor?)
HEITOR VILLA-LOBOS (1887-1959)

- Villa-Lobos was born in Brazil. His father died when he was only 12, so he had to help make money to support his family.
- He played the cello, guitar, and clarinet. He primarily taught himself, and originally failed an entrance exam into a music school. Despite this, he is now considered one of the greatest South American composers of all time.
- As a young musician, he traveled around Brazil to learn more about the indigenous people and culture. As a composer, he strove to break free of European traditions and create music that truly represented his country of Brazil.
CACILDA BORGES BARBOSA (1914-2010)

- Barbosa was born in Rio De Janeiro, Brazil.
- She was a brilliant pianist, conductor, and composer, and graduated from the National School of Music at the University of Brazil.
- Barbosa is known for being one of the first composers to use electronics in her music in Brazil, and much of her music was representative of her country.
- She worked with Heitor Villa-Lobos and directed the Instituto Villa-Lobos, a music school.
- Barbosa became the professor of chamber ensemble at the National School of Music at the University of Brazil, as well as the professor of counterpoint and fugue at the Popular School of Music Education.
ASTOR PIAZZOLLA (1921-1992)

Piazzolla was born in Mar del Plata, Argentina. When he was 4, his family moved to New York City, but they returned to Mar del Plata when he was 14.

When he was 8 years old, he started playing the bandoneon (an Argentinian instrument similar to the accordion) and recorded his first album only one year later.

Piazzolla began to play the bandoneon in tango orchestras in Argentina. He wanted to grow as a musician, so he started to take music lessons with Ginastera. He became a hugely successful composer, and traveled all over the world as a performer and composer.

He wrote many pieces in the classical style of writing, but is possibly known best for his tango music. Watch his Libertango. Here.
DAY 9: PEOPLE OF COLOR ON STAGE
KNOWLEDGE CHECK

WHAT IS SOMETHING YOU REMEMBER FROM LAST CLASS PERIOD?
SHEKU KANNEH-MASON

- Kanneh-Mason was born in Nottingham, England in 1999. His parents are from Antigua and Sierra Leone, and he is one of seven children.
- He started playing the cello when he was six.
- The Kanneh-Mason siblings performed together on Britain’s Got Talent in 2015.
- In 2016, he won the BBC’s Young Musician of the Year (he was the first black musician to do so).

Check out his videos below!

https://shekukannehmason.com/
Instagram: @shekukannehmason
YouTube: ShekuKannehMasonVevo
Twitter: @ShekuKM
Facebook: /ShekuKMOfficial

• Interview: https://www.youtube.com/watch?v=Ud-lwKd6l-4
• Performance: https://www.youtube.com/watch?v=o3h6i2GXUhg
Yo-Yo Ma was born in Paris, France, in 1955. His family is of Chinese descent, and they moved to New York when he was 7.

- He started the violin at age 3 and switched to cello at age 4.
- Ma graduated from Harvard University. After graduating, he had to have surgery because of scoliosis. He was not allowed to play at all while he recovered. Despite that, he has become one of the best-known cellists of his time.
- He has produced nearly 80 albums in numerous musical styles, and has even appeared on TV (see this clip of him on Sesame Street).
ESPERANZA SPALDING

- Spalding was born in 1984 in Portland, Oregon. Her father was an African-American, and her mother was Hispanic, Welsh and Native American. Her mother raised her and her brother as a single parent.
- She began playing the violin before age 5 and was a member of the Chamber Music Society of Oregon.
- She taught herself other instruments, including the bass, eventually graduating from Berklee College of Music and becoming one of the youngest teachers at the school when she was only 20.
- Spalding has won numerous Grammys because of her jazz albums.
- She speaks Portuguese, Spanish, and English.

http://www.esperanzaspalding.com/
Instagram: @esperanzaspalding
YouTube: Esperanza Spalding
Twitter: @EspeSpalding
DAY 10: RECAP

WHAT DO WE DO ABOUT UNDERREPRESENTATION IN ORCHESTRA?
What is something you remember from last class period?
REMINDERS OF OUR GOALS

Through introducing you to more musicians and composers from underrepresented communities of people, we hoped to accomplish the following:

1. Increase your knowledge of composers/musicians of color
2. Increase your knowledge of women composers/musicians
3. Increase your own perception of feeling included in orchestra by introducing you to successful musicians of all backgrounds
4. Increase your belief that all students can be successful in orchestra – regardless of race or gender
Throughout this presentation we covered 27 different musicians.

- 11 were women
- 22 were people of color, representing many different countries and cultures

This represents only a SMALL fraction of the women and people of color achieving success in music.

The problem was never that women and people of color didn’t exist in the classical music/orchestra world, it was that they didn’t always get the same recognition as their peers, especially during their lifetime.

BECAUSE OF THIS, A CYCLE OF UNDERREPRESENTATION WAS CREATED IN PROFESSIONAL ORCHESTRAS – BOTH FOR PERFORMERS AND COMPOSERS
TODAY, THE CYCLE OF UNDERREPRESENTATION IS BREAKING

More and more organizations are working to create opportunities for musicians of color – from providing education to helping them prepare for professional auditions!

According to an article in the New York Times, professional orchestras in America have seen a historic rise in women members.

Four of the top professional orchestras in the country even have female concert masters!


Learn about some of the awesome programs supporting underrepresented people in music:
“The **International Alliance for Women in Music** (IAWM) is an international membership organization of women and men dedicated to fostering and encouraging the activities of women in music, particularly in the areas of musical activity such as composing, performing, and research in which gender discrimination is an historic and ongoing concern.

IAWM members engage in efforts to increase the programming of music by female composers, to combat discrimination against female musicians, including as symphony orchestra members, and to include accounts of the contributions of women musicians in university music curricula and textbooks.”

Visit their website to check out more of what they do to support women in music!

https://iawm.org/

“The IAWM was formed in 1995 from the merger of three organizations that arose during the women’s rights movements of the 1970s to combat inequitable treatment of women in music: the International League of Women Composers (ILWC), founded in 1975 by Nancy Van de Vate to create and expand opportunities for women composers of music; the International Congress on Women in Music (ICWM), founded in 1979 by Jeannie Pool to form an organizational basis for women in music conferences and meetings; and American Women Composers (AWC), Inc., founded in 1976 by Tommie Ewart Carl to promote music by American women composers.”
MUSIC BY BLACK COMPOSERS

Music by Black Composers is an organization trying to help fix the underrepresentation of black composers and musicians in the classical music world.

Mission Statement:
- To inspire Black students to begin and continue instrumental training by showing them that they are an integral part of classical music’s past as well as its future.
- To make the music of Black composers available to all people regardless of background or ethnicity.
- To help bring greater diversity to the ranks of performers, composers, and audiences, and help change face of classical music and its canon.

MBC has helped uncover music by over 300 black composers between 1767-2014

Click here to visit their website and find information about black composers who are alive and writing music TODAY!
“Sphinx’s four program areas – Education & Access, Artist Development, Performing Artists, and Arts Leadership – form a pipeline that develops and supports diversity and inclusion in classical music at every level: music education, artists performing on stage, the repertoire and programming being performed, the communities represented in audiences, and the artistic and administrative leadership within the field.”

**EDUCATION and ACCESS**
- **Sphinx Overture:** Violin and youth development program for elementary school students in Detroit and Flint.
- **Overture Summer Camp:** Two-week summer music program for Detroit students.
- **Sphinx Performance Academy:** Intensive summer program for middle and high school aged Black and Latinx string players.

**ARTIST DEVELOPMENT**
- **Sphinx Competition:** National competition for young Black and Latinx classical string players.
- **Music Assistance Fund:** Series of scholarship programs for alumni of Sphinx’s programs.
- **National Alliance for Audition Support:** Partnership with New World Symphony and League of American Orchestras providing mentorship, audition preparation, financial support, and audition previews to Black and Latinx musicians.

**PERFORMING ARTISTS**
- **Sphinx Virtuosi:** Self-conducted touring chamber ensemble comprised of 18 top Black and Latinx classical soloists.
- **Sphinx Symphony Orchestra:** All-Black and Latinx orchestra that performs with and provides mentorship to Sphinx Competition semifinalists.
- **Sphinx Soloist Program:** Program providing professional performance opportunities to Sphinx Competition Laureates.

**ARTS LEADERSHIP**
- **SphinxConnect:** National convening, the epicenter for artists and leaders in diversity.
- **Sphinx Medals of Excellence:** Program that awards $50,000 career grants to emerging Black and Latinx classical artists.
- **Sphinx LEAD:** Leadership development initiative for arts leaders and entrepreneurs of color.

“The Sphinx Organization is the social justice organization dedicated to transforming lives through the power of diversity in the arts.”

**The Sphinx Story**
http://www.sphinxmusic.org
YOU CAN HELP, TOO!

• Stay actively involved in the music you play and listen to.
  – Learn about the composers of your music. *Who are they? What were their lives like?*
  – Seek out music by people of color and women. *Help make sure their voices are heard. Share their music with people who haven’t heard of them yet.*
  – Support performances that feature performers or composers that are women or people of color. *Is the symphony playing a piece by a composer you want to support? Go see it!*

• Make your orchestra a safe and supportive space for all people.
  – There is not just one type of orchestra musician. *Orchestra instruments are played all over the world, and successful musicians come from all backgrounds. Encourage each other, and be excited about what you bring to the table as a musician, too!*