

A Gender Analysis of Texas University Interscholastic League Band Concert and Sight Reading Evaluation Adjudication Panels from 2010-2019

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The purpose of this study was to determine the male-female ratio of band directors serving on adjudication panels for Texas University Interscholastic League (UIL) concert and sight reading evaluations from 2010-2019. The Texas Music Forms database was used to access a list of UIL band concert and sight reading adjudicators from across the state from 2010-2019. Adjudicator panels were analyzed by gender, region, grade level (middle school and high school), and type of evaluation. Results indicate that the average percentage of female UIL band adjudicators hired between 2010 and 2019 was 16.6%, and there were 5.5% more female judges in 2019 than in 2010. When the number of women who served on multiple panels during a given year is considered, the actual number of females who were hired between 2010 and 2019 decreases anywhere from 43.7% to 58.16% annually. Of the 1,482 combined concert and sight reading evaluation panels from 2010-2019, only 3 (.2%) were all-female, while 639 (43.1%) of the combined panels were all-male, and 840 (56.7%) of the combined panels were mixed gender. The data show that the largest concentration of female adjudicators (27.24%) served on middle school panels, whereas only 8.4% of high school panels were female, and 9.8% of combined middle and high school panels were female. While the percentage of females serving on UIL band adjudication panels has slowly risen over the past decade, they continue to be noticeably underrepresented. Further research on the gender of band adjudicators in other states with a similar evaluation process could be conducted to determine if this issue is national in scope.

Prior to the 1980s, there was a clear distinction between gender roles in the United States. Many members of society viewed gender categorization as fundamental and enduring, as characterized by the separation of work into two categories: women's and men's (West & Zimmerman, 1987). These gender roles, though not as strictly defined today, are still found in all aspects of our society. Although strides have been made towards gender equality, gender bias still exists (Morgenroth & Ryan, 2018). While women continue to make inroads in various career fields that have been traditionally dominated by men, gender ratios remain skewed in favor of males (Morgenroth & Ryan, 2018). The field of instrumental music education provides an excellent example of persistent gender inequity (Gould, 2003).

Gender and Musical Instruments

Gender bias in instrumental music is evident from the very beginning when an instrument choice is made. Abeles and Porter (1978) found widespread musical instrument gender association among their test subjects, who ranged from kindergarten-aged children to adults. The researchers found that flute, clarinet, and violin were thought to be more feminine instruments, and trumpet, trombone, and drums were considered more masculine. Additional research conducted by Abeles (2009) in 1993 and 2007, revealed little difference in the distribution of instruments according to gender. Girls still favored the flute, clarinet, and violin, and boys still predominantly chose the trumpet, trombone, and drums.

Sinsel, Dixon, and Bades-Zeller's (1997) study focused on fourth and fifth graders who were asked to rank the psychological gender, as opposed to biological gender, preference for instruments. The results showed that students who identified with a masculine sex type preferred masculine-stereotyped instruments, students who identified with a feminine sex type preferred feminine-stereotyped instruments, and the students who did not identify as male or female preferred neutral instruments. The instruments that were considered feminine were flute, oboe, and clarinet, and the masculine instruments were drums, trombone, and tuba. There were no string instruments in this study because orchestras were not traditionally offered at the participating schools.

Gender in Musical Careers

A study of the number of males and females enrolled in high school choir, band, and orchestra in the United States from 1982-2009 showed that, across all three ensembles, females outnumbered males in enrollment (Elpus, 2015). While Elpus's study indicated females constitute a majority of players in secondary instrumental music ensembles, Sheldon and Hartly (2012) and Gould (2003) found an unequal representation of secondary female instrumental ensemble directors in music education.

The small number of female band directors can partially be attributed to the fact that band was originally a military organization from which women were excluded (Greaves-Spurgeon, 1998). While women were not allowed to play in the military bands, an all-female version of the military bands was established in 1951, but was deactivated only 10 years later. The disbanded women were not allowed to join any of the existing military bands at that time because they were limited to males (Nichols, 2015). The male-only standard continued when the military band model was adopted for high school, which means that in the early history of high school band, women were not allowed to participate (Sears, 2010). Sears (2010) explained that the masculine history of the profession has resulted in fewer women holding positions as band directors. She cited the struggle to balance work and family as another reason for the gender disparity. Fitzpatrick (2013) maintained that it can be difficult for a mother to work as a high school band director because of the large time commitment that the job requires. She went on to explain that time constraints create moments where the director has to make a choice about priorities, and that is not always an easy decision to make, especially when it involves children.

Jagow (1998) noted that the biased attitude towards women in music is shifting slowly, resulting in gradual positive changes, despite women being involved in making and conducting music for centuries. Jagow went on to offer several possible reasons why female conductors are in the minority, including the lack of female applicants, discrimination towards females in their role as mother, and the perception that women are too weak, emotional, and sensitive to perform the duties associated with directing an ensemble.

Gender in Adjudication

In Leimer's (2012) study of the gender makeup of the band adjudication panels in the state of Florida in comparison with the overall gender ratios of band directors in the state, she discovered considerable differences in the number of male and female directors hired to judge Music Performance Assessment (MPA) events. The overall percentage of female high school band directors in Florida was 18.66%, while the percentage of females hired to judge the marching band competition was only 7.89%. In the 10-year span of the study, a female adjudicator was only hired

once to judge the state marching band MPA (Leimer, 2012).

Given the fact that women were excluded from participation in band programs until the middle of the 20th century, female band directors have faced many obstacles to acquire positions and to become recognized as an equal to their male counterparts (Gould, 2003). Once women band directors are hired, they must continue to fight for acceptance, particularly in the areas of leadership and adjudication (Sheldon & Hartley, 2012).

The purpose of this study was to determine the male-female ratio of band directors serving on adjudication panels for Texas University Interscholastic League (UIL) concert and sight reading evaluations from 2010-2019. The research question posed: Is there any difference in numbers of men and women serving on UIL band concert and sight reading adjudication panels?

Method

TMAA Membership

The 2019 Texas Music Adjudicators Association (TMAA) concert band active and provisional membership lists were downloaded from the TMAA database (txmaa.org). TMAA does not maintain an archive of membership from previous years, so 2019 was the only year available for analysis. The name of each member on the concert band lists was entered on a spreadsheet categorized by gender. When the gender of a member came into question, school district websites and an internet search engine (www.google.com) were used to ascertain gender by analyzing school district directories, articles, and photo captions for identifying pronouns. A positive gender identification was made for every member of the TMAA concert band lists. This spreadsheet was also used as a reference for determining the gender of UIL judging panels obtained from the Texas Music Forms database.

UIL Band Concert and Sight Reading Adjudication Panels

The [Texas Music Forms database](#) is the online database that UIL uses to post contest data. This database houses 18 years of UIL contest data, which includes adjudication panels, individual school evaluation records, regions, and school director names. The data were incomplete prior to 2010, so only a decade's worth of data was available to be recorded from this website. Individual regions house the remainder of the evaluation data, but many regions do not keep accurate databases on their websites and the frequent turnover of region secretaries precludes access to the required information. While two regions (1 and 7) had incomplete data posted on their websites for the 10 years the study encompassed, I was able to retrieve Region 1's records from their website archives and the Region 7 secretary emailed me a complete list of adjudicators for the requisite time period.

The Texas Music Forms database was used to create a list of every judge serving on adjudication panels for UIL band concert and sight reading evaluations held in every region across the state from 2010-2019. School names and corresponding scores, director information, and other information included in the UIL database were not analyzed in this study. The TMAA membership spreadsheet was used as a resource to ascertain the gender of each adjudicator listed. The earlier the contest occurred, the less likely the judges were to be found on the TMAA membership spreadsheet, thus necessitating an internet search to identify the gender of an adjudicator. All adjudicators' genders were positively identified through a secondary search using an online search engine, school district directories, articles, and photo captions.

A UIL adjudication spreadsheet was used to log the gender breakdown of the panels,

categorized by year, grade level (middle school or high school), type of evaluation (concert or sight reading), region, and the number of females that served on each panel. The name of each female judge was recorded, along with a tally of the number of times her name appeared. Several regions used the same judging panels for different UIL evaluation days. Each evaluation day was counted as a separate event because the UIL form was listed separately and different groups were evaluated. Between the 2016 and 2017 school year, UIL regions shifted and five regions were added. The number of regions went from 28 to 33, which caused some shifts in data reporting. Thus, more evaluations were added and analyzed for the last three years of the study. In addition, because all the data used in this study are publicly available, no IRB review was necessary.

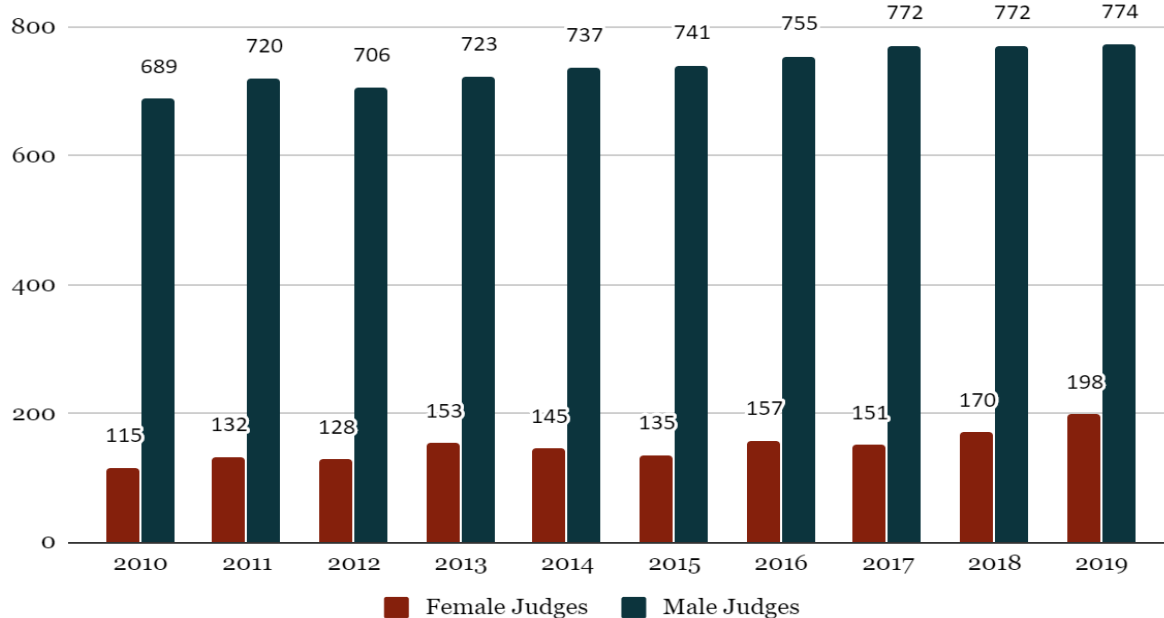
Results

Gender of Adjudicators

Data taken from the Texas Music Forms website for each band concert and sight reading panel from 2010-2019 were analyzed for gender. Results revealed that the average percentage of female UIL band adjudicators hired between 2010 and 2019 was 16.6%, and the average percentage of male adjudicators was 83.4% (see Figure 1). From year to year, the percentage of female adjudicators fluctuated by one to two percent and there were 5.5% more female judges in 2019 than in 2010. In 2019, the percentage of female judges was 19.95% and was the highest percentage of the decade.

Figure 1

Number of female and male UIL band concert and sight reading adjudicators hired 2010-2019



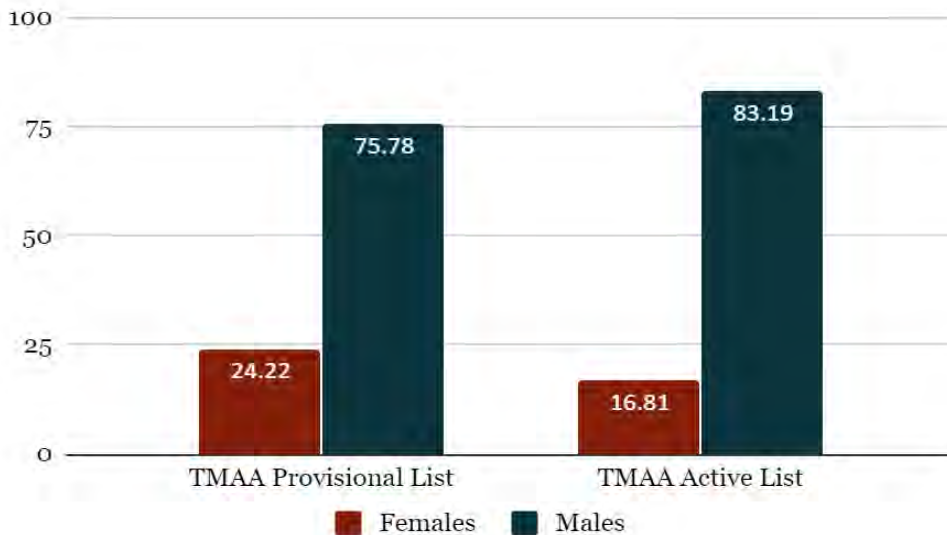
TMAA Active and Provisional Lists

The active and provisional lists were retrieved from the TMAA website and analyzed for gender for 2019 (see Figure 2). The results indicate that in 2019, 16.8% of the band directors on the TMAA

active list were female and 24.2% of the directors on the provisional list were female. There is a 7.4% difference in the number of females on the TMAA active list and the provisional list. The average number of women on the combined TMAA lists was 20.5% with the average number of males being 79.5%. Male members of TMAA made up 83.2% of the active list and 75.8% of the provisional list.

Figure 2

Percentage of male and females on the 2019 TMAA active and provisional lists for band concert and sight reading evaluation

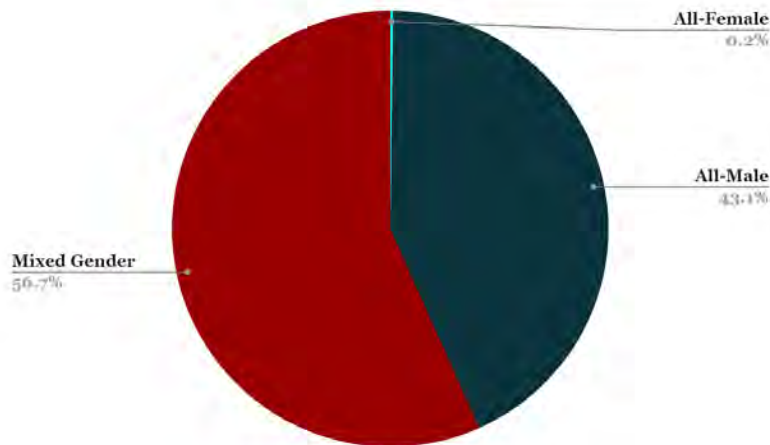


Adjudication Panels

The gender makeup of each combined adjudication panel, which includes both concert and sight reading evaluations, was analyzed and separated into three categories—all-male, all-female, and mixed gender. Of the 1,482 combined concert and sight reading evaluation panels from 2010-2019, only 3 (.2%) were all-female, while 639 (43.1%) of the combined panels were all-male and 840 (56.7%) combined panels were mixed gender (see Figure 3).

Figure 3

Percentage of all-male, all-female, and mixed gender adjudication panels in combined UIL band concert and sight reading evaluations from 2010-2019



The judging panels were then divided into two categories, concert evaluation and sight reading evaluation. An analysis of the 1,482 concert panels revealed that 13 (.9%) were all-female, 919 (62.01%) were all-male, and 550 (37.1%) were mixed gender adjudication panels (see Figure 4). A similar distribution of percentages was evident in the 1,482 sight reading panels—23 (1.5%) all-female, 916 (61.8%) all-male, and 543 (36.6%) mixed gender (see Figure 5).

Grade Level Differences

Figure 4

Percentage of all-male, all-female, and mixed gender adjudication panels in UIL band concert evaluations from 2010-2019

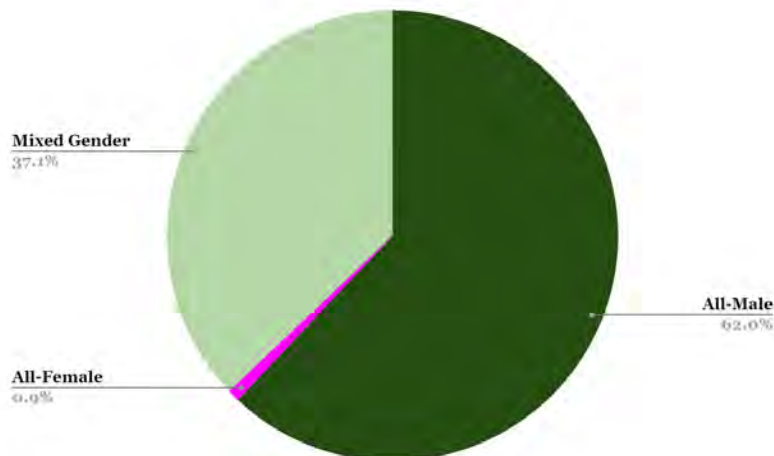
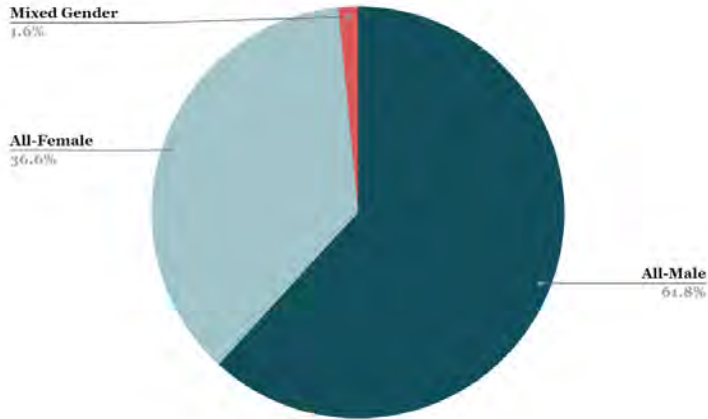


Figure 5

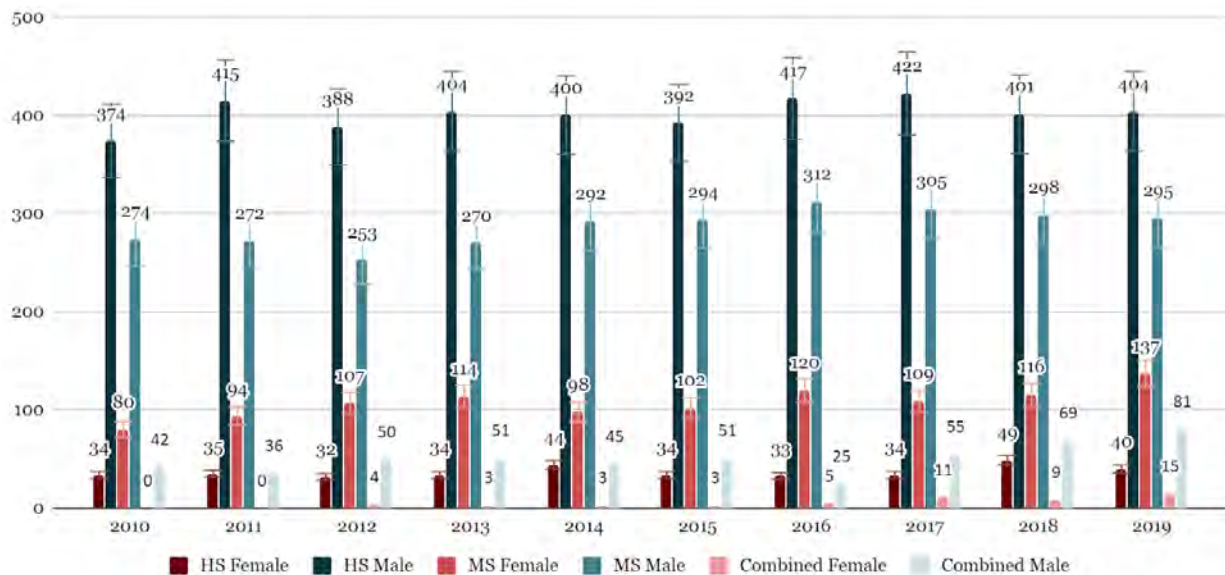
Percentage of same-gender and mixed gender adjudication panels in UIL band sight reading evaluations from 2010-2019



The concert and sight reading evaluations varied slightly from region to region in the grade levels of schools included. Some regions chose to separate high school and middle school evaluations while other regions combined the two. Thus, the three school categories used in this study are middle school, high school, and combined school. The data show that the overall average of female middle school adjudicators was 27.2%, female high school adjudicators was 8.4%, and female combined middle and high school adjudicators was 9.8% (see Figure 6). In 2010, 8% of the high school adjudicators were female, and by 2019, that number had increased to 11%. On the other hand, in 2010, 22.5% of the middle school adjudicators were female, compared to 31.7% in 2019.

Figure 6

Comparison of gender of adjudicators of UIL band high school, middle school, and combined school concert and sight reading evaluations from 2010-2019



Concert and Sight Reading Panels

The number of females hired to judge the concert or sight reading portion of the evaluation varied each year. The overall percentage of female adjudicators on concert panels was 16.3% (see Figure 7). In 2019, the percentage of female adjudicators on concert panels was 19.7% which was a 3.5% increase from 2010. In 2011, the percentage of female adjudicators on concert panels was 13.6%, which was the lowest of the decade. The overall percentage of female adjudicators on sight reading panels was 16.9% (see Figure 8). The highest percentage of female adjudicators on sight reading panels occurred in 2019 with 20.9% of adjudicators. In 2010, the percentage of female sight reading adjudicators was 12.4%, which is an 8.55% increase in the 10 years under investigation. Between 2010 and 2019, the number of female adjudicators increased by 32.3% in concert evaluations and 51% in sight reading evaluations.

Figure 7

Comparison of gender of adjudicators of UIL band concert evaluations from 2010-2019

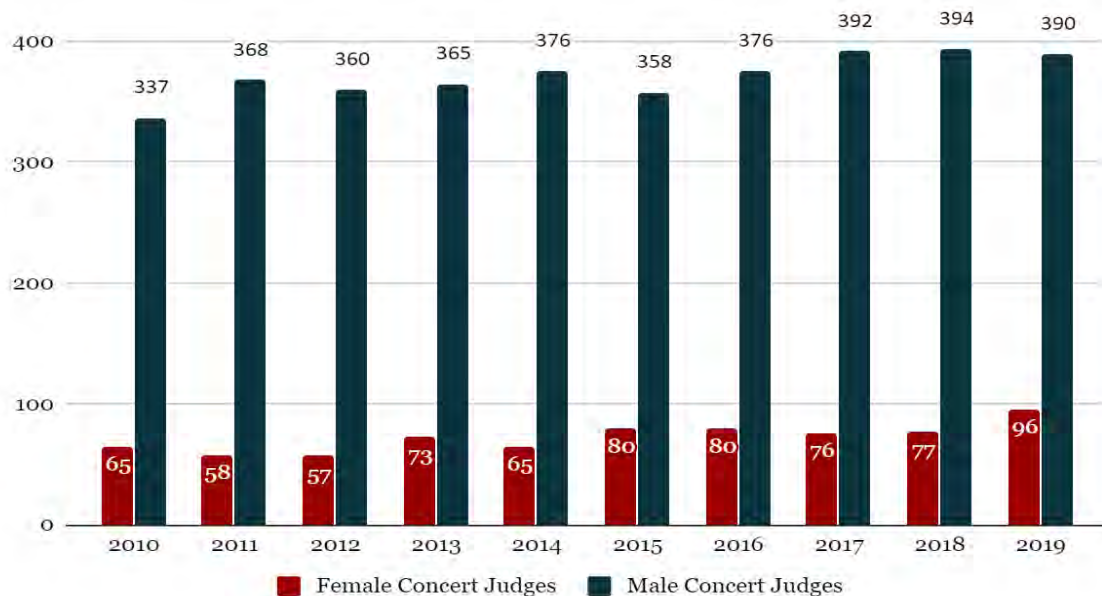


Figure 8

Comparison of gender of adjudicators of UIL band sight reading evaluations from 2010-2019



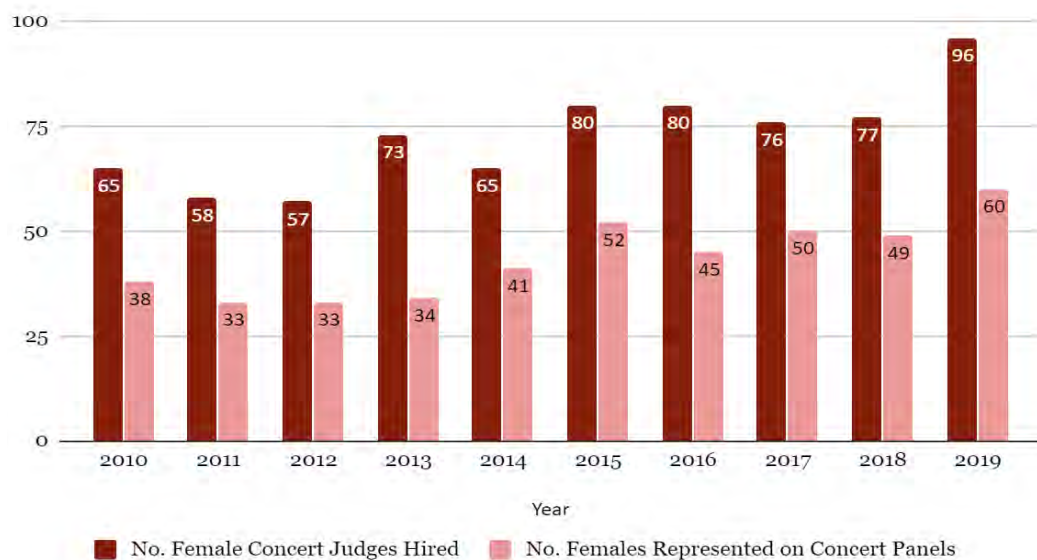
Adjudicator Duplications

An analysis of the UIL concert and sight reading evaluation adjudication panels revealed that some of the female adjudicators were judging multiple times each year. When the names were evaluated, and duplicates were removed, the total number of females represented each year decreased. The overall percentage decrease in the actual number of females hired from 2010 to 2019 was 51.7%. The largest decrease between the number of female judges who were hired to judge and the actual number of females who judged was 58.1% in 2016. The smallest overall decrease in the actual number of female adjudicators, 43.7%, occurred in 2015.

Viewing the data separately for the concert adjudication panels revealed that the overall percentage decrease in the actual number of females hired on concert panels was 40.3% (see Figure 9). The largest decrease in the number of females represented on concert panels occurred in 2013 with a 53.4% decrease. The smallest decrease on concert panels was 34.2%, which occurred in 2017.

Figure 9

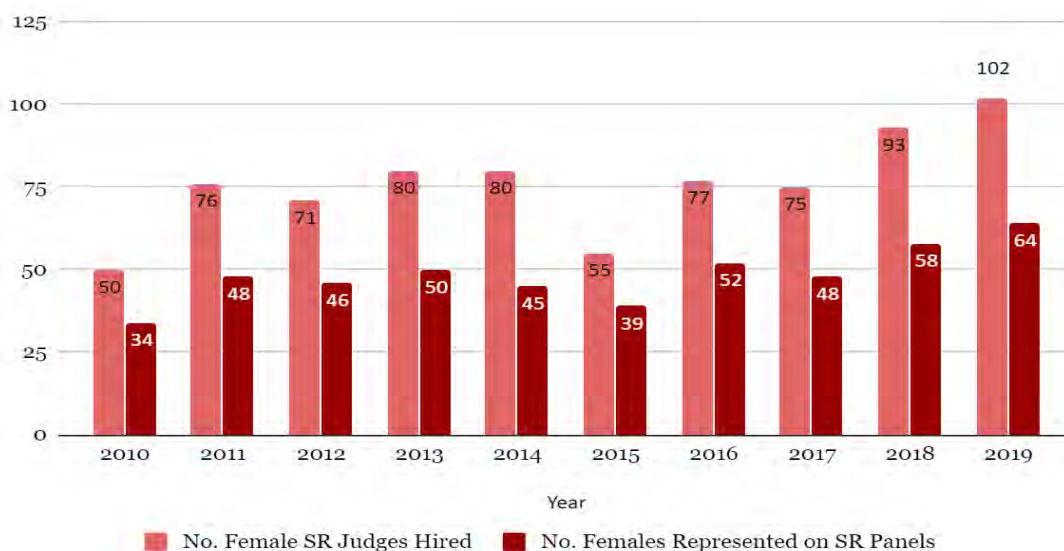
Comparison of number of female judges hired to actual number of female judges represented on UIL band concert panels from 2010-2019



The percentages of decrease were smaller for sight reading panels. The overall percentage decrease in the actual number of females hired on concert panels was 35.7% (see Figure 10). The largest decrease occurred in 2014, with a 43.7% decrease in the actual number of females represented on sight reading panels. The following year, 2015, saw the smallest decrease in the number of female adjudicators on sight reading panels at 29%.

Figure 10

Comparison of number of female judges hired to actual number of female judges represented on UIL band sight reading panels from 2010-2019



Discussion

The purpose of this study was to determine the male-female ratio of band directors serving on adjudication panels for Texas UIL concert and sight reading evaluation for the past decade. The ratio was compared to the current gender makeup of the Texas Music Adjudicators Association (TMAA) provisional and active lists for band. Further, the gender disbursement of adjudication panels was examined in terms of geographic location, grade level, and type of event.

The gender analysis of the TMAA lists showed that there was a 7.4% difference in the percentage of females on the active list compared to the provisional list. The number of females on the provisional list, which exceeds the active list in membership, perhaps is an indication of an increase in female band directors, as well as their interest in serving as adjudicators. Because archived membership lists are unavailable, it is not possible to examine the number of females on the active or provisional lists from year to year to ascertain the rate of growth. It is interesting to note that the average percentage of women on the TMAA active and provisional lists (20.5%) was very close to the percentage of women who are hired to judge UIL evaluations in 2019 (19.9%). This might suggest that an increase in women on the TMAA lists would result in a higher percentage of women serving on UIL evaluation panels. A longitudinal study comparing the percentage of females on the TMAA lists and the percentage of females hired to judge UIL evaluations would reveal if there is a positive correlation between the two variables.

The overall gender makeup of adjudication panels (i.e., all-male, all-female, mixed gender) revealed the lowest percentages of females in the data reported. Due to the limited number of women on the TMAA list, it is difficult to fill adjudication panels solely with females. As previous studies indicate, secondary female instrumental ensemble directors are in the minority (Gould, 2003; Sheldon & Hartly, 2012); thus, the potential number of women to apply for TMAA membership and serve on UIL band adjudication panels is limited. Perhaps this is the reason why only .2% of the combined adjudication panels (including both concert and sight reading evaluations for a total of six judges) were all-female. When adjudication panels were viewed separately for each evaluation (requiring three judges per panel), the percentage of females was higher—.9% for concert panels and 1.5% for sight reading panels. Due to the narrow pool of female adjudicators, it is understandable that it would be more difficult to fill the concert and sight reading panel at a single contest with women.

The majority (56.7%) of the combined concert and sight reading adjudication panels were mixed gender. However, an examination of the individual evaluations indicated that all-male panels were more common, with 62.0% in concert and 61.8% in sight reading. The prevalence of male judges is supported by Leimer's (2012) study which revealed that 92% of Florida marching band adjudicators were male. The larger number of males on the TMAA list accounts for the higher probability that the panels would be all-male. Perhaps greater gender parity could be achieved by instituting a requirement on the region level that adjudication panels should be mixed gender. That would also provide more opportunities for females to judge.

The UIL makes changes to their athletic, academic, and arts regions every two years in order to adjust for school enrollment, decline, and new schools. In 2017, five new regions were created, resulting in many changes to school district's region assignments across the state. Thus, analyzing regions for trends in the gender makeup of adjudication panels proved difficult. One trend that was apparent statewide was the limited number of all-female adjudication panels and the prevalence of all-male adjudication panels. This could be attributed to the larger number of male adjudicators, greater availability of males, or the process regions use to select their judges.

This study also revealed that there was a substantial difference in the number of females hired

for high school and middle school band evaluations. The fact that more females were hired to judge middle school band evaluations can be attributed to the fact that there are more female band directors who teach middle school than high school. Previous research indicates that fewer women serve as high school directors due to challenge of balancing job demands and family responsibilities (Fitzpatrick, 2013). The analysis also determined that the percentage of total female adjudicators in band UIL concert and sight reading evaluations fluctuated by one to two percent from year to year. There were 5.5% more female judges in 2019 than in 2010, which indicates a small, positive trend towards more female adjudicators.

A comparison of the percentage of female adjudicators in concert vs. sight reading evaluation reveals little variance with 19.7% on concert panels and 16.9% on sight reading panels. The negligible difference (2.8%) between the number of women hired for concert vs. sight reading panels, seems to indicate that there was no preference regarding which evaluation women adjudicated. While the number of female adjudicators hired increased by 32.3% in concert evaluations and 51% in sight reading evaluations from 2010-2019, there were fluctuations in the percentages of females vs. males from year to year and no discernable patterns could be found.

It became apparent, while doing the initial analysis, that there were duplications in the names of the female judges. Upon further analysis, it was determined that the number of females hired was around 50% less than the actual number of females represented. Some women were hired multiple times per year, serving on a range of 2 to 8 adjudication panels per year. A profile of the women who are hired repeatedly could provide greater insight into what characteristics a region is seeking when hiring adjudicators for UIL evaluation panels.

Further Research

The focus of this study was gender representation on UIL concert and sight reading adjudication panels. A similar study of UIL marching band contests could provide additional data on the gender composition of adjudication panels. This study could also be extended to other states with a similar evaluation process to determine if the issue is national in scope. Further research on the gender of band directors in Texas would provide a measuring stick to determine if the percentage of female adjudicators is in alignment with the percentage of female band directors.

The key to having more females hired to judge UIL band evaluations could be the number of women who apply for and maintain TMAA membership. Further studies on the number of females who apply for membership into TMAA, as well as females who are placed on the provisional list, but never advance to the active list, could give some insight into why there are so few women represented on UIL adjudication panels. Finally, a thorough study into the process that each region uses to choose UIL evaluation adjudication panels could provide greater understanding as to why so many adjudication panels are predominantly male.

Conclusion

While the percentage of females serving on UIL band adjudication panels has slowly risen over the past decade, they continue to be noticeably underrepresented. Female band adjudicators remain in the minority, regardless of grade level, geographic location, or type of contest. It is my hope that raising awareness of the inequitable distribution of females on UIL adjudication panels will encourage more regions to hire women with greater frequency to serve as band adjudicators.

Keywords

Gender; band, UIL; adjudication; concert; sight reading

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