

INCLUSION OF WOMEN COMPOSERS
IN COLLEGE MUSIC HISTORY TEXTBOOKS

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BY

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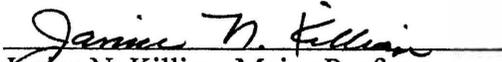
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Date

To the Dean of Graduate Studies and Research:

I am submitting herewith a thesis written by Vicki D. Baker entitled "Inclusion of Women Composers in College Music History Textbooks." I have examined this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts in Music Education.

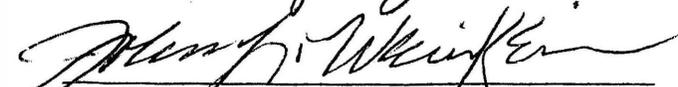

Janice N. Killian, Major Professor

We have read this thesis
and recommend its acceptance.








John Weirke, Department Chair

Accepted:



Dean of Graduate Studies and Research

DEDICATION

This thesis is dedicated to my husband,
Mark,
an unending source of love and support.

and

To my son,
Benjamin,
for his constant encouragement
and literary input.

and

To my mentor and friend,
Dr. Sam Logsdon,
for believing in me
and for many years of wise counsel.

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ABSTRACT

The purpose of this study was to determine the extent to which women composers have been included in college music history textbooks. A comparison of one-volume comprehensive college music history textbooks (the first edition dating prior to 1972 and subsequent editions dating 1990 or later) was conducted to determine if the increase in information currently available about women composers is reflected in the most recent texts. Reference material related to each woman listed in the index was examined to determine if she was a composer, performer, or relative of a composer. Each entry was categorized as either brief reference, major reference, musical example, or picture. The oldest edition of each text was evaluated first, to establish a baseline, then each subsequent text was reviewed in chronological order. Results indicated a notable and continuous increase in information about women composers in the publications printed in the 1990s and 2000s.

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Chapter 1

Introduction

In recent years a heightened interest in the roles that women have played in the history of music has led to an increase in the research and recognition of women musicians. As a result, more written material is now available, including biographies, histories, bibliographies, and biographical dictionaries. *The Norton/Grove Dictionary of Women Composers* (1995) includes the lives and works of 875 women composers of Western classical music throughout history. Aaron Cohen's *International Encyclopedia of Women Composers* (1981) lists over 6,000 women composers. An increasing number of Women in Music courses are being offered in colleges, universities, and conservatories (Pool, 1979).

Support for women in music has evolved in a number of arenas. Publishing companies, such as Hildegard Press, Leonarda Publications, ClarNan Editions, and Arsis Press have been established to promote music by women composers. A number of female symphony orchestras, such as the Women's Symphony of Boston, the Women's Symphony of New York, and the Women's Philharmonic Orchestra in San Francisco feature works by women composers (Sunn, 1997). In addition, an increasing number of women are now conducting symphony orchestras and are programming more pieces written by women (Hinely, 1984). Organizations such as the League of Women Composers, American Women Composers, Inc., and the International Alliance of

Women in Music have been created to support and promote women composers and musicians (Hinely, 1984).

Women composers are increasing in number and are receiving greater recognition. As early as 1979, American Women Composers, Inc. estimated that approximately 1,200 women composers were actively writing in the United States (Pool, 1979). Colleges and universities report an increase in the number of women teaching composition, along with a rise in the number of women majoring in theory and composition (Pool, 1979). Ellen Taaffe Zwilich has the distinction of being the first woman to receive the Pulitzer Prize in Music Composition for her *Symphony No. 1*, written in 1983.

Review of Literature

A search of the current literature available indicated that few studies have been conducted regarding the inclusion of women composers in music history textbooks. Judith Lang Zaimont includes a Music History Texts Survey in her 1987 book, *The Musical Woman*. Zaimont reviews 47 music history texts, including one-volume period study and one-volume comprehensive history texts. Twelve out of the 47 texts surveyed (approximately 25 percent) mention no women composers. Twenty-one out of the 47 (45 percent) either mention one or none at all. Twenty-nine out of 47 (61 percent) mention two, one, or none. Only two musical examples by women are included in the history textbooks and both appear in the same text. Out of all the musical examples in the 47 texts, only .02 percent are composed by women (Zaimont, 1987, p. 465).

Dr. Eugene Gates (1994) states that although feminist musicologists have recently begun to discover and provide information about women composers, “little of this important new research has found its way into standard music history textbooks” (p. 18). Gates goes on to describe traditional music history texts and courses as being “an incomplete, one-sided view of the history of the art” (p. 18).

Allen and Keenan-Takagi (1992) point out that Grout’s *A History of Western Music* fails to provide a woman composer representative of each music period. They go on to assert that “the accomplishments of many women composers from the past have been neglected, if not hidden” (p. 48). However, as early as 1979, Jeannie Pool (1979) noticed a trend toward more women being included in music history textbooks.

Studies of elementary and middle school music textbooks reveal that the vast increase in information about women composers is not reflected in the contents of the textbooks. In her study of elementary and middle school music textbooks,Carolynn Lindeman (1992) found that a limited number of women composers were mentioned.

As a result of the wealth of information about women composers that has become available in recent years, Women in Music courses are now being offered at a number of colleges and universities. In 1979, Jeannie Pool observed that Women in Music history courses were beginning to be offered in high schools, colleges, and conservatories. Calvert Johnson (1997), music professor at Agnes Scott College, a women’s liberal arts college in Decatur, Georgia, maintains that great strides have been made in the advancement of women in music in the past ten years, not only on his campus, but at

academic institutions across the nation. The International Alliance of Women in Music Journal has featured a number of Women in Music syllabi in the *Educators' Enclave* section (*Women in Music Syllabi*, n. d.).

Although Women in Music courses are invaluable in educating musicians about the contributions of women to music, some educators feel that the segregated, supplemental approach is not helpful. Margaret Wilkins (Wilkins & Askew, 1993) does not agree with the "Women's Studies" approach. Instead, she prefers to integrate women's music alongside men's music in the music history curriculum. Wilkins says that "putting music into boxes labeled 'Men Only' and 'Women Only' is not the correct way to treat music" (p. 183). She goes on to state that music history classes "which fail to mention any of the women musicians of a period give an unbalanced and untrue picture of events as they really were" (p. 183). Vagts (1989) notes that "some musicians are concerned that by talking about women composers as a separate group we may be dumping women into a sort of cultural ghetto" (p. 10). She goes on to explain that some resent the label *women composer*, preferring to be in the mainstream as merely a composer.

This anti-segregationist view is also held on the elementary level. Koza (1992) does not feel that providing supplements containing biographies of notable women composers is a solution to the unbalanced curriculum. She states that "attempts to redirect the 'great man' approach by introducing women (complete with formal portraits) may be of limited value" (p. 32). Further, she states that "clinging to the 'great man'

approach may present intractable problems of perspective—problems that the inclusion of a few women composers will not solve” (p. 33).

The obvious question that presents itself amidst all of this research is why have women composers been omitted from textbooks? In an article describing women as “The Distaff’d Composers,” Burns (1974) writes:

Music’s creative spirit has proved to be women’s will-o’-the-wisp, for perhaps the most startling footnote in the entire history of music is the fact that no composer of female persuasion has ever reached the front rank of musical greatness...The reasons for the failure of any woman to achieve world-renown for any major musical composition loom as myriad and reflective as the stars above. (p. 16)

Dr. Eugene Gates (1994) blames “a conspiracy of silence on the part of historians,” along with “gender-biased writings” of philosophers, music critics, and psychologists of both the past and present for perpetuating the myth that only males are capable of musical creativity (p. 17). Moreover, he feels that women composers have faced “an impenetrable wall of discrimination and prejudice” (p. 17). Gates states that music historians continue to use the “great man/great works approach,” which should be extinct. However, he explains that “musicology is an extremely conservative discipline, and has fallen conceptually far behind other branches of critical thought in the arts” (p. 19).

Stephanie Cant (1990) maintains that the exclusion of women composers from textbooks can be traced back to nineteenth-century Romanticism. She explains that during the Romantic period women primarily assumed roles as wives and mothers. Because it was socially unacceptable to be a woman artist for a period of about 150 years, very little work by women composers was acknowledged. This negative attitude towards women composers was reflected in George Upton's book, *Women in Music*, written in 1880 in which he proclaimed that women were incapable of being musically creative. Marcia Citron (1993) asserts that such "gendered ideologies behind creativity and professionalism" helps us understand how and why women composers of art music have suffered discrimination (p. 70).

In 1895, pianist and composer, Florence Sutro, wrote and published a pamphlet entitled *Women in Music and Law*, in which she told of searching music stores looking for books on women composers. Repeatedly salesmen told her that such books did not exist because there were no women composers. Perseverance prevailed and she ultimately compiled a list of works and biographies of close to a hundred women composers actively writing in the 1890's (Pool, 1979, p. 28). Cant (1990) explains that extensive histories of music began to be written during the Romantic period, a time when women's roles were highly restricted. Therefore, both contemporary and historical women composers were excluded from the music history books.

Judith Zaimont (1987) notes that the study of musicology in America began in the 1930s. The first musicologists, some of which were born and educated in Europe,

deleted women composers from their books and lectures on “the canon of Western musical monuments” (p. 466). She goes on to state that the professor-authors of music history texts are merely teaching that which they were taught. Zaimont poses the following question:

If no one at their university ever taught ‘Women in Music,’ or if the person in charge of ordering books, records, and scores has heard only of Ellen Zwilich...how could these authors have become sensitized to the quantity and quality of materials out there about women composers? (p. 466)

Why is it so critical to include women composers in the study of music history? Pool (1979) believes 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. Zaimont (1987) points out that “the silence surrounding women’s music communicates the strong message that musical composition is not an activity to be engaged in by women” (p. 459). She goes on to say that the exclusion of women from music history texts leads students to believe that only male geniuses composed in the past and gives students an inaccurate account of what was “typical” for a given period (p. 459). Cant (1990) adds that the exclusion of women from the history of music strongly influences the negative attitudes of women today towards their ability to compose. Gates (1994) believes that the “negative conditioning of musically gifted young women of creative ability” can be attributed to the lack of role models. He blames the “predominantly male chroniclers of music history”

for failing to include women composers (p. 18). Further, Gates maintains that the one-sided view of the history of music not only leads to misinformation (that no women composers are worthy of note), but it sends a powerful message that composition is not a field for women to pursue.

Lindeman (1992) provides both a contemporary and a historical example of the negative conditioning females have received regarding musical composition. When Clara Wieck Schumann was presented as the composer-of-the-month to a fifth-grade music class, a female student remarked, “Oh, I didn’t know women could compose.” Ironically, 150 years earlier, at the age of twenty, Schumann said of her aspiration to compose, “I once thought that I possessed creative talent, but I have given up this idea; a woman must not desire to compose—not one has been able to do it, and why should I expect to?” (p. 56). Lindeman feels that the myth that women are the wrong sex to pursue a career in composition must be abated by providing female role models in the study of music history. Vagts (1989) concurs with the need for role models to help dispel the negative stereotyping that has developed among female musicians and music majors because they never hear of, study about, or perform the works of women composers.

Why are textbooks a critical medium in which to impart information about women composers? Koza (1992) quotes the Association of American Publishers as stating that “textbooks play an important part in education, transmitting not only facts and figures, but ideas and cultural values” (p. 29). Koza adds that leaving women out of the historical picture denies women “the power that comes from knowing their roots” (p. 31).

Atterbury (1992) best expresses the damaging effects of excluding the study of women composers from the music history curriculum in an article addressed to music educators:

Omission is a powerful teacher. Many readers have been students in music history courses where not a single woman composer was mentioned. And many youngsters have come to music class and have been surrounded by a sea of pictures of male composers. Years of musical experiences that contain very few, if any reference to “the music she wrote” leave a lasting image in the minds of impressionable learners. The picture becomes very clear for all students—women have not written and do not write music. (p. 26)

Statement of the problem.

Inclusion of women composers in college music history textbooks plays a key role in equipping music educators to teach their students about the role of women in music history. As the number of women actively involved in composition grows and the availability of resources increases, to what extent does this information filter down to the classroom? Vagts (1989) maintains “that we teach only what we were taught; our students grow to teach what we taught them, and so forth through the generations” (p. 10). Musicians have to be taught about the role that women play in the composition of music, both historically and currently, before they can teach their students. A cycle of ignorance will continue to exist until the music of women is included in the required curriculum for college students majoring in music education. It might be assumed that

information about composers and the development of music is primarily imparted in music history courses. Has instruction about women composers in the college music history classrooms kept pace with the recent surge of research and information?

Statement of the purpose.

The purpose of this study is to determine the extent to which women composers are included in college music history textbooks. A comparison of textbooks used a minimum of 30 years ago and subsequent editions dated 1990 or later will be conducted to determine if the increase in information currently available about women composers is reflected in the most recent texts.

Limitations.

This study will be limited to an examination of one-volume comprehensive college music history textbooks. The full edition of each text will be evaluated. No brief editions will be used. In order to determine if an increase in information on women in music has occurred in the past several years, the textbooks selected must have been published in at least two editions, with the first edition published prior to 1972 and at least one edition published in 1990 or later. Texts must be currently available.

Chapter 2

Procedures

The college music history textbooks that were used for this study included:

Texts by Edith Borroff

Borroff, E. (1971). *Music in Europe and the United States: A history*. Englewood Cliffs, NJ: Prentice-Hall.

Borroff, E. (1990). *Music in Europe and the United States: A history*. Englewood Cliffs, NJ: Prentice Hall.

Texts by Donald J. Grout & Claude V. Palisca

Grout, D. J. (1960). *A history of western music*. New York: W. W. Norton.

Grout, D. J. (1973). *A history of western music* (Rev. ed.). New York: W. W. Norton.

Grout, D. J. & Palisca, C. V. (1980). *A history of western music* (3rd ed.). New York: W. W. Norton.

Grout, D. J. & Palisca, C. V. (1988). *A history of western music* (4th ed.). New York: W. W. Norton.

Grout, D. J. & Palisca, C. V. (1996). *A history of western music* (5th ed.). New York: W. W. Norton.

Grout, D. J. & Palisca, C. V. (2001). *A history of western music* (6th ed.). New York: W. W. Norton.

Texts by Paul H. Lang

Lang, P. H. (1941). *Music in western civilization*. New York: W. W. Norton.

Lang, P. H. (1997). *Music in western civilization*. New York: W. W. Norton.

The index of each textbook was reviewed to compile a list of women mentioned in the text. Then the reference material related to each woman's name was examined to determine both the length and nature of the entry. Each woman was categorized as composer, performer, or relative of composer. Women, whose description in the text qualified them for more than one category (e.g., Clara Schumann, composer, performer and relative) was counted once, with priority of listing being composer first, then performer, and finally relative.

Next, the nature of the entry was categorized as either brief reference, major reference, musical example, or picture. Brief reference describes entries that range from one sentence to one paragraph. Major reference entries are two paragraphs or more in length and include major subheadings. Multiple musical examples or pictures for the same composer were only counted once.

The oldest edition of each music history text was evaluated first, to establish a baseline. Each subsequent text was then reviewed, in chronological order, making note of any additions or deletions of material relating to women musicians.

After developing the charts of data regarding the women musicians, an analysis of the findings followed. This analysis included a comparison of each edition of the texts, as well as the cumulative data for all of the textbooks used. A comparison of the frequency of women composers included in the texts was the primary focus of the study.

Chapter 3

Results

A review of three one-volume comprehensive history textbooks indicates that there is a trend towards a greater inclusion of women composers, particularly in the past 10 years (see Table 1).

In Edith Borroff's 1971 edition of *Music in Europe and the United States: A History*, 6 women composers are mentioned. In the 1990 edition of the same text, the number of women composers included increased to 15.

Donald J. Grout's first three editions of *A History of Western Music*, dated 1960, 1973, and 1980, contained only 1 women composer. The 4th edition (1988) increased the number of women composers to 2. A noticeable increase occurred in the 5th edition (1996) with the inclusion of 10 women composers. The latest edition (2001) contains 16 references to women composers.

Paul H. Lang's *Music in Western Civilization* does not mention any women in the role as a composer in his 1941 edition nor in the 1997 reprinted edition.

Since looking at the number of women composers mentioned did not provide an accurate picture of how much actual information about the composer was provided, it was necessary to analyze the length and content of each entry (see Table 2).

The 6 women composers in the 1971 edition of Borroff's *Music in Europe and the United States: A History* were categorized as brief references. Although the total

Table 2

Nature of References to Women Composers

Author/Book Title	Publication Date	Brief Reference	Major Reference	Picture	Musical Example
Borroff, E. <i>Music in Europe and the</i>	1971	6	0	0	1
<i>United States: A History.</i>	1990	13	2	0	1
Grout, D. J. & Palisca, C. V.	1960	1	0	0	0
<i>A History of Western Music.</i>	1973	1	0	0	0
	1980	1	0	0	0
	1988	2	0	0	0
	1996	0	10	2	2
	2001	3	13	2	4
Lang, P. H. <i>Music in Western</i>	1941	0	0	0	0
<i>Civilization.</i>	1997	0	0	0	0

Table 1

Women Composers, Performers, and Relatives Listed in College Music History Textbooks

Author/Book Title	Publication Date	Women Composers	Women Performers	Women Relatives	Total Women
Borroff, E. <i>Music in Europe and the United States: A History.</i>	1971	6	12	0	18
	1990	15	22	0	37
Grout, D. J. & Palisca, C. V. <i>A History of Western Music.</i>	1960	1	0	1	2
	1973	1	0	1	2
	1980	1	0	0	1
	1988	2	0	1	3
	1996	10	6	2	18
	2001	16	10	1	27
Lang, P. H. <i>Music in Western Civilization.</i>	1941	0	2	2	4
	1997	0	2	2	4

number of women composers increased to 15 in her 1990 edition, only 2 qualified as major references, and there were no pictures or musical examples in either edition.

The women composers listed in Grout's first 4 editions of *A History of Western Music* fell into the category of brief references, with no pictures or musical examples. In the 5th edition (1996) all 10 women composers qualified as major references, along with 2 pictures and 2 musical examples. The 6th edition (2001) contained 3 brief references, 13 major references, 2 pictures and 4 musical examples.

Since Lang's *Music in Western Civilization* did not contain any women composers, there were no data to analyze.

In order to fully examine possible reasons for the increase in the number of women composers in textbooks, it was important to determine if there was a corresponding increase in the number of pages in each subsequent edition of the text (see Table 3).

Borroff's *Music in Europe and the United States: A History* increased from 752 pages in the 1971 edition to 794 pages in the 1990 edition. The number of women composers grew from 6 to 15, showing a corresponding increase in the number of pages and the number of women composers.

A different trend is seen in Grout's *A History of Western Music*. The number of pages increased in the first 4 editions from 742 (1960) to 818 (1973) to 849 (1980) to 910 (1988), but there was no noteworthy change in the number of women composers. Whereas a major increase in the material on women composers was found in the 5th

Table 3

Number of Pages in College Music History Textbooks

Author /Book Title	Publication Date	No. of Pages
Borroff, E. <i>Music in Europe and the</i>	1971	752
<i>United States: A History.</i>	1990	794
Grout, D. J. & Palisca, C. V.	1960	742
<i>A History of Western Music.</i>	1973	818
	1980	849
	1988	910
	1996	862
	2001	843
Lang, P. H. <i>Music in Western</i>	1941	1107
<i>Civilization.</i>	1997	1107

edition, with 10 major references, the number of pages diminished from 910 (1988) to 862 (1996). Continuing with the same trend, the 6th edition (2001) further decreased to 843 pages, while the number of women composers increased to 16, 13 of which were major references, as well as 2 pictures and 4 musical examples.

Chapter 4

Discussion

If a tree falls in the forest and no one hears it, does it make any sound? If women composers wrote beautiful music throughout history, but were ignored or suppressed by society, did they exist? (Allen & Keenan-Takagi, 1992, p. 48)

In my undergraduate study I remember sitting in my music history classes wondering why women did not compose music prior to the 20th century. My experience is not unique.Carolynn Lindeman (1992), professor of music and coordinator of music education at San Francisco State University and past president of California Music Education Association shares the following experience:

I never performed a work by a woman composer in band, orchestra, or choir in grade school, high school, and college. I never heard a woman composer mentioned in an elementary or secondary school music class or in a college music course. I never studied a work by a woman composer on my major instrument—the piano. Is my musical education experience similar to yours? My guess is “yes!” (p. 56)

Vagts (1989) states that women can be serious music students for years and even major in music without even hearing or reading of a single woman composer or playing any of her works. When Tera de Marez Oyens (1993) began her composition career,

Beethoven was her role-model because she was unaware of any woman composer, historical or contemporary.

Contemporary composer Emma Lou Diemer revealed to an interviewer, “I can remember well that a few years ago the only names of women composers that I knew were Clara Schumann and myself” (Gates, 1994, p. 18). Priscilla McLean, Diemer’s colleague wrote, “I was brought up to believe that all composers were men” (Gates, 1994, p. 18).

This lack of knowledge about women composers has even pervaded women’s liberal arts college, such as Agnes Scott College, where Johnson (1997) reports the following:

Not only were works by women never mentioned in music history or theory courses, but the only library book on the topic of women in music was George Upton’s *Women and Music*, with its nineteenth-century attitude that women were incapable of composing and should restrict their musical endeavors to salon music and supporting their male friends and relatives who composed. (p. 16)

Wilkins (Wilkins & Askew, 1993) declares that it has taken her fifty years “to discover that music has been composed by women since 3 B. C.” (p. 182). She feels that “this says little for the musical establishment which purports to educate us all” (p. 182).

Omission of women composers in music history textbooks has contributed to damaging myths that have proven to be stumbling blocks to women aspiring to become composers. Koza (1992) stresses the importance of textbook content in that they contain

what the publishers (and thus the readers) consider to be information worth learning. She continues to explain that when women composers are excluded, the message is sent that they did not exist. Gates (1994) feels that the “historical neglect of women composers...conveys the strong message that composition is not an activity to be pursued by women” (p. 18).

The lack of necessary intelligence was the reason frequently used to explain the absence of women composers in textbooks (Koza, 1992). In 1960, Aaron Copland asked, “Is it possible that there is a mysterious element in the nature of musical creativity that runs counter to the nature of the feminine mind?” (Hinely, 1984, p. 43). Cant (1990) suggests that women have developed a negative attitude towards their ability to compose because they believe “their brains are not suited to it” (p. 7). She goes on to say that “this near womanless history of music, only now gradually being modified by a number of researchers, plays a large part in the build-up of negative attitudes amongst contemporary women musicians towards their capabilities as composers” (p. 12).

The consensus among the sources cited in this paper is that providing education in music history classes is the key to changing negative attitudes towards women in the field of composition. Wilkins (Wilkins & Askew, 1993) explains that if music is not taught or heard, then it invariably is ignored and “hostile and unjustified attitudes towards this music develop” (p. 181, 182). She maintains that these attitudes are the most difficult obstacles to surmount. Wilkins believes that change can occur through education,

listening to music that previously has been dismissed, and revising the content of music history courses to include women musicians of each period. She says that to fail to do so provides “An unbalanced and untrue picture of events as they really were” (p. 183).

Oyens (1993) concurs that the use of the same old music history books, with the omission of women composers, provides an obstacle in the effort to inform students about the contributions of women to music. She goes on to say that much needs to be done in terms of education and that placing women’s names in traditional music history books will be a major step towards making people aware of women composers. Gates (1994) concurs that providing aspiring women composers with appropriate role models can best be accomplished by incorporating music of women composers in music history classes and textbooks.

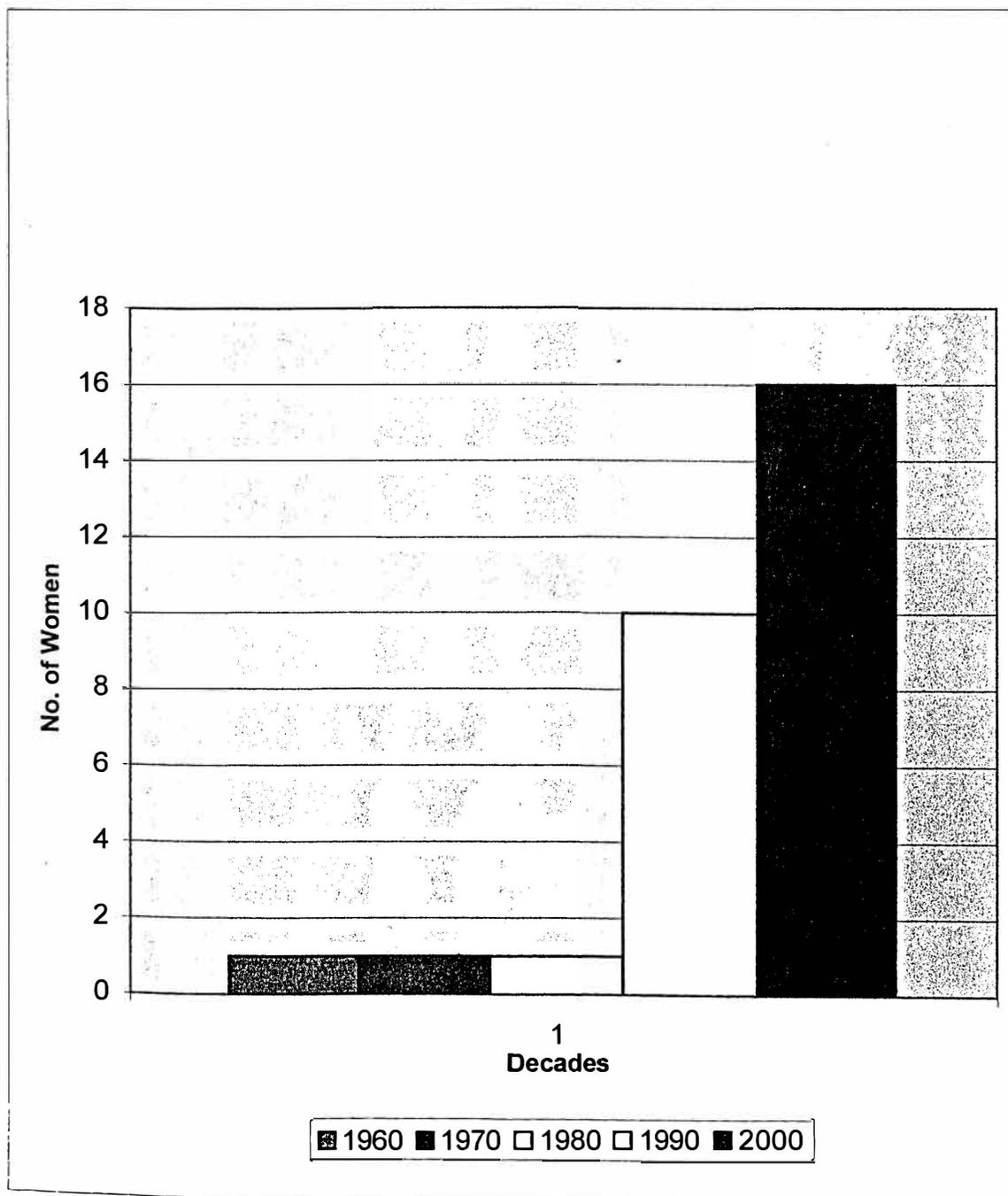
The results of the survey of the music history textbooks used in this study seem to indicate a trend towards greater inclusion of women in music history textbooks. Edith Borroff’s *Music in Europe and the United States: A History* indicated a major increase in the inclusion of women composers, growing from 6 in the 1st edition (1971) to 15 in the 2nd edition (1990). The information provided on women composers was not very comprehensive in that only 2 of the 15 composers were categorized as major references and no pictures or musical examples were included. Borroff placed a greater emphasis on women performers, mentioning 12 in her 1971 edition and 22 in her 1990 edition. The increase of 42 pages from her 1st to her 2nd editions may partially account for the larger number of women being included.

Grout's *A History of Western Music* seems to most accurately reflect the trend towards greater inclusion of women in music history textbooks. In terms of a historical timetable, (see Figure 1) from the 1960's through the 1980's, relatively little interest was shown in the role of women in music history, as indicated by the inclusion of only 1 woman composer in the first 3 editions (1960, 1973, 1980) and 2 women composers in the 4th edition (1988). By the 1990's, a dramatic rise in the interest of women in music had occurred, with a significant increase in number, length, and substance of the entries on women composers in the 5th edition (1996). In the preface to the 5th edition (1996), Palisca explains, "Increased recognition in recent times of the important roles that women have played in the history of music led me to emphasize their accomplishments" (p. xii). The 6th edition (2001) contains 16 women composers and 10 women performers, compared to 1 composer and no performers in the 1st edition (1960). Since the number of pages has decreased as the number of women composers and performers has increased, obviously some of the previous material has been removed to make room for the entries about women. This makes the inclusion of women even more significant.

The 1941 edition of Lang's *Music in Western Civilization* reflected the small amount of information available and the lack of importance placed on women's contributions to music. The reprint in 1997 contained no new material, ignoring the trend towards a greater awareness of women's contributions to music. In the forward to the 1997 edition, Leon Botstein writes, "The text seems old-fashioned, in that...the issues of today—notably gender—are all but absent" (Lang, p. x).

Figure 1

Number of Women Composers Listed in *A History of Western Music* by Decades



What caused such a dramatic change in the past ten years? Are Grout and Borroff reflective of the trend we will see in future music history texts? Are college music appreciation texts demonstrating the same increase in information on women composers? To what degree will we see the information on women composers filter down from the college music history classes to the elementary and secondary music classrooms? All of these questions lay the groundwork for further research.

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APPENDICES

APPENDIX A

Women Composers Listed in College Music History Textbooks

Women Composers Listed in College Music History Textbooks

Textbook	Date	Composer	MR	PX	ME	
<i>Music in Europe and the United States: A History</i> by E. Borroff	1971	Agnes de Navarre-Champagne				
		Nadia Boulanger				
		Carrie Jacobs Bond				
		Francesca Caccini				
		Mildred S. Hill				X
		Marie de France				
	1990	Agnes de Navarre-Champagne				
		Amy Cheney Beach				
		Beatriz Contessa de Dia				
		Carrie Jacobs Bond				
		Nadia Boulanger				
		Francesca Caccini				
		Lucy McKim Garrison				
		Miriam Gideon				
Mildred S. Hill					X	
Marguerite of Austria						
Marie de France						

MR = Major Reference
 PX = Picture
 ME = Musical Example

Women Composers Listed in College Music History Textbooks

Textbook	Date	Composer	MR	PX	ME
<i>Music in Europe and the United States: A History</i> by E. Borroff	1990	Thea Musgrave	X		
		Edith Sitwell			
		Judith Zaimont			
		Ellen Taaffe Zwilich	X		
<i>A History of Western Music</i> by D. Grout & C. Palisca	1960	Clara Wieck Schumann			
	1973	Clara Wieck Schumann			
	1980	Clara Wieck Schumann			
	1988	Nadia Boulanger			
		Clara Wieck Schumann			
	1996	Nadia Boulanger	X	X	
		Francesca Caccini	X		X
		Sofia Gubaidulina	X		
		Hildegard of Bingen	X		
		Jacquet de La Guerre	X		X
Clara Wieck Schumann		X	X		
Ruth Crawford Seeger		X			
Barbara Strozzi	X		X		

MR = Major Reference
 PX = Picture
 ME = Music Example

Women Composers Listed in College Music History Textbooks

Textbook	Date	Composer	MR	PX	ME	
<i>A History of Western Music</i> by D. Grout & C. Palisca	1996	Joan Tower	X			
		Ellen Taaffe Zwilich	X			
	2001	Amy Cheney Beach	X		X	
		Nadia Boulanger	X	X		
		Francesca Caccini	X		X	
		Sofia Gubaidulina	X			
		Fanny Mendelssohn Hensel	X			
		Hildegard of Bingen	X			
		Jacquet de La Guerre	X		X	
		Pauline Oliveros				
		Louise Reichardt				
		Clara Wieck Schumann	X	X		
		Ruth Crawford Seeger	X			
		Barbara Strozzi	X		X	
		Willie Mae Thornton				
		Joan Tower	X			
		Ellen Taaffe Zwilich	X			
Lucrezia Vizzani						

MR = Major Reference
 PX = Picture
 ME = Music Example

APPENDIX B

Women Performers Listed in College Music History Textbooks

Women Performers Listed in College Music History Textbooks

Textbook	Date	Performer	
<i>Music in Europe and the United States: A History</i> by E. Borroff	1971	Josephine Baker	Jeanette MacDonald
		Teresa Brewer	Nannerl Mozart
		Catherine Dunham	Ma Rainey
		Ella Fitzgerald	Bessie Smith
		Elizabeth Greenfield	Clara Schumann
		Louise Homer	Mme. Rentz's Female Minstrels
	1990	Josephine Baker	Louise Homer
		Marie Baldwin	Peggy Lee
		Teresa Brewer	Jenny Lind
		Catherine Dunham	Jeanette MacDonald
		Deanna Durbin	Nannerl Mozart
		Geraldine Farrar	Ma Rainey
		Ella Fitzgerald	Bessie Smith
		Lynn Fontaine	Clara Schumann
Aretha Franklin	Sara Vaughan		
Elizabeth Greenfield	Ethel Waters		
Mme. Rentz's Female Minstrels			

Women Performers Listed in College Music History Textbooks

Textbook	Date	Performer
<i>A History of Western Music</i> by D. Grout & C. Palisca	1996	Marie-Therese Deshayes Caterina Gabrielli Marianne von Genzinger Marie-Louise Mangot Bessie Smith Women's Vocal Ensembles (1580)
	2001	Marie-Therese Deshayes Caterina Gabrielli Marianne von Genzinger Lil Hardin Marie-Louise Mangot Marianne "Nannerl" Mozart Anna Renzi Bessie Smith Willie Mae Thronton Women's Vocal Ensembles (1580)
<i>Music in Western Civilization</i> by P. Lang	1941 & 1997	Isabelle d'Este Clara Wieck Schumann

APPENDIX C

Women Relatives Listed in College Music History Textbooks

Women Relatives Listed in College Music History Textbooks

Textbook	Date	Relative
<i>A History of Western Music</i> by D. Grout & C. Palisca	1960	Anna Magdalena Bach
	1973	Anna Magdalena Bach
	1988	Marianne “Nannerl” Mozart
	1996	Anna Magdalena Bach
		Marianne “Nannerl” Mozart
	2001	Anna Magdalena Bach
<i>Music in Western Civilization</i> by P. Lang	1941 & 1997	Anna Magdalena Bach
		Maria Barbara Bach