

A GENDER ANALYSIS OF TEXAS UNIVERSITY INTERSCHOLASTIC LEAGUE

BAND CONCERT AND SIGHT READING EVALUATION

ADJUDICATION PANELS FROM 2010–2019

A THESIS

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DEDICATION

This work is dedicated to my late mother who did not get to see this through on earth. I know she watched and helped me complete this paper from someplace infinitely better.

ACKNOWLEDGEMENTS

I would like to first acknowledge the Women Rising to the Podium Facebook page. A simple question about adjudication panels gave me the wonderful idea for this thesis. Thank you so much for the inspiration to study this topic.

My family has been my rock throughout this entire process and I could not have done it without their love and support. To my sisters who have cheered me on, thank you for letting me cry and complain and vent throughout these past two and a half years. I am glad you were there when my entire world fell apart. To my wonderful children, thank you for being my motivation to finish, and commiserating with me about homework. Most importantly, to my amazing husband, I thank you for picking up all the pieces of my life that I have dropped along the way. You have been my number one supporter. I could not have finished this without you.

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ABSTRACT

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A GENDER ANALYSIS OF TEXAS UNIVERSITY INTERSCHOLASTIC LEAGUE BAND CONCERT AND SIGHT READING EVALUATION ADJUDICATION PANELS FROM 2010-2019

MAY 2020

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 to 2019. The gender makeup of the adjudication panels used in band UIL concert and sight reading evaluation for middle school and high school from 2010 to 2019 were recorded. Data were analyzed by gender, region, and grade level (middle school and high school).

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. Of the 1,482 combined concert and sight reading evaluation panels from 2010–2019, the percentage of all-female panels was 0.2%, and the percentage of all-male panels was 43.1%. In the past decade, a larger percentage of females were hired to judge middle school evaluations (71%) than high school evaluations (25%).

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CHAPTER I

INTRODUCTION

Gender bias has existed in all aspects of music for centuries. Women musicians have gained greater parity with their male counterparts in recent years, yet females continue to represent a small portion of conductors and composers; particularly in the field of instrumental music. The ongoing prejudice in favor of male conductors is particularly evident among band directors.

As an aspiring band director, I sought mentors who could provide me with support, encouragement, and advice. A seasoned female band director invited me to join the Women Rising to the Podium Facebook group. The description posted on their Facebook homepage reads:

Women Rising to the Podium is a group created to encourage CONNECTING, PROMOTING, SUPPORTING, CELEBRATING and MENTORING female band directors at all levels and in all stages of their careers. This group is dedicated to fostering meaningful discussion between members of the community, requesting advice, sharing knowledge, providing support, and highlighting significant band related events led by or involving female band directors. (Women Rising to the Podium, 2020)

The membership is relatively small, as compared to other band director social media pages, which is not surprising, given the diminutive number of female band directors. However, it serves as a great resource and advocacy tool for women in the field nationwide. Weeks after joining, a member posed a question about the gender makeup of band adjudication panels. The

question sparked my interest, causing me to pay closer attention to the gender composition of band adjudication panels at local University Interscholastic League (UIL) evaluations held that year. I observed that the adjudicators were predominantly male, which inspired me to do additional research to determine if this was the norm or an anomaly. I chose to examine the data from Texas UIL band concert and sight reading contests from 2010–2019, due to the availability of data, and to ascertain if any trends were evident over the last decade. Although the study is not national in scope, I am hopeful that it will provide a catalyst for future investigation of the gender composition of band adjudication panels.

UIL Concert and Sight Reading Evaluation

Music programs across the state of Texas participate in UIL events that include music evaluations and contests for marching band, choir, orchestra, mariachi band, and concert band. The University of Texas at Austin created the UIL in 1910, and it is now the largest inter-school organization in the world (The University Interscholastic League, n.d.a.). The purpose of the UIL is to provide educational extracurricular academic, athletic, and music activities and contests (The University Interscholastic League, n.d.a.). The UIL evaluations provide a statewide platform that promotes high performance standards, builds aesthetic student development, and assesses the Texas Essential Knowledge and Skills (TEKS) for music (The University Interscholastic League, n.d.b.).

The UIL concert and sight reading evaluation for band occurs once a year, during the latter part of the spring semester. Prior to 2020, the UIL concert and sight reading evaluation was referred to as a contest. The contest was changed to an evaluation to avoid

having to eliminate ineligible students due to the UIL “no pass, no play” academic requirement for contests and athletic competitions. Middle school, junior high, and high school bands are invited to participate in this event annually. Not every band program in the state attends the UIL evaluation, but the administrators in most school districts require their band directors to participate. The UIL band evaluation consists of two parts—concert (stage performance of three prepared selections) and sight reading (demonstration of music literacy). Each concert and sight reading evaluation held in the state of Texas is required to have a panel of six judges, three judges for the concert portion and three judges for the sight reading portion. Bands perform a concert of three pieces, two of which must be selected from the UIL Prescribed Music List (PML) at a designated level of difficulty, as defined by school population and the experiential level of the band. The band members immediately go to sight reading evaluation, where they are given a selection not previously viewed, containing specific musical elements as defined by UIL and composed explicitly for this event (The University Interscholastic League, n.d.b.).

Adjudicators are provided a rubric to aid them in their assessment and subsequent assignment of a rating. The rating system consists of five divisions: I – Superior, II – Excellent, III – Average, IV – Below Average, and V – Poor (The University Interscholastic League, n.d.a.). School size, band classification (varsity, non-varsity, sub-non-varsity), and grade level are all considered in the music students are required to play. However, the rubric is the same for each ensemble, regardless of grade level or school size. The UIL evaluation judges are chosen from the Texas Music Adjudicators Association active and provisional lists.

Adjudication

In 1976, the Texas Music Adjudicators Association (TMAA) was created to provide a list of judges for music events in the state of Texas. This list of judges was adopted as the UIL Recommended List of Judges starting in the 1979–80 school year (TMAA History, n.d.). Many requirements must be met in order to gain membership in TMAA, and the application process can last for several years.

According to the TMAA (2018) membership application, candidates must satisfy four components in order to be considered for provisional membership, and an adjudication component must be met in order to apply to become an active member. The first component of the application requires that the applicant have 5 years of participation in the UIL evaluation area in which they wish to apply. The second component requires that the applicant be currently employed in the state of Texas as a public school or college educator, public school administrator, or a paid, professional musician (Texas Music Adjudicators Association, 2018). TMAA applicants must also complete a TMAA workshop in the performance area in which they are applying within four years of application in order to be considered. The fourth and final component is the superior performance component. This component requires that the applicant earn a sweepstakes award, which is a Division I rating in both the concert and sight reading portion of the UIL evaluation in which they are applying, in 3 of the past 5 years (Texas Music Adjudicators Association, 2018). Those applying to judge in marching band UIL evaluations must have received a Division I rating at UIL marching evaluations for 3 of

the past 5 years of evaluations. There are unique criteria for those applicants who are assistant directors, college directors, administrators, or professional musicians.

Once an applicant has achieved provisional status, they must be hired to judge a UIL evaluation in two different TMEA regions within a 5-year period. At the end of the 5-year provisional membership period, if all the requirements are met, the applicant is able to progress to active status. In order to gain active status, the applicant is required to reapply and resubmit all necessary documents to TMAA for consideration. Once the applicant is accepted, their name is put on the active list. To maintain active membership, adjudicators must pay an annual fee, attend TMAA business meetings and workshops, and be invited to adjudicate UIL evaluations. The driving force behind the lengthy and involved TMAA application process is to thoroughly vet candidates to ensure music students in Texas are being evaluated by quality adjudicators (Texas Music Adjudicators Association, 2018).

UIL Regions

Once a music educator is placed on the TMAA active or provisional list, they are eligible to adjudicate a UIL event. While the general parameters of the selection process are outlined in the UIL Constitution and Contest Rules (The University Interscholastic League, n.d.b), each region has latitude regarding how they choose judges for their contest. The Region Executive Committee is tasked with filling the panel of judges for each evaluation, but some regions allow the band directors in the region to submit a list of adjudicator names for consideration. In other regions, the Executive Committee creates a list of adjudicator names, then solicits band directors' votes for their preferred

adjudicators. The Region Executive Committee by and large takes these recommendations into account when issuing invitations to adjudicators for serve on a UIL evaluation panel.

In 2010, there were 28 UIL music regions in the state of Texas. The music regions are different than the UIL athletic regions, and their alignment is based on entries in the initial phase of TMEA All-State auditions. TMEA evaluates audition data every 2 years and regions are adjusted accordingly. Five new regions were added in 2017, taking the total number of regions from 28 to 33. The additional regions caused every region in the state to shift their district makeup. Some region shifts were slight, while others were changed completely, making the district makeup of each region in 2017 different than in 2016 and earlier.

Justification for Study

The state of Texas has the second largest public school enrollment in the United States, (National Education Association, 2019), and the Texas music education communities are among the highest-ranked nationally (NAAM Foundation, 2019). Annually, Texas music ensembles participate in an evaluation process, governed by the UIL, in which they receive ratings in the areas of concert performance and sight reading. However, there is a paucity of research related to the UIL ensemble adjudication process. Further, no studies are currently available that address the gender makeup of the UIL ensemble adjudication panels. While anecdotal evidence seems to point to gender bias on some judging panels, particularly in the area of band, no empirical evidence exists.

Purpose of Study

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 2010–2019. The ratio was compared to the current gender makeup of the TMAA provisional and active lists for band. Further, the male-female ratio of adjudication panels was evaluated in terms of type of evaluation (concert vs. sight reading), geographic location (region), and grade level (middle school vs. high school).

Research Questions

This study addresses the following research questions:

1. What is the ratio of male and female band directors on the TMAA active and provisional list?
2. How does the ratio of male and female band directors on the TMAA lists compare to the ratio of male and female directors hired to conduct band UIL concert and sight reading evaluations?
3. What is the gender makeup of UIL band concert and sight reading adjudication panels?
4. Is there a difference in the male-female ratio of judges hired to conduct band UIL concert and sight reading evaluations among the various regions in Texas?
5. Is there a difference between the male-female ratio of judges hired to conduct band UIL concert and sight reading evaluations at the middle school and high school level?
6. Is there a difference between the male-female ratio of judges hired to conduct UIL concert evaluations and UIL sight reading evaluations?

7. Is there a trend from year-to-year in the ratio of male and female judges hired to serve on band UIL concert and sight reading evaluation panels?
8. Is there a difference in the number of females hired to conduct band UIL concert and sight reading evaluations once duplications are taken into account?

Limitations

This study is limited to 10 years because the Texas Music Forms website only houses 18 years of data, and data from 2003-2009 was incomplete. The UIL does not keep an archive of contest results and relies on each region to upload their own data on the Texas Music Forms website. Each region is tasked with keeping an archive of their contest or evaluation results, but changes in regions and region secretaries has resulted in the loss of data over the years. No state-wide guidelines have been established to mandate how long each region is required to keep results, thus making recovery of data beyond 10 years for each region highly problematic.

A complete database of the names of all the band directors in the state of Texas does not exist. While TMEA has a database of band directors, it is not comprehensive because it only contains directors who are current members of the organization or retired. Thus, it was not possible to compare the percentage of female adjudicators to the total number of female band directors in Texas, to establish parity.

CHAPTER II

LITERATURE REVIEW

Introduction

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. 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. The field of instrumental music education provides an excellent example of persistent gender inequity.

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 the test subjects, who ranged from kindergarten-aged children to adults. Abeles and Porter (1978) 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. A similar study done in 1992 by Delzell and Leppla found that, among fourth grade students, boys preferred the drums, saxophone, and trombone, and girls preferred the flute, clarinet, and violin. 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 typed 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 strings in this study because those instruments were not traditionally offered at those schools.

Gender instrument associations are not limited to younger children. Fortney, Boyle, and DeCarbo's (1993) investigation of male and female sixth, seventh, and eighth graders revealed a strong gender association with band instruments. The results indicated that 90% of flute players and 70% of clarinet and oboe players were female. Trumpet players and percussionists were 90% male, and low brass players were more than 89% male. In Griswold and Chroback's (1981) study, college-aged students were asked to rate instruments and conductors as either feminine or masculine. The subjects that were rated as feminine were harp, flute, piccolo, glockenspiel, cello, choral conductor, clarinet, piano, and French horn. Masculine-rated subjects were guitar, cymbals, instrumental conductor, saxophone, bass drum, trumpet, string bass, and tuba.

Gender in Music Publications

Not only is gender bias evident in instrument selection, but it is present in music textbooks as well. Koza (1994) analyzed the female representation in sixth, seventh, and eighth grade music textbooks, and found that only 31.1% of the music-related figures were female. A more recent analysis of music textbooks in Spain before and after 2006 showed that females continued to be underrepresented (Bernabe-Villodre & Martinez-Bello, 2018). Gender bias was not limited to music education textbooks, however. An examination of 50 years of issues of the *Music Educators Journal* by Kruse, Giebelhausen, Shouldice, and Ramsey (2015) revealed that females appeared in only 28% of the photographs.

Gender in Musical Careers

Inequitable gender representation in textbooks can have negative effects on a young student's perception of the accepted practices in music and music education. 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 the 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 not open to women (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. Sears (2010) 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. Fitzpatrick (2013) 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.

Several studies investigating the gender of band directors at the high school and collegiate level have revealed the shortage of females in the profession (Delzell, 1993-1994; Greaves-Spurgeon, 1998; Jackson, 1996; Jones, 2010; Sears, 2010). Research into the topic of women band directors has mainly centered on the high school and collegiate level, while middle school and multi-grade level band directors have been ignored (Fischer-Croneis, 2016). Fischer-Croneis (2016) argued that the career intentions of the directors who teach younger students are no less important than those who teach the more advanced students. Further, she pointed out that many women choose middle school or multi-grade level positions simply due to job availability. She went on to explain that

family was another factor, in that teaching the lower grade levels required less time commitments than high school and college band positions. Fischer-Croneis added that teaching younger students allows the directors to see development and growth as the students progress from beginner player to young musician.

Jagow (1998) noted that the biased attitude towards women in music is shifting slowly, and positive changes continue, 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.

Females are underrepresented in the field of band directors for many reasons, and while familial constraints and segregation are two barriers to success, the absence of available role models in the field has proven to be the greatest hindrance (Lawson, 1984). Female role models inspire and encourage more women to become band directors. Role models signify a way to change the band directing profession by encouraging males and females to choose a position based on their ability and education and not be defined by their gender (Gould, 2001).

Adjudication and Music Evaluation

Evaluations and assessments play a large role in student performance in music education. McPherson and Thompson (1998) define music performance assessment as an individual's endeavor to "balance and synthesize the various qualities of a performance

by another individual with the aim of providing a judgement, such as a ranking, grade, or qualitative description” (p. 12). Evidence suggests that experienced evaluators may be affected by outside factors that do not relate to a musical performance (Elliott, 1996). According to McPherson and Thompson (1998), the primary issues that surround performance assessment and evaluation are context; musical and nonmusical factors; evaluation tools and criteria; performer and evaluator characteristics; and feedback to the performer. They went on to list four additional factors that influence assessment: purpose of the assessment, type of performance, performance proportions, and performance environment.

Hash (2012) conducted an analysis of the ratings and interrater reliability of high school band contests sponsored by the South Carolina Band Directors Association. He compared results from similar events and noted that the frequency of Division I and II ratings were very high. Hash (2012) speculated that there were three rationales for the score frequencies, and the first, and simplest, rationale was that all of the ensembles deserved the scores. The second rationale was that the adjudicators consciously or subconsciously boosted the ratings in order to make the band members and directors feel better about themselves, and the third rationale was that only the best bands attended the competitions. The data from this study emphasized the need for several reliability measures in band competition adjudication and a review of the rating scales (Hash, 2012). Any situation that is based on human judgement has a potential for error and a review of the adjudication selection process is needed (Dugger, 1995). Dugger (1995) performed a comparison of the selection process and inter-judge reliabilities of the All-

State band auditions in Louisiana, Oklahoma, and Texas for the year 1993. He found that for many of the instruments judged, the adjudication panels had high levels of agreement. Reliability figures were much lower when there were multiple judging rooms for a single instrument group, and it was suggested that there should only be one room per instrument (Dugger, 1995).

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).

CHAPTER III

METHODOLOGY

TMAA Membership

The 2019 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 (<https://www.texasmusicforms.com/csrrptuilpublic.asp>) 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 chronologically, 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 3 years of the study. In addition, because all the data used in this study are publicly available, no IRB review was necessary.

The data were analyzed using a one-sample chi-square analysis in order to determine if there was a statistically significant relationship between the categorical variables. The test was performed on the number of female and male judges hired each year for UIL concert and sight reading evaluations, and the number of female and male judges for each category of grade level. The observed distribution of female and male adjudicators was compared with the expected distribution of female and male adjudicators in order to conclude if a relationship existed between the categorical variables.

CHAPTER IV

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 Table 1). From year to year, the percentage of female adjudicators fluctuated by 1 to 2% 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.

A one-sample chi-square analysis was performed to determine if there was a significant difference between the number of female and male judges hired each year for UIL concert and sight reading evaluations (see Table 2). In 2010, the results were found to be significant, $X^2(1, N = 804) = 409.79, p < .001$. The results for 2019 were also found to be significant, $X^2(1, N = 972) = 341.33, p < .001$. The results indicated that there is a significant difference between the number of male and female adjudicators for each year studied. The degrees of difference varied throughout the decade, with a slight reduction in 2013 to 370.89. Another increase occurred, reaching 419.21 in 2015, declining in 2016 to 392.11, and then reaching a peak in 2017 at 429.44. While the degrees in difference were at the lowest in 2019 at 341.33, there is no indication of a consistent trend.

Table 1

Overall percentage of adjudicator gender

Year	Male		Female	
	Σ	%	Σ	%
2010	689	85.70	115	14.30
2011	718	84.27	134	15.73
2012	706	84.65	128	15.35
2013	723	82.53	153	17.47
2014	737	83.56	145	16.44
2015	741	84.59	135	15.41
2016	755	82.79	157	17.21
2017	785	83.87	151	16.13
2018	772	81.96	170	18.04
2019	778	80.05	194	19.95

Table 2

Comparison of gender of adjudicators by year

Year	Total Adjudicators	
	χ^2	p
2010	409.79	< .001
2011	400.30	< .001
2012	400.58	< .001
2013	370.89	< .001
2014	397.35	< .001
2015	419.21	< .001
2016	392.11	< .001
2017	429.44	< .001
2018	384.71	< .001
2019	341.33	< .001

Every year demonstrated significant difference (< .001)

TMAA Active and Provisional Lists

The active and provisional lists were retrieved from the TMAA website and analyzed for gender for 2019 (see Figure 1). 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.

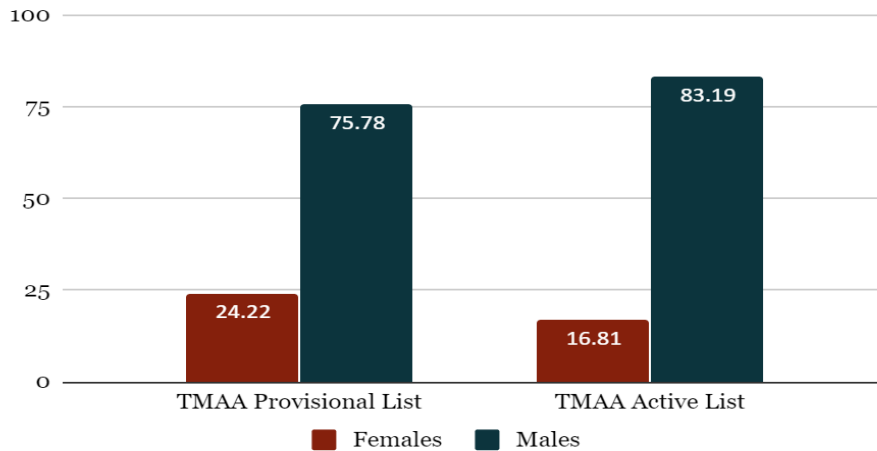


Figure 1. Gender percentages on the 2019 TMAA band active and provisional lists

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 2).

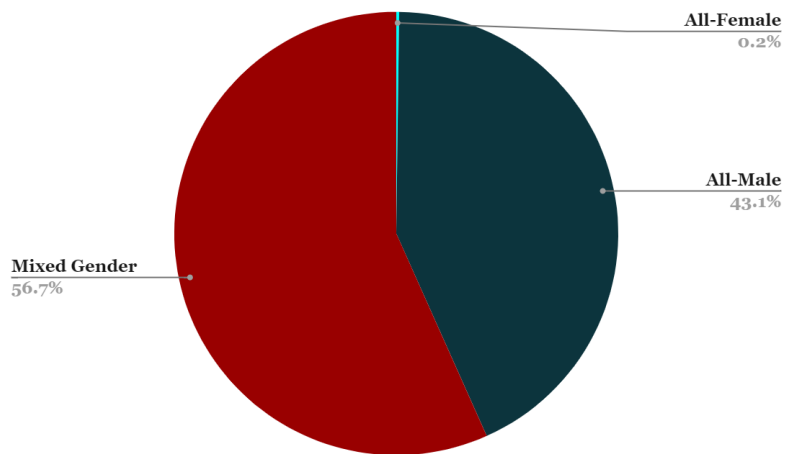


Figure 2. Percentage of panel configurations in both concert and sight reading evaluations

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 3). A similar distribution of percentages was evident in the 1,482 sight reading panels—23 (1.56%) all-female, 916 (61.8%) all-male, and 543 (36.64%) mixed gender (see Figure 4).

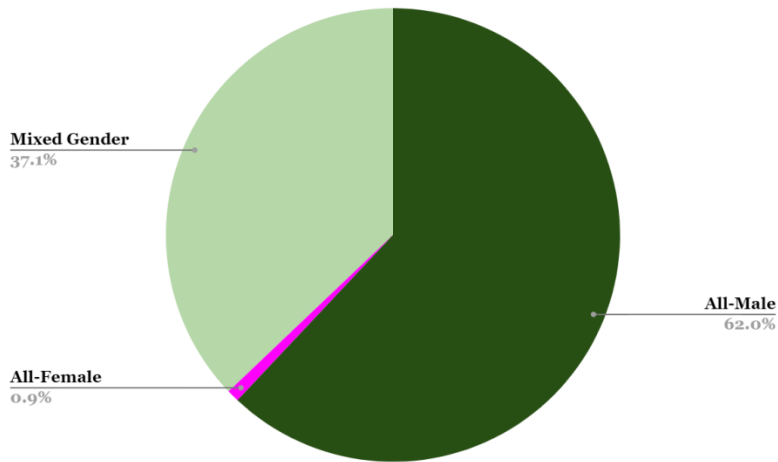


Figure 3. Percentage of panel configurations in concert evaluations

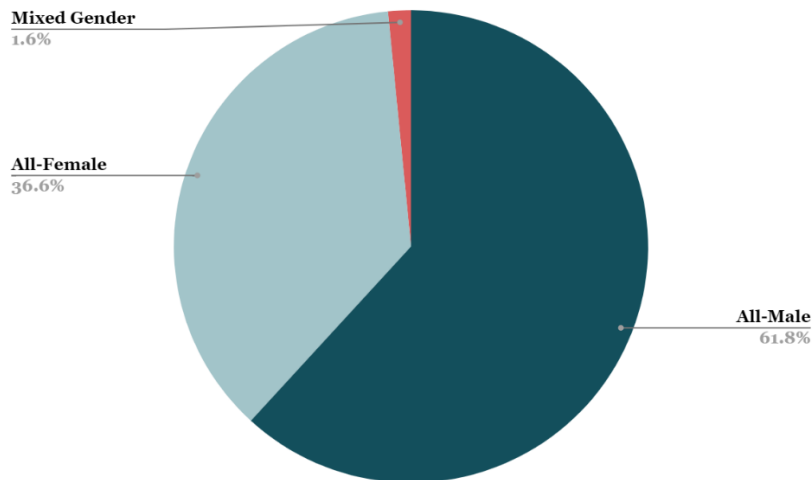


Figure 4. Percentage of panel configurations in sight reading evaluations

Grade Level Differences

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 were middle school, high school, and combined school. The data show that the overall average of female middle school adjudicators was 27.24% (see Table 3), female high school adjudicators was 8.4% (see Table 4), and female combined middle and high school adjudicators was 9.8% (see Table 5). In 2010, 8% of the high school adjudicators were female, and by 2019, that number had only increased to 9%. On the other hand, in 2010, 22.5% of the middle school adjudicators were female, compared to 31.7% in 2019.

Table 3

Percentage of male and female adjudicators in MS evaluations

	Male		Female	
	Σ	%	Σ	%
2010	274	77.4	80	22.50
2011	272	74.32	94	25.68
2012	253	70.28	107	29.72
2013	270	70.31	114	29.69
2014	292	74.87	98	25.13
2015	294	74.24	102	25.76
2016	312	72.22	120	27.78
2017	305	73.68	109	26.32
2018	298	71.98	116	28.02
2019	295	68.29	137	31.71

Table 4

Percentage of male and female adjudicators in HS evaluations

	Male		Female	
	Σ	%	Σ	%
2010	374	91.67	34	8.33
2011	415	92.22	35	7.78
2012	388	92.38	32	7.62
2013	404	92.24	34	7.76
2014	400	90.09	44	9.91
2015	392	92.02	34	7.98
2016	417	92.67	33	7.33
2017	422	92.54	34	7.46
2018	401	89.11	49	10.89
2019	404	90.99	40	9.01

Table 5

Percentage of male and female adjudicators in combined MS/HS evaluations

	Male		Female	
	Σ	%	Σ	%
2010	42	100	0	0
2011	36	100	0	0
2012	50	92.59	4	7.41
2013	51	94.44	3	5.56
2014	45	93.75	3	6.25
2015	51	94.44	3	5.56
2016	25	83.33	5	16.67
2017	55	83.33	11	16.67
2018	69	88.46	9	11.54
2019	81	84.37	15	15.63

To determine if there was a significant difference between the number of female and male judges for each category of grade level, a one-sample chi-square analysis was performed (see Table 6). In 2010, the results were found to be significant in all three categories: combined middle and high school level, $X^2(1, N = 42) = 42, p < .001$, the middle school level, $X^2(1, N = 354) = 103.31, p < .001$, and the high school level, $X^2(1, N = 408) = 283.33, p < .001$. The results for 2019 also showed a significant difference for each of the three levels: combined middle school and high school level, $X^2(1, N = 96) = 45.37, p < .001$, the middle school level, $X^2(1, N = 432) = 57.78, p < .001$, and the high school level $X^2(1, N = 444) = 298.41, p < .001$. The results found a statistically significant difference between the number of male and female adjudicators hired at each grade level for each of the 10 years that were analyzed. The degrees of difference varied throughout the decade for all three categories, but the highest were in the high school category and the lowest were in the combined category. In the combined contests, the highest degrees of difference occurred in 2018 with 46.15 and the lowest occurred in 2016 with 13.33. The middle school contests had the highest degree of difference in 2010 at 103.31 and the lowest occurred in 2019 at 57.78. 2017 was the year that the high school contests saw the highest degree of difference at 330.14, and the lowest occurred the next year, in 2018, at 275.34. In 2013, and 2017, all three categories saw increases in the degrees of difference, but no other year saw similarities.

Table 6

Comparison of gender of UIL adjudicators by grade level

Year	UIL Evaluation Grade Levels					
	Combined MS/HS		Middle School		High School	
	χ^2	p	χ^2	p	χ^2	p
2010	42.00	< .001	103.31	< .001	283.33	< .001
2011	36.00	< .001	86.56	< .001	320.88	< .001
2012	39.18	< .001	59.21	< .001	301.75	< .001
2013	42.66	< .001	63.37	< .001	312.55	< .001
2014	36.75	< .001	96.50	< .001	285.44	< .001
2015	42.66	< .001	93.09	< .001	300.85	< .001
2016	13.33	< .001	85.33	< .001	327.68	< .001
2017	29.33	< .001	92.79	< .001	330.14	< .001
2018	46.15	< .001	80.01	< .001	275.34	< .001
2019	45.37	< .001	57.78	< .001	298.41	< .001

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 Table 7). In 2019, the percentage of female adjudicators on concert panels was 19.75% which was a 3.58% increase from 2010. In 2011, the percentage of female adjudicators

on concert panels was 13.62%, which was the lowest of the decade. The overall percentage of female adjudicators on sight reading panels was 16.9%. The highest percentage of female adjudicators on sight reading panels occurred in 2019 with 20.99% of adjudicators. In 2010, the percentage of female sight reading adjudicators was 12.44%, 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.

Table 7

Gender percentages of UIL concert and sight reading adjudicators

Year	UIL Evaluations							
	Concert				Sight Reading			
	Male		Female		Male		Female	
	Σ	%	Σ	%	Σ	%	Σ	%
2010	337	83.83	65	16.17	352	87.56	50	12.44
2011	368	86.38	58	13.62	350	82.16	76	17.84
2012	360	86.33	57	13.67	346	82.97	71	17.03
2013	365	83.33	73	16.67	358	81.74	80	18.26
2014	376	85.26	65	14.74	361	81.86	80	18.14
2015	358	81.74	80	18.26	383	87.44	55	12.56
2016	376	82.46	80	17.54	379	83.11	77	16.89
2017	392	83.76	76	16.24	393	83.97	75	16.03
2018	394	83.66	77	16.34	378	80.25	93	19.75
2019	390	80.25	96	19.75	384	79.01	102	20.99

Duplication of Female Adjudicators

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 51.74%. The largest decrease between the number of female judges who were hired to judge and the actual number of females who judged was 58.16% 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 40.39% (see Table 8). The largest decrease in the number of females represented on concert panels occurred in 2013 with a 53.42% decrease. The smallest decrease on concert panels was 34.2%, which occurred in 2017. 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 35.77%. The largest decrease occurred in 2014, with a 43.75% 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 29.09%.

Table 8

Difference of women hired when duplications are taken into account

Year	Concert Panels			Sight Reading Panels			Overall		
	Total	Actual	% Difference	Total	Actual	% Difference	Total	Actual	% Difference
2010	65	38	41.53	50	34	32	115	52	54.78
2011	58	33	43.10	76	48	36.84	134	60	55.22
2012	57	33	42.10	71	46	35.21	128	59	53.90
2013	73	34	53.42	80	50	37.50	153	64	58.16
2014	65	41	36.92	80	45	43.75	145	68	53.10
2015	80	52	35	55	39	29.09	135	76	43.70
2016	80	45	43.75	77	52	32.46	157	80	49.04
2017	76	50	34.20	75	48	36	151	79	47.68
2018	77	49	36.40	93	58	37.63	170	81	52.35
2019	96	60	37.50	102	64	37.25	194	98	49.48

CHAPTER V

IMPLICATIONS, RECOMMENDATIONS, AND CONCLUSIONS

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 from 2010–2019. The ratio was compared to the current gender makeup of the 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.

Research Questions

1. What is the ratio of male and female band directors on the TMAA active and provisional list?

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, is perhaps 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.

2. How does the ratio of male and female band directors on the TMAA lists compare to the ratio of male and female directors hired to conduct band UIL concert and sight reading evaluations?

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%). There was only a 0.6% difference between the TMAA list percentage and the actual percentage of female judges in 2019. The TMAA lists are only available for the current year, so only one year's comparison was able to be made.

3. What is the gender makeup of UIL adjudication panels?

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. 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 1.56% for sight reading panels. Due to the limited 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 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, this would also provide more opportunities for females to judge.

4. Is there a difference in the male-female ratio of judges hired to conduct band UIL concert and sight reading evaluations among the various regions in Texas?

The UIL makes changes to their athletic, academic, and arts regions every 2 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.

5. Is there a difference between the male-female ratio of judges hired to conduct band UIL concert and sight reading evaluations at the middle school and high school level?

This study revealed that there was a substantial difference in the number of females hired for high school and middle school concert band evaluations. The fact that more females were hired to judge middle school concert band evaluations can be attributed to the fact that there are more female band directors who teach middle school than high school. The analysis also determined that the percentage of total female adjudicators in band UIL concert and sight reading evaluations fluctuated by 1 to 2%

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.

6. Is there a difference between the male-female ratio of judges hired to conduct UIL concert evaluations and UIL sight reading evaluations?

A comparison of the percentage of female adjudicators in concert versus sight reading evaluation reveals little variance with 19.75% on concert panels and 16.9% on sight reading panels. The negligible difference (2.85%) between the number of women hired for concert versus 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 versus males from year to year and no discernable patterns could be found.

7. Is there a trend from year to year in the ratio of male and female judges hired to conduct band UIL concert and sight reading evaluations?

From year to year, the percentage of female adjudicators fluctuated by 1 to 2% and there were 5.5% more female judges in 2019 than in 2010. The lowest percentage of female adjudicators in the decade was in 2010 with 14.30%. In 2019, the percentage of female judges was 19.95% and was the highest percentage of the decade.

8. Is there a difference in the number of females hired to conduct band UIL concert and sight reading evaluations once duplications are taken into account?

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 annually. 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.

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