Discrimination and Representation in Classical Music Ensembles

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ABSTRACT: The purpose of this study was to test the hypotheses that women, Black and Hispanic/Latino, and low-income musicians will be underrepresented in musical ensembles and that underrepresented people will have less parental support, will feel more out of place in a formal instrumental ensemble setting and will feel less well-represented compared to the overrepresented populations. Four hundred twelve classical musicians in a music ensemble in the US that were of 14+ participated in this study. People must have access to it due to its benefits, which include: better grades, better social skills, and better physical and mental health. Results found that non-males, Black and Hispanic/Latino musicians, and people of high and low income were underrepresented when comparing the orchestral ensemble population to the US population. In addition, people underrepresented in terms of ethnicity/race and/or income experienced less parental support, and people underrepresented in terms of gender, ethnicity/race, and/or income felt more out of place in an instrumental ensemble setting and felt underrepresented. Overall, this research shows a misrepresentation of the US population in US instrumental ensembles and that underrepresented musicians face more social barriers.

KEYWORDS: Social Sciences; Sociology; Culture; Inequality; Orchestral Music.

Introduction

Classical music can be beneficial both to its listeners and its performers. Listening to classical music can help reduce stress and increase workplace productivity.¹,² In children, those who play classical music instruments are more likely to have higher grades, better math skills, and better reading skills.³⁻⁵ Playing in classical music ensembles, a group of musicians that perform classical music together, can benefit older adults by helping them socialize. Giving more senior adults opportunities to exercise their social skills through music can help reduce physical and mental health problems such as depression, reduce reliance on medication, and even increase life expectancy.⁶⁻⁷ Despite these potentially life-saving benefits, classical music amplifies pre-existing inequalities in society, making it less accessible to minority groups.

For instance, people of lower income are less likely to be able to access classical music. People who feel like outsiders regarding anything related to classical music often feel intimidated when attending concerts. They feel they do not belong in the audience and would only feel more comfortable when given context on the traditions and music performed on stage, such as what to wear and when to clap.⁸ This feeling mainly resides with people from working and lower-middle-class backgrounds because they are less likely to become familiar with it through their family at a young age, creating a massive cultural barrier.⁹ People of lower socioeconomic backgrounds tend to be at a disadvantage within the classical music industry due to the lack of accessibility to classical music.

Socioeconomic barriers also present a problem to people with lower income backgrounds regarding performance opportunities within classical music. Low-income students are more likely to hold a job during their schooling than high-income students. This can be another barrier for student musicians because much time is required for classical music activities such as practicing, lessons, and rehearsals.¹⁰ This can also be extended to adult musicians with jobs that don’t pertain to music because they cannot find a steady, musical job. Lower-income students are also less likely to have parental involvement in their education than higher-income students.¹¹ Especially at a young age, developing musicians require much parental support to attend musical events such as masterclasses, rehearsals, lessons, and concerts and learn how to practice with a set structure.¹² In addition to these barriers that people of low-income face at home, people of a lower class are more likely to be bullied by teachers and less comfortable and confident in classical music.¹³ The most prevalent barrier towards lower-income musicians is instrument prices. For example, a flute price on a prominent flute store website ranges from $480, considered a low cost for a student model, to just under $50,000 for a professional model.¹⁴ These high prices can set back lower-income students who don’t have enough money to commit to classical music.

These barriers have an impact on the socioeconomic representation within classical music. Recent research recorded in Christina Scharff’s book Gender, Subjectivity, and Cultural Work: The Classical Music Profession has gathered data from the UK and Germany that compared conservatories (post-secondary education for musicians) and professional orchestras in their demographics, as well as highlighting overall barriers to participating in classical music.¹⁵ Scharff’s data has shown that racial/ethnic minorities, lower-class individuals, and women are at a disadvantage in the classical music industry. In addition to these general trends outlined, Scharff details
that private school students are likelier to attend major British conservatories than people who live in low-participation neighborhoods, otherwise known as being of low income. This is mainly because high-income students were 4.6 times more likely to apply to conservatories and 6.2 times more likely to be accepted than low-income students.

In addition to socioeconomic barriers, there has been some documentation of the effects of obstacles faced by those with other marginalized backgrounds, such as racial issues within classical music. These trends are due to the racial barrier within classical music. Within the educational sphere, Hispanic students in school are less likely to participate in non-sport extracurricular activities, which means they are less represented in classical music and more likely to receive fewer benefits from participating in it. In the professional sphere, Black musicians were not permitted to audition for classical music orchestras until the 1940s. In addition, during the 20th century, musicians were required to be union members to be hired, which was only accessible to white people. The prevalent segregated unions from the 1940s to the 1970s created unequal access to audition opportunities.

These barriers affect the racial diversity of American orchestras. Quantitative data on the socioeconomic makeup of American classical symphony orchestras are minimal. A 2016 League of American Orchestras report details racial/ethnic diversity within over 500 American orchestras. Results show that the rates of Black and Hispanic/Latino musicians remain relatively stagnant over the time period from the mid-2000s to mid-2010s. However, they do show that the slight rise in the diversity of orchestras is driven by the increase in rates of Asian musicians.

There are also gender issues within classical music. Women only began to be admitted into professional orchestras in 1913, when six female musicians were admitted to the Queen's Hall Orchestra in the UK. In America, it was not until 1930 that the first woman, Edna Phillips, was tenured fully (had a permanent position) within an orchestra, the Philadelphia Orchestra. Even then, well-recognized orchestras such as the Berlin Philharmonic and the Vienna Philharmonic did not admit women until 1982 and 1997, respectively. Today, women, despite being over-represented in post-secondary student bodies that study arts and culture compared to the general post-secondary student population, are underrepresented in the corresponding arts and culture industries. When women make up less of the orchestral ensemble population compared to their makeup in the general workforce within Europe and the US, these statistics show that the overrepresentation of men within classical music orchestral ensembles is further amplified.

Current literature is limited in showing the demographic background of musicians in orchestras in the US that are outside the professional scope, as well as data on musicians before and while musicians enter post-secondary education in the US. To my knowledge, studies concerning parental support and comfort within the classical music ensembles based on the social identity of American musicians ranging from high school age to adults still need to be created. There have also been few studies done on the representation of gender, race/ethnicity, and socioeconomic status in US ensembles outside of the professional scope. Given the importance of accessibility to classical music, musicians from high school to adult age were surveyed about their demographic background, experiences, and barriers to classical music. This study tests the hypotheses that women, Black and Hispanic/Latino, and low-income musicians in the United States will be underrepresented and that underrepresented people will have less parental support, will feel more out of place in a formal instrumental ensemble setting and will feel less well-represented compared to overrepresented populations (males, White people, and people of high income). To test these hypotheses, 412 classical US musicians of fourteen years or older currently participating in a classical music ensemble were surveyed.

### Methods

#### Survey.

##### Section 1: Demographic and Musical Background:

The first section asked for demographic information such as gender, age, race/ethnicity, socioeconomic status, current income/parent income level, and main musical instrument. These were all multiple-choice questions used to see trends across these demographics. The second part of the first section asked about their background and current family life situation. These questions had a range of options to quantify this data.

##### Section 2: Comfort in a Classical Music Setting:

The second section asked questions in the form of a Likert scale (using multiple choice answers that range from strongly disagree to strongly agree) that pertain to the participant’s and their community’s outlook on classical music to see how people of different backgrounds feel in a predominately white, middle-class, and male industry.

##### Section 5: Interview Questions:

The fifth section was a set of open-ended questions that allowed participants to share their experiences with barriers within classical music. This was added to the survey to give participants a chance to describe anything that was not already asked of them. Participant responses to this section are in Appendix B, where the questions and responses used in the survey were listed. Certain survey sections were omitted from the descriptions above because their data was not analyzed for this study.

#### Materials.

Google Forms was used to survey classical musicians across the US for a sizable online distribution. Some parts of the survey were reproduced from a questionnaire within the National Youth Orchestra application, an orchestra for talented high school musicians in America. Their survey, created by Wolfbrown Consulting, consisted of questions about the participant’s socioeconomic circumstances. The researcher made the remaining parts of the survey focus on parental support for the involvement of classical music and comfort within classical music ensembles. For survey distribution, online forums such as Instagram and Reddit (specific forums are listed in Appendix C), where classical music communities
across the US were targeted, were used. Google Sheets was used for data analysis.

**Experimental Groups:**
Participants of the study were sorted by gender, race, and income. For data analysis, marginalized groups were compared to non-marginalized groups. Regarding gender, non-males (women, non-binary individuals, and those who preferred not to specify their gender) were compared to male musicians. For race/ethnicity, all non-white races (Black, Asian, Hispanic/Latino, Native American or Alaskan Native, Native Hawaiian or other Pacific Islander, or 2+ race/ethnicities) were compared to White musicians. All income brackets were compared to the middle-class bracket (households earning between $50,000 and $150,000 annually). The middle class was used because Anna Bull defines this class as the main participants in classical music due to their free time available for practice and ensemble rehearsals, as well as an adequate amount of money that could be dedicated towards leisurely activities.²¹ The definition for the middle-class income brackets was used based on the Pew Research definition ($42,000-$126,000) and adjusted for the closest income brackets used in this survey.²²

**Data Analysis and Statistics.**

**Purpose of Data Analysis and Data Trimming:**

The purpose of the data analysis was to compare the demographics of classical musicians in the US to the general US population, as well as to see if there was a difference in parental support and comfort within classical music ensembles based on differences in gender, race/ethnicity, and socioeconomic status. Any responses that were considered not relevant to the study or where participants were not taking questions seriously were removed. For example, participants who played classical guitar were removed from the study because they do not regularly participate in orchestra or band ensembles, which was the focus of this particular study. In addition, questions that were not relevant to parental support within classical music and comfort in a classical music ensemble were not included in the data analysis process.

**Parental Support and Comfort:**

To find the difference in parental support and comfort within classical music ensembles between marginalized and non-marginalized musicians, a two-sample z-test was used to determine whether there was a statistically significant difference in their responses to Likert statements within the survey. A two-sample z-test was chosen as this was the best statistical test to compare the mean values of Likert scores between two different populations.²³ When comparing people based on gender, non-males (females, non-binary people, and those who did specify their gender) were compared to males. When comparing people based on race, races other than white were each compared to white people. When comparing people based on income, each income bracket was compared to the middle class, which was deemed to be those who grew up in households that earned $50,000-150,000. This basis of comparison was used to find differences in support from parents/guardians, how much the participant felt that they fit in, and how much the participant felt that they were well represented within classical music. The statements analyzed were “My parents/guardians support(ed) my dedication to music,” “I feel out of place in a formal instrumental ensemble setting,” and “I feel well represented in my ensemble(s).”

**Representation of Gender, Race, and Income Level:**

A binomial test was performed to compare the gender, race, and income level representation of the sample, classical musicians in the US that participate in an ensemble, and the representation within the US population to see if there was a statistically significant difference in the demographic representation. The binomial test was chosen as this is the best test to see whether differences between the expected and actual proportion are random or due to external factors.²⁴ US Census data, a relatively accurate representation of the US population, were used as the expected proportion, and the survey data were used as the actual proportion.²⁵,²⁶

**Qualitative Responses:**

To quantify Section 5, which consisted of qualitative responses, the instances where participants described racism, classism, sexism, homophobia, ableism, and ageism due to their identity were recorded.

**Results and Discussion Results.**

By survey responses from 421 classical musicians, I could find their demographic (Table 1), comfort with classical music, level of involvement in classical music, access to educational resources, and further questions about any experiences of discrimination they might have had. I could find quantitative data behind gender, racial, and income-based discrimination and representation, as well as a summary of the qualitative responses received from the survey.

**Table 1:** Demographics of survey participants. Data are presented as count and percentage of makeup. N = 421 American classical musicians age 14⁺.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Item</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age</td>
<td>High School (14-18)</td>
<td>205</td>
<td>48.70%</td>
</tr>
<tr>
<td></td>
<td>College (in post-secondary school)</td>
<td>81</td>
<td>19.20%</td>
</tr>
<tr>
<td></td>
<td>Adult (18+ AND OUT of post-secondary)</td>
<td>135</td>
<td>32.10%</td>
</tr>
<tr>
<td>Gender</td>
<td>Female</td>
<td>130</td>
<td>30.88%</td>
</tr>
<tr>
<td></td>
<td>Male</td>
<td>262</td>
<td>62.23%</td>
</tr>
<tr>
<td></td>
<td>Non-Binary</td>
<td>20</td>
<td>4.75%</td>
</tr>
<tr>
<td></td>
<td>Did not specify</td>
<td>9</td>
<td>2.14%</td>
</tr>
<tr>
<td>Race/Ethnicity</td>
<td>White</td>
<td>244</td>
<td>57.96%</td>
</tr>
<tr>
<td></td>
<td>Black</td>
<td>64</td>
<td>15.20%</td>
</tr>
<tr>
<td></td>
<td>Asian</td>
<td>64</td>
<td>15.20%</td>
</tr>
<tr>
<td></td>
<td>Native American or Alaskan Native</td>
<td>2</td>
<td>0.48%</td>
</tr>
<tr>
<td></td>
<td>Native Hawaiian or other Pacific Island</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td></td>
<td>Latino</td>
<td>29</td>
<td>6.89%</td>
</tr>
<tr>
<td></td>
<td>Hispanic/Latino</td>
<td>56</td>
<td>13.33%</td>
</tr>
<tr>
<td>Home Income</td>
<td>Less than $25,000</td>
<td>20</td>
<td>4.89%</td>
</tr>
<tr>
<td></td>
<td>$25,000-$49,999</td>
<td>69</td>
<td>16.77%</td>
</tr>
<tr>
<td></td>
<td>$50,000-$74,999</td>
<td>70</td>
<td>17.11%</td>
</tr>
<tr>
<td></td>
<td>$75,000-$99,999</td>
<td>124</td>
<td>29.49%</td>
</tr>
<tr>
<td></td>
<td>$100,000-$199,999</td>
<td>105</td>
<td>24.79%</td>
</tr>
<tr>
<td></td>
<td>$200,000-$249,999</td>
<td>52</td>
<td>12.11%</td>
</tr>
</tbody>
</table>

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**Gender Representation in Classical Music Ensembles:**

![Gender of Sample](image)

**Figure 1:** Gender of the sample compared to US Census gender makeup. Data are presented as a percentage of makeup within the population. The blue bar indicates the sample makeup percentage, while the red line indicates the US Census makeup percentage. A green star indicates overrepresentation within the sample compared to the census, while a red star indicates underrepresentation within the sample compared to the census. N=412 classical musicians age 14+. A binomial test was used to find significance *P<0.05* and are denoted by the stars.

The gender makeup of the participants was compared to the gender makeup of the US to determine whether there was a misrepresentation based on gender. Results from Figure 1 show that females in US orchestras are underrepresented while males in US orchestras are overrepresented. No official data was found on US citizens that were non-binary or preferred not to specify their gender because the US Census still only includes female or male options. Within the study’s survey, there was no specification on whether or not participants were transgender.

**Parental Support and Comfort within Classical Music Ensembles by Gender:**

![Likert Statements: Gender](image)

**Figure 2:** Comparison of participant responses to Likert statements based on gender. Data are presented as mean responses of groups to the question described. 1 corresponds to strongly disagree, and 5 corresponds to strongly agree. The green star corresponds with a positive difference between non-males and males, while the red star corresponds with a negative difference between non-males and males. N=412 classical musicians age 14+. Z-test was used to find significance *P<0.05* and are denoted by the stars.

To determine the difference in parental support and comfort within classical music ensembles based on gender, as they are factors that impact participation in music, the Likert statements above were given to participants. Non-males were compared to males. Results from Figure 2 show that gender does not affect support from parents in terms of music. However, it is demonstrated that non-males feel more out of place in an instrumental ensemble setting and less well-represented in their ensembles.

**Racial/Ethnic Representation in Classical Music Ensembles:**

![Race of Sample](image)

**Figure 3:** Race/Ethnicity of sample population compared to US Census race/ethnicity makeup. Data are presented as a percentage of makeup. The blue bar indicates the sample makeup percentage, while the red line indicates the US Census makeup percentage. A green star indicates overrepresentation within the sample compared to the census, while a red star indicates underrepresentation within the sample compared to the census. N=421 classical musicians age 14+. A binomial test was used to find significance *P<0.05* and are denoted by the stars.

To see if similar studies, such as Scharff 2017, applied to high school-aged and adult classical musicians within the US, the race/ethnicity makeup of the participants was compared to the race/ethnicity makeup of the US to determine whether there was a misrepresentation based on race/ethnicity. Results from Figure 3 show that Black and Hispanic/Latino musicians were underrepresented, while Asian and Mixed race/ethnicity musicians were overrepresented compared to rates from the US Census.

**Parental Support and Comfort within Classical Music Ensembles by Race/Ethnicity:**

![Likert Statements: Race](image)

**Figure 4:** Comparison of participant responses to Likert statements based on race. Data are presented as mean responses of the group described to the question described. 1 corresponds to strongly disagree, and 5 corresponds to strongly agree. The green star corresponds with a positive difference between non-whites and whites, while the red star corresponds with a negative difference between non-whites and whites. N=412 classical musicians age 14+. Z-test was used to find significance *P<0.05* and are denoted by the stars.

To determine the difference in parental support and comfort within classical music ensembles based on race/ethnicity, as they are factors that impact participation in music, the Likert statements above were given to participants. Non-white musicians' responses were compared to white musicians’ respo-
The Likert statements above were given to participants to determine the difference in parental support and comfort within classical music ensembles based on income level as they impact music participation. All income levels were compared to the middle class (households making $50k-$150k a year). Findings from Figure 6 show that those from the lower class (households making less than $49,999 a year) have less parental support than the middle class. In comparison, the lower middle class (households earning between $50,000 and $99,999 a year) had more parental support than the middle class. Those in the lower class felt more out of place in a formal instrumental ensemble setting compared to the middle class, as well as the income brackets of $100,000-$149,999 and $150,000-$199,999, while the income bracket of $50,000-$74,999 felt more in place compared to the overall middle class. Those in the lowest three income brackets felt less well represented in their ensembles, while those in the two highest income brackets felt more well represented in their ensembles compared to the middle class.

**Interview Responses:**

Table 2: Responses to the question, "Have you ever felt any barriers within classical music due to your identity? Please describe these experiences." Mentions of experiences similar to the terms above were counted towards the count. Data is represented as count and percentage. N=412 classical musicians age 14+.

<table>
<thead>
<tr>
<th>Mentions of...</th>
<th>Count</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sexism</td>
<td>24</td>
<td>5.80%</td>
</tr>
<tr>
<td>Racism</td>
<td>32</td>
<td>7.77%</td>
</tr>
<tr>
<td>Classism</td>
<td>29</td>
<td>7.04%</td>
</tr>
<tr>
<td>Homophobia</td>
<td>10</td>
<td>2.43%</td>
</tr>
<tr>
<td>Ableism</td>
<td>4</td>
<td>0.97%</td>
</tr>
<tr>
<td>Ageism</td>
<td>5</td>
<td>1.21%</td>
</tr>
<tr>
<td>Financial Troubles</td>
<td>21</td>
<td>5.10%</td>
</tr>
</tbody>
</table>

To create a compilation of the qualitative responses received from the survey, mentions of discrimination were counted. Findings from Table 2 show that there are many types of discrimination that people with underrepresented identities face in a classical music setting. In addition to social pressures, people of a lower class face financial difficulties when trying to pay for participation in classical music.

**Discussion**

**Research Findings.**

My research aimed to test the hypotheses that women, Black and Hispanic/Latino, and low-income musicians are underrepresented and that underrepresented people have less parental support, feel more out of place in a formal instrumental ensemble setting, and feel less well-represented compared to overrepresented populations (males, White people, and people of high income). To this end, I distributed a survey to collect this data and received 412 responses.

Figures 1 and 2 focus on representation and experience based on gender. In Figure 1, it was shown that males were overrepresented and women were underrepresented within the classical musician population compared to US Census rates.
of women and men. Figure 2 shows no difference in parental support when comparing males and non-males (female, non-binary, and those who preferred not to say). Still, non-males felt more out of place in a formal instrumental ensemble setting and less well-represented in their ensembles. The higher rates of feeling uncomfortable in an ensemble setting might be due to high rates of sexual harassment, with 60% of female musicians experiencing it in the music freelancing industry and 77% of those experiences not being reported.²⁷ This is mainly due to the nature of a freelancing career, where there is rarely a person with the power to resolve issues like these, and there is the danger of not getting a job for reporting a musician for harassment.²⁸

Figures 3 and 4 focus on representation and experience based on race. In Figure 3, When the sample was compared to the US Census data, Black and Hispanic/Latino musicians were underrepresented and Asian and those of Mixed heritage were over-represented. White, Native American/Alaskan/Hawaiian, and Pacific Islander musicians were neither over nor under-represented. Figure 4 focuses on experiences in classical music based on race. Those of Black, Asian, and Hispanic/Latino descent felt less support from their parents than their white peers. Every non-white race/ethnicity felt out of place in a formal instrumental ensemble setting compared to white musicians. Every non-white race/ethnicity, except Native Americans, felt less well-represented in their ensembles.

Figures 5 and 6 focus on representation and experience based on income. In Figure 5, the lowest income bracket (households earning less than $25,000) was underrepresented within the sample population of classical musicians compared to the US Census rates. The four highest income brackets ($75,000–99,999, $100,000–149,999, $150,000–199,999, and more than $200,000) were overrepresented in the classical musician population when compared to the US Census rates for the corresponding income brackets. Figure 6 details how classical musicians felt based on their income level. Those of a lower income level tended to have less parental support, while those of a high class tended to have more parental support when compared to the middle class. This may be due to a cultural difference between the middle class and the rest of society, where the middle-class parenting style tends to be one of “intensive parenting,” something that would best support a young musician aiming to continue participating in orchestral music. People of lower and higher income brackets tended to feel more out of place in a formal ensemble setting than the middle class. People of a lower income tended to feel less well-represented in their ensembles. In comparison, musicians of a higher income tended to feel more well-represented in their ensembles compared to the middle class.

Table 2 mentions different types of discrimination that classical musicians in the study faced. Many participants decided not to detail their experiences, but the few that did describe fascinating and individual stories. For example, a female bassist states she had “…run into men who resent women for breaking up the ‘boy’s club’ of a bass section.” This social barrier is an example of gender-based discrimination that can be seen within the classical music industry. An adult male percussionist stated, “…classical music is a rich kid’s game, and poor people like me got lucky.” This is an example of an income-based social barrier that people of lower socioeconomic levels face within the classical music industry. A low-income college student describes his experience as well. “Even now, being in college studying piano, all the people in my studio live at home and have all this time to focus on music. I have to work nearly full-time… to make ends meet in a job I hate. My professor doesn’t even understand[,] and his suggestion was… ‘work less.’ This is an example of a financial barrier that people of the low-income face that would prevent them from participating in classical music. An Asian female high school student stated that she felt “…that it’s assumed [she] would be skilled at music simply because of [her] ethnicity.” This is an example of a social barrier based on racial discrimination due to stereotypes. A black musician details that “… anytime [he plays] for someone [he] can see the surprise in their face that someone like [them] plays so well.” This is another example of a social barrier based on racial stereotyping.

Field Contributions and Implications:
Christina Scharff had previously shown that women are underrepresented in German and British professional symphony orchestras.¹³ The League of American Orchestras found that Black and Hispanic/Latino musicians were underrepresented within American professional orchestras.¹⁸ To my knowledge, this was the first time anyone proved whether or not these misrepresentations applied to orchestras regardless of age level (within high school musicians and older) or intensity/professional level of the orchestral ensemble. With this new information on discrimination and misrepresentation in classical music, it is proven that there is a racial, gender-based, and socioeconomic misrepresentation of American classical music ensembles regardless of age (high school and older) and level of intensity (professional or recreational). It also proves that there is generally a difference in parental support and comfort within classical music ensembles between non-discriminated and discriminated people. Both parental support and comfort within the ensembles that classical musicians participate in are critical factors in continuing to pursue music. The difference in those factors contributes to misrepresentation and discrimination in the field. This study enhances the understanding that there is unequal access to classical music and puts quantitative data to the inequalities that musicians of a minority identity face in their ensemble experience. With increased awareness of discrimination and its effects on the likelihood that musicians will continue with music, more action will be taken to increase participation to continue receiving the many health benefits this activity provides.

Limitations:
A significant limitation of this study was that because the survey was distributed in online communities, there needed to be a way of confirming whether the participants fit the requirements that they were instrumental musicians who participated in an ensemble in the US. I also did not ask about the location of where the participant was from, leaving...
skewed toward certain areas. In the future, I would instead ask organizations such as the League of American Orchestras and the National Association for Music Education to ask directors of instrumental ensembles to distribute the survey to their musicians. I would then ask them to specify which state of the US they are from.

The measurement of class by household income had a few limitations. Firstly, high school students are not always knowledgeable about household finances or incomes, leaving their answers to be estimates instead of accurate data. In addition, the use of classifying socioeconomic class by household income has the potential to be a flawed measure. For example, Bull 2019 uses parental occupation and level of education, a measurement commonly used outside of the US.

The survey had over 40 questions (even though I only analyzed data from 7 questions), which might have prevented me from having a larger sample size. In the future, the survey should be smaller and only focus on questions that will be analyzed for data trends.

People of lower income might have had less access to the survey due to its online format, preventing me from getting an accurate sample.

In addition, I originally wanted to compare my results by age group and how involved the participants were in classical music. Still, some essential questions were made optional, which prevented analysis from being possible.

Future Directions:

Many of the responses I received that spoke about discrimination went beyond gender, race, or socioeconomic identity. One participant stated that “...the stigma behind [mental health] is still unfortunately strong, even in the musical world.” A recently disabled participant said that “…most…orchestras, schools, and summer festivals have completely ignored [their] accessibility and mobility needs.” Other issues, such as homophobia and anti-trans sentiments, are more examples of discrimination that could prevent musicians from continuing to participate in music. In my future studies, I hope to delve more into these areas of discrimination to see how to best help people who face these barriers to classical music. I also hope to do more research to find out which factors help musicians who face discrimination within classical music continue to participate in ensemble music. One study has already delved into the topic of making instrumental musicians more diverse. By making the repertoire, or set of music learned in an ensemble, more inclusive in terms of the genres played in class, music classes can be more appealing to a wider range of students.²⁹

Conclusion

Overall, my research shows that there is misrepresentation within classical music ensembles and that those that are underrepresented tend to receive less parental support, feel more out of place in an instrumental ensemble setting, and know that they are underrepresented in their ensembles. With future studies on discrimination of various types and analysis on what factors help musicians continue to participate in classical music, our understanding of how to aid marginalized musicians will help music educators and musicians to create a welcoming environment.

Appendixes

Appendix A: Participant Responses to Section 5: Interview Questions:

Appendix B: Survey Questions:

1. Do you agree to participate in the survey? (Initial Below)

Demographic and Musical Background

2. Age Group: High School (14-18 yrs old), College (in post-secondary school), Adult (18+ AND out of post-secondary school)

3. Gender: Male, Female, Non-Binary, Prefer not to say

4. Race/Ethnicity (select all that apply): White, Black, Asian, Native American or Alaskan Native, Native Hawaiian or other Pacific Islander, Hispanic/Latino

5. What was your household’s income for the last 12 months (e.g. the combined earnings for all adults who live in your house): Less than $25,000, 25,000-49,999, 50,000-74,999, 75,000-99,999, 100,000-149,999, 200,000-249,999, More than 250,000

6. Adults and College Students: What was your estimated household’s annual income while you were growing up?: Less than $25,000, 25,000-49,999, 50,000-74,999, 75,000-99,999, 100,000-149,999, 200,000-249,999, More than 250,000

7. How many dependents are in your household?: 0,1,2,3,4+

8. What is your main instrument?: Flute, Oboe, Clarinet, Bassoon, Saxophone (all), Trumpet, French Horn, Trombone, Euphonium, Tuba, Percussion, Violin, Viola, Cello, Bass, Piano, Guitar, or Harp

9. What is the highest education level of the adult(s) living in your household?: Less than high school, highschool diploma, some college but no degree, Postsecondary non-degree award, Associate’s degree, Bachelor’s degree, Master’s degree, Doctoral or professional degree

10. Is there a professional musician in your immediate family?: Yes or No

Comfort in a Classical Music Setting

11. I feel out of place in a formal instrumental ensemble setting: Strongly Disagree, Disagree, Neither disagree nor agree, Agree, Strongly Agree

12. My parents/guardians support(ed) my dedication to music: Strongly Disagree, Disagree, Neither disagree nor agree, Agree, Strongly Agree

13. I am passionate about classical music: Strongly Disagree, Disagree, Neither disagree nor agree, Agree, Strongly Agree

14. I feel welcomed in an instrumental ensemble setting: Strongly Disagree, Disagree, Neither disagree nor agree, Agree, Strongly Agree

15. I look forward to seeing my peers in rehearsal: Strongly Disagree, Disagree, Neither disagree nor agree, Agree, Strongly Agree

16. I enjoy the music I get to play: Strongly Disagree, Disagree, Neither disagree nor agree, Agree, Strongly Agree

17. People around me listen(ed) to classical music as I am/ was growing up: Strongly Disagree, Disagree, Neither disagree nor agree, Agree, Strongly Agree

Appendixes

DOI: 10.36838/v5i5.1
18. I feel well represented in my ensemble(s): Strongly Disagree, Disagree, Neither disagree nor agree, Agree, Strongly Agree

Level of Involvement in Classical Music
19. Adults: Are you in only a community ensemble or do you participate in a professional ensemble (paid position): Community, unpaid ensemble or Professional, paid ensemble
20. College Students: Are you only in an ensemble or are you also studying music performance as a major/minor?: Only in a school ensemble or Studying music performance as a major/minor

21. High School Students: Are you only in your school’s ensemble or do you participate in an ensemble outside of school?: School Ensemble only or Outside Ensemble
22. How many ensembles outside of your school/main job are you a part of?: 1, 2, 3, or 4+
23. What type of ensemble is it? Symphony Orchestra, Wind Ensemble, Jazz Ensemble, Folk Orchestra, Modern Band (Guitar, Bass, Drums, Singer, and/or Keyboard), or Other
24. Question 23 repeated
25. Question 23 repeated
26. Question 23 repeated
27. Question 23 repeated
28. How many hours a week do you spend toward some sort of classical/instrumental music activity (rehearsal, practice, lesson, etc.): 0, 1–5, 6–10, 11–15, 16–20, 21–25, or 25+
29. How often do you have a lesson with a professional musician?: Never, Once a month, Every other week, Weekly, Twice a week, or More than twice a week
30. How many hours a week on average do you work a job not related to music?: 0, 1–5, 6–10, 11–15, 16–20, 21+
31. How many hours a week do you spend taking care of your family?: 0, 1–5, 6–10, 11–15, 16–20, 21+
32. How many hours a week do you spend doing non-music related extracurriculars?: 0, 1–5, 6–10, 11–15, 16–20, 21+

Access to Educational Resources and Extracurriculars
33. How old were you when you first began studying regularly with a professional teacher?: 0–3 years old, 4–6, 7–10, 11–13, 14–16, 16–18, 19–21, 22+, or Never
34. How old were you when you first attended a coaching, masterclass, or summer camp offered by professional musician(s)?: 0–3 years old, 4–6, 7–10, 11–13, 14–16, 16–18, 19–21, 22+, or Never
35. How old were you when you first attended a performance by a professional orchestra, opera company, chamber ensemble, or artist?: 0–3 years old, 4–6, 7–10, 11–13, 14–16, 16–18, 19–21, 22+, or Never
36. What is the quality of your instrument (1 being a student instrument and 10 being a custom/professional/handmade instrument): 1–10
37. Did/Do you have access to instrument(s) growing up?: Yes or No
38. From early on in your music career, did you have access to professional musicians beyond your instructor?: Yes or No
39. Do you have access to the technology and internet speeds needed to participate in online music education to the best of your abilities?: Yes, No, or Sometimes

Short-Answer Questions
40. Have you ever felt any barriers within classical music due to your identity? Please describe these experiences.
41. Do you experience imposter syndrome (doubt of your skills and accomplishments) within classical music? Is it related to the barriers that you face?
42. Do the people that play the same instrument as you create more or less support for you within classical music?
43. Do you want to talk about anything else that might have not been included in this survey?

Appendix C: List of online forums where the survey was distributed:
a. Instagram
b. Email to Band/Orchestra Directors and former/current private instructors
c. Reddit
i. r/oboe
ii. r/bassoon
iii. r/saxophone
iv. r/trumpet
v. r/horn
vi. r/trombone
vii. r/euphonium
viii. r/tuba
ix. r/violinist
x. r/viola
xi. r/cello
xii. r/double bass
xiii. r/piano
xiv. r/classicalmusic
xv. r/percussion
xvi. r/harp
xvii. r/scarlet
xviii. r/musictheory
xix. r/classicalguitar
xx. r/lingling40hrs
xxi. r/composer
xxii. r/music
xxiii. r/musicindustry
xxiv. r/MusicEd
xxv. r/ConcertBand
xxvi. r/orchestra
xxvii. r/marchingband
xxviii. r/ClassicalMusicians
xxix. r/ banddirector
xxx. r/Saxophones
xxxi. r/TheRedditSymphony
xxxii. r/ElitistClassic
xxxiii. r/drums
xxxiv. r/drums
xxxv. r/dci
xxxvi. r/MusicMajors
xxxvii. r/RoyalConservatory

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