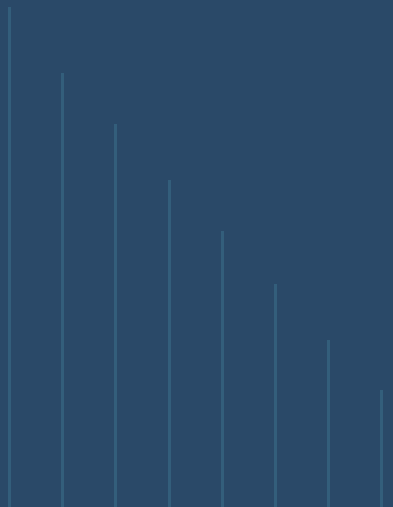
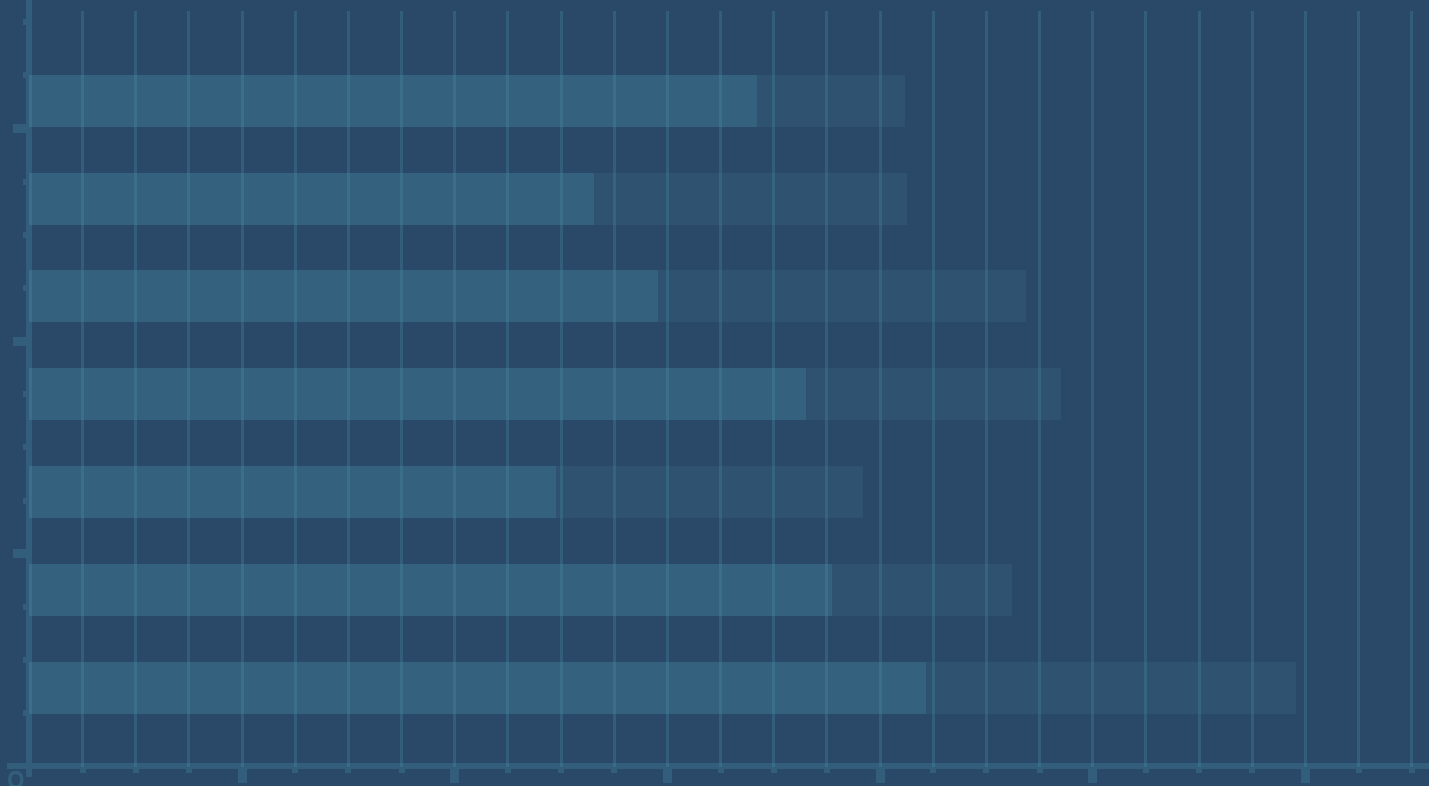




JAZZ COUNTS:

Measuring the Jazz Faculty Gender Gap in Higher Education

Lara Pellegrinelli, Ph. D.



June 2025

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Berklee

Institute of Jazz and Gender Justice

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Lara Pellegrinelli, Ph. D.

Jazz Counts: Measuring the Jazz Faculty Gender Gap in Higher Education gathers information from the websites of over 200 colleges, conservatories, and universities to offer the first quantitative data on women's representation as faculty members teaching jazz. The study documents the numbers of female-identified jazz educators as compared with their male-identified counterparts, their job titles, and their primary teaching responsibilities.

Our study shows that men are an overwhelming majority of jazz faculty members, surpassing women's representation by a factor of six. Women are outnumbered substantially on the most popular jazz instruments; in every faculty rank and as administrators; leading ensembles and teaching studio lessons; as well as teaching academic subjects such as music history, music theory, and composition.

The statistics presented here offer jazz scholars a material foundation for the ongoing conversations around gender justice while providing the academy at large a model for further studies in the emerging field of data humanities. The research is also intended to help administrators understand how gender impacts the production and reproduction of knowledge in jazz education, a professional arena critical to halting women's erasure and disrupting systemic inequalities. In general, the data suggest a need to address departmental hiring practices, the use of adjunct and part-time labor, and decision making around course assignments in music departments. We also intend for this study to serve as a reference for high school educators and their students, who may benefit from taking faculty gender balance into consideration when deciding where to continue their jazz studies.

This research was sponsored by the Berklee Institute of Jazz and Gender Justice. The research design and original dataset upon which the research is based was created by Lara Pellegrinelli in collaboration with students at The New School in New York City.

SPONSORED BY BERKLEE INSTITUTE OF JAZZ AND GENDER JUSTICE

What would jazz sound like in a culture without patriarchy?

The jazz industry remains predominantly male due to a biased system, imposing a significant toll on those who aspire to work in it. In understanding the importance of balance and equity, the goal of the Berklee Institute of Jazz and Gender Justice is to do corrective work and modify the way jazz is perceived and presented, so the future of jazz looks different than its past without rendering invisible many of the art form's creative contributors.

The Berklee Institute of Jazz and Gender Justice will focus on equity in the jazz field and the role that jazz plays in the larger struggle for gender justice. The institute will celebrate the contributions women have made in the development of the art form as well as frame more equitable conditions for all pursuing careers in jazz in an effort to work toward a necessary and lasting cultural shift in the field.

#jazz without patriarchy

The full report can be accessed at this link:
www.jazzandgenderjustice.com/jazzcounts

For more information about the study,
please contact: jazzcounts@berklee.edu

For press inquiries, please contact:
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June 2025



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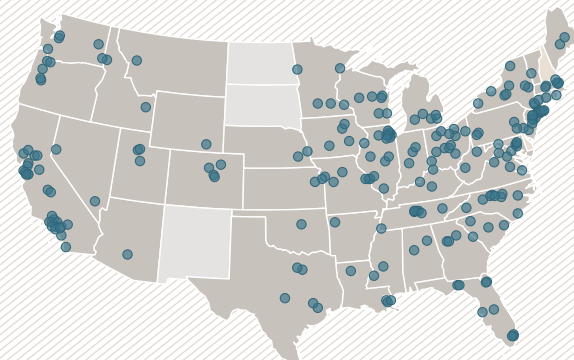


Key Findings



Mapping Our Study

The information in our study represents **222** educational institutions across **44** states and the District of Columbia during the 2021-22 academic year (p. 15).

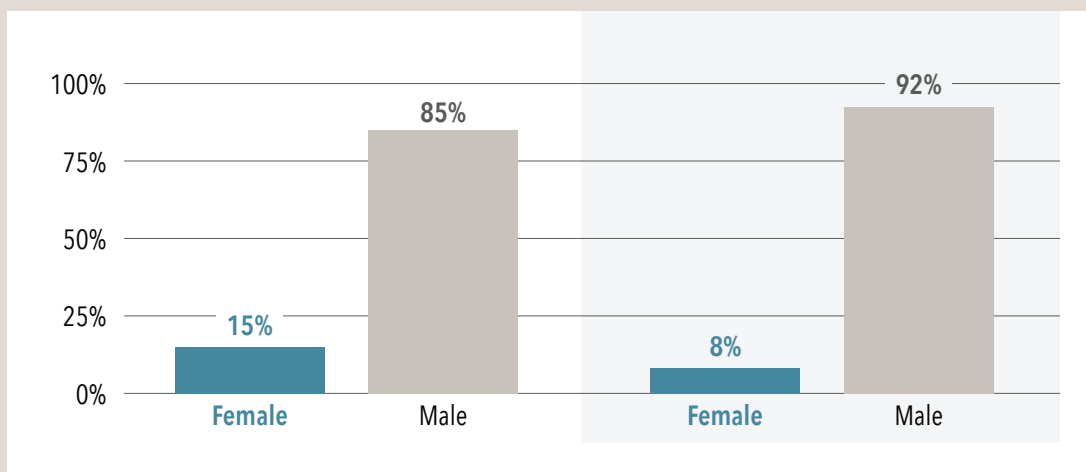


Quantifying Women: Overall Gender Representation on Jazz Faculties

The study analyzed the data of **3014** jazz educators to determine the numbers of female-identified jazz faculty (p. 15).

► **15%** of jazz faculty are female-identified

► **8%** of instrumental jazz faculty are female-identified



Schools by the Numbers

► At the largest jazz programs, the gender gap is wide (p. 15).

Women's representation at schools with more than 30 jazz faculty members ranges from

a low of **6%** to
a high of **32%**

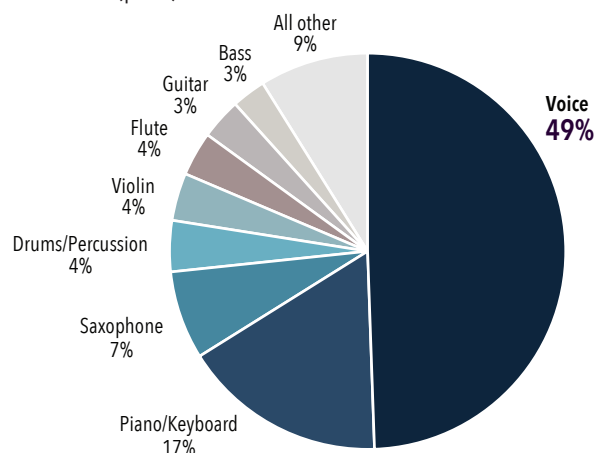
35% of all schools employ no female-identified faculty members at all.

► As represented on their department websites,
0 jazz educators currently identify as non-binary.



Women as Instrumentalists and Singers

► Among female-identified faculty members, almost half are vocalists (p. 17).



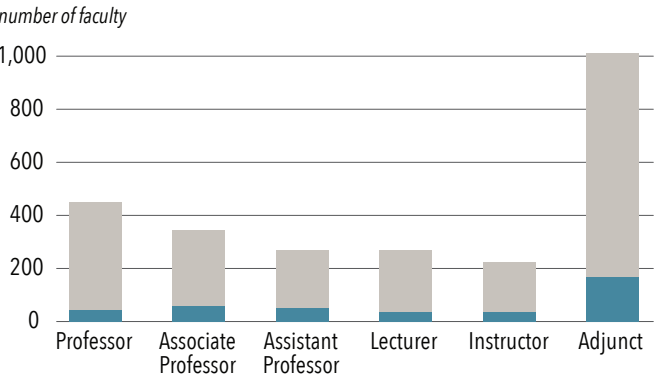


Women's Primary Academic Job Titles

► Most female-identified faculty members are adjuncts. In terms of percentages, they are best represented as Assistant Professors (**18%**), and their numbers decrease in tenured positions such as Associate Professor (**17%**) and Professor (**10%**) (p. 19).

Primary Academic Title by Gender

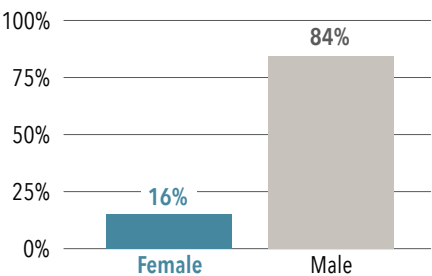
Female Male



Women as Administrators

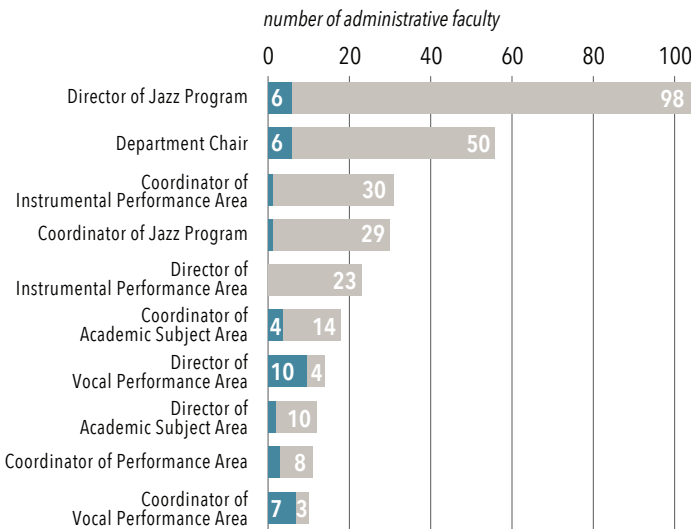
Administrative Roles by Gender

► Female-identified faculty occupy **16%** of all administrative roles (p. 21).



Number of Administrative Faculty by Title and Gender

Female Male



Women in the Studio and in the Classroom

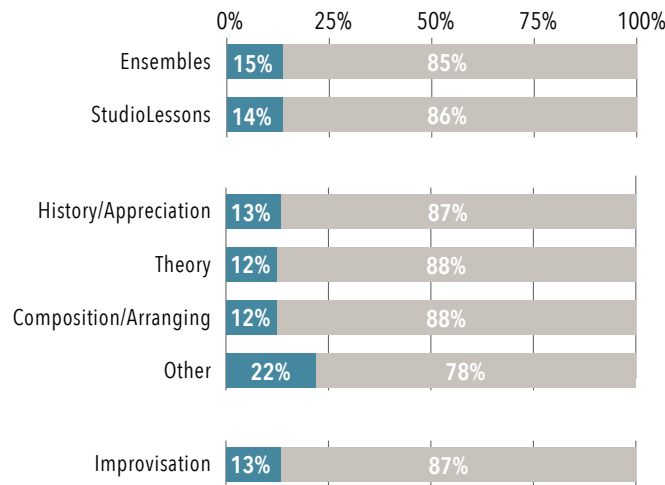
► Female-identified faculty are slightly more likely to teach performance than academic subjects (p. 24).

► Female-identified faculty are less than **13%** of those teaching music history/appreciation, music theory, composition/arranging (p. 25).

► Female-identified faculty are **13%** of those who teach courses that explicitly address improvisation (p. 27).

Teaching by Gender

Female Male



Methodological Summary

There is no ready-made dataset for quantitative information on jazz and gender in the academy. Pellegrinelli and her students compiled the list of schools that forms the basis for **Jazz Counts'** original dataset by referencing multiple years of *DownBeat* Magazine's annual jazz education guide, "Where To Study Jazz," and cross-checking it with a list of Historically Black Colleges and Universities (HBCUs). The websites of the educational institutions themselves served as the primary sources used in the data collection; if a school did not list faculty on its website, it could not be included in our study.

We imposed no stylistic limitations on what kinds of jazz could be represented. To be counted in our dataset, educators were members of their school's jazz faculty, specifically designated to teach within that performance specialization. Alternatively, they were included if they expressed an affiliation with jazz in their bio or personal website information through evidence of an active jazz performance career, educational background in jazz, research or scholarship on jazz topics, or teaching jazz curriculum. We prioritized each educator's self-representation.

To identify each jazz faculty member by gender, we examined the pronouns we encountered in these sources—and found only "he" and "she" in reference to the educators in our study. This is why we use the terminology "female-identified" and "male-identified" for our data as opposed to sex assigned at birth or the descriptors "female-identifying" and "male-identifying," which suggest a more active process of participant self-identification. We acknowledge the presence of a broader spectrum of identities than our project was able to capture, including cisgender women and men, transgender women and men, and those with non-binary, gender expansive, and gender queer identities. In an attempt to find respectful, inclusive language, **Jazz Counts** was guided by Berklee's IRB guidelines and the American Psychological Association's Bias-Free Language Guide (APA, 2020).

Jazz Counts received feedback from Berklee's Office of Institutional Research and Provost's Office. It was reviewed by two outside readers: Scott DeVeaux, Professor, McIntire Department of Music, University of Virginia, and Kevin Fellezs, Associate Professor, Music, and Director, Center for Jazz Studies, Columbia University.

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INTRODUCTION

Jazz is a male-dominated art form, one that has been slow to embrace women musicians even as compared with its counterparts in popular music. The accomplishments of its African American creators shine brightly within a richly textured history, cultural recognition at last being given where it is due. Yet the weight of this golden past can encumber forward motion, including conversations on gender equity.

In jazz, women have traditionally been singers, a role that allows them to be dismissed as entertainers who are not fundamental to jazz as “serious” art. Few female instrumentalists – or, for that matter, composers, arrangers, and bandleaders – have become part of the music’s story, one that stretches back to the late 19th century.

How have these hierarchies endured? And how do we begin to dismantle the structures that perpetuate them?

Although some scholars and writers have attempted to restore women to jazz history, this is not enough.¹ The present moment is full of claims that women in jazz are “making progress,” yet we have had no way to measure women’s collective status or the changes in it over time—if indeed there have been any.² We must identify spheres of musical activity in which we can untangle the threads of systemic gender bias, halting the erasure of female-identified artists now while ensuring that their careers find the institutional support needed for them to thrive in the future.

RATIONALE

This is the rationale that launched our study *Jazz Counts: Measuring the Jazz Faculty Gender Gap in Higher Education*, an intervention in jazz studies that uses methods from the emergent field of data humanities. Gathering quantitative information is foundational work needed to ground the larger movement for gender justice, yet there is no source for post-secondary educational data about jazz as a field of study.

The Integrated Post-Secondary Education Data System (IPEDS) within the National Center for Education Statistics (NCES) at the U.S. Department of Education reports staffing information from all institutions that participate in federal financial assistance including gender. In fact, recent IPEDS data shows that women are now 50 percent of those teaching in higher education nationwide (Colby & Fowler, 2020); the data offers only a gender binary, the current standard for federal statistics. NCES, however, does not currently collect its data by department, research field, or area of instruction. Gender balance among faculty may look entirely different within the narrower confines of these organizational divisions. Similarly, the Common Data Set (CDS), described as “a collaborative effort among data providers in the higher education community and publishers as represented by the College Board, Peterson’s, and *U.S. News & World Report*,” offers numbers for male and female instructional faculty, but nothing specific to music or jazz in particular (CDS, 2023-24).

The National Association of Schools of Music (NASM) collects its own data on music faculties from approximately 600 degree-granting

institutions. Its annual *Data Summaries* have been published for over 40 years, starting in 1982-83. But these reports also do not currently sort faculty by field or area of instruction. According to its most recent data, women were 35 percent of full-time music faculty during the 2021-22 school year (HEADS, 2023).

Independent scholar and journalist Lara Pellegrinelli partnered with The Berklee Institute of Jazz and Gender Justice (JGJ) to explore how quantitative research could be used to create a clearer picture of gender representation in jazz within the sphere of higher education. Pellegrinelli led a similar reporting project at NPR, datamining the NPR Music Jazz Critics Poll for the information it could yield on the status of women musicians (Pellegrinelli, et. al, 2021). JGJ is committed to doing the corrective work necessary to meaningfully shift the field of jazz towards equitable conditions for people of all genders, efforts needed even more at this moment when diversity, equity, and inclusion (DEI) initiatives are under attack across the nation.

We began working together, as one does in jazz, by counting off.

Our study, which took its inspiration in part from “Women in the U.S. Music Industry” (Prior, et. al., 2019), is the first to attempt to count the numbers of female-identified musicians teaching jazz in higher education as compared with their male-identified counterparts. As such, it joins a growing literature that uses statistical analysis to measure gender imbalances in music across genre, perhaps most notably the annual music industry reports that have originated as part of the USC Annenberg Inclusion Initiative.³ This type of inquiry exemplifies what Catherine D’Ignazio and Lauren F. Klein call “data feminism,” resulting in empirically-driven projects that “challenge sexism and other forces of oppression, as well as those which seek to create more just, equitable, and livable futures” (D’Ignazio & Klein, 2020). These approaches may seem “new”; however, they have forebearers, and it is our duty to acknowledge them. In musicology and music education, statistical reports measuring gender equity were produced as an outgrowth of Second Wave feminism—not as scholarly research but in service to the field (see Neuls-Bates, 1976; Renton, 1980; Block, 1988; Leonhard, 1991; Trollinger, 1993; Weaver, 1993; Payne, 1996).

Although we strongly desired to make this project inclusive of all gender and sexual identities, the findings are currently limited to a gender binary,

¹ Early histories and discographies of women in jazz follow in the wake of second-wave feminism: Driggs (1977), Willmer (1977), Placksin (1982), Dahl (1984), and Leder (1985). Tucker (2000) broke further ground with her critical history of “all-girl” bands of the 1940s, an especially rich period in women’s musical participation. Griffin (2001) and Pellegrinelli (2005) explored issues of gender in jazz vocal traditions. Three more recent collections offer useful overviews and bibliography: Rustin & Tucker (2008), Knauer (2016), and Reddan, Herzig, & Kahr (2022).

² For examples of anecdotal evidence that lead to wishful thinking about women’s progress, see Russonello (2017) and Davis (2020). In an earlier essay for the *Village Voice*, Davis proclaimed 2007 “The Year of the Woman,” an article that appears to be unavailable, but is recounted in Davis (2024).

³ Statistical studies of music and gender include O’Bannon, n.d.; LaFrance, et. al, 2011; O’Bannon, 2015; O’Bannon, 2016; Boboltz, 2016; Overland, 2016; Smith, et. al, 2021; McGee, 2022; Deemer & Meals, 2022; Deemer & Meals, 2023; Smith, et. al, 2024. In addition, informal and self-published studies by musicians such as oboist Katherine Needleman and Katherine Etzel of musicparity.org have joined this trend.

dividing artists into unequivocal categories for women and men. We acknowledge the presence of a broader spectrum of identities than our project was able to capture, including cisgender women and men, transgender women and men, and those with non-binary, gender expansive, and gender queer identities.

We also collected information about the duties of individual faculty members that together offer the potential to enlarge our understanding of how gender hierarchies operate in educational environments across academic domains. We documented the primary instrument of all faculty members and noted their specific job titles. In addition, we pursued evidence as to whether faculty members lead ensembles, offer private studio lessons, and teach a variety of subjects including music history and appreciation, music theory, composition and arranging, and the study of improvisation.

In many ways, institutions of higher learning are ideal subjects for scrutiny because they create expectations for fairness. Since the 1970s, Title IX of the Education Amendments of 1972 has acted as a mechanism of accountability, stating:

No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance.

Yet, as Wehr (2022) asserts, “[F]ifty years later, jazz education continues to be reported as male- dominated/patriarchal, competitive, sarcastic, excluding, and as having an environment of sexual misconduct and power relationships” (p. 144).

In the past decade, the press has made public claims not only of gender bias but gender-based violence in several jazz programs (Lazar, 2017, Nov. 8; Lazar, 2017, Nov. 13; Nicholson & Kubinec, 2017). The reporting, an outgrowth of the #MeToo Movement, is corroborated by women, who have powerfully articulated their experiences on their own terms via social media, on websites, and through e-newsletters (Berliner, 2017; Carrington, 2017; Maase, 2017; Sevan, 2017; Pellegrinelli, 2017; Thurman, 2017; Vandever, 2018; Fuller, 2019).

Given these conditions, concern about gender dynamics within the academy's jazz programs is both timely and critical. In fact, we have already reached the point at which redemption narratives are being constructed for those who were accused of sexual misconduct (Chinen, 2023).

Although our study is limited to jazz, it is also important to note that similarly troubling reports can be found across musical disciplines in the academy and beyond. Sexual harassment has received far more media attention in classical and new music circles than in jazz, with several major stories spurred by the investigations of reporter Sammy Sussman (Sussman, 2018; Sussman, 2019; Sussman, 2022). This, however, does not mean that jazz is less problematic as an area of study.

One does not doubt that more stories of sexual harassment exist in the

jazz realm than have been publicly told – whether because women wish for their experiences to remain private; they did not have enough corroborating evidence to meet journalism's burden of proof; or their stories were judged as “not newsworthy.” Anecdotal information circulating within the jazz community would also suggest there is an additional reason why the most egregious offenders have escaped public notice: they had already reached legal settlements with their accusers, which include non-disclosure agreements.

TEACHING AS JAZZ PATRONAGE

The academy warrants our further scrutiny because it obviously holds a central role in educating young musicians, who represent the future of this living culture. Scholars have established that girls' participation in jazz performance falls dramatically between high school and college, and that the absence of female mentors and role models adversely affects their educational outcomes (Zervoudakes & Tanur, 1994; McKeage, 2004; Shanley, 2009; Wehr, 2022).

Beyond this, we reason in *Jazz Counts* that higher education is a significant domain in addressing systemic gender inequality because it provides employment and related opportunities for those who serve as its faculty members. Teaching and administrative jobs can be crucial to a jazz musician's economic survival: they enable creative risk-taking both in and beyond an educational setting. In effect, faculty appointments – even at the adjunct level – constitute a form of jazz patronage in the 21st century.

CONCEPTUALIZING JAZZ PATRONAGE

Patronage is broadly defined by Balfe (1993) as the “deliberate sponsorship of the creation, production, preservation, and dissemination of the so-called ‘fine arts’” (p. 4). This sponsorship may be dependent upon the artists' attachment to a particular patron—or an institution.

Although frameworks like Balfe's do not appear to deliberately exclude jazz music, they are structurally intertwined with racialized concepts of value that uphold the supremacy of the white classical European arts. Beginning in the Middle Ages, the dominant scholarly narratives tell us, the ruling families of Europe, the nobility, and high-ranking members of the clergy sponsored the arts, not only as a means of entertainment or personal enrichment, but as displays of wealth. Sometimes, as we might learn through the efforts of feminist scholars, noble women even served as patrons. Gradually, as monarchies were overturned in favor of more democratic forms of governance, state support largely supplanted patronage by individuals.

Patronage, however, did not initially exist as such in the New World. Musicians of European descent, and occasionally, emancipated individuals, needed to rely upon more diverse sources of income, including performing, publishing, and teaching. Not until the mid-19th century did wealthy industrialists begin to emulate European practices, fostering the propagation of European classical forms on American soil. They commissioned new works, hosted events, sponsored the travel of musicians abroad, funded their education in European conservatories, provided their housing, and even, in some cases, supplied allowances for daily expenses.

The implementation of income tax following the 1913 Revenue Act spurred the creation of foundations, non-profits, and charitable trusts through which the affluent could make charitable donations to arts organizations to offset their income. Aside from the various projects of the Works Progress Administration during the Great Depression, the U.S.

government had little direct involvement in supporting the arts until the National Council on the Arts and the National Foundation on the Arts and Humanities were created in the 1960s, leading to the establishment of the National Endowment for the Arts (NEA) (Bishop, 2013; Uy, 2017).

On occasion, musicians of color have participated in these forms of sponsorship. Few of these avenues for funding, however, have historically been open to jazz musicians, whose creative, improvised music has its roots in vernacular African American traditions.⁴ As such, jazz has had its own distinctive set of relationships with economics, power, and privilege since its origins at the turn of the 20th century.

Only a handful of scholars has attempted to theorize the business of jazz through models of patronage. Morris (1980) uses this term to frame the relationship between Chicago jazz musicians and the mafia in the context of an unsavory underworld during Prohibition; gangsters encouraged musical creativity and gave African American, Jewish, and Italian American musicians opportunities for upward mobility during a time of legal racial segregation. Brown (2022) expands the definition to include jazz wives such as Lil Hardin Armstrong and Helen Joyner, who figured prominently in the success of their husbands.⁵

Johnson (2014) identifies commercial radio airplay – whether its access is negotiated legally via promotion or illegally via payola – as an important site in the development of a postmodern cultural patronage of jazz. He offers a broad, conceptual model that is useful for considering meaningful forms of artistic support:

Where patronage has traditionally been concerned with direct financial support of artists from outside of the commercial realm, less tangible aspects of patronage survive and can be identified in late twentieth century jazz culture – the championing and elevation of chosen musicians in influential publications and broadcast profiles, the participation of writers, critics, and scholars in the awarding of grants, prizes, and residencies, recommending musicians for prestigious festivals all provide valuable career boosts to the artists while enhancing the reputations of the “difference makers.” (pp. 137-38).

Academic appointments, which bear both the tangible and less tangible aspects of artistic support, should be added to Johnson's list. When one considers all the forces that have enabled the cultural production of jazz music in the past three decades – a time that has seen growth in the music's cultural recognition simultaneous to its commercial decline – a strong case can be made that institutions of higher learning act, in effect, as jazz patrons.

⁴ Baroness Pannonica de Koenigswarter, a member of the Rothschild family, was a well-known exception as a patron of bebop musicians.

⁵ Brown is at work on the first book about jazz patronage for the Routledge's Transnational Studies in Jazz series.

BENCHMARK ECONOMIC DATA ON JAZZ MUSICIANS

Although it would seem to be common knowledge that it has always been difficult to earn a living as a jazz musician irrespective of one's talent, Jeffri (2003) was the first to offer broad economic data on being an American jazz musician in her NEA Research Division Report *Changing the Beat*. The study is now over two decades old, yet it still contains the most complete financial information available.

Jeffri and her team collected evidence in four cities (New York, New Orleans, Detroit, and San Francisco) based on two samples: a random sampling of jazz musicians belonging to the American Federation of Musicians (AFM) and a Respondent-Driven Sampling (RDS). Their findings showed that 85 percent of the AFM respondents reported being employed fulltime as either employees or freelancers in contrast with 55.3 percent of the RDS-identified jazz musicians. 62 percent of the AFM respondents earned less than \$40,000, as opposed to 90 percent of RDS respondents. (As a point of comparison, Jeffri offered \$52,985 as the average income for a male worker with a bachelor's degree in 1999, referencing NCES).⁶

In addition, Jeffri demonstrated that artists struggled with the same kinds of expenses as their fellow Americans. According to the study, 80-90 percent of those in the union had health care coverage and 89 percent had a retirement plan; of the RDS respondents, 41 percent had health care coverage and 43 percent had a retirement plan.

To this day, Jeffri's observations continue to be corroborated by anecdotal information in the press. As bassist Linda May Han Oh told the *Village Voice* in "Almost Famous, Almost Broke: How Does a Jazz Musician Make It in New York Now?":

What I define is a living is not what other people, who earn six figures, do. I have health insurance, but it's the lowest tier you can get, and I'm still reluctant to even have it... I don't have enough money to buy anything. If I choose to have kids, I don't know how much money I'd have for college. It's enough to live and be happy and get by... but it's something I'm really going to have to think about (Agovino, 2016).⁷

THE DIGITAL REVOLUTION AND MUSICIANS' INCOME STREAMS

The shifts in the recording and distribution of music over the last three decades have further complicated the jazz musician's financial outlook.

Throughout the 1990s and 2000s, jazz's market share of commercially recorded music hovered at around 3 percent; today, that number is estimated to be shy of 1 percent.⁸ Within this small stylistic category, the albums made by new generations of living musicians continue to compete with the iconic recordings of heroic elders and the deceased legends of decades past. Jazz streaming, which pays only a fraction of a cent per play, lags behind that of many other genres.⁹

The transition from analogue to digital formats during these decades is often cast in a positive light, as liberating musicians from market forces.

Indeed, it has fostered a democratization of who could record and share music that has been nothing short of revolutionary.

The accessibility of recording technology in the CD era enabled greater documentation of the music by its creators than ever before. Online music stores lowered the barriers to the distribution and sale of music, and, therefore, more musicians were able to retain their publishing copyrights. Webcasting stations such as Sirius FM and then streaming platforms like Soundcloud had the potential to put music in the hands of listeners anywhere across the globe. And, eventually, the web, email, and social media allowed musicians to promote their own projects, decreasing their dependence on advertising in physical publications and the earned media of the press (Leyshon, et. al, 2005).

Even though musicians can easily reach their own audiences now, these developments have also had a downside with the potential to negatively impact the musicians' incomes. Thomson (2013) summarizes the negative impacts of this monumental shift: how the technology "contributed – either directly or indirectly – to the disruption of many traditional music business revenue streams":

[W]e have witnessed the closing of retail stores, a drastic drop in physical album sales (and the subsequent reduction of mechanical royalties for songwriters), lower advances, and less financial support to artists signed to record label deals. Faced with a reduction of income from these revenue streams, many musicians have either branched out to take on more or other music-related work, tapped new sources of income, reduced costs, or all of the above (p. 515).

As a result, jazz musicians have the additional burden of being entrepreneurs, whether they want to be or not. They had always engaged in the "hustle," busting their proverbial tails in various professional and social contexts to make work happen, only now this can also entail being one's own producer, agent, radio promotor, publicist, grant writer, and merchandizer. Interviewed for the Thomson and Cook's Artists Revenue Streams (ARS) project (Thomson, 2013), a jazz composer/performer said, "Success? I don't know. I would say that the most successful jazz musicians are not the best musicians, but often the best entrepreneurs in whatever way" (p. 522). It's no coincidence that the "gig economy" is so named after the working patterns of musicians.

In the current environment, recordings can cost more than a record company advance for those lucky enough to be signed to a label at all.

⁶ Anjou (2021) conducted a study of 110 New York City jazz musicians and found that their mean income was \$27,800 in 2019, the year before the COVID-19 pandemic. She also surveyed musicians regarding their gender-based professional concerns.

⁷ This feature story, which takes Oh as his focus, predates her appointment as an Associate Professor at the Berklee College of Music affiliated with the Institute of Jazz and Gender Justice.

⁸ According to the Luminate (previously SoundScan) year-end report for 2024, jazz did have the highest shares for sales of physical records at approximately 23%.

⁹ The economics of streaming are dismal with artists earning fractions of a penny per play. But jazz has also not fared well in this format, perhaps because playlists favor individual tracks over albums. As a recent headline from Music Business Worldwide reads, "Taylor Swift's Music is Streamed More in the U.S. than the Entire Jazz and Classical Genres" (2024).

Instead of generating income, these artistic products are largely viewed as an investment in enlarging an artist's profile, demonstrating their creative talent, and thereby offering exposure. Any resulting funds tend to be reinvested in the work. Likewise, performances may produce negative income for the leader, creating a need to support live music-making with funds earned elsewhere.

Grants and fellowships for jazz musicians may take up some of the financial slack. Although this type of institutional support was once reserved for the music of European traditions, funding for jazz is steadily growing. The Lila Wallace Readers Digest Fund and Doris Duke Foundation have "shored up institutions and endowments of jazz presenters, created networks in the jazz community, and provided venues for jazz performance" (Jeffri, 2003, p. 5). Greater numbers of jazz composers are now receiving commissions from grant makers such as the Aaron Copland Fund, Jerome Foundation, Chamber Music America, and New Music USA, due in part to conscious efforts made towards stylistic diversification and DEI initiatives. Several jazz musicians and composers now count among the ranks of MacArthur Fellows.

Of course, this is not "free money." Rather, most awards are designated for specific projects and their expenses as proposed in a rigorous application process.

EVIDENCE OF TEACHING AMONG JAZZ MUSICIANS' INCOME STREAMS

The ARS study not only helps us piece together a picture of the current economic environment in which jazz musicians operate, it also offers some information relevant to the role of teaching among the jazz musicians' myriad of compensated professional activities.

Sponsored by the Future of Music Coalition (FMC) as a multi-method, multi-genre research initiative, ARS used a broadly circulated online survey and in-depth interviews with musicians and composers alongside the review of selected musicians' financial records to investigate how U.S. based musicians were earning a living. Like American musicians of yesteryear, the participants' records demonstrated diverse sources of income, including live performance, performance royalties, label advances, record sales, sheet music sales, mechanical royalties, merchandising, commissions, grants and awards, and teaching.¹⁰

Of the 5,300 musicians across genre who participated in the online survey, 53 percent included "Teacher" among their answers to the question, "What roles do you play as a musician?" (Thomson, 2013).

ARS also created case studies to document and track individual streams of income over a period of several years.¹¹ In specific, ARS includes the case study of a "jazz sideman," described as someone who "writes, records and performs his own works and leads and participates in multiple ensembles and projects" (Thomson & Cook, 2012c, p. 10).

According to the study, this artist appears to be fully engaged in the hustle. He is credited with having released 20 recordings as a leader or co-leader and 57 recordings as a sideperson. He co-owns a label for which he produced a dozen recordings. During the period covered by the study,

he worked with an impressive total of 81 different ensembles yet had only a catastrophic health insurance plan and no pension.

Drawing on seven years of financial records provided by the artist from 2004 to 2010, the sideman's income includes up to nine distinctive streams per year. Over the length of the study, the sideman's teaching averaged 11 percent of his income over all; this included university teaching as well as after school programs and what were termed "ad hoc" arrangements. No hard numbers were given to ensure the anonymity of the study's subjects; however, his teaching revenue was as high as 36 percent of his total income during the earlier part of the study during which he was establishing himself as a professional musician.

Thomson and Cook (2012c) offer the following observations about the sideman's career arc:

The income for Sideman, Administration, and Teaching – activities that do not have significant expenses attached – subsidize his bandleader activities in all years but 2007... As his activities as a bandleader increase, leaving less time for sideman work, teaching and administrative duties fill in the gaps. When he has a lighter schedule, or if the opportunity is particularly lucrative and he can make the time, he will say yes to teaching and administrative opportunities (pp. 11-13).

THE SIGNIFICANCE OF TEACHING INCOME AND INTANGIBLE INSTITUTIONAL SUPPORTS

In light of Thomson and Cook's conclusions, it is not difficult to appreciate how university teaching was beneficial to the sideman—and how it can be valuable to the many jazz musicians who grapple with the gig economy, juggling work opportunities while weighing their requisite economic benefits and deficits.

The sideman's percentage of teaching income is significant in terms of his overall finances. These funds offset the negative income of recording and leading bands in live performance. Musicians who teach are always paid—and paid on time, offering a modicum of economic stability that helps enable creative risk-taking.

By our estimation, a substantial number of jazz musicians support themselves in part with university teaching, just as the sideman did. These considerations alone should be enough to argue that teaching constitutes patronage, but we would attempt to take Thomson and Cook's observations a few steps further.

Beyond income, teaching posts can offer a wealth of other advantages to the musicians who hold them. Jeffri's artists were asked to comment on

¹⁰ As the authors note, "The project was inspired by Kristin Thomson's 'The 29 Streams,' elaborating on the wide variety of ways that musicians and composers can make money from music." This widely distributed article had been available through the FMC website, which is currently inactive.

¹¹ These were originally released serially by the authors as a set of 20 data memos at <http://money.futureofmusic.org>. These materials no longer appear to be available in this format. Thomson & Cook (2012a) offers information about the research protocol and a preliminary report.

the best ways to ensure the survival of new music. One answer was "access to affordable health insurance and medical care, pensions, and emergency relief funds for musicians who are ill or aging" (Jeffri, 2003, p. 12). Although health insurance and retirement plans are not a given for those who teach in higher education – especially for adjuncts – those benefits are accessible to some and can be life-changing for those fortunate enough to qualify, in particular tenured and tenure-track jazz faculty.

Jeffri's respondents also named education, access to rehearsal spaces, and grassroots performance opportunities among the supports that would help sustain their labor and, ultimately, the music. In addition to informal learning opportunities that abound, many schools offer tuition benefits to their employees, giving them the means to sharpen their skills and acquire new ones. Musicians who teach may avail themselves of spaces on campus to rehearse and to play.

In fact, being on an institution's faculty may come with the benefit of having other faculty to play with. Belonging to an institution is belonging to a *de facto* professional network—especially advantageous for musicians engaged in the hustle, who need to maintain dozens of relationships to perform regularly. Although we did not formally document this dimension of faculty engagement in our study, many website bios mentioned membership in a faculty jazz ensemble. Other types of professionals in that university network (e.g., sound engineers, communications professionals, grant writers) may also be valuable, lessening the burdens of entrepreneurship. They offer the kinds of support that make it possible for musicians to shine.

In and of itself, a teaching position at a university may confer the kind of validation that leads to speaking engagements, master classes, serving on grant panels—and other teaching. It can increase the chances of winning grants and securing performance opportunities, in addition to the ones organically present within the institutions to which the musician belongs. The visibility and prestige that comes with a university post is arguably one that perpetuates itself.

Lastly, our institutions of higher learning are not simply proxies for creative domains in jazz—they are creative domains, both inside and beyond the classroom. Young musicians may spend years here practicing their craft in preparation for "the real world," but, more and more, universities are sites of performance in their own right, loci of activity. Rather than a substitute for the jazz scene, they have become the scene itself.

These are the reasons why it is so important for women musicians to have equal access to university teaching as men do.

METHODOLOGY

Jazz Counts speaks with a collective voice – the first-person plural “we” – to represent the many people who came together to foster its conception and ensure its completion.

Although brave individuals must stand up to challenge bias, often an isolating process, we should resist narratives that privilege lone heroes. No one makes change on their own. The faculty, staff, and advisors of the Berklee Institute of Jazz and Gender Justice stand together with an expanding company of allies, taking collective action as they work to secure a more equitable future for women and non-binary jazz artists. JGJ helped see this project to fruition, contributing to a movement with strength in numbers (pun intended).

In the most practical sense, the authorial voice for this report is plural because the project was conceived collaboratively. Researching, reporting, and writing are generally considered solitary endeavors in journalism and the humanities, individualistic enterprises that succeed – or fail – on the efforts of a single person. More and more, however, news outlets are benefiting from teamwork to tackle subjects too vast or complicated for one person and crediting news articles to multiple reporters, whose assistance in information gathering typically went unacknowledged in decades past. Indeed, this is such a topic.

CREATING OUR DATASET

Jazz Counts began as an undergraduate group reporting exercise in Pellegrinelli’s “Music Journalism and Criticism” course at The New School’s Eugene Lang College in 2019. The project was revised and repeated in the course in 2021. This team effort by Pellegrinelli and her students and the teaching unit she developed around it, which included a variety of Title IX resources and readings on the impact of the #MeToo Movement in the performing arts, were in part a response to *The New School Free Press*’s own reporting on conditions at the School of Jazz (Innis, 2017). Pellegrinelli outlined the project’s goals and led an initial group of 19 students to determine the criteria for the project’s data collection. As a class, the students piloted a version of the spreadsheet upon which the findings are based.

The lack of ready-made datasets for analysis has been a major obstacle to producing quantitative information on jazz and gender in the academy. As stated earlier, neither IPEDS nor the CDS currently gathers data on faculty by department, research field, or area of instruction.¹² The same is true of NASM. There was not even an authoritative list of schools with jazz programs on which we could rely.

We needed a means by which we would arrive at a sample of schools large enough to be representative of jazz programs nationwide. Moreover, in addition to geographical diversity, we needed to include programs that serve students at all levels of ability rather than limiting the study to those who train elite musicians. Any program that employs faculty – whether it caters to those who intend to pursue careers in jazz or more casual learners and enthusiasts – effectively engages in jazz

patronage and participates in a musical economy that contributes to the jazz faculty gender gap.

To that end, we compiled our own list of 222 schools by starting with *DownBeat Magazine*’s annual jazz education guide, “Where To Study Jazz.” Each fall, special college publications target high school seniors weighing the options for the next phase of their education. Young jazz musicians are no exception. Although they were once educated on the job through their roles as “sidemen” – in essence, traditional apprenticeships with more experienced musicians, an arrangement to which women rarely had equal access – jazz musicians now commonly receive a formal musical education in college. Jeffri (2003) found that approximately 45 percent of jazz musicians were college educated, a number that is likely to be higher at present.

The major jazz magazines typically publish fall education guides with editorial content and school listings. *DownBeat*, which has published a guide since 1999, includes approximately 200 schools that are, to some extent, self-selecting. The magazine invites up to 275 institutions to participate via an online form free of cost; we have no better estimate for how many jazz programs exist in the U.S. Each school chooses whether to submit the requested information that includes: its location, size of the student body, cost of tuition, degrees offered, names of selected jazz faculty members, notable alumni, requirements for auditions, and availability of financial aid and scholarships, as well as the application deadline and contact information.

To compile the list of schools for our pilot, we began with all of the schools included in *DownBeat*’s “Where to Study Jazz” 2019 issue (*DownBeat*, 2019). The list in the guide varies from year to year; we added additional schools from the 2020 and 2021 editions to the spreadsheet with our revision of the project (*DownBeat*, 2020; *DownBeat*, 2021). We did not collect data for institutions outside of the US, or those that only offered community music programs, extension programs, evening division or preparatory programs. In other words, our study is limited to degree-granting music programs. When this list was complete, we cross-checked it with a list of Historically Black Colleges and Universities (HBCUs). We subsequently added a handful of HBCUs, being sure to include the ones with the largest student bodies and historic music programs to ensure that those schools were well-represented within our study.

The Berklee College of Music, which provided funding for this project in 2022 and a platform for its publication, has been included in our data.

¹² In 1992, 1998, and 2002, NCES gathered data on full-time and part-time instructional faculty in the National Study of Post-Secondary Faculty (Snyder & Dillow, 2010). Although the data include information on faculty specialization (see Table 264), this information was limited to broad categories such as “Fine Arts,” “Humanities,” and “Social Sciences,” similar to the categories that continue to be used by CDS. IPEDS currently gathers staffing information in a total of 13 categories, of which instructional staff is only one; instructional staff is further divided into “primary instruction” (“exclusively credit,” “exclusively not-for-credit,” “combined credit/not-for-credit”) and “instruction/research/public service.”

¹³ *DownBeat*’s protocol for assembling its annual education guide was confirmed through email correspondence with magazine staff in 2023. As a point of comparison, the number of schools with degree-granting music programs participating in NASM’s annual data summaries totals nearly 600.

Berklee has been part of this data set since its inception in 2019. In fact, it has the largest jazz faculty of any institution in the report, which made its inclusion essential; we retrieved its data using the same methods employed for the other schools in the study. In its final stages, the study was reviewed by staff in Berklee's Office of Institutional Research and Assessment (OIRA) and the Provost's Office.

THE PROCESS OF DATA COLLECTION

In the first incarnation of the project in 2019, each student was responsible for gathering the information for an assigned portion of the schools in our spreadsheet, excellent training for the kind of detail-oriented information gathering that is essential to news reporting. In 2021, students worked in a similar fashion. They were able to update what had been done two years prior, add information on the schools newly added to our list, and document additional data points. Our initial work was completed in May of 2021. That summer, a paid student assistant Ali Beby finished entering data for some incomplete sections of the spreadsheet. Pellegrinelli fact-checked the dataset starting in the fall of 2021 and finished it the following July. It is therefore most representative of music faculties during the 2021-22 academic year.

For the data collection, we relied almost entirely on the websites of the educational institutions themselves; if a school did not list faculty on its website, it could not be included in our study. As public-facing media, a school's website is an intentional representation of their music program, one designed for public consumption. This digital presentation is what a potential student – or anyone else searching for information on a given music program – is likely to encounter first. It was also our best route to gathering a substantial amount of data quickly. That said, we understand that this method has the potential for some faults.

Mitigating factors and further methodological considerations:

Websites may have incomplete faculty listings by design or may not have been up to date. More importantly, we recognize that collecting existing website data is a blunt tool for analyzing gender, an area of personal identity that is complex and deserving of nuanced exploration.

Data collection on gender in higher education remains problematic generally speaking. Like the once-per-decade U.S. Census and other federal statistics, IPEDS currently retains a gender binary. NCES has never collected any data on LGBTQ+ faculty members, whether part-time or full-time. CDS divides faculty data into categories for male and female, while it includes "another gender" as a third gender category for student data only.

In an ideal world, a study such as *Jazz Counts* would have collected information about faculty race and ethnicity; gender cannot be understood in isolation from other dimensions of identity. But it would not have been possible or appropriate to attempt to gather this information from university websites. Unfortunately, IPEDS collects information only by race and ethnicity for full-time faculty members. According to the most recent data, 6 percent of full-time contingent and tenure-line faculty selfidentify as Black or African American and 6 percent as Hispanic or Latino (AAUP, 2024). These groups remain grossly underrepresented.

Although we did not set out to impose a binary gender identity on those counted in our study, we have identified the faculty members included in our dataset as either male or female. We used the pronouns we encountered in the faculty bios on the schools' websites as our primary means of gender identification—and found only the pronouns "he" and "she" in reference to all of the 3,014 faculty members in our study. This is also why we use the terminology "female-identified" and "male-identified" for our data as opposed to sex assigned at birth or the descriptors "femaleidentifying" and "male-identifying," which suggests a more active process of participant self-identification.

Without a way to capture the spectrum of gender identities that we know to exist within the jazz community at present, we hope for a future iteration of this study that will allow individuals to self-report gender along with other aspects of their identities.

In an attempt to find respectful, inclusive language, *Jazz Counts* was guided by Berklee's IRB guidelines and the American Psychological Association's Bias-Free Language Guide (APA, 2020). We have adopted the gender-neutral pronoun singular "they" to refer to unspecified faculty members in our study. We have also used the gender-neutral terms "sideperson" as opposed to "sideman," still common parlance in discussions on jazz.

If some data points could not be determined from the faculty information on an institution's website, we sought it from personal websites and other media. This was frequently true when it came to finding a performer's instrument, an important detail overlooked in faculty bios more often than one might think, and occasionally true of a performer's gender identity. But when we attempted to confirm a faculty member's job title or their teaching responsibilities, we used only information that came directly from the school. If there was conflicting information between data found on a school's website and a personal website, we relied on the school's webpage rather than the individual's.

Because the *DownBeat* education guide was our starting point, this study centers institutions that prioritize performance and, consequently, performance faculty. Our approach to locating faculty data likewise centers performers and the teaching of performance.

When researching the faculty at a given school, we first attempted to navigate from the institution's homepage to the departmental page for its music program, which was possible for the majority of schools. From a departmental page, we were often able to make our way to a landing page that listed all music faculty. Alternatively, we may encounter a set of links to other landing pages for different departmental subfields, from which one might find a jazz performance page and a list of specific jazz faculty therein. Taking these virtual routes ensured that we had the most current list of faculty members; old faculty web pages sometimes came up via Google searches without any obvious way to date them.¹⁴

¹⁴ Each spreadsheet entry included columns for both a URL for a general list of a school's music faculty as well as a URL for individual faculty bios. On occasion, a personal website would appear as an alternative to the faculty bio if the school did not have individual webpages for faculty members, or such a page did not provide adequate details.

Taking this path to find information, we encountered many schools with faculty members who were specifically designated “jazz faculty” by the institution. However, we discovered that we could not rely solely on this labeling to determine who teaches jazz on a given campus. Many schools, especially those with smaller music departments, did not separate faculty into different performance specializations based on stylistic affiliation. And larger schools often reserved the designation “jazz faculty” for their core teachers, even when other faculty members also taught in that area.

Given these observations, we decided that we must not only examine the profiles of those formally designated as jazz faculty when collecting our data, but also include all the members of a school’s music faculty. The 3,014 entries on our spreadsheet are a small percentage of the tens of thousands of faculty bios across different musical performance fields that we sifted through in the course of our project.¹⁵

We erred on the side of inclusivity when considering whether a faculty member was affiliated with jazz music and should be included in our dataset. We imposed no stylistic limitations on what kinds of jazz would be represented. If an educator expressed an affiliation with jazz in their bio or personal website information – through evidence of an active jazz performance career, educational background in jazz, research or scholarship on jazz topics, or teaching jazz curriculum – we prioritized their self-representation, taking them at their word and counting them in our dataset.

When there was no bio on an institution’s website, we conducted web searches to determine if the faculty member held a connection to jazz and to gather the basic information needed for our dataset. To those ends, we most frequently used musicians’ personal websites. In the absence of a personal website, we referenced other sites such as LinkedIn, AllMusic, and Discogs to confirm proper names, gender, teaching status, and instrument, but we did not rely on outside sources for rank or teaching assignments. Sometimes this information was also available elsewhere within a university website, such as departmental news items.

We have included faculty members who met the above criteria even when we could not confirm that they were currently responsible for teaching jazz course offerings at their institution for a variety of reasons. Schools with smaller jazz programs are less likely to offer specialized jazz curriculum, which means jazz musicians may be employed teaching general course offerings. Even in such cases, university employment still functions as patronage, offering financial support and other benefits to jazz musicians, irrespective of what they are teaching. Moreover, an educator’s musical background and stylistic preferences inevitably influence the materials they use in their courses and in their private studios; for example, a jazz musician teaching a general music appreciation class may include a unit on jazz, territory in which they have expertise. Their artistic identity as a jazz musician may also inform their collegial relationships and professional networks, which impact current and future employment.

Conversely, we did not seek out faculty members teaching jazz in other departments such as History, English, African American Studies, or

American Studies. Faculty in those departments were included in our dataset only if they were listed on the music department website as affiliated faculty or were otherwise found in the *DownBeat* guides. (For example, Rutgers University, Newark has a unique Master’s Program in Jazz Studies, focusing on jazz musicology. It is listed in the *DownBeat* guide, and its faculty have been incorporated in our dataset.) For institutions with schools of jazz, dedicated exclusively to teaching jazz musicians, we documented all of their performance faculty in our spreadsheet.

We arrived at these guidelines using our best judgement in order to create parity among schools of different sizes, with different institutional structures, and with different stylistic orientations. Rather than decrease the representation of female-identified jazz faculty members – what we set out to measure – this method most likely made visible women who otherwise might have escaped our view.

¹⁵ In those tens of thousands of official bios across genre, we found only a single use of they/them pronouns for a faculty member who taught in a different musical specialization than jazz and was therefore ineligible to be included in our data. Two other non-jazz faculty members mentioned same sex spouses in their bios.

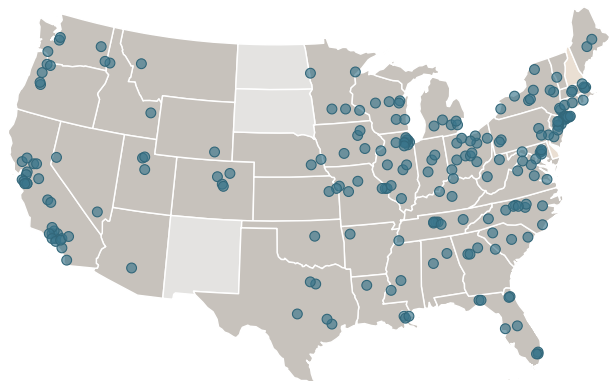
FINDINGS

OVERALL GENDER OF JAZZ FACULTIES

The 222 educational institutions in our study gave us data across 44 states and the District of Columbia during the 2021-22 academic year. We counted 3,014 jazz faculty at those institutions as the basis for our analysis.

Mapping Our Study

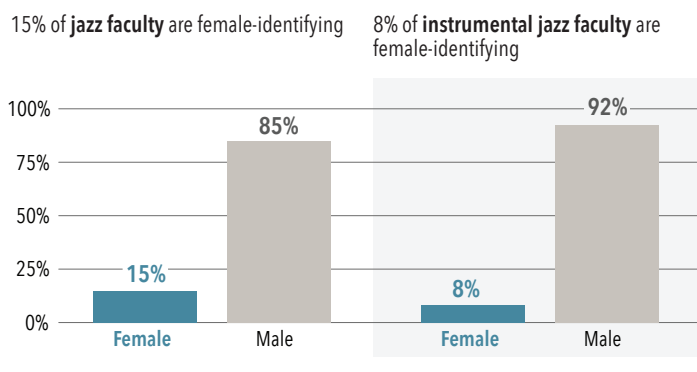
The information in our study represents **222** educational institutions across **44** states and the District of Columbia during the 2021-22 academic year.



As our findings show, those teaching jazz in higher education are overwhelmingly male. Female-identified educators are 15 percent of total faculty members teaching jazz in higher education, surpassed by their male colleagues by a factor of six. The imbalance is even starker if we disaggregate the data to remove vocalists. Female-identified instrumentalists are 8 percent of the total instrumentalists, in keeping with the gendered roles that create a space for women in jazz only as singers.

Faculty Gender Overall

The study analyzed information from 3,014 educators to determine the representation of woman-identified jazz faculty.



These numbers reflect the faculty for vastly different types of jazz programs: independent jazz institutes, dedicated jazz departments, programs within conservatories and large universities, and tracks within smaller liberal arts college music departments. Some of the schools within our data collection were large, with over a hundred jazz faculty members, while others may have only a handful of faculty members. In some programs, a single educator could be responsible for teaching this style.

To better understand what gender balance could look like at individual schools, we were also able to sort our data by the number of jazz faculty at each institution. We found that 35 percent of all institutions in our study employ no female-identified faculty members at all.

Our data included 14 schools that employ 30 or more jazz faculty members. At the largest jazz programs, the gender gap is wide: women's representation at schools with more than 30 jazz faculty members ranges from a low of 6 percent to a high of 32 percent. Of course, these numbers look different when disaggregated to remove vocalists. The representation of women instrumentalists at the 14 largest schools then ranges from 0 percent to 20 percent. (The ranking of schools based on their numbers of jazz faculty can be found in Appendix A.)

Evaluating the numbers: As noted earlier, the numbers we gathered do not compare favorably with what we know about faculty gender more broadly. The American Association of University Professors (AAUP) publishes snapshots based on IPEDS data. According to its reporting, women now constitute 50 percent of all faculty, both full-time and parttime, increasing from 36.4 percent in 1991 (Colby & Fowler, 2020). The gender gap may have narrowed substantially in universities as a whole, but clearly not in every field.

The numbers also do not compare favorably with the data available from NASM, which tracks music faculties overall. The 2021-22 data is drawn from documentation of 9,835 full-time music faculty members. Women are reported to be 35 percent of full-time faculty, notably higher than the numbers we reached for jazz faculty alone (HEADS, 2023).

Finding numbers that offer points of comparison within jazz, however, is more challenging, a strong indication of the need for our work. We can only approximate the numbers of female-identified musicians working professionally in jazz as a field overall to determine whether they are underrepresented in higher education.

In "Equal at Last," Pellegrinelli et al. (2021) arrive at similar percentages to those in *Jazz Counts*, showing far greater numbers of male musicians than female musicians. The analysis suggests a jazz landscape in which women and men do not participate equally, but, instead, a small, selective group of women receive repeated attention as exceptional talents. This report also offered evidence that both male and female bandleaders do not hire women musicians to be in their ensembles, actions that most likely carry over to live performance work on the bandstand—and the informal hiring process around adjunct teaching.

"Equal at Last" commenced with a gender breakdown for the leadership of the top 50 jazz albums in the NPR Music Jazz Critics Poll each year from 2007 to 2019. The team found that the share of women-led or women coled projects in the top 50 ranged from 8 percent to 20 percent until 2019; in that anomalous year, it jumped to 34 percent, perhaps influenced by the consciousness raising of the #MeToo movement. A more detailed analysis of three specific years – 2017, 2018, and 2019 – documented the leadership of all new recordings that received votes in the poll, as many as 500 per year. With this bigger sample size, the total

number of projects led and co-led by women ranged between 18 percent and 22 percent, slightly higher than the overall numbers of female-identified faculty members documented in **Jazz Counts**.

Other numbers from “Equal at Last” come closer to defining women’s participation as jazz performers by looking beyond project leadership into the ranks of ensembles. For those same three years, the team totaled each recording’s core personnel – all the essential members of an ensemble other than its leader – for every project that appeared in the poll and noted the number of women among them. Women’s participation as core bandmembers ranged from 11 percent to 16 percent, very similar to our overall numbers for **Jazz Counts**. Up to 67 percent of all albums that received votes during those years had no women personnel at all; women bandleaders were found to hire women for their recording projects at a higher rate than men: 24 percent vs. 18 percent in 2017; 28 percent vs. 17 percent in 2018; and 42 percent vs. 24 percent in 2019.

Membership data from some musical organizations may also be useful as points of comparison for **Jazz Counts**. The Jazz Education Network (JEN) is a non-profit organization that “connects musicians, educators, students, and fans”; the largest contingent among its membership is high school jazz educators. In 2019, JEN was 31 percent female based on member surveys; the respondents selected only male and female, leaving the results as a gender binary even though JEN introduced more than a dozen different gender-diverse categories into their survey that year.¹⁶ The number of women in JEN may be higher given women’s general acceptance as educators at the elementary, middle, and high school level (Tucker 2001/2002).

Lastly, Jeffri’s “Changing the Beat” (2003) offers data on gender. Her sample from the American Federation of Musicians includes information specific to Local #802 in New York, the largest local union of professional musicians in the world. A total of 15.6 percent of the union’s jazz musicians were women as opposed to 20 percent of the RDS respondents. Jeffri observed that union respondents were “older, more likely to be white, more likely to be male, and earned higher incomes than their RDS counterparts. AFM musicians were also more likely to be employed full time, have health-care coverage, and enjoy national recognition” (p.7). This information would suggest that there are greater numbers of women in jazz operating outside of its central institutions.

Based on these points of comparison, we estimate that the number of female-identified jazz educators working in higher education is likely lower than the number of professional women performing as jazz musicians, though it is challenging to tell how much lower. The contextual information suggests that the academy has maintained the status quo rather than promoting diversity, equity, and inclusion in the ranks of its jazz faculty. Given that the numbers offered by Jeffri’s research were collected in the late 1990s, this suggests that there has been little progress in terms of the representation of women musicians in the past two decades. We find no evidence that supports a theory of positive change, even though the number of women in academia overall has climbed substantially in the same period of time.

INSTRUMENT BY GENDER

We attempted to document the primary instrument of each faculty member in our dataset, arguably a marker of a musician’s identity as important as any other and one that goes hand-in-hand with gender. Practically any instrument can be used to play jazz – from Rufus Harley’s bagpipes to Alice Coltrane’s harp – but some are more closely associated with the tradition than others.

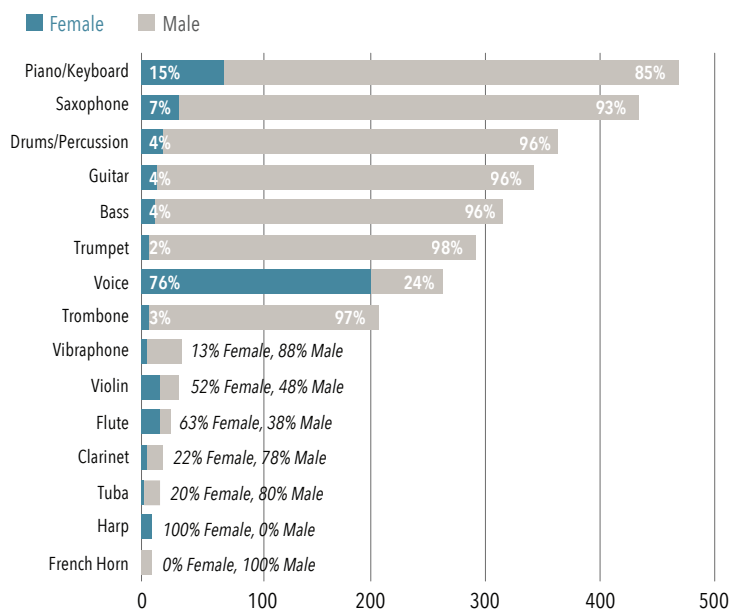
“Instrument,” a term that encompasses both instruments and voices, determines a musician’s role, whether they play melodies and solos as a “lead instrument” in an ensemble or essential harmonic and time-keeping functions as a member of the rhythm section.

Some instruments are typically found in the small jazz ensembles that dominate today’s jazz performance scene: namely saxophone, trumpet, piano, bass, guitar, and drums. Others are less common, although they occupy a firm position within the jazz tradition historically. For example, the trombone was a mainstay of Swing Era big bands but is less popular today. The vibraphone, by contrast, has never attracted performers in great numbers, yet each generation has produced a handful of virtuosic soloists.

An instrument is a vehicle for a person’s formative musical training, establishing their hands-on expertise. Given that instruments have specific functions in ensembles, they have the potential to direct the kinds of musical relationships a musician may have, whether in student or faculty ensembles. They influence the creation of musical networks and help determine an individual’s place in them.

Faculty Instrument by Gender

Below is the gender breakdown by instrument for the 15 most common instruments. 76% of jazz vocal faculty are female.



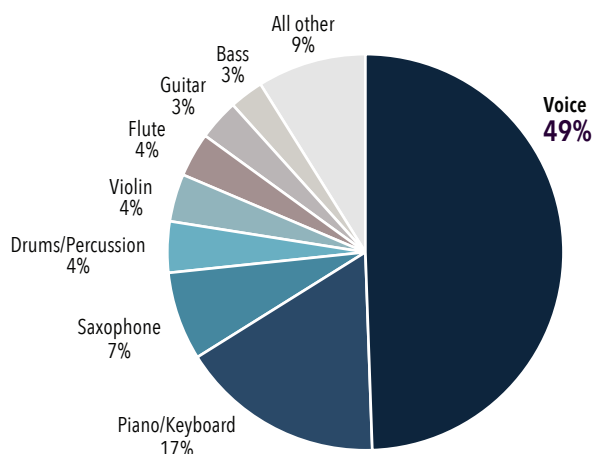
¹⁶ This data was provided via personal correspondence by then-JEN president Mary-Jo Papich.

Perhaps more importantly, a person's instrument is a significant feature of their creative and professional identity, one that impacts how they are perceived by others, including their supervisors and colleagues. As such, it should perhaps come as no surprise that instruments can have strong associations with gender (Sachs, 1972; Gossett & Johnson, 1980; Unterbrink, 1983; Gabbard, 1992; Tucker, 2003; Taylor, 2008; Dawe, 2010; Suzuki, 2011; Johnson, 2022). These deeply ingrained cultural understandings have historically impacted women's acceptance on "masculine" instruments, born out in the results of our study.¹⁷

Evaluating the numbers: In our analysis, we determined the 15 most popular instruments among jazz faculty members. We found that they aligned with the instruments most essential to small jazz ensembles today. Women's numbers as faculty on these instruments tend to be low, peaking at 15 percent for piano/keyboard. Women are best represented as vocalists at 76 percent, a role that has historically been gendered female, and on other instruments that are not as strongly associated with jazz: violin, flute, and harp among them.

Women as Instrumentalists and Singers

Among female faculty members, almost half are vocalists.



We were also able to break down the representation of instruments within the ranks of female-identified faculty members. Nearly half of female-identified faculty members are vocalists, in keeping with our cultural understanding of the voice as predominantly a women's domain. Piano/keyboard had the second highest percentage at 17 percent, an essential vehicle for women's musical education since the Victorian era. Other instruments traditionally gender male account for much smaller percentages of the total female-identified faculty members: saxophone (7 percent), drums/percussion (4 percent), violin (4 percent), guitar (3 percent), and bass (3 percent). Instruments such as flute and harp have a higher representation of women; however, as non-traditional jazz instruments, their numbers are low overall.

Mitigating factors and further methodological considerations: On the departmental websites where we gathered our information, the majority of faculty members appeared with evidence of a primary instrument. For a variety of reasons, we documented this instrument whether we found specific evidence that the individual was responsible for teaching it.

First, we often had limited access to information documenting a faculty member's course assignments, discussed more fully later in the report. If we could easily find a person's instrument, we reasoned that there was a distinct possibility they were teaching lessons on it, even if this was not explicitly stated. Second, there are any number of teaching duties aside from lessons in which a faculty member might utilize their instrument. An instrument may serve as an instructor's tool while they are teaching other subjects, such as reading student work in an arranging class or coaching ensembles.

Sometimes faculty websites listed faculty members with a specialization outside performance as the equivalent of their instrument, such as composition or arranging. We only documented vehicles for performance as instrument in our dataset. In those circumstances, we sought further information on a faculty member's performance activities. Although being a bandleader is arguably a form of performance, we did not allow bandleader or conductor as instrument for this data point because most jazz musicians lead their own bands; in the majority of cases, it was not possible for us to know if a musician conducted bands in lieu of performing on an instrument, leaving us unable to draw productive distinctions about bandleading as an activity distinct from instrumental or vocal performance.

In cases where musicians were listed with multiple instruments, we listed only a single instrument as primary. We generally noted the first instrument listed unless there was evidence that a different instrument was dominant. We avoided broader categories such as woodwinds, brass, and strings. In some cases, faculty bios did not include any instrument at all, a common oversight. In this case, we attempted to determine the instrument on which the faculty member performs; if we could find evidence of performance on a specific instrument by referencing discographies of published recordings on Discogs or AllMusic, it seemed germane to include it in our data. Therefore, few faculty members appear in our study without an instrument (approximately 6 percent).

FACULTY TITLE BY GENDER

Data on faculty title, which includes both ranked faculty titles within the tenure system and administrative titles, is central to understanding the status of female-identified educators within a university hierarchy. Given our data collection methods for *Jazz Counts*, in which we relied on university websites for our materials, we were not able to ascertain the employment contract status of the faculty members included in our study (e.g., tenured, tenure-track, multi-year, per course, etc.); there is

¹⁷The music education literature has focused on the ways in which gender has informed instrument selection, beginning with Abeles (1978) and including Griswold & Chrobak, 1981; Delzell & Leppla, 1992; Bruce & Kemp, 1993; Tarnowski, 1993; Fortney, Boyle & DeCarbo, 1993; Zervoudakes & Tanur, 1994; Harrison & O'Neill, 2000; Conway, 2000; Johnson & Stewart, 2004; Johnson & Stewart, 2005; Eros, 2008; Abeles, 2009; and MacLeod, 2009. These studies have underpinned discussions in jazz studies on the exclusion of women based on instrument. Wehr (2022) states, "If the gender imbalance in jazz is attributed to girls' instrument choices, then the jazz field avoids responsibility and justifies a lack of action to include girls in jazz programs."

no public access to this information for those who work at private institutions, the majority of those in our dataset. Given this limitation, faculty title, which is closely aligned with contract status, offered the best insight on job security, employment benefits, and potential for leadership.

Understanding the tenure system and contingent labor: In the United States, most academic institutions are structured by a multi-tiered system with separate rules and expectations for tenured and tenure-track faculty as opposed to contingent faculty.

In the tenure system, faculty members ideally progress on a path from the rank of Assistant Professor to Associate Professor, at which point, after a comprehensive peer review, they are granted tenure. Tenured faculty may only be terminated for cause or under extraordinary circumstances. In essence, they enjoy permanent employment. In time, and with further due process, Associate Professors may be promoted to full Professor. The job security that comes with tenure helps to protect academic – and artistic – freedom. As explained on the American Association of University Professors (AAUP) tenure resource webpage (AAUP, n.d.), “When faculty members can lose their positions because of their speech or research findings, they cannot properly fulfill their core responsibilities to advance and transmit knowledge... Free inquiry, free expression, and open dissent are critical for student learning and the advancement of knowledge.”

Tenured and tenure-track faculty typically enjoy a wide range of faculty benefits, including health care and retirement plans. Artists are likely to be supported by their institutions with opportunities for professional growth that may include faculty fellowships, sabbaticals to pursue their creative work, access to technology and equipment, physical spaces for rehearsal, and the ability to further their skills through continuing education classes – the intangible supports behind our claims that teaching constitutes patronage. Higher-ranking faculty may have power over the hiring of others, curricular decisions, and the direction of departmental resources.

The current trend among universities, however, is away from the tenure system. Faculty members with titles such as Lecturer, Instructor, or Adjunct are employed off the tenure track and referred to as contingent faculty. According to the AAUP, which draws its data from IPEDS, full-time, non-tenure track and part-time instructional positions totaled 68 percent of all faculty nationwide in 2022. Nearly half of U.S. academic appointments were part-time (AAUP, 2024).

In previous decades, universities might have used visiting positions to fill temporary teaching needs (e.g., as sabbatical replacements, or to serve increasing enrollments before a new permanent line could be established). This labor practice shifted dramatically during the 2008-09 recession. As tenured faculty members left academia for retirement, their lines were increasingly replaced with contingent positions, causing the number of tenure-track appointments to decline sharply overall to the present day.

Contingent faculty may serve their university full-time, part-time, on a fixed-term contract, or on a per course basis to fill gaps in the teaching roster. A single administrator may have the power to decide whether

contingent faculty will be hired, and if they should be retained; they typically have no path for advancement within the institution. Some contingent faculty may be classified as part-time no matter how many course hours they teach and, consequently, lack access to health care or other benefits from their university employers. (Collective bargaining through labor unions or faculty associations, such as the organization of faculty at The New School’s School of Jazz under AFM Local #802, may work to improve these conditions.)

Because the institutions that employ the largest numbers of contingent faculty typically serve the greatest proportion of economically marginalized and non-white students, the AAUP asserts that the use of contingent labor constitutes a form of economic discrimination (Colby & Fowler, 2020). Faculty in the contingent ranks typically have much lower rates of pay than their tenure-track and tenured counterparts. They may also have higher teaching loads, which leaves less time for their professional development outside the classroom. The number of courses for which they are responsible may shrink or expand according to enrollment or other contingencies – along with their income – with little to no warning or consideration of seniority. Access to funding, equipment, and other perks varies greatly from institution to institution, although tenured and tenure track faculty are likely to receive priority for these resources. Contingent faculty are essentially an underclass within the university teaching hierarchy.

It is perhaps unsurprising then that contingent faculty turnover is high; 89 percent of part-time contingent appointments lasted for only one to two terms (AAUP, 2024). (Although we were not able to formally track this, there were substantial differences in the faculty documented in the 2019, 2021, and fact-checked 2022 version of the spreadsheet that forms the basis for this study.) The conditions of employment may also prevent contingent faculty from fully engaging in their field, participating in faculty governance, or otherwise contributing to their campus communities. The AAUP report “Contingent Appointments and the Academic Profession” explains that the use of contingent labor impacts all faculty, meaning that fewer tenure-track and tenured faculty are “available for long-term institutional and curricular planning, for mentoring newer faculty, and for other collegial responsibilities such as peer reviews of scholarship and evaluations for reappointment and tenure” (AAUP, 2024).

Lastly, a body of research connects the use of contingent labor to less favorable outcomes for student learning (Benjamin, 2002; Umbach, 2007; Eagan & Jaeger, 2008; Jaeger, 2008; Jaeger & Eagan, 2009). The AAUP has broadly characterized the reliance on contingent positions as creating an “increasingly unprofessional workplace” (AAUP, 2010). Given the totality of these observations and the ample evidence of sexual harassment and a culture of female exclusion in jazz programs, it seems especially important to ask how the use of contingent labor impacts faculty gender balance, and if the campus climate it promotes increases the potential for gender bias and harassment, placing an additional burden on female-identified faculty, among others.

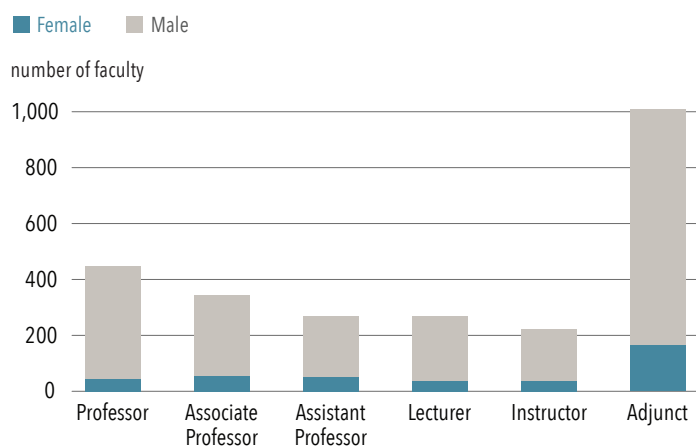
Faculty Rank by Gender

Female-identified jazz faculty are underrepresented at every faculty rank – whether tenured, tenure-track, or contingent labor – constituting small percentages within each category in our dataset.

Tenured and tenure-track faculty members are the minority in our study. They comprise 42 percent of jazz faculty in our study overall. The percentage in our sample is significantly higher than the national number, which was 32 percent in 2022.¹⁸

In terms of rank, the number of female-identified jazz faculty who are full professors is smaller than the other academic title categories: 10 percent, perhaps a reflection of the smaller numbers of women who entered the field in generations past and the difficulties women face in promotion. As rank increases, the number of women decrease; they are 18 percent of Assistant Professors and 17 percent of Associate Professors.

Primary Academic Title by Gender



Evaluating the numbers: Although these numbers parallel the IPEDS data, the overall numbers of women at each rank nationally is much higher by comparison: women are 50 percent of Assistant Professors, 45 percent of Associate Professors, and 32.5 percent of full Professors overall (Colby & Fowler, 2020). Using NASM's data as an additional reference, women are 24 percent of Assistant Professors, 25 percent of Associate Professors, and 27 percent of full Professors among full-time music faculty (HEADS, 2023).

Although we cannot yet measure change over time for jazz faculty, the IPEDS data is illustrative in terms of what we might expect if measures were taken to promote greater inclusion. Despite the decline in tenure-track positions, the number of full-time female faculty members has risen nationally over the last three decades (Colby & Fowler, 2020). The AAUP ascribes this growth to changes in university policy, for example, extensions of the probationary period before a tenure review for family obligations, such as the birth or adoption of a child. This extension of the tenure clock is now available at over 80 percent of institutions. Other practices include the review of tenure criteria for implicit bias, such as "requiring research publications in journals that do not focus on research areas in which such scholars may be more often represented, not accounting for systematic differences in how students rate faculty of color

or women faculty relative to white male instructors on student course evaluations, and not accounting for mentorship and service obligations that fall disproportionately on faculty of color" (AAUP, 2022).

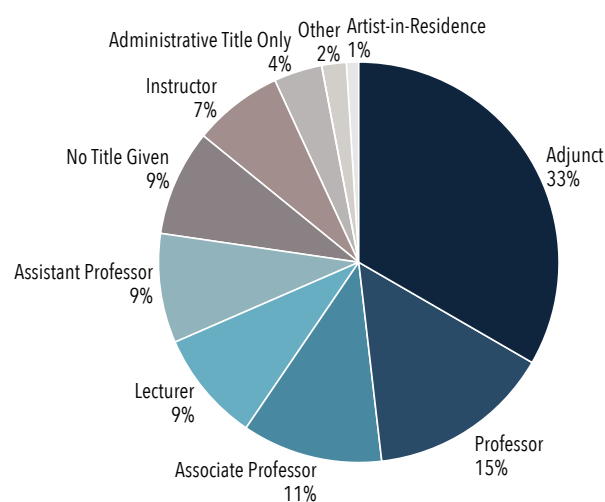
The AAUP found DEI criteria in the tenure standards at 21.5 percent of institutions and that the tenure criteria at 39.4 percent of institutions had been reviewed for implicit bias. From 2017-22, 40 percent of institutions had provided training on implicit bias to members of promotion and tenure committees (AAUP, 2022). These policies should be examined for their potential to help move jazz programs towards greater representation of female-identified faculty.¹⁹

Contingent faculty are the majority in our study, comprising 58 percent of jazz faculty; we reached this total by combining the number of Lecturers, Instructors, Adjuncts, and faculty without titles, whom we assume to be contingent labor. For context, IPEDS reports that contingent faculty were 68 percent of faculty nationwide in 2022.²⁰

Female-identified faculty are 15 percent of this total: 16 percent of Adjuncts, 16 percent of Instructors, and 13 percent of Lecturers, typically the most stable among these contingent positions.

Women's Primary Academic Titles

Among female-identified faculty members, most are adjuncts.



In terms of actual numbers, however, the largest group of female-identified faculty are on the bottom rung of the faculty ladder teaching as adjuncts—33 percent of them. This is almost identical to the proportions of male-identified faculty members in these positions: 33 percent adjuncts. Rather than gender, the trends in higher education would seem to be driving the distribution of faculty by rank.

¹⁸ Berklee is unusual in that its faculty have ranked titles, but serve under multi-year, renewable contracts. They have been counted by title without any distinction made for contract status.

¹⁹ Although it is beyond the scope of our study, according to the AAUP data, women also earn less than their male counterparts at every faculty rank and are underrepresented in elite universities with the highest compensation. Salaries for full-time women faculty members are approximately 81.2 percent of full-time men's salaries (Colby & Fowler, 2020).

²⁰ For reasons that are unclear, the NASM data for part-time faculty is reported as 13 percent of their total faculty. The numbers of women are reported to be roughly equal to men at 49 percent.

Although we have enumerated the less favorable conditions for contingent appointments as compared with tenured and tenure-track positions, these posts can still be of great value to jazz musicians. Again, they confer prestige, offer professional networks, provide resources for musical production and educational opportunities. They are the norm in many music schools. Given the economic realities of being a working jazz musician, teaching – even at the adjunct level – is more stable employment that can subsidize other creative endeavors. It may even serve as the nexus of the faculty member's jazz activities. When paired with an active performing career, contingent work makes being a jazz musician viable.

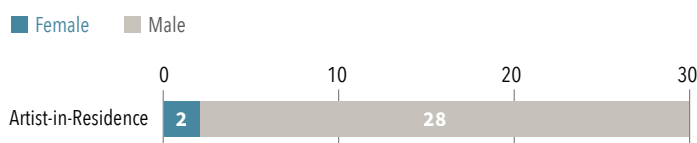
The numbers of female-identified jazz faculty at the adjunct level may be proportionate to those of male-identified jazz faculty, but the numbers of women overall are still low and concentrated at the bottom of the pyramid. The experience of female-identified faculty navigating this form of employment – with low pay, fewer benefits, and minimum stability – bears further investigation.

If, as we saw in “Equal at Last,” male musicians do not hire female musicians to work in their bands, we must investigate whether informal hiring for contingent positions by men in positions of power places women at a disadvantage. Given that we know there is potential for gender bias in faculty performance reviews because of their reliance on student course evaluations, other methods for evaluating faculty must be developed. As measures of artistic merit, it is perhaps also unrealistic to expect that the most prestigious venues for performance and labels for recordings are equally open to women jazz musicians. Alternative criteria should be developed.

One additional category of temporary employment on campuses is worth noting: Artist-in-Residence. Musicians of significance are typically the recipients of these posts and may be invited by the school without a competitive application process. Such artists have varying responsibilities; they may teach a course, give lessons, or interact with students on a more informal basis. Residencies are typically designed to afford artists the ability to continue making their work while giving the learning community opportunities to observe and engage with the artist.

We identified 30 positions for jazz artists-in-residence nationwide and found that two were held by female-identified artists.

Artist-in-Residence



These positions could instead be used to enhance diversity on campus. As Boeyink (2022) observes, “Due to the small number of women on jazz faculties, bringing jazzwomen to give master classes, or to perform with faculty and student ensembles, begins to normalize the presence of jazzwomen, demonstrates the high level of achievement women have attained, and helps female students envision a path forward for themselves” (p. 356).

Mitigating factors and further methodological considerations: For *Jazz Counts*, we began by collecting the title of each faculty member exactly as given on their institution's website. We did not use personal websites to verify this information because we found too often that it was inaccurate; someone who colloquially refers to themselves as a “Professor” might, technically speaking, be an Assistant or Associate Professor—or even an adjunct in an environment where students respectfully address all of their teachers as Professor. When we found faculty members listed without titles, our dataset reflects this. For example, the Juilliard jazz faculty website does not list any titles for its faculty with the exception of the Associate Director, the primary administrator for the program.

In fact, faculty title was the piece of information required for our dataset that was most frequently missing from departmental listings of jazz faculty and individual bios. When we had no information for this datapoint at a school with ten or more faculty members, we reached out to administrators to ask if they would provide it—not confidential information about a faculty member's contract status, but the type of language that would appear in a job announcement or on an educator's CV. For those who responded, we incorporated their data in our study. From these interactions, we observed that faculty members listed without title were most likely to be contingent.

From there, we filtered these titles into title categories for our analysis that allowed us to meaningfully sort the data. With numerous variations on academic titles and a lack of parity between institutions in their use of this nomenclature, this endeavor posed real challenges. Interpreting faculty titles is, at best, inexact.²¹

For example, the study counts 448 faculty members at the rank of Professor. The faculty in that title category actually represents 16 distinct titles, such as Clinical Professor, Teaching Professor, Regents Professor, Distinguished Professor, Professor-at-Large, University Professor, and even Extraordinary Professor. Although the title “Professor” most often indicates a faculty member's status within a tenure system, some conservatories use the titles Professor, Associate Professor, and Assistant Professor to indicate levels of experience for employees who are not tenured or tenure-track, but more senior employees with multi-year contracts. Because these titles still offer a sense of faculty hierarchies, we have taken them to be roughly equivalent for our data analysis. Visiting positions were counted at the rank in which the faculty member was visiting. (We have offered pivot tables in Appendix A that fully document all the distinctive faculty titles within each title category we created to sort our data.)

Despite discrepancies, faculty can readily be grouped into the ranks of Professor, Associate Professor, and Assistant Professor. Designations like these for contingent faculty, however, are much more ambiguous. The boundaries between categories can be porous. Case in point: The title “Instructor” may refer to a rank within a hierarchy of teaching positions

²¹ In 2002, *The New York Times* Education Section published an explainer on the profusion of university titles (McCray, 2002).

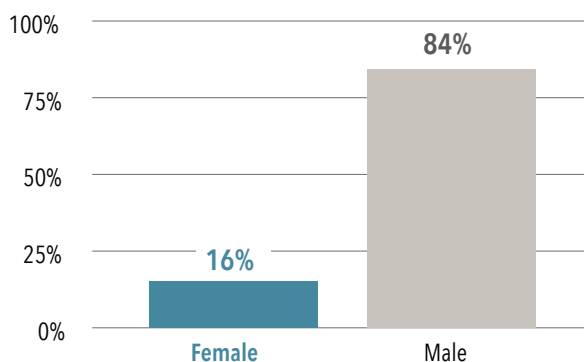
that indicates continuing, untenured employment, but it may also simply denote an activity: as an instructor for lessons. Given that departments may cover instruction on a wide range of instruments to meet the needs of students, it is logical that the number of contingent faculty as specialists offering lessons can be quite large. For our study, any faculty member titled “Instructor” was counted in that category.

The title with the least standardization is “Adjunct.” The bottom rung of the university teaching hierarchy, our title category Adjunct represents 46 different titles within it. We sometimes encountered ranked positions for adjuncts such as Adjunct Assistant Professor, Adjunct Associate Professor, Adjunct Professor; these titles have been counted as adjuncts in our data sorting because the title makes it clear that these are contingent positions, adjunct being the controlling category wherever we found it.

Finally, we did not include teaching staff listed on department websites with the titles “teaching assistant,” “graduate student,” or “post-doctoral fellow,” which appeared infrequently. We expect that a number of adjunct and other contingent faculty are pursuing advanced degrees while teaching; however, there was no way to accurately track this or to know the responsibilities of fellows. According to the AAUP, “[M]any institutions do not or cannot accurately report the number of graduate student employees with independent teaching responsibilities to the National Center for Education Statistics (NCES)” (AAUP, 2024).

Administrative Title by Gender

Overall Administrative Roles by Gender



Our study also accounts for any administrative role a jazz faculty member might hold in addition to or in lieu of an academic title. Sometimes the purview of these positions goes beyond the school's jazz program, encompassing a broader music department, conservatory, or school within a university in which the jazz program resides. Practically speaking, these roles may be leadership positions that control hiring, course assignments, scholarships, advising, and curriculum. For those who are tenured or tenure-track, additional administrative roles such as department chair constitute university service. But some administrators – whether or not they teach – do not hold academic appointments; their positions may be the basis for their contract and constitute their title for employment.

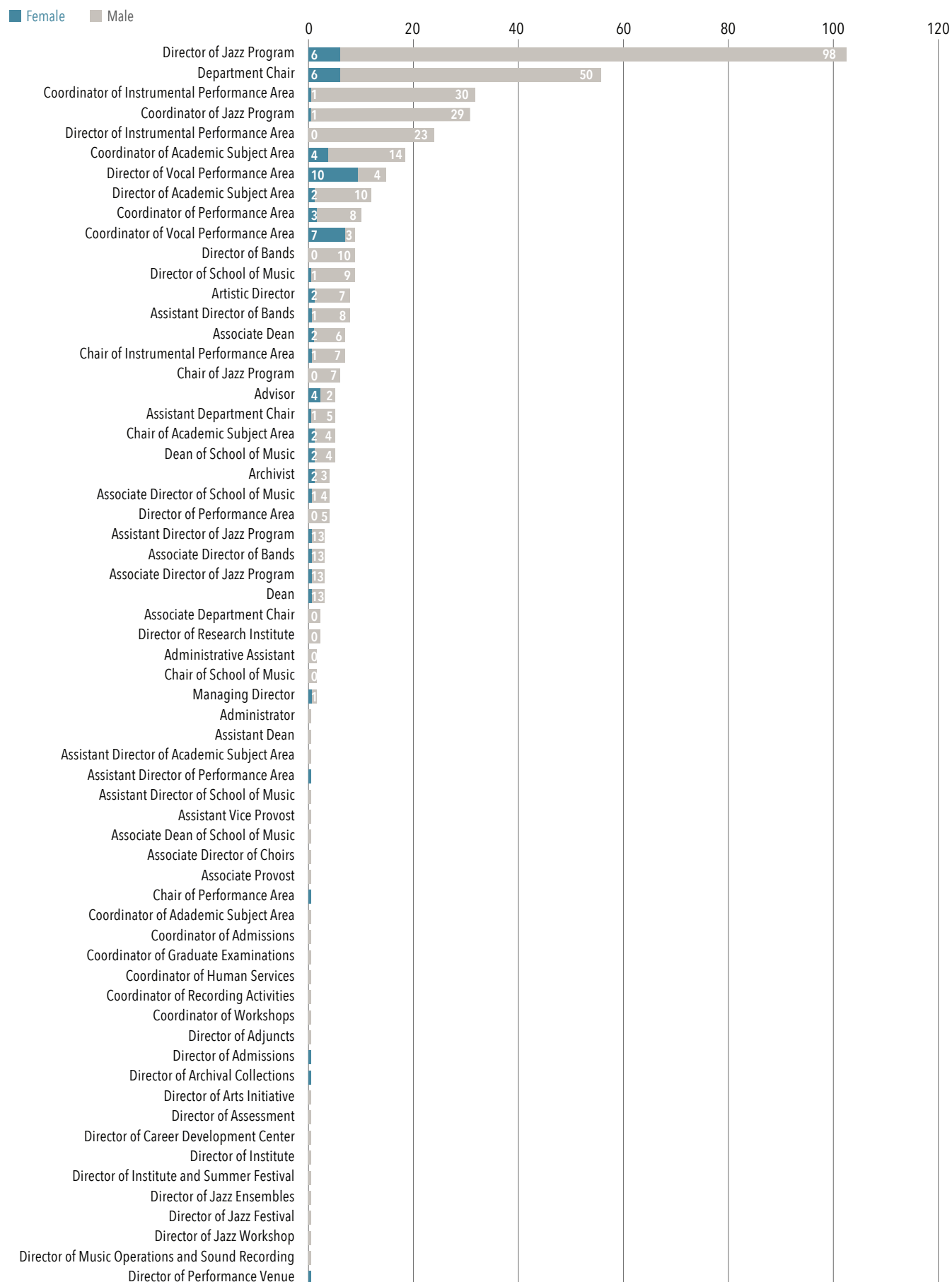
For adjuncts contracted yearly or per course, administrative work may constitute responsibilities in addition to their teaching, offering more potential earnings and helping to keep their jobs secure.²²

Of the 3,014 faculty members documented by Jazz Counts, 430 of them – or approximately 15 percent – hold an administrative position relevant to the study of jazz at their institution. The proportion of female-identified faculty members in these roles is similar to their representation in the study as a whole and across academic titles. Within that 430, there are 67 female-identified faculty members – or 16 percent – who hold administrative positions. This percentage is almost identical to the portion of female-identified jazz faculty in our sample overall.

Evaluating the numbers: In our research, we found that the administrative roles held by jazz faculty are wide-ranging, occupying different levels of leadership and addressing many different needs. In contrast with sorting academic titles, designating categories for administrative titles was straightforward and required little in terms of methodological considerations. We arrived at 62 distinct categories. Our analysis, however, yielded similar results to academic title, showing that women are underrepresented across the board at all levels and in all types of positions. Perhaps unsurprisingly, they outnumber men only in positions related to vocal performance.

²² Although NASM offers some data on administrators by title and area of responsibility, these numbers are not broken down by gender.

Number of Administrative Faculty by Title and Gender



“Director of Jazz Program” is the largest category. 104 jazz programs have a position with this title, yet only six women occupy this role nationwide. In lieu of a director, some jazz programs have a position for “Coordinator of Jazz Program” as their highest-ranking administrator. Of the 30 programs that have a position with this title, one female-identified faculty member holds this role nationwide. The faculty members in these positions have the most direct authority over jazz studies at a given school, making curricular decisions, allocating resources, and hiring faculty. Female-identified faculty are therefore absent from the positions of authority in which they would be empowered to help break the cycle of systemic gender inequality.

Jazz faculty may be appointed to other leadership positions that exercise broader control over jazz programs, such as the Director of a School of Music, Dean, or Department Chair. Some of these senior positions may oversee a department whose sole focus is jazz, but, more likely, they oversee faculty with many areas of stylistic specialization. These positions are not occupied exclusively by jazz faculty or administrators; we have documented only jazz faculty in those roles wherever they have them. Within conservatories, faculty members may chair departments with particular music specializations such as an Ensembles Department or a Brass Studies Department.

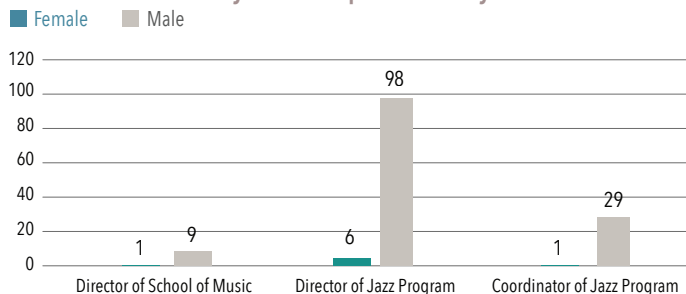
According to our data, ten jazz faculty serve as Directors of a School of Music; one is female-identified. Ten jazz faculty members are Deans; three of them are female-identified. 56 jazz faculty or administrators are Department Chairs; six are female-identified. Our ability to collect additional information on support positions in the Dean’s and Chair’s offices such as Associate and Assistant Deans and Associate and Assistant Chairs shows that women do not occupy those junior roles either, jobs that build the requisite skills for promotion to higher positions and put candidates in the pipeline for possible promotion.

Schools with large performance programs may employ directors or coordinators of specific performance and academic areas, roles that would seem roughly comparable (e.g., Director of Brass Studies and Coordinator of Composition/Arranging). We found faculty members with titles at the level of coordinator who oversee performance as a whole, and instrumental and vocal performance specifically. We found these same titles at the level of director with the addition of director positions for specific academic subject areas.

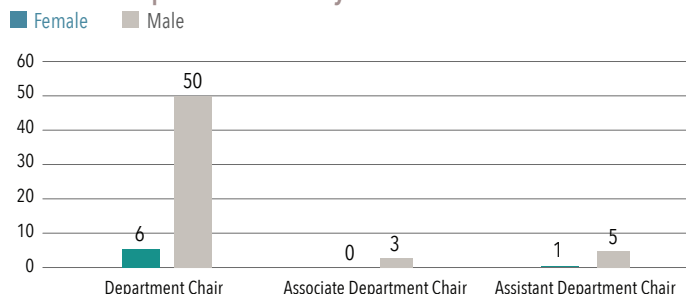
Of the 23 faculty members who hold titles as “Director of an Instrumental Performance Area,” none are women. None of those with the title “Director of General Performance” are women either. At the coordinator level, one among the 31 coordinators of instrumental performance is a woman, and three of the eleven coordinators for general performance are women. Conversely, women dominate the positions limited to vocal performance. Of the 14 directors for vocal performance, ten are women. Of the ten coordinators of vocal performance, seven are women.

These figures indicate that women are generally not well-represented in the types of positions that typically support musicians with additional income above their compensation for teaching, help to secure their position within a department, and build their CV and skillset for promotion to higher positions of authority.

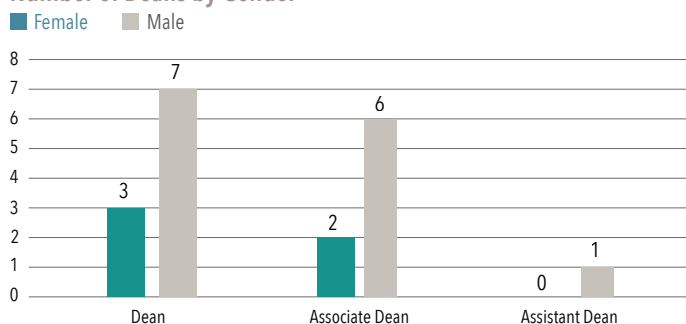
Number of Jazz Faculty Leadership Positions by Gender



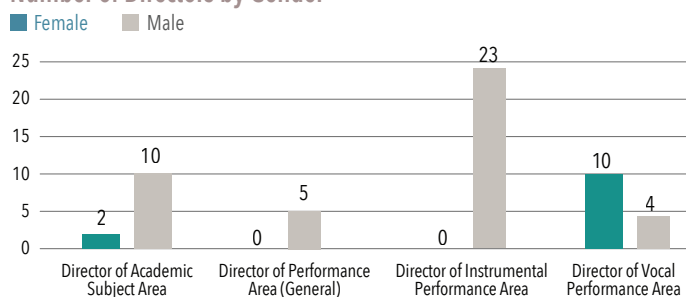
Number of Department Chairs by Gender



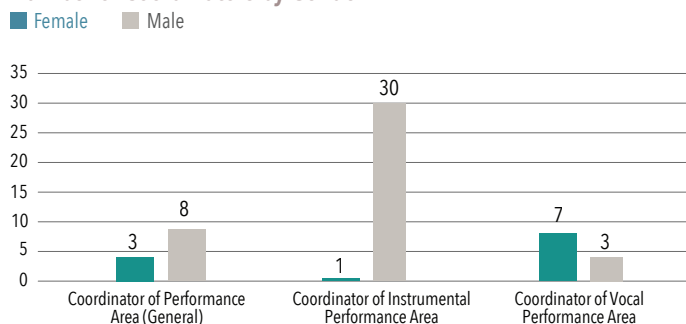
Number of Deans by Gender



Number of Directors by Gender



Number of Coordinators by Gender



Mitigating factors and further methodological considerations: In contrast to academic titles, designating categories for administrative titles was straightforward and required few methodological considerations. As stated above, after we identified a jazz faculty member, we captured their title or titles on their institution's website exactly as given. These titles may have included a ranked title with the addition of one or more administrative titles, or, alternatively, just an administrative title or titles. If the faculty member held more than one administrative title, we noted all of them in our dataset. Some administrators, therefore, were counted in multiple administrative categories.

We arrived at 62 distinct administrative categories. Unlike academic rank, there were far fewer variations in titles, much of it owing to superficial differences in language (e.g., "Jazz Studies Coordinator" versus "Jazz Program Coordinator" versus "Coordinator for Jazz Performance"). We did create categories such as "Director of Instrumental Performance Area" and "Coordinator of Instrumental Performance Area" to aggregate different types of instrumental performance that may be specified in a faculty member's title (e.g., Coordinator of Guitar Studies, Coordinator of Brass Studies). The same is true for the category Director of Academic Subject Area, which brings together faculty members serving specific academic areas such as composition & arranging and music theory.

JAZZ FACULTY TEACHING BY GENDER

Jazz Counts examines gender representation among faculty in the teaching of both performance and academic courses. Using the information present in faculty bios, we were able to collect some data on the teaching responsibilities of 87 percent of those in our sample. We understand that the information we have gathered here is partial; music programs offer far more courses than we were able to capture. The numbers, however, are consistent with our findings elsewhere in the study and offer a baseline for future work.

Because faculty bios tend to cast a spotlight on prestigious performance achievements to the exclusion of a faculty member's day-to-day campus activities, we gleaned what we could from them. Course catalogues would have offered fuller details, but many schools do not allow outside access to them. Where schools provide a list of required courses for a major or minor in the field, they seldom include who is teaching it. Some schools do attach course offerings at the bottom of faculty bio webpages or via a separate tab, which proved to be a most useful feature. These lists may represent the topics a faculty member typically teaches or be more specific and updated on per semester basis.

As one would expect, the larger and more specialized jazz programs offer a broader range of jazz courses. The challenge for our data analysis was to find areas of commonality between programs that are central to jazz education today, irrespective of the size of the jazz program or the type of degree offered.

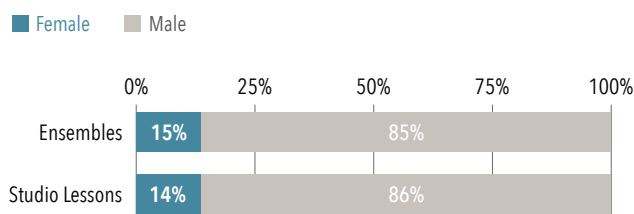
Therefore, we focused our data collection on a limited number of areas that were the clearest to discern. To represent those teaching performance, we gathered information on ensemble courses and private studio lessons. In terms of academic courses, the study focuses on three distinctive areas: music history and appreciation, music theory, and

composition and arranging. A fourth category "Other" captures additional jazz-related academic courses; we excluded classes that were focused exclusively on other musical styles. Furthermore, we noted when any faculty member was teaching improvisation, a subject that cut across academic and performance disciplines.

Together, these data points allow us to make sense of a breadth of courses and give us a broad picture of the gender breakdown in the classroom.

Performance Courses

Teaching Performance by Gender



Ensembles

Jazz requires collaboration. In ensemble settings, musicians are challenged to hone their performance skills in dialogue with their peers, learning important leadership and communication skills. Students may take ensembles every semester that they are enrolled in a degree program as a means to learn how to perform as professionals.

Of the 3,014 faculty members listed in our dataset, we found evidence that 815 teach ensembles. 120 of them – or 15 percent – are female-identified.

Mitigating factors and further methodological considerations: For this datapoint, we simply noted whether the faculty member led ensembles. Some of these groups appear to be open in terms of repertoire (e.g., "Jazz Combos," "Big Band"), while others have a more specific focus (e.g., "Latin American Combo," "The Music of Jaco Pastorius"). If the ensembles were named, we entered the name in our spreadsheet as given, taking the first two ensembles if several ensembles were listed. We attempted to include only ensembles as opposed to lab classes or other kinds of group instruction, although it was sometimes difficult to make this determination about pedagogical approach from website information alone.

Studio Lessons

Studio lessons are essential to jazz students; they may be the only spaces in which they work one-on-one with a faculty member, building instrument-specific technique, learning how to approach their practice, working through repertoire, and gaining other critical skills.

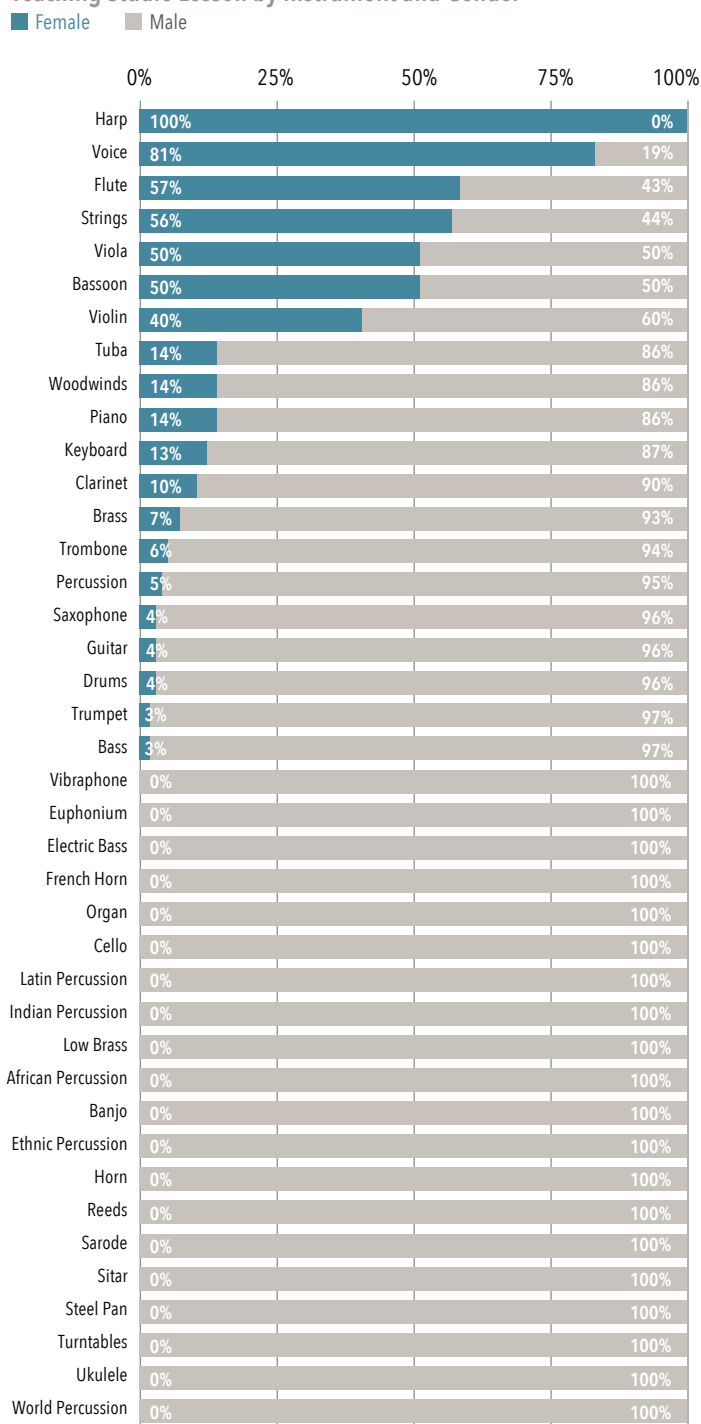
Also of importance: studio relationships can be mentoring relationships. A studio teacher may be the key to a student finding the informal opportunities that they need to work and grow, such as sitting in with professional players. The faculty member's connections may make it possible for the student to secure a grant, land a residency, or be accepted into a graduate program.

More jazz faculty members teach studio lessons than any other type of course offering. We found evidence that a total of 2,008 faculty members,

or two-thirds of our entire dataset, teach lessons. Of these, 287 – or 14 percent – are female-identified.

Our study is able to further break down the information on studio teaching by instrument, numbers similar to the datapoint representing the faculty members' primary instruments. The numbers of female-identified faculty members teaching lessons on core jazz instruments is low: piano (14 percent), saxophone (4 percent), guitar (4 percent), drums (4 percent), trumpet (3 percent), and bass (3 percent). Of faculty vocalists, 76 percent are female-identified, but the percentage of women teaching lessons exceeds that count at 81 percent.

Teaching Studio Lesson by instrument and Gender



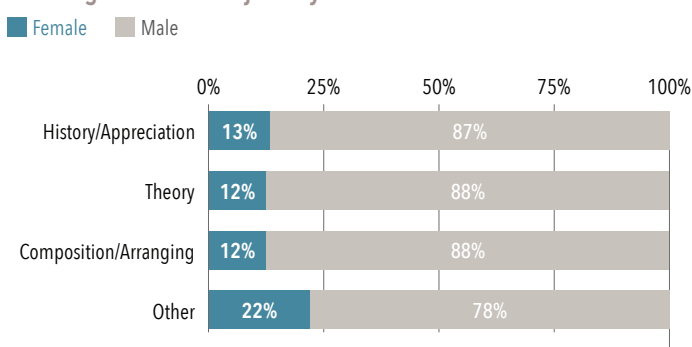
Mitigating factors and further methodological considerations: For this datapoint, we documented when we found that a faculty member's bio stated that they gave private lessons and the instruments on which they gave them. The faculty member needed to teach the lessons at the school with which they were associated in our dataset; we did not document when a faculty member's bio stated that they taught lessons at a different school or privately. We also excluded group lessons, such as piano class or guitar class, from our data. When a faculty member's title alone offered an indication that they taught lessons (e.g., Assistant Professor of Jazz Trumpet; Professor of Voice), we included their information for this datapoint, even when a studio was not explicitly mentioned in their bio.

Unlike the category primary instrument, here we were able to include information on the multiple instruments a faculty member teaches instead of limiting them to a single instrument. We also attempted to represent the names of instruments or families of instruments in which lessons were given more literally instead of collapsing them into broader categories as we did with primary instrument. This has resulted in separate categories for "Drums," "Percussion," and specific world percussion traditions such as "Latin Percussion," "Indian Percussion," and "African Percussion"; for "Piano" and "Keyboard"; and composite categories such as "Brass" and "Woodwinds."

Academic Courses

The numbers of faculty members teaching academic classes in areas such as history and appreciation, theory, and composition and arranging is much smaller than those teaching performance. Sometimes this work is assigned to specialists with graduate degrees in these fields; at other times, adjuncts fulfill these teaching responsibilities.

Teaching Academic Subjects by Gender



History and Appreciation

The category history and appreciation encompasses a wide range of courses addressing the musical past and present. Those focused specifically on jazz history may offer students their first formal accounts of the music's heroes. As such, these classes are important as sites for the telling and retelling of jazz narratives. The ways in which women musicians are included in the curriculum is a measure of their validity as artists worthy of respect.

As Reddan (2022) states,

"In jazz appreciation and history courses in higher education

specifically, the importance of personal relevance and social justice about perceptions of gender has become increasingly important and urgent. To do this, we must not just consider what information is taught. We must also consider how it is taught, who is teaching, the students' perceptions of what is taught and how it is presented by the instructor, textbook author, in supplemental materials, and all that is perceived, absorbed, and learned as part of the educational experience in our courses" (p. 255).

As noted earlier, compensatory work has effectively questioned linear narratives and made progress to restore women to jazz history, but these scholarly efforts have been slow to trickle down into textbooks and other teaching materials (Castaneda & Quinlan, 2022; Lawson, 2022). Furthermore, most teaching materials still operate under binary constructs of sex and gender (Wehr, 2022).

Given the prevalence of contingent faculty among jazz educators, and their often limited ability to engage with coordinated curricular design, inadequate attention may be given to the inclusion of women and genderexpansive musicians in required courses. Women and non-binary educators in the classroom have the potential to raise questions and offer perspectives that might otherwise go unspoken.

Faculty teaching history and appreciation courses may not be primarily performers, but musicologists and ethnomusicologists. At some academic institutions, the jazz faculty consists primarily of professors in African American Studies; at Columbia University, for example, professors who belong to a variety of disciplines are affiliated with the Center for Jazz Studies.

Of the 231 faculty members teaching history and appreciation, only 31 – or 13 percent – are female-identified. By comparison, the American Musicological Society reports that 51.2 percent of its membership identified as female (AMS, 2017). There is no recent published demographic information for members of the Society for Ethnomusicology.

Mitigating factors and further methodological considerations:

A faculty member was counted among those teaching history and appreciation in our study for a wide variety of course offerings.

Schools with a specialized jazz curriculum might offer "History of Jazz" or "Jazz Appreciation," but frequently this was not the case. Jazz faculty members might teach courses simply titled "Music History" or "Music Appreciation" in liberal arts settings, or broader courses such as "Music of the African Diaspora," "Music of African Americans," or "Music of Global Cultures." As broadly defined courses that are being taught by jazz faculty members, these curricular offerings may incorporate some jazz and have therefore been included in this category.

Sometimes, in larger, more specialized programs, we encountered jazz history courses on specific topics, such as particular historical styles, instrument-based literature reviews, or courses focused on the music of significant individuals (e.g., "New Orleans Music," "A Survey of Jazz Drumming Styles," "The Music of Clifford Brown"). These checked the box

as history and appreciation courses as well. On occasion, we noted courses on the topic of jazz and gender.

"Jazz Studies" appeared as a specialization in many faculty titles (e.g., Professor of Jazz Studies) and as a course topic found in faculty bios and course listings. Further investigation typically revealed that this was not actually a class for which a student could register, but rather a broad designation for jazz courses and the faculty members who teach them. Therefore, information in a bio that a faculty member taught "Jazz Studies" did not count as a history and appreciation course unless there was some means of further verification.

Theory

Music theory is central to jazz musicians' skills as composers and improvisors. Musicians must understand complex harmonic information in real time, enabling them to create spontaneously and respond to their fellow musicians in the moment. Like music history, whether examples by women musicians are included among canonical works used for study impacts students' perceptions of the historical narrative and the constructions of gender therein.²³

Of the 260 faculty members teaching music theory, only 32 – or 12 percent – are female-identified. By comparison, The Society for Music Theory (SMT) reports that 31.91 percent of its membership identifies as female (SMT, 2021).

Mitigating factors and further methodological considerations: In collecting our data, we found similarities between the types of course offerings we found in theory and music history and appreciation. Often, jazz faculty teach general music theory courses rather than those specifically tailored for jazz students. Sometimes, in larger and more specialized programs, they teach advanced level courses on specific topics. For our purposes, the term "theory" is inclusive of any kind of music theory, including courses with titles like "Music Fundamentals," "Jazz Fundamentals," "Music Theory," "Harmony," and "Jazz Theory." Sometimes, the course titles include the word "analysis."

For this datapoint, we documented when we found evidence in a jazz faculty member's profile that they taught any kind of music theory. Some schools do not distinguish between the teaching of music theory (i.e., Western tonal harmony) and jazz theory, and they may not have the resources to offer theory specific to jazz students. If the person teaching a theory course is a jazz musician, they may be able to offer perspectives germane to the jazz tradition even within the framework of a Western harmony course or be a resource for students wishing to pursue this subject matter further.

The theory designation also includes specialized classes that address specific historical periods or theoretical approaches (e.g., "Post-Bebop

²³ This is the rationale behind Music by Women, a non-profit organization that provides examples of musical compositions and theoretical writings by women for use in the classroom.

Harmonic Innovations," "Study of the Triadic Chromatic Approach"). A handful of the courses included were approaches to transcription and analysis.

Composition/Arranging

Jazz performers who do not compose or arrange are uncommon; the theoretical and improvisational skills needed to be a jazz musician can be understood as spontaneous composition. Historically, jazz musicians have created their own compositions in dialogue with the popular music of their time and as appropriate stylistic vehicles to showcase their individual voices as improvisers.

Arranging is a complementary skill, highly valued because it allows musicians to put their own stamp on existing repertoire. Jazz standards such as those found in *The Real Book*, considered a central, and authoritative source, consist only of melodies and chord changes, a framework upon which musicians can build infinite numbers of highly individualistic versions of shared repertoire.

Like the domains of history and theory, composition and arranging lack female representation in the existing collections of repertoire available for study. For example, the original *Real Book* includes only one chart by a woman composer. Gagne (2021), who surveyed the J.W. Pepper jazz catalog of 2020-21, found that only 3 percent of its jazz charts were by women composers or arrangers.²⁴ Further assessments of publishers' catalogs and other collections of jazz repertoire would be a welcome addition to the scholarly literature and relatively straightforward to design and execute.²⁵

Of the 273 faculty members who teach composition and arranging, 34 – or 12 percent – are female-identified.

Mitigating factors and further methodological considerations: These twin skills of composition and arranging are taught together so often that it was not possible to decouple them for our study. Together, they constitute a single category. A faculty member was counted among those teaching composition and arranging if they were teaching one, the other, or both of these subjects combined.

Like music history and music theory, some schools do not appear to have jazz-specific courses for composition and arranging, and so general courses on composition and arranging were added here. The dataset is also inclusive of more targeted courses that fall within the categories of composition and arranging (e.g., "Film Scoring," "Songwriting," and "Big Band Arranging").

Other Academic Courses

The category "Other" was created to account for the remainder of academic classes that did not belong in our three central areas. A total of 265 faculty members taught these courses. 58 of them – or 22 percent – are female-identified. This is a higher percentage than we found in any of the core academic subject areas.

Mitigating factors and further methodological considerations: We placed a wide array of academic classes in this category, most frequently

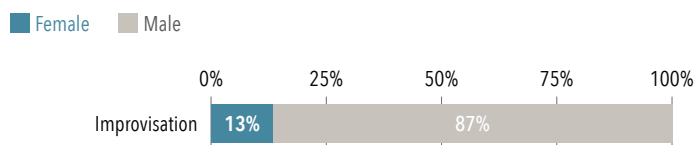
belonging to the fields of music education, music therapy, music technology, and music business, as well as professional development courses like entrepreneurship. We did not include classes that appeared to be limited to genres other than jazz but did include courses broad enough to potentially be informed by jazz perspectives or incorporate work in jazz produced by jazz students.

Although we did not document lab classes such as comping or sight-reading, we did include ear-training, also referred to as aural skills or musicianship, a practical class typically offered in conjunction with music theory. Although women are only 12 percent of those who teach theory, they are 37 percent of those teaching ear-training, arguably its less prestigious but equally important counterpart.

Improvisation

Improvisation is arguably the jazz musician's most critical skill, allowing them the freedom to navigate complex harmonic and melodic information organized into compositions in myriad ways. It is the vehicle for the voice with which they establish themselves as a unique player, immediately identifiable among their peers.

Teaching Improvisation by Gender



The academic literature clearly establishes that the teaching and learning of improvisation is gendered. Although the early music education literature reports no gender differences in the ability to improvise (McDaniel, 1974; Hores, 1977; Bash, 1984; Madura, 1999), further scholarship has shown that many factors impact women's acquisition of this essential skill, such as discomfort in male-dominated groups and lack of peer support, which create further social-psychological pressures (Steinberg, 2001; McKeage, 2004; Wehr-Flowers, 2006; Alexander, 2011; Boeyink, 2015). As Boeyink (2022) summarizes, "Studies have shown that women are significantly less confident jazz improvisers, have higher levels of improvisation anxiety, have a less positive attitude towards learning jazz improvisation than their male peers, and they take fewer solos."

Of the 164 faculty members who teach improvisation, 23 – or 14 percent – are female-identified.

Mitigating factors and further methodological considerations:

Improvisation can potentially be taught in any of the course categories we

²⁴ Gagne's research was presented at a poster session at the Jazz Education Network JENX Conference in 2021. The information referenced here is drawn from Boeyink (2022).

²⁵ This is the rationale behind the creation of Carrington (2022), *New Standards: 101 Lead Sheets By Women Composers*.

have already established for our study, both in performance and as a part of academic study. All jazz ensembles and studio lessons are bound to contain some instruction or coaching related to improvisation.

For the purposes of our data collection, however, a faculty member has been included here if they teach a course that explicitly contains the word "improvisation" in its title. That course may have already been counted in a different category if it fits the appropriate criteria, such as an academic class in which students study historical examples of improvisation through transcription and analysis, or it may appear here for the first time. For example, an improvisation lab counts neither as an ensemble nor as lessons based on how we have defined those performance subjects, but it is documented here as a course in improvisation. Often these courses do not specify a specific type of improvisation, but we did occasionally encounter improvisation classes defined by stylistic parameters or instrument (e.g., "Free improvisation," "Improvisation for Strings").

RECOMMENDATIONS

We intend for the data presented in **Jazz Counts** to serve as a critical benchmark for measuring gender imbalances in the teaching of jazz in higher education. And we hope that this study can be replicated on a regular basis going forward to track changes in jazz faculties over time.

Post-secondary teaching plays an integral role in the survival of jazz because it enables artists to do the creative risk-taking for which the form is celebrated. Our institutions have evolved from being proxies for the jazz scene to being jazz scenes in and of themselves. By offering a nuanced picture of the working life of jazz musicians today, this research highlights both the tangible and intangible supports that accompany university teaching, ones that constitute a form of musical patronage.

The information gathered in our study should provide university leadership, musicians, academics, the media, the jazz community at large, and other advocates with a better understanding of why we need to prioritize inclusion at our educational institutions. We imagine that musicians will take this report to their supervisors and actively use its contents to argue for equitable hiring, teaching performance reviews, and distribution of departmental resources, practices that ultimately benefit everyone—including students. We also hope that this study will raise awareness among high school educators and those they teach, who may wish to consider faculty gender balance when they choose where they will continue their jazz education (and put their tuition dollars).

Jazz Counts finds that male-identified jazz educators outnumber female-identified jazz educators by a factor of six, indicating that the teaching of jazz in the academy still has a great distance to go before it reaches gender parity. The numbers of female-identified educators in our study as compared with the other limited contextual data available suggests that universities are at best upholding the status quo in terms of the number of female-identified jazz musicians teaching in post-secondary institutions; at worst, their numbers lag behind the numbers of women musicians recording and performing today. Moreover, the data in our study, as compared with earlier research, strongly suggests that little has changed in the last 20 years—that women in jazz are, in fact, not currently making progress.

Closing the jazz faculty gender gap will require serious and sustained administrative efforts. The data analysis therefore leads us to make the following recommendations, many of which are closely aligned with those of the AAUP:

1. Create new internal mechanisms for data collection on jazz program staffing as well as staffing for other styles of music within the broader curriculum.

The data collected by NCES for IPEDS can only offer general information on university staffing. It does not provide information about music program faculties let alone staffing for the diversity of styles within them. Moreover, its data collection is severely limited for part-time faculty, the majority of those who teach in our institutions of higher learning today.

Taken as a whole, a conservatory may seem to have achieved equal

gender representation, but imbalances are often found when stylistic divisions are brought into sharper focus. A more complete picture of jazz faculties than we are able to offer here would not only include gender beyond the binary, but race, ethnicity, contract status, and salary data.

In isolation, gender-equity initiatives are often ineffective because they fail to account for the complexities resulting from many other factors besides gender, including race, religion, ethnicity, sexual orientation, age, and disability. Quantitative measures might effectively be paired with qualitative ones such as regular climate surveys, a means to explore experiences on campus including the challenging conditions faced by those who teach and learn. Faculty deserve to be heard.

Our work serves as a kind of external audit for jazz programs, but the institutions themselves must commit to more detailed internal evaluations. These assessments need to be built for the specifics of the institution's faculty and curriculum, information which will allow administrators to develop new policies and track changes over time. Such internal reviews should capture more data than we were able to through **Jazz Counts**, accounting not only for the numbers of female-identified educators, but other dimensions of identity that are essential to who we are as educators.

2. Recruit women for administrative roles in which they have decision-making power at every level of university leadership.

As our study shows, women are a small percentage of those in administrative roles at every level of the university hierarchy: 16 percent overall. They are largely absent from key senior positions, such as Director of Jazz Studies (six out of 104 positions) and Department Chair (six out of 50 positions), which can exert power over hiring, curricular development, and the distribution of common resources. But they are also missing from assistant and coordinator-level positions, which provide employees with additional compensation while allowing them to build experience towards more senior positions.

Women must be actively recruited to lead jazz programs and departments, positions of authority in which they are empowered to help break the cycle of systemic gender inequality. In terms of assistant and coordinator-level positions, ones for which an institution may informally hire, women must also be actively recruited. Formal hiring procedures need to be developed, even for entry-level, part-time duties, or else a rotation be established among all eligible faculty.

3. Consider gender representation across the curriculum when making teaching assignments.

According to our data, women are less likely to be leading ensembles and teaching core required courses such as music theory, music history, and composition and arranging. Their representation matters, both in the classroom itself and in the selection of gender-inclusive teaching materials.

Administrators must consider gender balance beyond the percentage of male-identified versus female-identified instructors on their faculty

roster. A thorough curricular analysis would entail evaluating gender balance across several dimensions beyond the scope of our current study, including course subject area, course level (e.g., introductory level, upper level, etc.), and required core courses for the major versus electives.

Furthermore, administrators should check for gender balance in terms of contact hours and the number of students served. For example, a woman employed to teach jazz harp lessons will impact the male to female ratio of a jazz faculty. This is deceiving, however, if the harpist teaches only one student for one contact hour per week, making her a minimal presence at the institution.

4. Develop and implement hiring processes and review protocols for all jazz faculty members, including contingent faculty.

The hiring and retention of all jazz faculty members requires greater administrative oversight.

Given the potential for both overt and implicit bias, it is important that schools commit to developing formal and transparent hiring processes for all positions teaching jazz irrespective of rank. Once hired, all faculty should be subject to a comprehensive review process that fully encompasses their artistic and/or scholarly contributions. This process must also be formalized and include the oversight of multiple supervisors and/or peers. The evaluation of faculty in contingent appointments should resemble those of the tenure track, allowing educators to demonstrate their effectiveness.

5. Regularly review the tenure process and reappointment process for contingent faculty to eliminate the potential for gender bias.

As per the recommendations of the AAUP, the existing standards for tenure should be regularly reviewed with respect to their potential for implicit bias. The faculty serving on promotion and tenure committees should receive training on implicit bias as well. Likewise, the equivalent review process for contingent faculty should also come under regular scrutiny. These efforts should be situated within larger DEI initiatives.

6. Create more tenured jazz faculty positions, whether full-time or part-time.

Given the larger trend towards hiring contingent faculty, university administrators should be asking how contingent labor may contribute to the potential for gender bias and harassment on their campuses.

Since the publication of its position statement "The Status of Part-Time Faculty" (1980), the AAUP has advocated for the creation of a class of "regular part-time faculty members, consisting of individuals, who, as their professional career, share the teaching, research, and administrative duties customary for faculty at their institution...[and] the opportunity to achieve tenure and the rights it confers" (AAUP, 2024).

We agree with this recommendation, which we believe would help many institutions foster the creation of a more positive, professional, and inclusive culture.

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Pellegrinelli began reporting locally in New York for WNYC and producing segments for its daily music talk show, *SoundCheck*. She has been a contributor to NPR's arts coverage since 2008, reporting stories that have been heard on *Morning Edition*, *All Things Considered*, and *Weekend Edition*. From 2011 to 2014, she was the coordinator for educational outreach and audience development for NPR's *Live from the Village Vanguard* and wrote regularly for *A Blog Supreme*. In 2021, Pellegrinelli led a team of reporters in a data analysis of the NPR Music Jazz Critics poll, published on NPR Music as "Equal at Last? Women In Jazz, by the Numbers."

An ethnomusicologist by training, Pellegrinelli received her Ph. D. in Music from Harvard University. Her dissertation, "The Song is *Who*? Locating Singers on the Jazz Scene," is the first ethnographic study of jazz singing. She has been a contingent faculty member under a variety of titles at ten schools: University of Richmond, Institute of Shipboard Education at the University of Virginia, NYU, Princeton, MIT, the Bard Microcollege at Brooklyn Public Library, Juilliard, New England Conservatory, and The Peabody Institute of Johns Hopkins University. She currently teaches in the Journalism + Design program at The New School in New York City.

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APPENDIX

APPENDIX A

1. Schools with 30+ jazz faculty

School	F n	%	M n	%	Total
Berklee College of Music	87	28%	229	72%	316
The New School: School of Jazz and Contemporary Music	34	32%	72	68%	106
New York Jazz Academy	13	18%	58	82%	71
The City College of New York	5	10%	43	90%	48
Manhattan School of Music	8	17%	39	83%	47
University of Southern California, Thorton	6	14%	37	86%	43
University of the Arts	8	19%	35	81%	43
California Jazz Conservatory	10	24%	32	76%	42
New England Conservatory	5	13%	35	88%	40
The Juilliard School	3	8%	33	92%	36
New York University (NYU Steinhardt)	2	6%	33	94%	35
University of North Texas	4	11%	31	89%	35
Belmont University	7	22%	25	78%	32
University of Miami, Frost School of Music	3	9%	29	91%	32

2. Schools with 30+ jazz faculty, then excluding those with an instrument of Voice

School	F n	%	M n	%	Total
Berklee College of Music	47	19%	206	81%	253
The New School: School of Jazz and Contemporary Music	16	20%	66	80%	82
New York Jazz Academy	3	5%	57	95%	60
Manhattan School of Music	6	14%	37	86%	43
The City College of New York	2	5%	39	95%	41
New England Conservatory	3	8%	35	92%	38
University of the Arts	4	11%	32	89%	36
California Jazz Conservatory	4	11%	31	89%	35
New York University (NYU Steinhardt)	2	6%	33	94%	35
The Juilliard School	1	3%	32	97%	33
University of Southern California, Thorton	3	9%	30	91%	33
University of North Texas	0	0%	30	100%	30
University of Miami, Frost School of Music	0	0%	25	100%	25
Belmont University	1	4%	23	96%	24

3. Table Sorted first by % Female Faculty, then by number of total faculty

School	Total Faculty	# of Female Identifying Faculty	% of Female Identifying Faculty	# of Male Identifying Faculty	% of Male Identifying Faculty
Rutgers University at Newark, Institute for Jazz Studies	5	3	60%	2	40%
Jackson State University	4	2	50%	2	50%
Long Beach City College	2	1	50%	1	50%
Butler University	10	4	40%	6	60%
University of California: Los Angeles - Herb Alpert School of Music	21	8	38%	13	62%
Oakland University	8	3	38%	5	63%
Howard University	11	4	36%	7	64%
University of Maine at Augusta	9	3	33%	6	67%
Saint Xavier University	6	2	33%	4	67%
University of North Carolina - Greensboro, Miles Davis Jazz Studies Program	6	2	33%	4	67%
The College of Saint Rose	3	1	33%	2	67%
The New School: School of Jazz and Contemporary Music	106	34	32%	72	68%
University of North Carolina - Asheville	25	8	32%	17	68%
Syracuse University, Setnor School of Music	13	4	31%	9	69%
Los Angeles College of Music	10	3	30%	7	70%
Westfield State University	10	3	30%	7	70%
Loyola University, New Orleans	28	8	29%	20	71%
The Johns Hopkins University, Peabody Institute	21	6	29%	15	71%
State University of New York at New Paltz	7	2	29%	5	71%
New Jersey City University	18	5	28%	13	72%
Berklee College of Music	316	87	28%	229	72%
Metropolitan State University of Denver	11	3	27%	8	73%
Webster University	15	4	27%	11	73%
University of South Carolina	16	4	25%	12	75%
Milliken University	12	3	25%	9	75%
American River College	4	1	25%	3	75%
Gustavus Adolphus College	4	1	25%	3	75%
California Jazz Conservatory	42	10	24%	32	76%
The School for Music Vocations at Southwestern Community College	9	2	22%	7	78%
University of Idaho, Lionel Hampton School of Music	9	2	22%	7	78%
Belmont University	32	7	22%	25	78%
University of South Florida	14	3	21%	11	79%
San Francisco Conservatory of Music (Roots, Jazz, and American Music Program)	20	4	20%	16	80%
Five Towns College	15	3	20%	12	80%
University of Maryland	15	3	20%	12	80%
California State University - Sacramento	10	2	20%	8	80%
MiraCosta College	10	2	20%	8	80%
Portland State University	10	2	20%	8	80%
University of Memphis, Rudi E. Scheidt School of Music	10	2	20%	8	80%
Cuyahoga Community College, Tri-C Jazz Studies Program	5	1	20%	4	80%
East Carolina University	5	1	20%	4	80%
Elon University	5	1	20%	4	80%
Morgan State University	5	1	20%	4	80%
Saint Mary's University of Minnesota, Minnesota Conservatory for the Arts	5	1	20%	4	80%
James Madison University	16	3	19%	13	81%

3. Table Sorted first by % Female Faculty, then by number of total faculty (cont)

School	Total Faculty	# of Female Identifying Faculty	% of Female Identifying Faculty	# of Male Identifying Faculty	% of Male Identifying Faculty
University of Pittsburgh	16	3	19%	13	81%
University of the Arts	43	8	19%	35	81%
New York Jazz Academy	71	13	18%	58	82%
Long Island University (Post)	11	2	18%	9	82%
Tulane University	11	2	18%	9	82%
University of Utah	11	2	18%	9	82%
Washington State University	11	2	18%	9	82%
West Chester University of Pennsylvania	11	2	18%	9	82%
Columbia University	23	4	17%	19	83%
University of Michigan, School of Music Theatre & Dance	23	4	17%	19	83%
Manhattan School of Music	47	8	17%	39	83%
DePaul University	12	2	17%	10	83%
Princeton University	12	2	17%	10	83%
Brooklyn College, Conservatory of Music	6	1	17%	5	83%
Luther College	6	1	17%	5	83%
St. Olaf College	6	1	17%	5	83%
University of Kentucky, College of Fine Arts	6	1	17%	5	83%
University of Missouri - St. Louis	6	1	17%	5	83%
University of Toledo	6	1	17%	5	83%
Cornell University	13	2	15%	11	85%
Lawrence University	13	2	15%	11	85%
University of North Carolina - Wilmington	13	2	15%	11	85%
Roosevelt University, Chicago College of Performing Arts	21	3	14%	18	86%
University of Rhode Island	21	3	14%	18	86%
University of Illinois at Urbana-Champaign, School of Music	14	2	14%	12	86%
University of Oregon	14	2	14%	12	86%
Virginia Commonwealth University	14	2	14%	12	86%
Western Connecticut State University	14	2	14%	12	86%
Ball State University	7	1	14%	6	86%
Cornish College of the Arts	7	1	14%	6	86%
Eastern Washington University	7	1	14%	6	86%
Northern Illinois University	7	1	14%	6	86%
University of Arkansas	7	1	14%	6	86%
University of Wisconsin - Eau Claire	7	1	14%	6	86%
University of Southern California, Thornton	43	6	14%	37	86%
Columbia College Chicago	29	4	14%	25	86%
Montclair State University, John J. Cali School of Music	15	2	13%	13	87%
University of Illinois at Chicago, School of Theatre and Music	15	2	13%	13	87%
New England Conservatory	40	5	13%	35	88%
California State University - Northridge	16	2	13%	14	88%
University of New Orleans	16	2	13%	14	88%
University of North Florida	16	2	13%	14	88%
Florida A & M University	8	1	13%	7	88%
Fullerton College	8	1	13%	7	88%
Ithaca College	8	1	13%	7	88%

3. Table Sorted first by % Female Faculty, then by number of total faculty (cont)

School	Total Faculty	# of Female Identifying Faculty	% of Female Identifying Faculty	# of Male Identifying Faculty	% of Male Identifying Faculty
Lane Community College	8	1	13%	7	88%
Saddleback College	8	1	13%	7	88%
University of Alabama	8	1	13%	7	88%
Towson University	17	2	12%	15	88%
University of Nevada, Las Vegas	26	3	12%	23	88%
University of North Texas	35	4	11%	31	89%
Longy School of Music of Bard College	18	2	11%	16	89%
University of Hartford, The Hartt School, The Jackie McLean Institute of Jazz	18	2	11%	16	89%
Brigham Young University	9	1	11%	8	89%
California State University - Los Angeles	9	1	11%	8	89%
North Central College	9	1	11%	8	89%
Northern Kentucky University	9	1	11%	8	89%
San Francisco State University	9	1	11%	8	89%
University of Iowa, School of Music	9	1	11%	8	89%
University of Massachusetts, Amherst	9	1	11%	8	89%
University of Northern Iowa	9	1	11%	8	89%
University of Washington	9	1	11%	8	89%
University of Wisconsin - Madison, Mead Witter School of Music	9	1	11%	8	89%
University of Wisconsin - Milwaukee	9	1	11%	8	89%
West Virginia University	9	1	11%	8	89%
Willamette University	9	1	11%	8	89%
The City College of New York	48	5	10%	43	90%
Herbie Hancock Institute of Jazz Performance at UCLA	10	1	10%	9	90%
Sonoma State University	10	1	10%	9	90%
University of Denver, Lamont School of Music	10	1	10%	9	90%
University of Kansas, School of Music	10	1	10%	9	90%
University of Nevada, Reno	10	1	10%	9	90%
University of Miami, Frost School of Music	32	3	9%	29	91%
Purchase College, State University of New York at Purchase	22	2	9%	20	91%
Queens College, Aaron Copland School of Music	22	2	9%	20	91%
University of Colorado: Boulder	22	2	9%	20	91%
Oberlin College & Conservatory	11	1	9%	10	91%
San Diego State University	11	1	9%	10	91%
San Jose State University	11	1	9%	10	91%
University of Louisville, Jamey Aebersold Jazz Studies Program	11	1	9%	10	91%
University of Missouri-Kansas City Conservatory of Music and Dance	11	1	9%	10	91%
Vanderbilt University, Blair School of Music	11	1	9%	10	91%
William Paterson University	23	2	9%	21	91%
The Juilliard School	36	3	8%	33	92%
Miami Dade College	12	1	8%	11	92%
North Carolina Central University	12	1	8%	11	92%
Utah State University	12	1	8%	11	92%
Elmhurst University	13	1	8%	12	92%
Indiana University, Jacobs School of Music	13	1	8%	12	92%
Duquesne University, Mary Pappert School of Music	14	1	7%	13	93%

3. Table Sorted first by % Female Faculty, then by number of total faculty (cont)

School	Total Faculty	# of Female Identifying Faculty	% of Female Identifying Faculty	# of Male Identifying Faculty	% of Male Identifying Faculty
George Mason University	14	1	7%	13	93%
Georgia State University	14	1	7%	13	93%
Rowan University	14	1	7%	13	93%
California State University - Long Beach, Bob Cole Conservatory of Music	15	1	7%	14	93%
Florida International University	15	1	7%	14	93%
University of Texas at Arlington	15	1	7%	14	93%
Wayne State University	16	1	6%	15	94%
New York University (NYU Steinhardt)	35	2	6%	33	94%
University of Northern Colorado	19	1	5%	18	95%
Rutgers University, Mason Gross School of the Arts	22	1	5%	21	95%
Florida State University	17	0	0%	17	100%
California Insitute of the Arts, Herb Alpert School of Music	16	0	0%	16	100%
University of Rochester, Eastman School of Music	16	0	0%	16	100%
Capital University	15	0	0%	15	100%
California State University - Fullerton	13	0	0%	13	100%
Riverside City College, Coil School for the Arts	13	0	0%	13	100%
Kansas City Kansas Community College	11	0	0%	11	100%
Michigan State University	11	0	0%	11	100%
Northwestern University, Bienen School of Music	11	0	0%	11	100%
The Ohio State University	11	0	0%	11	100%
University of North Carolina - Chapel Hill	11	0	0%	11	100%
University of Texas at Austin, Butler School of Music	11	0	0%	11	100%
Shenandoah Conservatory at Shenandoah University	10	0	0%	10	100%
Tennessee State University	10	0	0%	10	100%
University of Cincinnati	10	0	0%	10	100%
University of Maine	10	0	0%	10	100%
University of Minnesota, at Duluth	10	0	0%	10	100%
Kutztown University of Pennsylvania	9	0	0%	9	100%
Middle Tennessee State University	9	0	0%	9	100%
Stanford University	9	0	0%	9	100%
University of Nebraska - Lincoln, Glenn Korff School of Music	9	0	0%	9	100%
Western Illinois University	9	0	0%	9	100%
Western Michigan University	9	0	0%	9	100%
Arizona State University, Herberger Institute for Design and the Arts	8	0	0%	8	100%
Oklahoma State University	8	0	0%	8	100%
Skidmore College	8	0	0%	8	100%
Southern Illinois University Edwardsville	8	0	0%	8	100%
University of Central Florida	8	0	0%	8	100%
University of Dayton	8	0	0%	8	100%
University of Montana	8	0	0%	8	100%
University of Nebraska at Omaha	8	0	0%	8	100%
Shepherd University	7	0	0%	7	100%
University of Central Missouri	7	0	0%	7	100%
University of Tennessee, Knoxville, School of Music	7	0	0%	7	100%
University of Wisconsin - Stevens Point	7	0	0%	7	100%

3. Table Sorted first by % Female Faculty, then by number of total faculty (cont)

School	Total Faculty	# of Female Identifying Faculty	% of Female Identifying Faculty	# of Male Identifying Faculty	% of Male Identifying Faculty
Augustana College	6	0	0%	6	100%
California State University - East Bay	6	0	0%	6	100%
California State University - Fresno	6	0	0%	6	100%
Coastal Carolina University	6	0	0%	6	100%
Furman University	6	0	0%	6	100%
Jacksonville State University	6	0	0%	6	100%
Jacksonville University	6	0	0%	6	100%
Minnesota State University (Moorhead)	6	0	0%	6	100%
University of Georgia, Hugh Hodgson School of Music	6	0	0%	6	100%
University of Massachusetts, Lowell	6	0	0%	6	100%
University of the Pacific	6	0	0%	6	100%
Youngstown State University, Dana School of Music	6	0	0%	6	100%
Benedictine University	5	0	0%	5	100%
Bowling Green State University	5	0	0%	5	100%
Brigham Young University [Idaho]	5	0	0%	5	100%
Mt. Hood Community College	5	0	0%	5	100%
Prairie View A&M University	5	0	0%	5	100%
Southern Illinois University Carbondale	5	0	0%	5	100%
University of Wyoming	5	0	0%	5	100%
Fresno City College	4	0	0%	4	100%
Ohio University	4	0	0%	4	100%
Santa Rosa Junior College	4	0	0%	4	100%
State University of New York at Fredonia	4	0	0%	4	100%
West Virginia State University	4	0	0%	4	100%
Castleton University	3	0	0%	3	100%
Hampton University	3	0	0%	3	100%
Morehouse College	3	0	0%	3	100%
Texas Southern University	3	0	0%	3	100%
University of Wisconsin - Green Bay	3	0	0%	3	100%
Alabama State University	2	0	0%	2	100%
Augusta University	2	0	0%	2	100%
Grambling State University	2	0	0%	2	100%
Lindenwood University	2	0	0%	2	100%
Saint Mary's University of Minnesota	2	0	0%	2	100%
State University of New York at Potsdam, Crane School of Music	2	0	0%	2	100%
University of Akron	2	0	0%	2	100%
Alcorn State University	1	0	0%	1	100%
Long Island University - Brooklyn	1	0	0%	1	100%
Lower Columbia College	1	0	0%	1	100%
North Carolina A&T State University	1	0	0%	1	100%
University of Missouri at Columbia	1	0	0%	1	100%
Winston-Salem State University	1	0	0%	1	100%

ALL SCHOOLS

School	F n	%	M n	%	Total
Alabama State University	0	0%	2	100%	2
Alcorn State University	0	0%	1	100%	1
American River College	1	25%	3	75%	4
Arizona State University, Herberger Institute for Design and the Arts	0	0%	8	100%	8
Augusta University	0	0%	2	100%	2
Augustana College	0	0%	6	100%	6
Ball State University	1	14%	6	86%	7
Belmont University	7	22%	25	78%	32
Benedictine University	0	0%	5	100%	5
Berklee College of Music	87	28%	229	72%	316
Bowling Green State University	0	0%	5	100%	5
Brigham Young University	1	11%	8	89%	9
Brigham Young University [Idaho]	0	0%	5	100%	5
Brooklyn College, Conservatory of Music	1	17%	5	83%	6
Butler University	4	40%	6	60%	10
California Insitute of the Arts, Herb Alpert School of Music	0	0%	16	100%	16
California Jazz Conservatory	10	24%	32	76%	42
California State University - East Bay	0	0%	6	100%	6
California State University - Fresno	0	0%	6	100%	6
California State University - Fullerton	0	0%	13	100%	13
California State University - Long Beach, Bob Cole Conservatory of Music	1	7%	14	93%	15
California State University - Los Angeles	1	11%	8	89%	9
California State University - Northridge	2	13%	14	88%	16
California State University - Sacramento	2	20%	8	80%	10
Capital University	0	0%	15	100%	15
Castleton University	0	0%	3	100%	3
Coastal Carolina University	0	0%	6	100%	6
Columbia College Chicago	4	14%	25	86%	29
Columbia University	4	17%	19	83%	23
Cornell University	2	15%	11	85%	13
Cornish College of the Arts	1	14%	6	86%	7
Cuyahoga Community College, Tri-C Jazz Studies Program	1	20%	4	80%	5
DePaul University	2	17%	10	83%	12
Duquesne University, Mary Pappert School of Music	1	7%	13	93%	14
East Carolina University	1	20%	4	80%	5
Eastern Washington University	1	14%	6	86%	7
Elmhurst University	1	8%	12	92%	13
Elon University	1	20%	4	80%	5
Five Towns College	3	20%	12	80%	15
Florida A & M University	1	13%	7	88%	8
Florida International University	1	7%	14	93%	15
Florida State University	0	0%	17	100%	17

ALL SCHOOLS (cont.)

School	F n	%	M n	%	Total
Fresno City College	0	0%	4	100%	4
Fullerton College	1	13%	7	88%	8
Furman University	0	0%	6	100%	6
George Mason University	1	7%	13	93%	14
Georgia State University	1	7%	13	93%	14
Grambling State University	0	0%	2	100%	2
Gustavus Adolphus College	1	25%	3	75%	4
Hampton University	0	0%	3	100%	3
Herbie Hancock Institute of Jazz Performance at UCLA	1	10%	9	90%	10
Howard University	4	36%	7	64%	11
Indiana University, Jacobs School of Music	1	8%	12	92%	13
Ithaca College	1	13%	7	88%	8
Jackson State University	2	50%	2	50%	4
Jacksonville State University	0	0%	6	100%	6
Jacksonville University	0	0%	6	100%	6
James Madison University	3	19%	13	81%	16
Kansas City Kansas Community College	0	0%	11	100%	11
Kutztown University of Pennsylvania	0	0%	9	100%	9
Lane Community College	1	13%	7	88%	8
Lawrence University	2	15%	11	85%	13
Lindenwood University	0	0%	2	100%	2
Long Beach City College	1	50%	1	50%	2
Long Island University - Brooklyn	0	0%	1	100%	1
Long Island University (Post)	2	18%	9	82%	11
Longy School of Music of Bard College	2	11%	16	89%	18
Los Angeles College of Music	3	30%	7	70%	10
Lower Columbia College	0	0%	1	100%	1
Loyola University, New Orleans	8	29%	20	71%	28
Luther College	1	17%	5	83%	6
Manhattan School of Music	8	17%	39	83%	47
Metropolitan State University of Denver	3	27%	8	73%	11
Miami Dade College	1	8%	11	92%	12
Michigan State University	0	0%	11	100%	11
Middle Tennessee State University	0	0%	9	100%	9
Milliken University	3	25%	9	75%	12
Minnesota State University (Moorhead)	0	0%	6	100%	6
MiraCosta College	2	20%	8	80%	10
Montclair State University, John J. Cali School of Music	2	13%	13	87%	15
Morehouse College	0	0%	3	100%	3
Morgan State University	1	20%	4	80%	5
Mt. Hood Community College	0	0%	5	100%	5
New England Conservatory	5	13%	35	88%	40

ALL SCHOOLS (cont.)

School	F n	%	M n	%	Total
New Jersey City University	5	28%	13	72%	18
New York Jazz Academy	13	18%	58	82%	71
New York University (NYU Steinhardt)	2	6%	33	94%	35
North Carolina A&T State University	0	0%	1	100%	1
North Carolina Central University	1	8%	11	92%	12
North Central College	1	11%	8	89%	9
Northern Illinois University	1	14%	6	86%	7
Northern Kentucky University	1	11%	8	89%	9
Northwestern University, Bienen School of Music	0	0%	11	100%	11
Oakland University	3	38%	5	63%	8
Oberlin College & Conservatory	1	9%	10	91%	11
Ohio University	0	0%	4	100%	4
Oklahoma State University	0	0%	8	100%	8
Portland State University	2	20%	8	80%	10
Prairie View A&M University	0	0%	5	100%	5
Princeton University	2	17%	10	83%	12
Purchase College, State University of New York at Purchase	2	9%	20	91%	22
Queens College, Aaron Copland School of Music	2	9%	20	91%	22
Riverside City College, Coil School for the Arts	0	0%	13	100%	13
Roosevelt University, Chicago College of Performing Arts	3	14%	18	86%	21
Rowan University	1	7%	13	93%	14
Rutgers University at Newark, Institute for Jazz Studies	3	60%	2	40%	5
Rutgers University, Mason Gross School of the Arts	1	5%	21	95%	22
Saddleback College	1	13%	7	88%	8
Saint Mary's University of Minnesota	0	0%	2	100%	2
Saint Mary's University of Minnesota, Minnesota Conservatory for the Arts	1	20%	4	80%	5
Saint Xavier University	2	33%	4	67%	6
San Diego State University	1	9%	10	91%	11
San Francisco Conservatory of Music (Roots, Jazz, and American Music Program)	4	20%	16	80%	20
San Francisco State University	1	11%	8	89%	9
San Jose State University	1	9%	10	91%	11
Santa Rosa Junior College	0	0%	4	100%	4
Shenandoah Conservatory at Shenandoah University	0	0%	10	100%	10
Shepherd University	0	0%	7	100%	7
Skidmore College	0	0%	8	100%	8
Sonoma State University	1	10%	9	90%	10
Southern Illinois University Carbondale	0	0%	5	100%	5
Southern Illinois University Edwardsville	0	0%	8	100%	8
St. Olaf College	1	17%	5	83%	6
Stanford University	0	0%	9	100%	9
State University of New York at Fredonia	0	0%	4	100%	4
State University of New York at New Paltz	2	29%	5	71%	7

ALL SCHOOLS (cont.)

School	F n	%	M n	%	Total
State University of New York at Potsdam, Crane School of Music	0	0%	2	100%	2
Syracuse University, Setnor School of Music	4	31%	9	69%	13
Tennessee State University	0	0%	10	100%	10
Texas Southern University	0	0%	3	100%	3
The City College of New York	5	10%	43	90%	48
The College of Saint Rose	1	33%	2	67%	3
The Johns Hopkins University, Peabody Institute	6	29%	15	71%	21
The Juilliard School	3	8%	33	92%	36
The New School: School of Jazz and Contemporary Music	34	32%	72	68%	106
The Ohio State University	0	0%	11	100%	11
The School for Music Vocations at Southwestern Community College	2	22%	7	78%	9
Towson University	2	12%	15	88%	17
Tulane University	2	18%	9	82%	11
University Of Akron	0	0%	2	100%	2
University of Alabama	1	13%	7	88%	8
University of Arkansas	1	14%	6	86%	7
University of California: Los Angeles - Herb Alpert School of Music	8	38%	13	62%	21
University of Central Florida	0	0%	8	100%	8
University of Central Missouri	0	0%	7	100%	7
University of Cincinnati	0	0%	10	100%	10
University of Colorado: Boulder	2	9%	20	91%	22
University of Dayton	0	0%	8	100%	8
University of Denver, Lamont School of Music	1	10%	9	90%	10
University of Georgia, Hugh Hodgson School of Music	0	0%	6	100%	6
University of Hartford, The Hartt School, The Jackie McLean Institute of Jazz	2	11%	16	89%	18
University of Idaho, Lionel Hampton School of Music	2	22%	7	78%	9
University of Illinois at Chicago, School of Theatre and Music	2	13%	13	87%	15
University of Illinois at Urbana-Champaign, School of Music	2	14%	12	86%	14
University of Iowa, School of Music	1	11%	8	89%	9
University of Kansas, School of Music	1	10%	9	90%	10
University of Kentucky, College of Fine Arts	1	17%	5	83%	6
University of Louisville, Jamey Aebersold Jazz Studies Program	1	9%	10	91%	11
University of Maine	0	0%	10	100%	10
University of Maine at Augusta	3	33%	6	67%	9
University of Maryland	3	20%	12	80%	15
University of Massachusetts, Amherst	1	11%	8	89%	9
University of Massachusetts, Lowell	0	0%	6	100%	6
University of Memphis, Rudi E. Scheidt School of Music	2	20%	8	80%	10
University of Miami, Frost School of Music	3	9%	29	91%	32
University of Michigan, School of Music Theatre & Dance	4	17%	19	83%	23
University of Minnesota - Duluth	0	0%	10	100%	10
University of Missouri - St. Louis	1	17%	5	83%	6

ALL SCHOOLS (cont.)

School	F n	%	M n	%	Total
University of Missouri at Columbia	0	0%	1	100%	1
University of Missouri-Kansas City Conservatory of Music and Dance	1	9%	10	91%	11
University of Montana	0	0%	8	100%	8
University of Nebraska - Lincoln, Glenn Korff School of Music	0	0%	9	100%	9
University of Nebraska at Omaha	0	0%	8	100%	8
University of Nevada, Las Vegas	3	12%	23	88%	26
University of Nevada, Reno	1	10%	9	90%	10
University of New Orleans	2	13%	14	88%	16
University of North Carolina - Asheville	8	32%	17	68%	25
University of North Carolina - Chapel Hill	0	0%	11	100%	11
University of North Carolina - Greensboro, Miles Davis Jazz Studies Program	2	33%	4	67%	6
University of North Carolina - Wilmington	2	15%	11	85%	13
University of North Florida	2	13%	14	88%	16
University of North Texas	4	11%	31	89%	35
University of Northern Colorado	1	5%	18	95%	19
University of Northern Iowa	1	11%	8	89%	9
University of Oregon	2	14%	12	86%	14
University of Pittsburgh	3	19%	13	81%	16
University of Rhode Island	3	14%	18	86%	21
University of Rochester, Eastman School of Music	0	0%	16	100%	16
University of South Carolina	4	25%	12	75%	16
University of South Florida	3	21%	11	79%	14
University of Southern California, Thornton	6	14%	37	86%	43
University of Tennessee, Knoxville, School of Music	0	0%	7	100%	7
University of Texas at Arlington	1	7%	14	93%	15
University of Texas at Austin, Butler School of Music	0	0%	11	100%	11
University of the Arts	8	19%	35	81%	43
University of the Pacific	0	0%	6	100%	6
University of Toledo	1	17%	5	83%	6
University of Utah	2	18%	9	82%	11
University of Washington	1	11%	8	89%	9
University of Wisconsin - Eau Claire	1	14%	6	86%	7
University of Wisconsin - Green Bay	0	0%	3	100%	3
University of Wisconsin - Madison, Mead Witter School of Music	1	11%	8	89%	9
University of Wisconsin - Milwaukee	1	11%	8	89%	9
University of Wisconsin - Stevens Point	0	0%	7	100%	7
University of Wyoming	0	0%	5	100%	5
Utah State University	1	8%	11	92%	12
Vanderbilt University, Blair School of Music	1	9%	10	91%	11
Virginia Commonwealth University	2	14%	12	86%	14
Washington State University	2	18%	9	82%	11
Wayne State University	1	6%	15	94%	16

ALL SCHOOLS (cont.)

School	F n	%	M n	%	Total
Webster University	4	27%	11	73%	15
West Chester University of Pennsylvania	2	18%	9	82%	11
West Virginia State University	0	0%	4	100%	4
West Virginia University	1	11%	8	89%	9
Western Connecticut State University	2	14%	12	86%	14
Western Illinois University	0	0%	9	100%	9
Western Michigan University	0	0%	9	100%	9
Westfield State University	3	30%	7	70%	10
Willamette University	1	11%	8	89%	9
William Paterson University	2	9%	21	91%	23
Winston-Salem State University	0	0%	1	100%	1
Youngstown State University, Dana School of Music	0	0%	6	100%	6

APPENDIX B

Professor

Title Subcategory	F n	%	M n	%	Total n	%	Percent of title category
Clinical Professor	0	0%	1	100%	1	100%	0%
Distinguished Professor	0	0%	5	100%	5	100%	1%
Distinguished University Professor	0	0%	1	100%	1	100%	0%
Endowed Professor	4	20%	16	80%	20	100%	4%
Extraordinary Professor	1	100%	0	0%	1	100%	0%
Full Professor (Part-Time)	1	13%	7	88%	8	100%	2%
Professor	39	10%	355	90%	394	100%	88%
Professor of Practice	0	0%	6	100%	6	100%	1%
Professor-at-Large	0	0%	1	100%	1	100%	0%
Professor, Artist-in-Residence	0	0%	1	100%	1	100%	0%
Regents Professor	0	0%	2	100%	2	100%	0%
Senior Professor of Practice	0	0%	1	100%	1	100%	0%
Teaching Professor	0	0%	3	100%	3	100%	1%
University Distinguished Professor	0	0%	2	100%	2	100%	0%
Visiting Professor	0	0%	1	100%	1	100%	0%
Visiting Professor (on occasion)	0	0%	1	100%	1	100%	0%

Associate Professor

Title Subcategory	F n	%	M n	%	Total n	%	Percent of title category
Associate Professor	45	15%	258	85%	303	100%	88%
Associate Professor (Lecturer)	1	100%	0	0%	1	100%	0%
Associate Professor (Part-Time)	9	38%	15	63%	24	100%	7%
Associate Professor of Practice	1	17%	5	83%	6	100%	2%
Associate Teaching Professor	0	0%	3	100%	3	100%	1%
Clinical Associate Professor	1	50%	1	50%	2	100%	1%
Endowed Associate Professor	0	0%	2	100%	2	100%	1%
Visiting Associate Professor	0	0%	2	100%	2	100%	1%

Assistant Professor

Title Subcategory	F n	%	M n	%	Total n	%	Percent of title category
Assistant Professor	47	20%	190	80%	237	100%	89%
Assistant Professor of Practice	0	0%	7	100%	7	100%	3%
Assistant Teaching Professor	0	0%	6	100%	6	100%	2%
Clinical Assistant Professor	0	0%	5	100%	5	100%	2%
Endowed Assistant Professor	1	100%	0	0%	1	100%	0%
Professional Practice Assistant Professor	0	0%	2	100%	2	100%	1%
Visiting Assistant Professor	1	13%	7	88%	8	100%	3%
Visiting Assistant Professor (Part-Time)	0	0%	1	100%	1	100%	0%

Lecturer

Title Subcategory	F n	%	M n	%	Total n	%	Percent of title category
Assistant Lecturer	0	0%	1	100%	1	100%	0%
Associate Lecturer	0	0%	2	100%	2	100%	1%
Continuing Lecturer	0	0%	3	100%	3	100%	1%
Course Contracted Lecturer	0	0%	1	100%	1	100%	0%
Graduate Lecturer	0	0%	1	100%	1	100%	0%
Lecturer	28	14%	170	86%	198	100%	73%
Lecturer (Full-Time)	0	0%	1	100%	1	100%	0%
Lecturer (Part-Time)	2	9%	21	91%	23	100%	8%
Lecturer, Adjunct Assistant Professor	0	0%	2	100%	2	100%	1%
Lecturer/Private Music Instructor	0	0%	3	100%	3	100%	1%
Master Lecturer	0	0%	1	100%	1	100%	0%
Principal Lecturer	1	33%	2	67%	3	100%	1%
Senior Lecturer	3	14%	18	86%	21	100%	8%
Special Lecturer, Applied Instructor	0	0%	2	100%	2	100%	1%
Visiting Lecturer	1	11%	8	89%	9	100%	3%

Instructor

Title Subcategory	F n	%	M n	%	Total n	%	Percent of title category
Adjunct Faculty, Instructor	0	0%	1	100%	1	100%	0%
Applied Instructor	2	50%	2	50%	4	100%	2%
Assistant Instructor	1	100%	0	0%	1	100%	0%
Individual Lesson Instructor	0	0%	1	100%	1	100%	0%
Instructional Professional	0	0%	1	100%	1	100%	0%
Instructor	27	19%	115	81%	142	100%	65%
Instructor (Part-Time)	0	0%	6	100%	6	100%	3%
Instructor of Applied Music	2	22%	7	78%	9	100%	4%
Instructor, Adjunct Faculty	1	100%	0	0%	1	100%	0%
Master Instructor	0	0%	1	100%	1	100%	0%
Private Instructor	3	7%	38	93%	41	100%	19%
Pro Tem Instructor	0	0%	2	100%	2	100%	1%
Senior Instructor	0	0%	4	100%	4	100%	2%
Special Lecturer, Applied Instructor	0	0%	2	100%	2	100%	1%
Teaching instructor	0	0%	1	100%	1	100%	0%
Visiting Instructor	0	0%	2	100%	2	100%	1%

Adjunct

Title Subcategory	F n	%	M n	%	Total n	%	Percent of title category
[Adjunct] (Part-Time)	0	0%	3	100%	3	100%	0%
[Ensemble Given as Title]	1	20%	4	80%	5	100%	0%
[Instrument Given as Title]	7	16%	38	84%	45	100%	4%
Adjunct	18	14%	115	86%	133	100%	13%
Adjunct Applied Faculty	0	0%	5	100%	5	100%	0%
Adjunct Artist Teacher	1	33%	2	67%	3	100%	0%
Adjunct Assistant Instructor	0	0%	3	100%	3	100%	0%
Adjunct Assistant Professor	7	16%	36	84%	43	100%	4%
Adjunct Associate Professor	3	18%	14	82%	17	100%	2%
Adjunct Faculty	23	12%	162	88%	185	100%	18%
Adjunct Faculty, Artist-in-Residence	0	0%	1	100%	1	100%	0%
Adjunct Faculty, Instructor	0	0%	1	100%	1	100%	0%
Adjunct Instructor	17	20%	66	80%	83	100%	8%
Adjunct Lecturer	3	30%	7	70%	10	100%	1%
Adjunct Professor	18	14%	107	86%	125	100%	12%
Adjunct Professor (Part-Time)	0	0%	5	100%	5	100%	0%
Adjunct Senior Research Scholar	0	0%	1	100%	1	100%	0%
Affiliate Artist	1	17%	5	83%	6	100%	1%
Affiliate Faculty	2	25%	6	75%	8	100%	1%
Applied Artist	1	33%	2	67%	3	100%	0%
Applied Faculty	1	7%	14	93%	15	100%	1%
Applied Music Instruction	0	0%	1	100%	1	100%	0%
Artist Faculty	3	12%	22	88%	25	100%	2%
Artist Teacher	0	0%	17	100%	17	100%	2%
Assistant Adjunct Professor	0	0%	1	100%	1	100%	0%
Associate Adjunct Professor	1	100%	0	0%	1	100%	0%
Associate Artist	0	0%	1	100%	1	100%	0%
Associate Faculty	5	20%	20	80%	25	100%	2%
Associate in Music	0	0%	1	100%	1	100%	0%
Auxillary Adjunct Associate Professor	0	0%	1	100%	1	100%	0%
Facilitator	0	0%	1	100%	1	100%	0%
Faculty	11	16%	59	84%	70	100%	7%
Faculty (Part-Time)	31	28%	79	72%	110	100%	11%
Graduate Associate	0	0%	1	100%	1	100%	0%
Lecturer, Adjunct Assistant Professor	0	0%	2	100%	2	100%	0%
Performance Faculty	1	13%	7	88%	8	100%	1%
Quarterly Faculty	0	0%	4	100%	4	100%	0%
Specialist	0	0%	2	100%	2	100%	0%
Studio Artist Teacher	0	0%	1	100%	1	100%	0%
Studio Faculty	2	14%	12	86%	14	100%	1%
Teacher	1	50%	1	50%	2	100%	0%
Teaching Associate	0	0%	7	100%	7	100%	1%
Teaching Faculty	0	0%	1	100%	1	100%	0%
Teaching Staff (Part-Time)	4	50%	4	50%	8	100%	1%
The Unprofessor	0	0%	1	100%	1	100%	0%
Tutor	1	50%	1	50%	2	100%	0%
Visiting Teacher	0	0%	1	100%	1	100%	0%