

Forget You're Female: An Engineer's Story

by

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of the Requirements for the Degree
Doctor of Musical Arts

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ABSTRACT

Forget You're Female focuses on stories of women pursuing engineering degrees and women in the field of engineering. The main character, Samantha (Sam), comes from a family of engineers and is unsure whether she wants to study engineering in college.

In *Opening-Decision*, a university admissions counselor insists that Sam enters the engineering program. Sam expresses excitement for the degree in *Engineer*. However, she faces discrimination and microaggressions in *First Class* and *Peers*. These experiences lead her to seek a professor's advice in *Forget You're Female*. *Jack's Song* explores the moment when a male student discovers overt sexism in a public part of the engineering building. Finally, in *Graduation*, Sam completes the degree and reflects on her experiences and potential longevity in the engineering field.

There are some staging instructions written into the score, however, lighting instructions are the only required element. Extras and props are optional but help convey the scene of each song. Projecting relevant footage or written descriptors is recommended in place of extras and props. If no extras are available, then spoken lines (male) need to be recorded and played back as indicated in the score.

This work is dedicated to the engineer in my life, my lovely wife, Erin.

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TABLE OF CONTENTS

	Page
CHARACTER SHEET.....	vi
LYRICS.....	viii
CHAPTER	
1 <i>OPENING/DECISION</i>	1
2 <i>ENGINEER</i>	15
3 <i>FIRST CLASS</i>	22
4 <i>PEERS</i>	35
5 <i>FORGET YOU'RE FEMALE</i>	46
6 <i>JACK'S SONG</i>	62
7 <i>GRADUATION</i>	77

Character Sheet

Characters:

Samantha (Female) (G3–F#5): Begins as an incoming freshman in college and follows her progress through graduation. The story focuses on her experiences with discrimination, misogyny, and microaggressions during this time. She sings five numbers.

Professor (Female) (Bb3–G5): Mentor to Samantha. She shares her experiences in one number.

Jack (Male) (C3–F4): Samantha’s friend who sings one song about discovering overt sexism in a public space within the engineering building.

The work can be performed as a semi-staged drama. There are some prop, extra personnel, and simple lighting considerations written in the score. A performance should follow the lighting directions if possible and props are left up to the discretion of the performer. All extra personnel are optional (see note below). The first scene (opening) is important since it chronologically takes place after the rest of the songs. Footage may be used to set this opening graduation scene or any other scenes as appropriate. These songs take place over the course of four years, so some indication of time passing (such as displaying “freshman year”) is recommended. See lyrics for the timeline and specific locations. These parameters may be adjusted as needed.

Additional personnel to be used in a semi-staged production: Professor (Male) to speak lines in *First Class*, students (Male) as extras with occasional lines during *Opening-*

Decision, First Class, Peers, Jack's Song, and Graduation and students (Female) as extras in *Opening-Decision* and *Forget You're Female*. If extras are not available, then the lines may be prerecorded and played at the appropriate time or spoken by the singer.

Total length:

Approx. 26 minutes

Lyrics

Opening:

(Scene: Stage is dimly lit, decorated with graduation regalia and (optional) people walking around in graduation attire. Time: Just before Samantha's graduation)

[u] [a]
Too, too few people
Who see
What happened to me
If they only knew

(Scene: Informal setting. Time: summer after graduating high school)

Decision:

Hello, my name is Sam
I'm like most kids my age
My life goals are hard to gauge
And with any luck
I'll pick a major that doesn't suck

I'm torn between psychology
and marine biology
Or it would be cool
To go to spy school
Doing something adventurous
Instead of monotonous

I know my parent's choice for me
Reflects my family tree, you see

Most of my family is employed
In engineering
and that's something I'd avoid
If possible, I'm not volunteering
Myself to that lifestyle
Constantly looking at charts and graphs
I'll have to give that a hard "no"

I'm tired of learning equations
And science of different persuasions
I want to try something new
I just need time to think it through

But, undeclared is where I land
It's not exactly what I'd planned
Should I just go the logical route
And pick engineering...

Recording:

"I think engineering is a good fit for you"
Why don't you sign up for a class or two?
It's easier to switch out than in,
And we'll talk more after you begin."

Ok. Fine. Whatever.

Is fate calling me to relate
To my family?
I just want to dictate
My own path

I reluctantly switch to engineering
I wouldn't have done it
Without my adviser's interfering
Here's hoping I don't quit

Engineer:

(Scene: outside on a college campus. Time: first day of classes)

I found my classrooms yesterday
I search around and guess my way
To every place I need to know
So, I can understand my flow

From space to space and spot to spot
And taking care of what I've got
I now know what I have to do
Just make the plan and follow through

I'm ready, to start

I guess I could be an engineer
I could follow in the footsteps of mom and dad
Yeah, I could be an engineer,
I could enjoy myself and always be very glad
To be an engineer

I could be a leader in the field of my choice and then
I'd be soaring in the clear
And I'd be the best, you've ever seen,
And never!

First Class:

(Scene: medium-sized classroom, holds around 50 people. Time: first day of classes, later in the day)

I am sitting in a room
Filled with forty-five desks
Filled with forty-four men
Filled with my anxiety times ten

This is my first class
Of college
This is my first class
Ticket to my career

I want to learn
It will all turn
Out ok and I
Doubt myself today
But it will not be that way
For long, I can do this
And I start dismissing
These latent feelings

I open my notebook
Ready to start
The professor looks at me,
Then says

“Greetings guys and, um.. girl”

--- I glance around --- shift nervously in my seat --- my focus is shot

I feel put on the spot
My face burns and I want to flee
As everyone turns and looks at me
His unknowing condescension
Made me the center of attention

Classes continue with almost no trouble
I make some new friends and get out of my bubble
They give me some crap, but I've got no reason to grumble
'Cause I give it right back and I don't even mumble

Instrumental

But their teasing begins anew
Just after the midterm review
When the professor said,
"You let me know if they're picking on you"

I know he's trying to be nice
But he should've thought twice
Cause I'll have to pay the price
By hearing their jeering
"Are you going to tattle on us now?"
"Are you going to run and hide behind the teacher?"
Prof's remark was a bug disguised as a feature

I want to learn,
I'm sure it will turn
Out OK

And I'm feeling great today
'Cause I know I've earned an A
And then, my friend has the nerve to say
"you only got an A because of your gender"

I wish I talked to fewer men per day

Peers:

(Scene: Samantha is at her desk. She's journaling to work through her feelings about actions from her colleagues. Time: sophomore year)

The quips and jabs continue
And just when you think they'll stop
Someone verbally cops a feel

They demean me for my "womanly actions"
And look for an emotion, reaction or
Any sort of caption
To confirm their notion
That I'm not part of their broey faction

And like the physical invasion
There's no amount of persuasion
To make them understand

It's unacceptable to make comments underhand
But, my attempts at civilities
Results in further hostilities

It's not always directly offensive
But, they are not apprehensive of saying:
"you need to relax - go rub one out or something!"
Or "Eating this burger is making me hard."

I don't mind, but the action of glancing my way
To gauge my reaction to what they say
That makes me feel out of place
And no longer welcome in this space

Changing the subject doesn't stop them either
One day I felt sick and needed to take a breather
All they could say with their mental thickness
Is "are you pregnant? Is it morning sickness?"

"No," I replied still feeling terrible
And "yes," they replied, "that must be it!"
They thought they were being hilarious,
But I must admit, they were being unbearable

So, the only deterrence is
Sitting in silence and showing no emotion
And blending into the background so they have no notion
That I disapprove of their commotion

This worked until a friend
Sought the group's advice about his date
I remained quiet, just a classmate
Not wanting to interfere
"Wait," my friend said, "if you were female, what would you do?"
This wasn't a jeer,
Or some type of mistake,
I couldn't believe I blended in so well
That they didn't even think of me as a female.

Forget You're Female:

(Scene: Women in Engineering informal gathering, such as a coffee club. Time: sophomore year, shortly after the previous song)

Honey,
Honey,
Don't worry
I got this one

Comments like this one just make my blood run
Hotter than hell or the face of the sun
"There's a girl in the class?
I bet you she won't last long"
Boy, did I prove him wrong

You've heard the same? Well,

You're a woman, that's the issue
You're a woman, they dismiss you
You're a woman, and an engineer
Their misogyny doesn't end with the school year

Hope men remember that you closed the sale
or remember that your projects prevail
Maybe you're going to Yale
But hopefully, they forget you're female

My male colleagues didn't want me there
And to show me how they care
On my desk they spread
A rose, dull red, dead

I was so sick of their behavior
But I could not expect a savior
Did they hate my personality?
No, there's only one commonality

I'm a woman, that's the problem
I'm a woman, that's all to them
I'm a woman, that's all their abuse meant
And you might feel your presence is a bemusement

Hope men remember that you like to sail
Or that you hit it right on the nail
Maybe you sent that vital e-mail
But hopefully, you'll get lucky, and they forget you're female

These stories are no fairy tales
Men hide their feelings behind thin veils
If they make you sick – get some ginger ale
And hopefully they forget you're female

Jack's Song:

(Scene: informal setting. Jack is introducing himself in public, e.g. getting to know the parent of another friend, then later heads to a common area on campus. Time: junior year)

Hello, my name is Jack
I'm a junior at State
And it's a fact
I'm taking eighteen credit hours

It's hard to find time to shower
It doesn't help procrastinating is my superpower
I'm sad I'm on the five... or six-year track
But I'll work hard 'til I can graduate
Hello, my name is Jack

I'm in a study group
We've become pretty close
And here's the scoop
Without them I'd be terrible

'Cause I find quantum physics unbearable
Luckily, Samantha's skills are incomparable
She just has a knack
For explaining without being verbose
She always cuts me slack
When I don't know... jack

The textbook looks like alphabet soup
Alright, I sigh and text my group
"Meet up at the library?"
This homework gave me a coronary"

I go to Engineering A
anticipating a reply
I guess it's been that kind of day
where nothing seems to go my way

I'm just your average normal guy
Who's looking for someone to say
I'll come and help you answer why
These problems make you want to die

I look for Samantha, she sometimes works late
And truthfully, she should be easy to spot
I know there are only a couple of women engineers at State

However, there aren't any women around
This place is full, but filled with men
I've seen women here, or so I thought
But why have they seemed to disappear?

(Overheard from another table)

"The only woman I'd hire for my company – is a prostitute! (whole table laughs)

Now I know...

Graduation:

(Scene: right before Samantha's graduation. Time: spring semester senior year)

[æ] [u] [e] [i] [n]
Graduation

I came to college ready for some challenges
I thought I'd struggle with my courses
But the real challenge
Is resisting hostile forces

I am now an engineer, but
What have I learned?

Always expect to be spurned,
Avoid wearing a dress
Bright colored clothing should be returned

There's some who you will address

As your friends
And, there are some you'll never guess
Are your enemies

I can't enjoy my last days here
'Cause I present my work to my peers
And they say,
"Some of us are going to be real engineers"

Am I happy to have the degree?
I guess it's better than nothing and in actuality,
I feel I have the skills and capacity
To compete with voracity
Any company could have this asset, me.

But, if I told you "engineer forever," I'd be bluffing
Cause there was too much disgusted huffing,
Too many insults,
Too many people who saw everything
And did
Nothing

End.

No. 1

Opening/Decision

Zachary Bush (2021)

Somberly, ♩ = 68
dim lighting *accel.*

Voice

Piano

5 **Building** ♩ = 132

mf

pedal ad lib.

8

f *p* *f*

11

p *f*

14

mp
sung offstage

[u] _____

p

no pedal

18 *f* *mp*

[u]

22 *p*

[u] [a]

25 *f*

extras mill around in graduation attire

28

Musical score for measures 28-30. The system consists of three staves: a vocal line (treble clef, key signature of one sharp) and a piano accompaniment (grand staff, key signature of one sharp). The piano part features a complex texture with chords and moving lines in both hands. A dynamic marking of *p* (piano) is present in the first measure of the piano part.

31

Musical score for measures 31-33. The system consists of three staves. The vocal line (treble clef) has lyrics "Too, _____" under measure 33. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line in measure 33. The piano accompaniment (grand staff) features a complex texture with chords and moving lines. Dynamic markings of *f* (forte) and *p* (piano) are present in the piano part.

34

Musical score for measures 34-36. The system consists of three staves. The vocal line (treble clef) has lyrics "too _____ few _____" under measures 34 and 36. A dynamic marking of *f* (forte) is placed above the vocal line in measure 36. The piano accompaniment (grand staff) features a complex texture with chords and moving lines. A dynamic marking of *f* (forte) is present in the piano part.

38 *mf*

who

p

41 *f*

see what hap - pened to

f

43 *lights come up to full*

me If they on - ly knew

ff

45

Bright and playful, $\text{♩} = 96$
Samantha walks on stage

SAMANTHA: *mf*

Hel-

49

lo, my name__ is Sam__ I'm like most kids my age__ my

52

life goals are hard to gauge__ and with an-y luck

55

I'll pick a ma - jor that does-n't suck... I'm

58

torn be - tween psy - chol - o - gy and ma - rine bi - ol - o -

61

gy or would - n't it be cool

64 *f*

to go to spy school do - ing some - thing

mf

66 *pesante*

ad - ven - tur - ous in - stead of mo - not - o - nous

p

69 *mf*

f

73 *rit.* *f*

know my par - ent's choice for me__ re - flects my fam' - ly__

76 *mf* **Matter of factly,** ♩ = 76

tree, you see:__ Most of my fam'-ly is em - ployed in

78

en - gi - neer - ing and that's some-thing I'd a - void if poss - i - ble

80 *accel.*

I'm not vol-un-teer-ing my - self to that life - sty - le

82 *f* *(spoken)* *(deadpan)*

con - stant - ly look - ing at charts and graphs I'll have to give that a hard "no"

84 *Over it,* $\text{♩} = 76$ *mf* *f*

I'm tired of learn-ing e - qua - tions and sci - ence of dif - f'rent per - sua - sions

87 *mf* *accel.*

I want to try some-thing new I just need time to think it through

p *f*

Disappointed ♩ = 84

90 *p*

But un - de - clared is

p *pp*

93 *accel.* *mp*

where I land it's not ex - act - ly what I'd planned Should

p

96 **Cautiously hopeful**, ♩=96 *rit.* *f* *mp* (phone rings)
hold "ing" while phone rings

I just go the log - i - cal route and pick en-gi - neer - ing

99 *Sam answers*
(play recording from academic advisor)
Sam hangs up (defeated)

Fine. Ok. Whatever.

101 *a tempo* *mf*

Is fate call - ing me to re - late to my

104 *f* *p* *mf*

fam - i - ly — I just want to — dic - tate — my own path

108

8va

111 *mf* *f*

I re - luc - tant - ly switch to en - gi - neer - ing — I

114

would - n't have done it with - out my ad - vis - er's ____

mf

116

rit. p

in - ter - fer - ing ____ here's hop - ing I don't

p

119

a tempo rit.

____ quit ____

pp

No. 2

Engineer

(Samantha)

Excited, but anxious, ♩ = 66

SAMANTHA:

Voice *mp*

I found my class-rooms yes-ter-day I searched a-round and guessed my way to

Drum Set *p*

Piano *p*

3 *f*

eve - ry place I'd need to know

3 *mf*

so I can un - der - stand

with soft mallets

Drum Set *p*

Piano *mf* *p*

6 *f* *mf* **Building** ♩ = 92

— my flow from space to space and spot to spot and tak-ing care of what I've

L.V.

f *p* *with the voice*

pedal ad lib.

9 *accel.* *rit.* *f* place

got I now know what I have to do, just make the plan and fol-low through I'm

f place

13 *mf* With Spirit ♩ = 154

read - y to start

p

no pedal

Detailed description: This block contains the musical notation for measures 13 through 15. It features a vocal line, a guitar line, and a piano accompaniment. The vocal line starts with the lyrics 'read - y to start'. The piano accompaniment begins with a piano (*p*) dynamic and includes the instruction 'no pedal'. The guitar part consists of rhythmic patterns with 'x' marks indicating muted strings.

16 *f*

I guess I could be an en - gi - neer I could fol - low in the

f

Detailed description: This block contains the musical notation for measures 16 through 18. It features a vocal line, a guitar line, and a piano accompaniment. The vocal line starts with the lyrics 'I guess I could be an en - gi - neer I could fol - low in the'. The piano accompaniment begins with a forte (*f*) dynamic. The guitar part continues with rhythmic patterns.

19

foot-steps of mom and dad Yeah, I could be an en - gi - neer

22

I could en - joy my - self ___ and al - ways be ver - y

25

glad to be an en - gi - neer

27

I could be a lead - er in the field of my choice and then

29

I'd be soaring in the clear

31

And I'd be the best

33

— you've ev - er seen ———— L.V. and nev - er!

ff

36

attacca

rock drum solo, feature toms

f

No. 3

First Class

(Samantha)

SAMANTHA: spoken
(freely) *mf* **Contemplative**, ♩ = 88

Voice

I am sit-ting in a room. Filled with for-ty five— desks

Piano

mf *p*

8^{va} loco

3 *rit.* *a tempo* *rit.* *a tempo*

— filled with for-ty four men filled— with my anx-i-e-ty times

mf *p*

7 *f rit.* Reflective, ♩ = 72 *mp*

ten This is my —

f *p*

pedal ad lib.

10

— first class of col - lege. This is my —

12 *mf*

first class tick - et to my ca - reer. I want to learn, it

15

f

all will turn out O - K and I doubt my - self to - day

mf

no pedal

17

but it won't re-main that way for long I can do this

pva

mf

19

and I start dis-miss-ing these la-tent feel-ings I op-en my note-book rea-dy to

21 *f*

start the pro-fes-sor looks at me _____ then says, "Greetings guys and um... girl!"

spoken

24

loco I glance around... shift nervously in my seat... my focus is shot

26 **Jarring, ♩. = 72** *mp*

I feel put

29 *mf*

on the spot My face burns and I want to flee as

33 *f*

eve-ry-one turns and looks at me his un-know-ing con-de-

36

scen-sion made me the cen-ter of at-ten-tion

40 $\text{♩} = 108$ *mf*

Class-es con - tin - ue with

p

pedal ad lib.

44

al - most no trou-ble — I make some new friends and get

47

out of my bub-ble They — give me some crap but I've got no rea-

3

no pedal

50

son to grum - ble — 'Cause I give it right back and I

52

don't ev - en mum - ble —

54

56 $\text{♩} = \text{♩}$ *mf*

But, their

59

teas-ing be-gins a - new just af - ter the mid-term re - view

f

63 *f* Agitated, $\text{♩} = 162$

when the pro-fes-sor says "You let me know if they're picking on you!"

loco

68 *f*

72

know he's try - ing ___ to ___ be nice but he should ___ 've thought twice

76 *Unsettled, ♩. = 81*

'Cause I'll ___ have ___ to ___ pay ___ the

80

price — by — hear - ing their

83

jeer - ing

85

(mockingly)

"Are you going to tattle on us now?" "Are you going to run and hide behind the teacher?"

f *8va*

Irate ♩ = 81

87

Prof's re-mark was a bug dis - guised as a fea-ture

loco

p

90

(sigh) *mf*

I want to learn, I'm

p

pedal ad lib.

93

f

sure it will turn out O - K and I'm feel - ing great to - day

mf

no pedal

95

— Cause I know I've earned an A — and then my friend has — the nerve to say

98

mf
(bitterly, frustrated)

"You only got that grade because of your gender." I wish there were

gva

loco

p

100

rit.

few - er men per day —

No. 4

Peers
(Samantha)

Solemnly, ♩ = 56
SAMANTHA:

Voice *f* *p*

The quips and jabs con-tin - ue and just when you think

Piano *f* *p*

3 *ff* *f* *p* *mf*

—they'll stop some - bod - y ver - bal - ly cops a — feel They de -

f *p*

6 *(nasally)* *(normal)* *p*

mean me ——— for my wom-an - ly ac - tions" and look for an e-

mf *p* *mf*

9 *accel.* *(♩ = 66)* *mf* *rit.*

mo - tion, re - ac - tion, or an - y sort of cap - tion to con - firm their no - tion I'm

mf

12 *f* *p* *a tempo (♩ = 56)*

not a part of their bro - ey fac - tion and like the phys - i - cal in - va - sion

f *p*

14 *mf* *p*

— there's no a-mount of per-sua - sion to make them un-der-stand. It's un-ac-cept-

17 *f*

- a-ble to make com-ments un-der-hand But, my at-tempts at ci-vil-i-ties re-

20 *ff* *mf* *p*

sults in fur - ther — ho - stil - i - ties It's not al-ways di-rect-ly of-fen - sive

23 (clears throat)

But, they are not ap - pre - hen - sive of say - ing

mf

25 (humorously)

"You need to relax - go rub one out or something!" "Mmm.... This burger is making me hard."

f *p*

27 (sincerely)

mp

I don't mind but the ac - tion of glanc - ing my way to gauge my re -

29 *f*

ac-tion to what they say — That makes me feel out of place and

31 *mp*

no lon - ger wel-come in this space

33 *mp* *f*

Chang-ing the sub-ject does-n't stop them ei - ther One day I felt sick and need-ed to take

35 *mp*

— a breath - er All they could say — in their men - tal thick - ness

37 *f* (jeering) spoken

is: "Are you pregnant? Is it morning sickness?"

38 *ff* *mf*

"No," I re - plied, still feel - ing ter - ri - ble

40 *ff*

and "Yes!" they re-plied "That must be it!"

f

42 *mf*

They thought they were be-ing hi-lar-i-ous But, I must ad-mit

mf *8va*

44 *f* *ff* *mf*

it was un-bear-a-ble So, the on-ly de-ter-rence is sit-ting in

f *ff* *mf*

47 *p* *pp* *Sprechstimme*

si - lence and show - ing no e - mo - tion and

p *pp*

49 (transition into normal speaking voice and cadence) align speech with arrow

blend - ing in - to the background, so they have no notion

pp

50

that I disapprove of their commotion.

(8^{va})

f

Detailed description: This block contains the musical notation for measures 50 and 51. It features a vocal line and a piano accompaniment. The vocal line starts with a whole rest in measure 50 and begins in measure 51 with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment consists of a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2 and a treble line with notes G4, A4, B4, C5, B4, A4, G4. The tempo changes from 2/4 to 4/4 between measures 50 and 51. Dynamics include a forte (*f*) marking in the piano part.

52

This worked until a friend sought the group's advice about his date

(8^{va})

p

Detailed description: This block contains the musical notation for measure 52. It features a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by a melodic phrase: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The piano accompaniment consists of a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2 and a treble line with notes G4, F4, E4, D4, C4, B3, A3, G4. The tempo is 4/4. Dynamics include a piano (*p*) marking in the piano part. An annotation 'This worked until a friend sought the group's advice about his date' with a downward arrow points to the vocal line.

53

Musical score for measure 53. The system includes a vocal line and a piano accompaniment. The vocal line is marked with a slash, indicating it is not written. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand staff has a dashed line labeled (8va) above it. The piano part features a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *f* is present. The lyrics "I remained quiet. Just a classmate, not wanting to interfere" are written below the vocal line, with a downward-pointing arrow indicating the vocal entry point.

54

Musical score for measure 54. The system includes a vocal line and a piano accompaniment. The vocal line is marked with a slash, indicating it is not written. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand staff has a dashed line labeled (8va) above it. The piano part features a series of chords in the right hand and a melodic line in the left hand. The lyrics "Wait," my friend said, "if you were female," are written below the vocal line, with a downward-pointing arrow indicating the vocal entry point.

55

what would you do?" This wasn't a jeer.

(8^{va})

p

56

(progressively discouraged and disheartened)

Or some type of mistake. I couldn't believe I blended in so well

f

58

mf *p* *n*

Sprechstimme (disbelief)

that he didn't think of me as fe - male

pp

No. 5

Forget You're Female

(Professor)

optional vamp

Voice

Drum Set

Piano

The first system of the score consists of three staves. The top staff is for the Voice, the middle for the Drum Set, and the bottom for the Piano. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The piano part begins with a forte (*f*) dynamic. The drum set part features a pattern of snare and bass drum hits, with some hits marked with a cross symbol. The voice part is currently silent, indicated by a bar line and a repeat sign at the end of the staff.

PROFESSOR:
(mockingly)

5 *f*

"Hon-cy hon-ey don't wor-ry I got this one."

D. S.

Pno.

The second system of the score continues from the first. It features three staves: Voice, D.S. (Drum Set), and Pno. (Piano). The key signature remains two flats and the time signature is 4/4. The voice part starts at measure 5 with a forte (*f*) dynamic and a mocking expression. The lyrics are: "Hon-cy hon-ey don't wor-ry I got this one." The piano part provides accompaniment with chords and moving lines. The drum set part has a simple pattern of snare and bass drum hits. The system concludes with a double bar line and a repeat sign.

9

Com - ments like this one just make my blood run —

D. S.

Pno.

12

hot - ter than hell or the face of the sun. — "There's a girl in this class, —

(mockingly)
mp

D. S.

Pno.

p

15

I bet you she won't last long."

D. S.

Pno.

p *f* *p*

18

f fall Boy did

D. S.

Pno.

f

20

(spoken) vamp

Vocal line for measures 20-22. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A repeat sign follows, with a slash through the staff. The line ends with a quarter note G4, a quarter note F4, and a quarter note E4.

I prove him wrong You've heard the same? Well... You're a wom-an —

D. S.

Drum set line for measures 20-22. It features a steady pattern of eighth notes on the snare and bass drum, with occasional cymbal accents. There are some rests and dynamic markings like 'x' and '+' above the staff.

Pno.

Piano accompaniment for measures 20-22. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation with chords and single notes.

23

Vocal line for measures 23-25. The melody continues with quarter notes G4, A4, Bb4, and C5. It then moves to a half note G4, followed by quarter notes F4 and E4. A repeat sign follows, with a slash through the staff. The line ends with a quarter note G4, a quarter note F4, and a quarter note E4.

that's the is - sue — you're a wom-an they dis - miss you —

D. S.

Drum set line for measures 23-25. It continues the pattern from the previous section, with some rests and dynamic markings.

Pno.

Piano accompaniment for measures 23-25. The right hand features more complex melodic lines with slurs, while the left hand continues with harmonic support.

26

you're a wom - an — and an en - gi - neer — Their mi - sog -

D. S.

Drum set notation for measures 26-28, including snare, bass drum, and cymbal patterns.

Pno.

Piano accompaniment for measures 26-28, featuring a melodic line in the right hand and a bass line in the left hand.

29

- y - ny does - n't — end — with the school year

D. S.

Drum set notation for measures 29-31, including snare, bass drum, and cymbal patterns.

Pno.

Piano accompaniment for measures 29-31, featuring a melodic line in the right hand and a bass line in the left hand.

32 *mf*

Hope men re-mem-ber that you closed the sale, or — re-mem-ber that your

D. S.

quietly tremolo

Pno. *pp*

35 *subito p*

proj-ects pre - vail, — may - be you're go - ing to Yale but

D. S.

Pno. *mf*

38 *f*

hope-ful-ly they for - get ——— you're fe - male!

D. S.

Pno. *p* ——— *f*

42

My old col-leagues did - n't

D. S.

Pno.

45

Vocal line for measures 45-47. The melody is in a minor key (three flats) and 4/4 time. It consists of eighth and quarter notes with some rests.

want me there and to show me how they "care" —

D. S.

Drum set line for measures 45-47. It features a steady eighth-note pattern on the snare and bass drums, with occasional cymbal accents.

Pno.

Piano accompaniment for measures 45-47. The right hand plays chords and single notes, while the left hand plays a walking bass line with eighth notes.

48

Vocal line for measures 48-50. The melody continues with a change in time signature to 5/4 for measure 49 and back to 4/4 for measure 50.

on my desk they spread — a rose dull red, dead I

D. S.

Drum set line for measures 48-50. It follows the vocal line's time signature changes, maintaining a consistent eighth-note pattern.

Pno.

Piano accompaniment for measures 48-50. The right hand features chords and melodic fragments, while the left hand continues with a bass line.

51

was so sick of their — be - hav - ior But I could not ex -

D. S.

Drum set notation for measures 51-53, including a snare drum hit with a cross symbol and a cymbal hit with a plus sign.

Pno.

Piano accompaniment for measures 51-53, featuring a treble and bass clef with various chords and melodic lines.

54

pect a sav - ior Did they hate — my per - son - al - i - ty?

D. S.

Drum set notation for measures 54-56, showing a snare drum hit.

Pno.

Piano accompaniment for measures 54-56, featuring a treble and bass clef with various chords and melodic lines.

57

(unpitched,
half-shouted) (normal)

— No! there's on-ly one com - mon-al - i - ty

D. S.

Pno.

60

I'm — a wom-an — that's the prob-lem — I'm — a wom-an that's

D. S.

Pno.

63

Vocal line for measure 63, starting with a treble clef and a key signature of two flats. The melody consists of quarter and eighth notes.

all to them — I'm a wom - an — that's all their a - buse meant.

D. S.

Drum set line for measure 63, featuring a snare drum and a bass drum. The snare drum has a cross symbol above it, and the bass drum has a cross symbol above it.

Pno.

Piano accompaniment for measure 63, showing the right and left hands. The right hand has a melodic line with some grace notes, and the left hand has a bass line.

66

(addressing the students)

Vocal line for measure 66, starting with a treble clef and a key signature of two flats. The melody consists of quarter and eighth notes. The time signature changes to 2/4 at the end of the measure.

And you might feel your pres-ence is a be-

D. S.

Drum set line for measure 66, featuring a snare drum and a bass drum. The snare drum has a cross symbol above it, and the bass drum has a cross symbol above it. The time signature is 2/4.

Pno.

Piano accompaniment for measure 66, showing the right and left hands. The right hand has a melodic line with some grace notes, and the left hand has a bass line. The time signature is 2/4.

69 *mf*

muse-ment. Hope men re - mem - ber that you like — to sail —

D. S.

Pno. *pp*

72

or that you hit it right on the nail, May - be you sent that

D. S.

Pno. *mf*

75

p *f*

vi-tal e - mail, but hope-ful-ly, you'll get luck - y___ and they for - get you're

D. S.

Pno.

p *f*

79

fe - male!

D. S.

Pno.

82

f

Vocal line for measure 82, starting with a whole rest followed by a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

These stor - ies are no fair - y tales

D. S.

Drum set line for measure 82, featuring a snare drum hit on the first beat, followed by a pattern of eighth notes on the snare and bass drum.

Pno.

Piano accompaniment for measure 82, consisting of a right-hand melody with eighth notes and a left-hand accompaniment with chords and eighth notes.

85

Vocal line for measure 85, starting with a whole rest followed by a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Men hide their feel - ings be - hind thin veils if they make you sick

D. S.

Drum set line for measure 85, featuring a snare drum hit on the first beat, followed by a pattern of eighth notes on the snare and bass drum.

Pno.

Piano accompaniment for measure 85, consisting of a right-hand melody with chords and a left-hand accompaniment with chords and eighth notes.

88

get some gin - ger ale — and hope - ful - ly they for -

D. S.

Pno.

91

get — you're fe - male! —

rit. *a tempo*
ff

D. S.

Pno.

94

Musical score for measures 94-96. The score is in B-flat major (two flats) and 4/4 time. It features three staves: a vocal line (top), a double bass line (middle), and a piano accompaniment (bottom). The vocal line contains rests. The double bass line has notes with 'x' and '+' symbols above them, indicating specific techniques. The piano accompaniment consists of chords and arpeggiated patterns in both hands.

97

Musical score for measures 97-99. The score is in B-flat major (two flats) and 4/4 time. It features three staves: a vocal line (top), a double bass line (middle), and a piano accompaniment (bottom). The vocal line has notes with a 'choke' instruction above the final note. The double bass line has notes with 'x' symbols above them. The piano accompaniment includes chords and arpeggiated patterns. A dynamic marking of *p* (piano) is present in both the double bass and piano accompaniment staves.

No. 6

Jack's Song

(Jack)

Relaxed, laid back, ♩ = 116

Score for the first system, measures 1-4. The score includes staves for Voice, Drum Set, and Piano. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as 116 beats per minute. The piano part features a melody in the right hand with dynamics *mf* and *p*, and a bass line in the left hand. The voice and drum set parts are currently silent.

Score for the second system, measures 5-8. The score includes staves for Voice, Drum Set, and Piano. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as 116 beats per minute. The piano part features a melody in the right hand with dynamics *f* and *p*, and a bass line in the left hand. The voice part begins with the lyrics "Hel-" and is marked *mf*. The drum set part has a rhythmic pattern of eighth notes and rests.

10

8 lo my name is Jack _____ I'm a jun - ior at State. _____

mf \rightrightarrows *p*

14

8 And it's a fact: _____ I'm tak-ing eight - een cre-dit hou - rs _____ It's

mf \rightrightarrows *p*

18

hard to find time to show-er It does-n't help pro-cras-ti-nat-ing is my

p
pedal ad lib.

21

— su - per pow - er — I'm sad I'm on the

pp

24 *mf* *f*

8 five or six year track But, I'll work hard 'til — I can grad - u - ate —

no pedal

f

28 *mf* *rit.* *a tempo*

8 Hel - lo my name is Jack

p *mf* *p*

34 *mf*

I'm in a stud - y group — we've be - come pret - ty — close

mf \rightrightarrows *p*

38

and here's the scoop — with - out them I'd be ter -

mf \rightrightarrows *p*

42

8 - ri - ble. 'Cause I find quan-tum phy-sics un - bear - a - ble luck - i - ly Sa -

pedal ad lib.

45

8 man - tha's skills are in - com - pa - ra - ble she just has a knack for ex -

48

with a transatlantic accent normal

8 plain - ing with - out be - ing ver - bose she al - ways cuts me slack

mf

52

8 — when I don't know... — jack —

no pedal

p

mf

p

57

mf

The text-book looks like al-pha-bet soup "Al-

mf

61

right" I sigh, and text my group "meet up at the li-brar-y?

64 *p*

8 This home - work gave me a cor - o - nar - y I

67 *poco a poco cresc. e accel.*

8 go to en - gi - neer - ing A, an - ti - ci - pat - ing a re - ply I guess it's been that kind of day where

p

70

no - thing seems to go my way I'm just your av' - rage nor - mal guy who's

This musical system covers measures 70 and 71. It features a vocal line in the treble clef with lyrics, a guitar line in the middle clef with an 8-fingered chord indicated by an '8' and 'x' marks, and a piano accompaniment in the bottom two staves. The piano part includes a bass line and a treble line with chords and melodic fragments.

72

look - ing for some - one to say I'll come and help you an - swer why these

This musical system covers measures 72 and 73. It features a vocal line in the treble clef with lyrics, a guitar line in the middle clef with an 8-fingered chord indicated by an '8' and 'x' marks, and a piano accompaniment in the bottom two staves. The piano part includes a bass line and a treble line with chords and melodic fragments.

molto rit. **ff** Tempo I ♩ = 116

74 *mf*

prob-lems make you want to die! I look for — Sa - man - tha — she

78 *(almost guilty sounding)*

some - times works late — and truth - ful - ly — she should be —

82

normal

8 ea - sy to — spot — I know there are on - ly a cou - ple — of

L.V.

pedal ad lib.

mf *p*

86

p

8 wom - en en - gi - neers at State. How - ev - er, there are - n't

f *p*

89

mf

an - y wom - en a - round _____ this place is full, — but

92

f

p

filled _____ with men I've seen wo - men here — or

95

f

so I thought but why have they — seemed to dis - ap - pear?

overheard: "the only woman I'd hire
for my business - is a prostitute!"

98

pp

now, I

no pedal

101 *mf*

8 know.

Musical score for measures 101-103. The vocal line (treble clef) has a whole note chord with a sharp sign. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

104

8

roll from bass

Musical score for measures 104-106. The vocal line (treble clef) is mostly empty. The piano accompaniment (grand staff) features a melodic line in the left hand and a bass line in the right hand. Dynamics include *p* and *mf*. A "roll from bass" instruction is present.

No. 7

Graduation

(Samantha)

Thoughtfully, ♩ = 120

Voice

Piano

4

f *p*

7

f

10

p

13

SAMANTHA: *mf* (onstage)

[æ] _____ [u] _____ [e] [i] _____

mf

17 hold "n"

[n] _____ Grad-u - a - tion

f

21 *mf*

I came to col - lege

p *f* *p*

25

read-y _____ for some chal - len-ges I thought I'd strug-gle

mf

28 *f*

with my cour - ses — but the real chal - lenge — is — re -

31 *mf*
(proudly)

sis - ting ho - stile for - ces — I am now an

35 *f*

en - gi - neer, but what have I learned?

f *subito p*

39

rit.

Musical score for measures 39-41. The vocal line has a fermata over the first measure. The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand. The right hand has a fermata over the first measure. The left hand has a bass line with triplets. Dynamics include *mf* and *p*.

Reflective, ♩ = 82

42

mf (snarky)

Musical score for measures 42-44. The vocal line has lyrics: "Al-ways ex - pect to be spurned, a - void wear-ing a dress,". The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *mf*.

45

Musical score for measures 45-47. The vocal line has lyrics: "bright col - ored cloth - ing should be re - turned.". The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *mf*.

47 *rit.*

Musical score for measures 47-50. Measure 47: Treble clef has a whole rest, bass clef has a half note G#4. Measure 48: Treble clef has a whole rest, bass clef has a half note A#4. Measure 49: Treble clef has a whole rest, bass clef has a half note B4. Measure 50: Treble clef has a whole rest, bass clef has a half note C5. Time signatures change from 4/4 to 2/4 and back to 4/4.

50 Thoughtfully, ♩ = 120

Musical score for measures 50-52. Measure 50: Treble clef has a whole rest, bass clef has a half note G#4. Measure 51: Treble clef has a half note A#4, bass clef has a half note B4. Measure 52: Treble clef has a half note C5, bass clef has a half note D5. Dynamics: *p*, *mf*.

53

Musical score for measures 53-55. Measure 53: Treble clef has a whole rest, bass clef has a half note G#4. Measure 54: Treble clef has a half note A#4, bass clef has a half note B4. Measure 55: Treble clef has a half note C5, bass clef has a half note D5. Dynamics: *p*, *mf*, *p*.

56 *mf*
(fondly)

There's some who you — will ad - dress as your friends and

60 (progressively annoyed) *f*

there are some you'll nev-er guess are your en - e-mies I

64 *p*

can't en - joy my last days here be - cause I

67 *f*

pre - sent my work to my peers and they say

p

70

"That's nice, but some of us are going to be real engineers."

f

71

p

74 *f*
(reluctantly)

Am I hap - py to have

77 *mf*

the de - gree? I guess it's bet - ter

80 (building confidence)

than hav - ing noth - ing. And in ac - tu - al -

83

accel.
f (confidently)

- i - ty I feel I have the skills

86

and ca - pac - i - ty to com - pete with vor - ac - i - ty

89

Celebratory, ♩ = 152
ff

an - y com - pa - ny could have this as - set, me!

Wait, there's more, ♩ = 80

92

p

But if I

95

(sarcastically)

told you — "en - gi - neer for - ev - er" —

p

Winding down, ♩ = 60

98

rit.

mf

(sad, regretful)

p

I'd be bluff - ing — 'cause there was too much dis - gust - ed huff - ing — too

mf *p*

101 *mf* ³

man - y in - sults to man - y peo - ple who saw

103 *(slightly angry and tearful)* *p* *mf* *rit. al fine* *p*

eve - ry thing and did

105 *pp* *(breathy, almost spoken)*

noth - ing