Representation In Repertoire: Addressing Racial Diversity Within Post-Secondary Clarinet Studios

by

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ABSTRACT

This study examines the role of standard repertoire in contemporary clarinet pedagogy and its potential impact on racial diversity and representation in postsecondary clarinet studios. For this study, I surveyed 145 clarinet students from postsecondary clarinet programs at accredited American institutions to collect data regarding their experiences. Using those data along with data from the National Association for Schools of Music (NASM) Higher Education Arts Data Services (HEADS) and U.S. Census, I demonstrate the lack of racial diversity among enrolled clarinet students and clarinet faculty at postsecondary institutions. I argue that the canon of repertoire used in classical clarinet pedagogy factors into the lack of racial representation found in academic clarinet programs. I engage with tenets of Critical Race Theory (CRT) to examine the role of representation in faculty and repertoire in relation to diversity among clarinet students. Finally, I argue that by widening the canon of repertoire to include musics from racially diverse composers, college music professors can disrupt the cycle of racial exclusion found in classical music education in the United States.

DEDICATION

“Let the pulpits thunder against oppression”

Charles Sumner, May 20, 1856

In dedication to all who see the world for what it could be, not for what it is.

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CHAPTER 1

INTRODUCTION

Introduction

Since Louis Auguste Buffet and Hyacinth Eléonor Klosé first introduced the Boehm system clarinet in 1839,[1] we have seen numerous advances in clarinet construction, playing techniques, and sonic capabilities for performers and the instrument. Despite these many changes over the past two centuries, approaches used for teaching the instrument have remained largely unchanged. This is especially true when viewed through the lens of repertoire. The standard canon of repertoire taught and performed by undergraduate music majors is largely calcified into an unwritten but still extant program of study. This approach has ensured that Western art music—the musical tradition originating in Europe and continued in North America and broadly referred to as classical music[2]—has remained the status quo in contemporary clarinet education, especially among students pursuing performance, education, and general music degrees. The standards created through the elevation of Western aesthetics has become the accepted norm—a largely unquestioned, preordained truth in clarinet programs. This has fed into the metacognitive idea of the "normal student"—an idealized version of an average clarinet student. Critical Race Theory (CRT) offers a framework through which we can understand how standard repertoire funds a cyclical system in which certain

[1] E. A. K. Ridley, "Birth of the 'Boehm' Clarinet," *The Galpin Society Journal* 39 (1986): 68–76, https://doi.org/10.2307/842134.

[2] Garrison, Travis, "Western Art Music," *The SAGE International Encyclopedia of Music and Culture* 5 (2019): 2354-2357, https://doi.org/10.4135/9781483317731.n785.

aesthetics and musics—the musical styles originating from the European musical tradition—are valued over those from outside of the canon and fails to represent historically racialized students.

Clarinet pedagogy—particularly pedagogy as practiced in postsecondary, academic institutions—is historically rooted in a European tradition that prioritized upper- and middle-class men.[3] As pedagogical approaches have adapted to the demands of 20th- and 21st-century music, this underlying structure of White supremacy—the hierarchical system that places the culture, power, and needs of White people above those people categorized as other[4]—has remained.[5] These same structures undergird music and clarinet pedagogy, positioning the identities of racially marginalized students as secondary to those of White students. In turn, this perpetuates a continuing cycle of discrimination and exclusion—a system that continues to accept and graduate White students at an astonishingly high rate while students of color are accepted and graduate at a much lower rate.[6] Collegiate programs participate in a larger cyclical system in which students of color apply at a much lower rate than their White peers, resulting in higher acceptance and graduation rates among White students and feeding into the systemic

[3] Vincent C. Bates, "Critical Social Class Theory for Music Education," *International Journal of Education and the Arts* 18, no. 7 (2017): 10, https://portal.issn.org/resource/ISSN/1529-8094.

[4] Jenkins, J.P., "White Supremacy," Encyclopedia Britannica, April 13, 2026, https://www.britannica.com/topic/white-supremacy.

[5] Gloria Ladson-Billings, "From the Achievement Gap to the Education Debt: Understanding Achievement in U.S. Schools," *Educational Researcher* 35, no. 7 (2006): 3-12, https://www.jstor.org/stable/3876731.

[6] "Indicator 23: Postsecondary Graduation Rates," National Center for Educational Statistics, February 2019, https://nces.ed.gov/programs/raceindicators/indicator_red.asp#:~:text=(Last%20Updated:%20February%202019),Native%20students%20(39%20percent).

devaluation of racialized students.[7] This cycle of systemic exclusion exhibits the realities of Racial Realism for racialized students as described by Derrick Bell.

In the words of Afa Dworkin, president and artistic director of the Sphinx organization, and Anthony McGill, principal clarinet of the New York Philharmonic, "we are what we repeatedly play."[8] By focusing pedagogy on standard repertoire and the musical aesthetics of Whiteness, postsecondary institutions are complicit in a system that perpetuates that same Whiteness. In the context of this paper, *Whiteness* refers to the cultural, political, and social identity constructed by the dominant in-group and unified by social status and skin color. The White frame dictates the cultural and aesthetic values that guide music education curricula, participating in a cyclical system that prioritizes Whiteness and ensures the continuation of White supremacy. Cheryl Harris describes this very pattern of racialized value in her article, "Whiteness as Property." Although many universities promote initiatives of diversity and inclusion, the persistence of White supremacy in institutions of higher education ensures that instrumental studios remain functionally White. The current study demonstrates the lack of diverse racial representation in clarinet studios as well as among collegiate clarinet faculty. Identifying and acknowledging this racially exclusionary structure is a necessary and important step towards meeting the needs of racially marginalized students. A larger restructuring of the

[7] Linda M. Walker and Donald L. Hamann, "Minority Recruitment: The Relationship between High School Students' Perceptions about Music Participation and Recruitment Strategies," *Bulletin of the Council for Research In Music Education*, no. 124 (Spring 1995): 24-38, https://www.jstor.org/stable/40318703.

[8] Zachary Woolfe and Joshua Barone, "Musicians on How to Bring Racial Equity to Auditions," *New York Times*, September 19, 2020, https://www.nytimes.com/2020/09/10/arts/music/diversity-orchestra-auditions.html?searchResultPosition=2.

canon is needed to create a more equitable program of study that values the voices and musical styles of traditionally marginalized groups.

Recent demographic surveys of institutions of higher education show the realities of this racial exclusion. The racial demographics of student and faculty populations at postsecondary institutions does not match the racial makeup of the country at large. Compared to data taken from the 2020 United States Census,[9] White students and faculty are overrepresented while students and faculty from racial minorities, specifically Black, Hispanic, and Indigenous groups, are subsequently underrepresented in music programs. How, then, can we explain this difference? I argue that the continued reliance on standard repertoire in contemporary clarinet pedagogy is one factor worth investigation as part of a system that continues to lack racial diversity. This is a part of a larger system in classical music that fails to adequately support students from racialized communities. Certainly, a contributing factor to the lack of diversity in collegiate programs is the racial imbalance among students auditioning for these programs. Several historical, economic, and social factors uphold the disproportionate rate of White applicants. However, I argue that postsecondary programs contribute to an education system that cyclically perpetuates a value system that propagates Whiteness through Western Art Music. The overrepresentation of White students auditioning for collegiate study results in an overrepresentation of White students admitted which, in turn, leads to a majority of

[9] U.S. Census Bureau, *United States Census Quick Facts: United States*, July 2024, https://www.census.gov/quickfacts/fact/table/US/PST045224.

clarinetists being White and repeating this cycle through a lack of racial representation among professional educators and performers.

Purpose

Throughout my tenure as a college music student at three large, predominantly White, public institutions, I have witnessed a lack of racial diversity within my respective studios. For instance, of the over 100 undergraduate clarinet students I have known, only four were Black. In conversations with my peers, we found that pedagogical approaches, which work for many students, can sometimes have a negative impact on the emotional and mental health of others—especially among marginalized students. This study provides evidentiary data to support the pattern of racial exclusion and student marginalization I witnessed during my academic career. The responses I collected indicate a need for change within postsecondary education system and indicate avenues for change.

The issue of racial diversity in postsecondary instrumental music study is complex. Societal, cultural, and economic factors contribute to the problem and the levers available to college music professors are often limited by those same factors. These factors include, but are not limited to: barriers of systemic racism, access to instruments and equipment, pre-college training through private instruction, participation in extracurricular community and youth ensembles, quality K-12 music programs, exposure to the instruments and aesthetics of Western art music, the cost of musical training, the cost of auditioning and attending college, time for practicing music and learning the

instrument, recruitment, expected economic output through professional attainment, and familiarity with repertoire and classical musical styles.

These factors also contribute to a cyclical structure of diminishing racial diversity within the classical music profession (see Figure 1). As the level of specialization, education, and professional attainment increases, the pool of potential participants shrinks. This suggests that less racial diversity at the lower levels in Figure 1 results in little to no racial diversity at the top. Because of the structure of K-12 and postsecondary music study in the United States, this cycle replicates itself through the learned behaviors and pedagogical techniques of music educators.

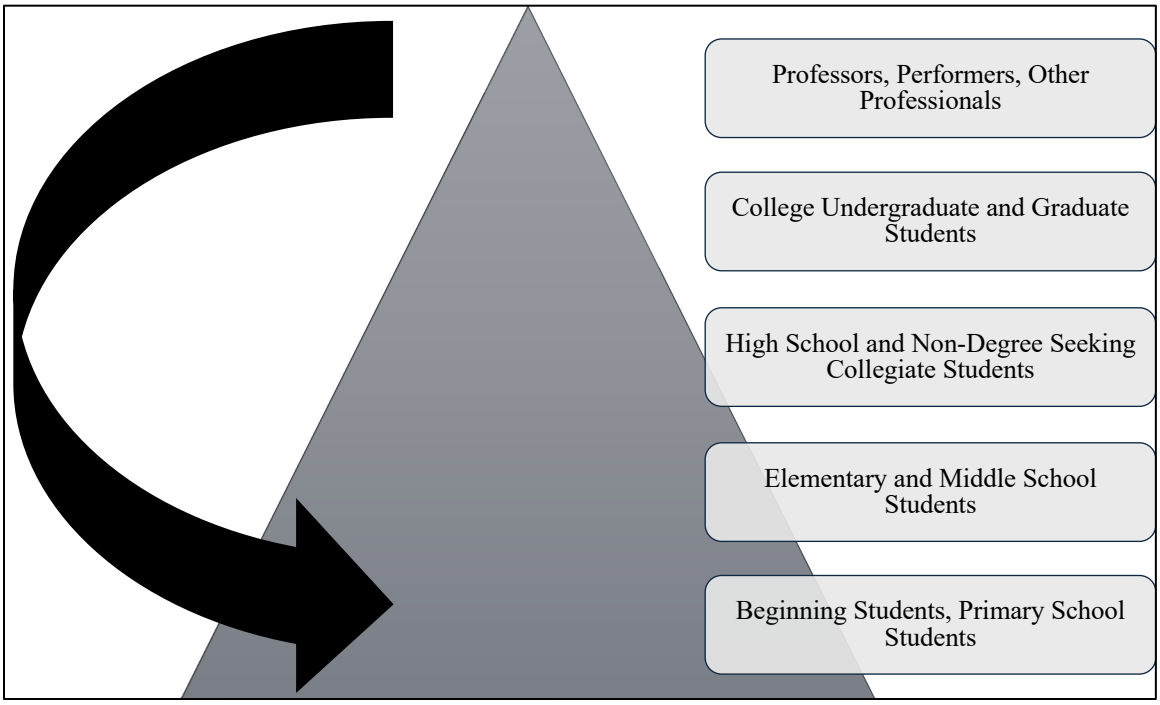

Figure 1. Cycle of Racial Exclusion

The purpose of this paper is to: 1) provide specific evidence of the lack of racial diversity within undergraduate clarinet studios, 2) assess student perceptions of inclusion,

discrimination, and belonging, 3) identify specific, actionable goals for collegiate professors to adopt, and 4) argue for diversity as a positive pedagogical outcome. By focusing on representation through repertoire, I identify an important contributing factor to the cycle that teachers can control within postsecondary clarinet studios. Changing approaches to repertoire and introducing greater representative and stylistic diversity—that is the aesthetics and musical styles typically found outside of the standard canon of Western art music—is one way in which music teachers can disrupt this cycle and enhance diversity in their programs.

Of course, addressing repertoire is not the only way forward. Other factors, such as precollege training, access, recruitment, and funding for music programs, must be addressed. I am centering the focus of this paper on repertoire because of the way it can and does interact with other aspects impacting the cycle of racial exclusion. Collegiate clarinet professors have a great deal of control over the repertoire. By widening the canon to include musics of racially marginalized composers, music professors can better include the cultural capital of racialized students. Additionally, because many college music students teach in some capacity—as music educators, college professors, or private instructors—this prioritization of racial representation has an outsized effect on the bottom of the cycle of racial exclusion (see Figure 1). Lastly, a diverse canon exposes students to the much-needed racial representation that is currently lacking among collegiate faculty and in the professional ranks.

Books by Klosé, Rose, and Baermann along with works composed primarily by White men such as Weber, Mozart, and Brahms form the core of clarinet pedagogy. The

continued primacy of these works is exhibited by college audition lists (see Table 2), national competitions,[10] and standard repertoire lists.[11] It is further upheld by the realities of career requirements and occupational preparation. There is a bias towards the aesthetics and values of Western art music; a set of cultural values that pedagogy, in turn, reinforces. By continuing a pedagogical tradition rooted in White supremacy and White cultural values, contemporary clarinet pedagogy maintains a system that fails to properly represent racially marginalized students. Conversely, by positively approaching cultural representation through diversifying repertoire, teachers can address some of the systemic exclusion postsecondary clarinet degrees inherently exhibit.

In this paper I will outline historical trends in clarinet pedagogy, focusing mostly on contemporary trends of 21st-century clarinet pedagogy regarding repertoire. This includes critically engaging with the method books and etude collections that form the basis for much of modern pedagogy as well as evaluating the standard repertoire established through audition lists, repertoire lists, and pedagogical texts. By examining the repertoire that permeates studio instruction I reveal a "hidden curriculum" that prioritizes the aesthetic values of Western art music. I argue that this approach has failed to represent the musical cultures racially marginalized groups, especially Black, Hispanic, and Indigenous American students. By engaging with the literature applying

[10] "Orchestral Audition Competition," International Clarinet Association, 2026, https://clarinet.org/competitions/orchestral-audition-competition/; "Young Artist Competition" International Clarinet Association, 2026, https://clarinet.org/competitions/young-artist-competition/.

[11] Jenny McClay, "50 Pieces Every Clarinetist Should Know," *Jenny Clarinet* (blog), September 9, 2017, https://jennyclarinet.com/2017/09/50-pieces-every-clarinetist-know/; "These Are The 10 Best Clarinet Works In Existence (End of Debate)," *ClassicFM*, May 9, 2018, https://www.classicfm.com/discover-music/instruments/clarinet/features/best-clarinet-pieces/.

elements of Critical Race Theory to education and music, including foundational texts from Adrienne Dixson, William Tate, and Joyce McCall, I further problematize the current approach to clarinet teaching. This critique is taken primarily through the tenet of Whiteness as property and engages with the work of Tara Yosso, Julia Koza, and Cheryl Harris to reveal how institutions participate in a system that prioritizes the cultural capital of White students. I also incorporate aspects of the critique of liberalism, racial realism, the social construction of race, and intersectionality to fully examine the status of clarinet pedagogy regarding race. My hope is that this paper offers teachers opportunities to address representation through repertoire in a way that both serves the needs of occupational preparation while creating greater diversity within the canon of standard repertoire. Additionally, this paper will offer faculty with information and data needed to advocate for the institutional funding and change needed to address the lack of racial diversity in clarinet studios.

Limitations

The greatest limitation with this study is one of scope. 145 respondents represent a small fraction of the total number of undergraduate clarinet students in the United States. The same can be said for the total number of schools and faculty contacted. Faculty who are already busy may not have forwarded the survey to their studios or encouraged student participation. Additionally, racialized students who already bear the burden of having to speak up about issues of racial inclusion and equality may have

chosen not to respond, further impacting the dataset. NASM data provides further evidence but even those data are incomplete at best.

> It should be noted that these data present challenges into understanding who is actually represented and who is not. First, NASM's view of race and ethnicity as well as that of NCES operates under a narrowed assumption that all students fit perfectly within a particular racial and/or ethnic category. These assumptions remove student and faculty choice to self-identify. Additionally, these data only reflect NASM schools, as some college music programs either have chosen not to seek accreditation altogether, or they have obtained accreditation from another U.S. accrediting agency.[12]

However, I believe that both datasets represent an accurate depiction of the overarching issue of racial representation in clarinet students. My own experience supports this: none of my professors are from racially marginalized groups. Across every institution I have attended, all large, public, state universities, only four undergraduate students were Black.

I also recognize my own biases around classical music and clarinet. I come from an incredibly affluent area. I had access to professional quality instruments throughout my playing career, was able to take lessons as soon as I started playing the instrument and was able to study with a member of the U.S. Naval Band before college. My collegiate training was at some of the best universities in the country and my teachers were all excellent in teaching, mentoring, and supporting me. I also love classical music, having grown up listening to it and playing it. Much of the music I play falls well within the canon of Western art music and upholds many of the aesthetics of Western and White

[12] Joyce M. McCall, "Straight, No Chaser: An Unsung Blues," *Handbook of Critical Race Theory in Education*, 2nd ed., ed. Marvin Lynn and Adrienne D. Dixson (New York: Routledge, 2022), 205.

culture. However, I have come to recognize that just because this system has worked for me, it does not work for everybody. Anecdotally, I have seen very few clarinetists of color both in school and professionally outside of a few notable exceptions. Additionally, as a nonbinary, transgendered clarinetist, I have firsthand experience in navigating the dual burden carried by students from marginalized communities. I believe in working towards the world I want to live in, not the world as it exists now. That means identifying my own privilege and understanding how it has come at the cost of other musicians being excluded.

Lastly, I understand that much of pedagogy is born out of necessity. Recruiting efforts are largely influenced by issues of funding, as is commissioning new works, requiring students to purchase repertoire, and so much more. The lack of funding in post-secondary music education specifically and the arts more broadly has a deep and lasting impact in addressing the lack of racial diversity in clarinet studios. Part of the purpose of this paper is to draw attention to these serious issues to arm faculty with the information needed to advocate for more funding and greater institutional support. I am certainly not under the illusion that things will change even in the medium term. To create long term, lasting change to the White supremacy evident in collegiate music education, institutions and governments must fundamentally readdress the way education is funded.

CHAPTER 2

REVIEW OF RELEVENT RESEARCH

Critical Race Theory

Critical Race Theory (CRT) began in the 1970s and is rooted in a tradition of legal criticism, growing out of the earlier Critical Legal Studies movement. Legal scholars including Derrick Bell, Richard Delgado, Kimberlé Krenshaw, and Cheryl Harris sought to explain how, despite the recent advances won by Black activists and citizens during the Civil Rights Movement of the 1960s, racialized citizens continued to be relegated to a second-class status in this country. They argued that the laws, policies, and structures of American society and governance reflected the biases of the dominant, White ruling class. CRT offers an explanation and examination of how White supremacy has been weaponized to create a legal and sustained racial hegemony in America.[13]

CRT is situated in seven tenets: 1) *racial realism*—the recognition of racialization and racism as the normal order of society; 2) *Whiteness as property*—a conceptual understanding of the material value of Whiteness and how it functions in the law; 3) *critique of liberalism*—the belief that the incremental and color blind approaches to social change championed by liberalism are detrimental to the cause of racial justice; 4) *interest convergence*—the understanding that social, political, economic, and legal

[13] Kevin Brown and Darrell D. Jackson, "The History and Conceptual Elements of Critical Race Theory," in *The Handbook of Critical Race Theory in Education*, 2nd ed. Ed. Marvin Lynn, and Adrienne D. Dixson (New York: Routledge, 2022); Gloria Ladson-Billings, "Critical Race Theory -What It Is Not!," In *The Handbook of Critical Race Theory in Education*, 2nd ed. Ed. Marvin Lynn, and Adrienne D. Dixson (New York: Routledge, 2022); Richard Delgado and Jean Stefancic, *Critical Race Theory: An Introduction*, 4th ed. (New York: New York University Press, 2017).

changes occur only when those changes align with the interests of the dominant social hegemony; 5) *the social construction of race*—the awareness that race is a social construct, not biological fact; 6) *intersectionality and anti-essentialism*—the acknowledgment of how race interacts with other aspects of a person's identity in terms of privilege and oppression and that no one person represents the entirety of their identity groups; and 7) *storytelling and counternarrative*—the use of story to reveal the context of race in the lived experiences of racialized Americans and to challenge dominant narratives of race within society.[14] In this paper, I primarily engage with the tenets of *Whiteness as property, the critique of liberalism,* and *intersectionality and anti-essentialism* to outline the argument of racial exclusion in post-secondary clarinet studios.

Whiteness as property was first conceptualized by Cheryl Harris. Harris argued that Whiteness holds an inherent material value in American society that is upheld by the laws, structures, and institutions of the country. She states that

> …the set of assumptions, privileges, and benefits that accompany the status of being White have become a valuable asset… American law has recognized a property interest in Whiteness that, although unacknowledged, now forms the background against which legal disputes are framed, argued, and adjudicated.[15]

Whiteness as property describes four property functions that are exclusive to White people. *Rights of disposition* describes the ways in which the inalienable value of

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[14] Adrienne D. Dixon and Celia Rousseau Anderson, "Where Are We? Critical Race Theory in Education 20 Years Later," *Peabody Journal of Education* 93, no. 1, (2018): https://www.jstor.org/stable/10.2307/48542987; Ladson-Billings; Delgado and Stefancic.

[15] Charyl I. Harris, "Whiteness as Property," in *Critical Race Theory: The Key Writings That Formed The Movement,* ed. Kimberlé Crenshaw, Neil Gotanda, Gary Peller, and Kendall Thomas (New York: The New Press, 1994), 277.

Whiteness is held as a generational, familial asset. The current racial wealth gap, with White households holding roughly six times the wealth of Black households, can be traced back to the wealth created for Whites through the enslavement and exploitation of Africans and their Black descendants[16] is a significant function of rights of disposition. *The right to use and enjoyment* situates how the passive characteristic of Whiteness can become an active aspect of a person's identity. The viral video of Amy Cooper, a White woman, calling the police on Christian Cooper, a Black man, in Central Park[17] provides a visceral illustration of this right. A person can use and enjoy "Whiteness whenever she (takes) advantage of the privileges accorded White people simply by virtue of their Whiteness."[18] *Reputation and status* suggests that the inherent social, legal, political, and economic value of Whiteness that reifies the racial hierarchy underpinning White supremacy. The continued racial makeup of elite institutions within the United States demonstrates the value of Whiteness in American society. Additionally, the view that any right or advancement won by racialized minorities in this country is somehow nefarious, unearned, or unfairly given shows that this right is reserved for White citizens alone. This attack against so-called "racial entitlements" is exemplified by Justice Antonin Scalia's

[16] Ellora Derenoncourt, Chi Hyun Kim, Moritz Kuhn, and Mortiz Schularick, "Wealth of Two Nations: The U.S. Racial Wealth Gap, 1860-2020," *The Quarterly Journal of Economics* 139, no. 2, (2024): https://doi.or/10.1093/qje/qjad044.

[17] Jan Ransom, "Amy Cooper Faces Charges After Calling Police on Black Bird-Watcher," *New York Times*, October 14, 2020, https://www.nytimes.com/2020/07/06/nyregion/amy-cooper-false-report-charge.html.

[18] Harris, 282.

comments in oral argument during *Shelby County v. Holder* (2013).[19] Lastly, *the absolute right to exclude* defines Whiteness as a "theoretical construct evolved for the very purpose of racial exclusion."[20] This shows how Whiteness is defined not by any unifying characteristic but instead by who is excluded from the ingroup. Whiteness is used to exclude racialized people from the social advantages afforded by White supremacy. At one time, Irish and Italian immigrants were viewed as not White within American society before assimilating into White culture.[21] Within an educational context, Whiteness as property shows how institutions have continued education inequity through prioritizing the White frame. Educational policy is designed to expressly exclude the needs and cultural expertise of students of color, and facilitate access for White students, further reinforcing White privilege.[22]

Continuing from its activist roots,[23] CRT is opposed to liberal values such as incremental change, neutrality, and color blindness. The *critique of liberalism* demonstrates how those values fail to understand the impact of racial exclusion and

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[19] "I think it is attributable, very likely attributable, to a phenomenon that is called perpetuation of racial entitlement... Whenever a society adopts racial entitlements, it is very difficult to get out of them through the normal political processes" in Amy Davidson Sorkin, "In Voting Rights, Scalia Sees A 'Racial Entitlement,'" *New Yorker*, February 29, 2013, https://www.newyorker.com/news/amy-davidson/in-voting-rights-scalia-sees-a-racial-entitlement.

[20] Harris, 283.

[21] Laurie L. Dove, "When Irish Immigrants Weren't Considered 'White,'" *How Stuff Works*, March 17, 2017, https://history.howstuffworks.com/historical-events/when-irish-immigrants-werent-considered-white.htm#:~:text=Not%20only%20were%20Irish%20immigrants,%22negroes%20turned%20inside%20out.%22.

[22] Gloria Ladson-Billings and William F. Tate, "Towards a Critical Race Theory of Education," *Teachers College Record* 91, no. 1, (1994): 60, https://doi.org/10.1177/016146819509700104.

[23] Delgado and Stefancic, 27.

White supremacy in American society.[24] Liberal approaches based on these values do nothing to improve the material realities of racially marginalized groups and often result in greater harm. For example, the First Step Act (2018) reduced mandatory sentencing minimums related to drug charges among other offenses.[25] However, it did nothing to ameliorate the damages disproportionately done to communities of color during the War On Drugs.[26] Similarly, despite strong evidence showing that Black felons are sentenced to death far more often that White felons with similar records, the United States Supreme Court has declined to abolish the death penalty or address the racial component in capital punishment cases.[27] Policies are formulated to address specific symptoms of White supremacy instead of confronting the root causes of racism. This can be seen in the way that students experiencing discrimination are often dismissed and forced to bring detailed accounts of their own lived trauma in order to see faculty so much as reprimanded. In 2024, University of Pennsylvania professor Dr. Amy Wax was reprimanded and suspended for the academic year after multiple complaints of documented racist and sexist comments made to students. However, despite public outcry, she was not fired by the University and remains a tenured professor at the school.[28]

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[24] Dixon and Anderson, 215.

[25] "An Overview of the First Step Act," Federal Bureau of Prisons, https://www.bop.gov/inmates/fsa/overview.jsp.

[26] Nkechi Taifa, "Race, Mass Incarceration, and the Disastrous War on Drugs," Analysis and Opinion, Brennan Center for Justice, May 10, 2021, https://www.brennancenter.org/our-work/analysis-opinion/race-mass-incarceration-and-disastrous-war-drugs.

[27] *McCleskey v Kemp*, 481 US 279 (1987).

[28] Vimal Patel and Stephanie Saul, "Penn Suspends Amy Wax, Law Professor Accused of Making Racist Statements," *New York Times*, October 3, 2024, https://www.nytimes.com/2024/09/23/us/university-of-pennsylvania-law-school-amy-wax.html.

Additionally, values of race neutrality and colorblindness are often cited as justification for the further weakening of fragile civil rights laws. The U.S. Supreme Court has done just that in its jurisprudence regarding affirmative action. Affirmative action as originally instituted by President Dwight D. Eisenhower attempted to correct for the historical exclusion of marginalized peoples from professional opportunities.[29] Color-conscious and aggressive race-based policies in hiring and admissions led to an increase in social mobility and wealth among communities of color through affirmative action.[30] Decisions in *Regents of the University of California v. Bakke* (1978), *Fisher v. the University of Texas* (2013, 2016), and *Students for Fair Admissions v. Harvard and the University of North Carolina* (2023) cited color blindness and meritocracy rationales as well as the 14th Amendment's Equal Protections Clause to severely weaken and eventually dismantle affirmative action schemes in higher education.[31] CRT recognizes that the continuous ceding of ground from liberals creates a situation in which there are frighteningly few options to fight back against explicitly racist laws, policies, and legal rulings. Little to nothing done has been done in response to the recently created "Kavanaugh Stops" which allow immigration officials to detain people based purely on

[29] Tara J. Yosso, Laurence Parker, Daniel G. Solózano, and Marvin Lynn, "From Jim Crow to affirmative action and back again: A critical race discussion of racialized rationales and access to higher education," *American Education Research Association* 28, (2004): 1–25.

[30] Yosso, Parker, Solózano, and Lynn, 1-25.

[31] Brown and Jackson.

perceptions of race despite clear constitutional protects against unlawful search and seizure.[32]

Intersectionality describes the ways in which race interacts and intersects with other aspects of a person's identity, creating converging vectors of privilege and discrimination.[33] *Anti-essentialism* addresses the fact that no group is monolithic and an individual is not representative of a community or group.[34] These concepts were originally presented by Kimberlé Crenshaw as a way to describe the dual burden faced by Black women as victims of sexual violence in America.[35] Students already face an enormous burden as they navigate class loads, living away from home, and the numerous stressors faced by college students, compounded further when faced alongside the burdens of race, gender, and sexuality. The dual burden faced by racially marginalized students often goes unseen or ignored by faculty and institutions.[36] The result is a system that sees racialized students graduate at a much lower rate than their White peers.[37]

Clarinet Pedagogy

[32] Chris Geidner, "150 Days of Kavanaugh Stops, and It Just Keeps Getting Worse," *Law Dork* (blog), February 5, 2026, https://www.lawdork.com/p/150-days-of-kavanaugh-stops-minnesota.

[33] Delgado and Stefancic.

[34] Delgado and Stefancic.

[35] Kimberlé Crenshaw, "Mapping the margins: Intersectionality, identity politics, and violence against women of color," in *Critical Race Theory: The Key Writings That Formed The Movement,* ed. Kimberlé Crenshaw, Neil Gotanda, Gary Peller, and Kendall Thomas (New York: The New Press, 1994), 357.

[36] Joyce M. McCall, Adrian Davis, Marjoris Regus, and James Dekle, "To Be Young, Gifted, and Black," *Teachers College Record* 125, no. 1 (2023): 56-83, https://doi.org/10.1177/01614681231154315.

[37] "Degrees Conferred by Race/Ethnicity and Sex," National Center for Educational Statistics, https://nces.ed.gov/FastFacts/display.asp?id=72.

The studio model of clarinet instruction can be traced back to the opening of the Paris Conservatoire in 1795 along with similar institutions around Europe.[38] Their model of instrumental education came to be hugely influential on contemporary American postsecondary pedagogy. This influence can be seen in the jury system used at American music schools, colleges promising "conservatory-style" education, and the extensive library of French contest pieces that forms a large portion of the standard repertoire. In fact, one of the most used methods for clarinet instruction is Hyacinth Eléonor Klosé's *Complete Method for Clarinet*. Klosé was a professor at the Paris Conservatoire for nearly 30 years.[39] The American school of clarinet performance and pedagogy can be traced back to teachers such as Daniel Bonade, Leon Russianoff, and Simeon Bellison, all of whom emigrated to the United States from Europe. Bonade, a Paris Conservatoire-trained clarinetist, is especially central to the formation of American clarinet pedagogy. Many of Bonade's students carried on his teaching legacy, establishing his approach as a major pillar in clarinet instruction. Additionally, his practices and teaching philosophies are still cited in pedagogy articles and inform pedagogical approaches today.[40]

For undergraduate students in the United States, instrumental instruction follows a typical pattern. Students attend weekly lessons with their assigned professor, possibly

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[38] "History," Conservatoire de Paris, https://www.conservatoiredeparis.fr/en/school/le-conservatoire/history.

[39] Pamela Weston, ", Hyacinthe Eléonore," *Grove Music Online*, January 20, 2001, https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.15164.

[40] Carol Anne Kycia, *Danial Bonade: A Founder of the American Style of Clarinet Playing* (Osceola, MO: Captiva Publishing, 1999); Jenna Abdelhadi McCall, "The Origins of Professorship in the American Clarinet School and the Lasting Influence of Stein, Stubbins, and Voxman" (DMA diss., University of North Texas, 2021), ProQuest Dissertations & Theses Global; Jerry Pierce, "The Bonade Legacy, Part II," *Clarinet*, September 2023, 50-51, https://clarinet.org/james-gillespie-library/.

supplemented by additional studio and fundamentals classes or technique lessons with a graduate student or other teacher. Applied lessons are usually 50 minutes to an hour of individual instruction in which students learn fundamentals, such as articulation, scales and scale patterns, and appropriate technique, etudes, and solo repertoire.[41] As a result, students are taught through a regimented, systemic methodology that emphasizes a select set of specialized skills. Howard Klug describes this approach as focusing "on the traditional scale and interval patterns which make up the vast majority of music we play."[42] It ensures that students are well versed in the techniques and aesthetics needed to play music from the European classical tradition.

Repertoire

A major part of most undergraduate curricula is fundamental exercises used to build technical skills. These exercises often come in standardized packets and can include diatonic scales, arpeggios, scales in thirds, articulation exercises, chromatic scales and patterns, diminished 7th arpeggios, whole tone and octatonic scales, and many other patterns that a student might find in Western art music.[43] Many of these patterns are explicitly based on the exercises found in Klosé's *Complete Method for Clarinet* or

[41] Season Cowley, "A Review of the Pedagogy of Five American University Clarinet Professors of the 21st Century Through Observation and Interviews," (DMA diss., University of Nebraska, 2020), ProQuest Dissertations & Theses Global; Margaret Iris Dees, "A Review of Eight University Clarinet Studios: An Investigation of Pedagogical Style, Content and Philosophy Through Observations and Interviews," (DMA treatise, Florida State University, 2005), ProQuest Dissertations & Theses Global.

[42] Howard Klug, *The Clarinet Doctor* (Bloomington, IN: Woodwindiana, 1997), 0.

[43] Joshua Gardner, *Clarinet Fundamentals*.

Baermann's *Complete Method for Clarinet*—among the earliest method books published for clarinet which continue to be used due to their effectiveness. The importance of these patterns is made apparent by their inclusion on many college audition lists (see Table 2). Undergraduates often have scales as part of their juries or in a separate barrier exam or scale jury.[44]

At my current institution, as well as my undergraduate and master's institutions, the importance of fundamentals was such that undergraduate students were placed in additional lessons with a graduate assistant that focused almost entirely on learning scale patterns and developing technique. Freshmen and sophomore students were also placed in a dedicated "scale class" in which they practiced and performed scales and other patterns with their peers. This arrangement is not unique to those institutions and goes to show how centrally important these patterns are to clarinet pedagogy. The skills learned through fundamentals are central to students' ability to operate the instrument. Not only do students become familiar with often used patterns found in Western classical music, but they are also able to develop the fundamental technique necessary for performing as a clarinetist. This includes but is not limited to air control, intonation, instrumental tendencies, sound concepts, tone, articulation, voicing, finger and hand position, finger motion, and embouchure principles. Additionally, students can develop crucial practice techniques through learning these discreet patterns that can be applied to more substantial repertoire. Perhaps most importantly, once fully learned and understood, fundamentals offer students a way to focus on individualized aspects of their playing and focus on areas

[44] Cowley.

of improvement in their daily practice.[45] It is therefore incumbent on teachers to help students understand the larger purpose served by fundamentals—that they are more than just a series of patterns to be learned and graded. Fundamentals are a means towards the end of clarinet proficiency, the technique that unlocks musical freedom. They are not, as many students end up believing, an end unto themselves.

Another major part of the undergraduate curriculum is learning standard etudes. Etudes are typically learned weekly and performed in lessons for the instructor. Occasionally, they also serve as more approachable performance pieces for students to use in studio or performance classes as a means for gaining performance experience. Etudes also allow students and teachers to focus on a few selected aspects of playing within a musical context. More than anything, they are short, focused pieces that a student can learn in a short timeframe. This positions etudes as a linking mechanism between fundamentals and larger repertoire works.

Certain etude collections have become an integral part of the undergraduate clarinet curriculum. Surveys of contemporary clarinet professors result in repeated mentions of Rose, Kell, and Kroepsch.[46] The most well-known collection, Cyrille Rose's *32 Etudes for Clarinet* was first published in 1893 and is still widely used today. Other popular and often used collections such as Fritz Kroepsch's *416 Studies for Clarinet*, David Hite's *Melodious and Progressive Studies*, Victor Polatschek's *Advanced Studies for Clarinet*, and Reginald Kell's *17 Staccato Studies* were similarly composed in the late

[45] Gardner; Klug.

[46] Cowley; Dees.

19th and early 20th century. Rose and Hite's books are cited in undergraduate audition requirements (see Table 2). All of them are mentioned in pedagogical texts and teaching repertoire lists.[47] Etude collections continue to be composed and published, such as Eric Mandat's *Finger Food* (2001-02), Roger Zare's and Andy Hudson's *Elements of Contemporary Clarinet Technique* (2021) and the *Finger Fitness Etudes* by Kristen Denny Chambers (2020-22). However, the collections that are most used in undergraduate curricula have remained largely unchanged over the years.

The final pillar of studio instruction is solo repertoire. Although the canon has continued to grow, it is still dominated by what has come to be known as standard repertoire including works such as Mozart's *Clarinet Concerto* and Brahm's *Sonatas*, the many works by Carl Maria von Weber, as well as pieces by Poulenc, Schumann, Debussy, and Stravinsky. One of the central goals of undergraduate lessons is to familiarize students with a wide array of standard pieces and prepare them for approaching similar works after graduation. The canon has continued to expand, including contemporary works by composers such as Eric Mandat, William O. Smith, Adolphus Hailstork, Jonathan Russell, and Jenni Brandon among many others.

The canon of standard repertoire is upheld through undergraduate and graduate audition requirements which often make specific mention of the term standard repertoire alongside named works (see Table 2). Programs of study published by famous pedagogues such as Howard Klug and Kalmen Opperman include lists of repertoire that

[47] Klug, 1-5; Joshua Anderson and Ellen Breakfield-Glick, *The Clarinet Studio Companion* (Tecumseh, MI: Conway Publishing, 2022), 36-39.

make up the standard canon.[48] Lists of popular works composed for clarinet include pieces composed by Mozart, Bernstein, Arnold, Brahms, Weber, and Poulenc.[49] The exposition of Mozart's *Clarinet Concerto* remains on most, if not all, professional orchestral audition list alongside orchestral excerpts composed by Beethoven, Brahms, Mendelssohn, and Shostakovich.[50] The canon of standard repertoire remains hugely popular among classical music audiences. Students gain much pedagogically through the study of standard repertoire; however, the issue of who is represented within the canon remains.

[48] Klug 1-11; Kalmen Opperman, *Repertory for the Clarinet* (New York: Colombo, 1960).

[49] McClay.

[50] Walthall, Charles, "A Survey of Clarinet Orchestral Audition Lists," *Clarinet*, May-June 1990, 35-37, https://clarinet.org/james-gillespie-library/.

CHAPTER 3

DATA AND ANALYSIS

Method

The central questions animating this study are 1) do collegiate clarinet studios properly represent the racial diversity of the country at large, 2) do clarinet students feel that their instruction accounts for their individual identities, and 3) what actionable avenues for change are available to clarinet instructors. In service of those questions, I surveyed current clarinet students about their identities and experiences as students at their institutions. These responses demonstrate the need for evolving approaches to representation within postsecondary clarinet studios.

In collecting data for this paper, I contacted 160 current collegiate clarinet professors from 141 American universities, colleges, and conservatories and asked them to forward the survey recruitment script and survey link to their studios (see Appendix A). Respondents were given two months to complete the survey. In total, I received 145 survey responses. Following the survey, I contacted selected professors and student respondents for follow up interviews. Respondents' identifying data were removed, cleaned to ensure continuity in self-reported data, and aggregated for analysis (see Appendix B).

The survey was based on the Everyday Discrimination Scale (EDS) developed by David R. Williams, the Florence and Laura Norman Professor of Public Health and Professor of African and African American Studies and Sociology at Harvard

University.[51] In validation studies, the EDS has been found to have high validity with a Cronbach's α of 0.88.[52] Respondents were asked to describe their institution, year in school, racial identity, and gender identity. They were then asked to assess if they experienced ten specified instances of discrimination: never, less than yearly, a few times a year, a few times a month, once a week, or almost every day. I assigned a score of zero (0) to responses of never and less than yearly and a score of one (1) for all other responses. Each respondent's scores were then combined to create a total everyday discrimination score ranging from 0 to 10. Based on the everyday discrimination score I created four ranges: little to no discrimination (0-1), moderate (2-4), notable (5-7), and severe (8-10). Respondents were then asked to select one or more self-identified reasons for their experiences. Options included: ancestry or nationality, race, gender, age, religion, height, weight, physical appearance, sexual orientation, and education or income. Responses of ancestry/nationality, race, gender, and sexual orientation were assigned a value of one (1) and all others were assigned a value of zero (0) in order to filter specific responses for the purpose of this research paper. Lastly, respondents were given a series of statements about their individual experiences as a clarinet student. They were asked to score each statement on a scale of 1 to 5, 1 being strongly disagree and 5 being strongly agree.

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[51] David R. Williams, "Measuring Discrimination Resource," Williams Research Group, Harvard Chan School of Public Health, February 2023, https://hsph.harvard.edu/research/williams-group/measuring-discrimination-resource/.

[52] Shariff-Marco, Salma, Nancy Breen, Hope Landrine, et al. "Measuring Everyday Racial/Ethnic Discrimination in Health Surveys: How Best to Ask the Questions, in One or Two Stages, Across Multiple Racial/Ethnic Groups," *Du Bois Review* 8, no. 1 (2011): 159–77, https://doi.org/10.1017/S1742058X11000129.

Demographics

From these data, certain trends become clear. First, most respondents (73.1%) identified their institution as a public or state university, followed in descending order by private institutions, conservatories, liberal arts institutions, no response, and HBCUs (Figure 2). Additionally, most respondents (69%) identified as undergraduate students in the first three years of their degree program (Figure 3).

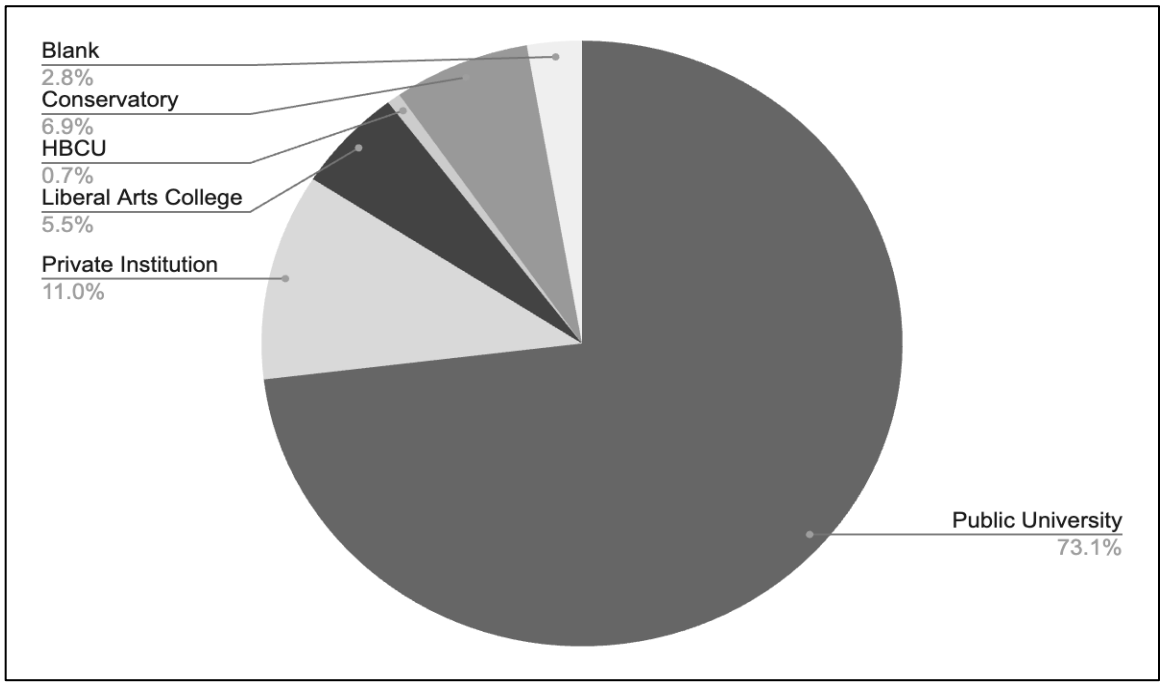

Figure 2. Institution Type Among Survey Respondents.

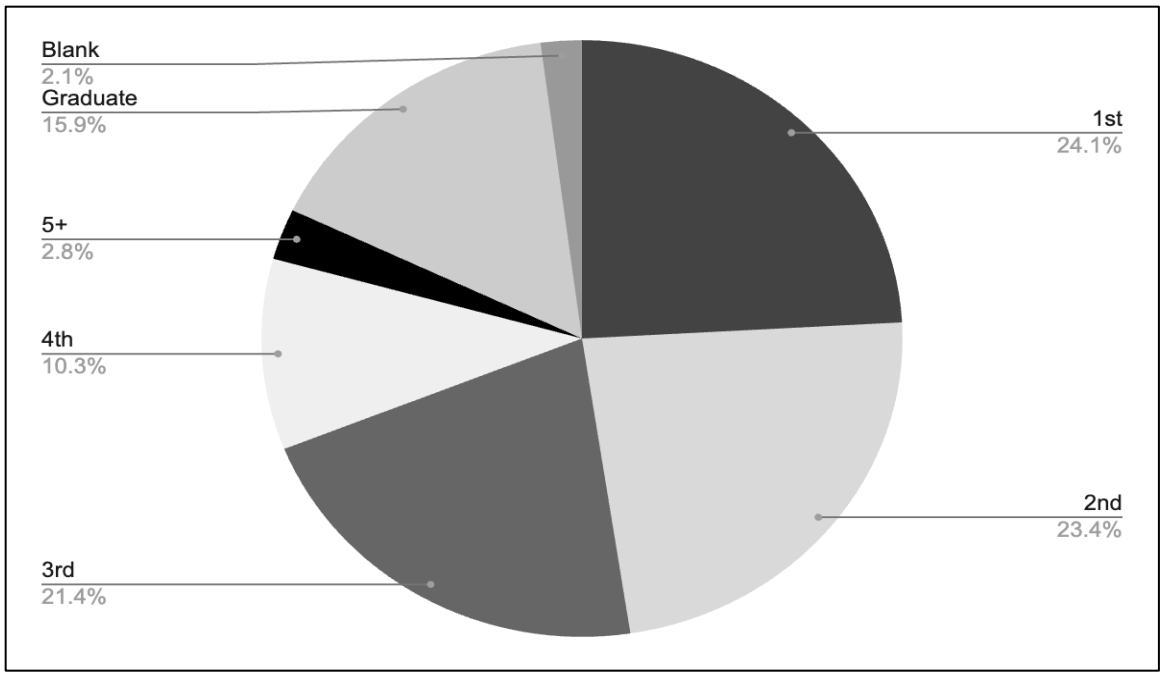

Figure 3. Year in School Among Survey Respondents.

Of specific relevance to this paper is the demographic data gathered from respondents. Of the 145 respondents, 106 (73.1%) identified as White, 9 (6.2%) identified as Asian, and 30 identified as Black (5, 3.4%), Hispanic (16, 11%), Mixed race (5, 3.4%), or Indigenous American (4, 2.8%) (Figure 4). In response to gender identity, 132 (91%) identified as cisgendered with 48 identifying as male (33.1%) and 84 as female (57.9%). 13 (8.9%) identified as either transgender (5, 3.4%) or nonbinary (8, 5.5%) (Figure 5).

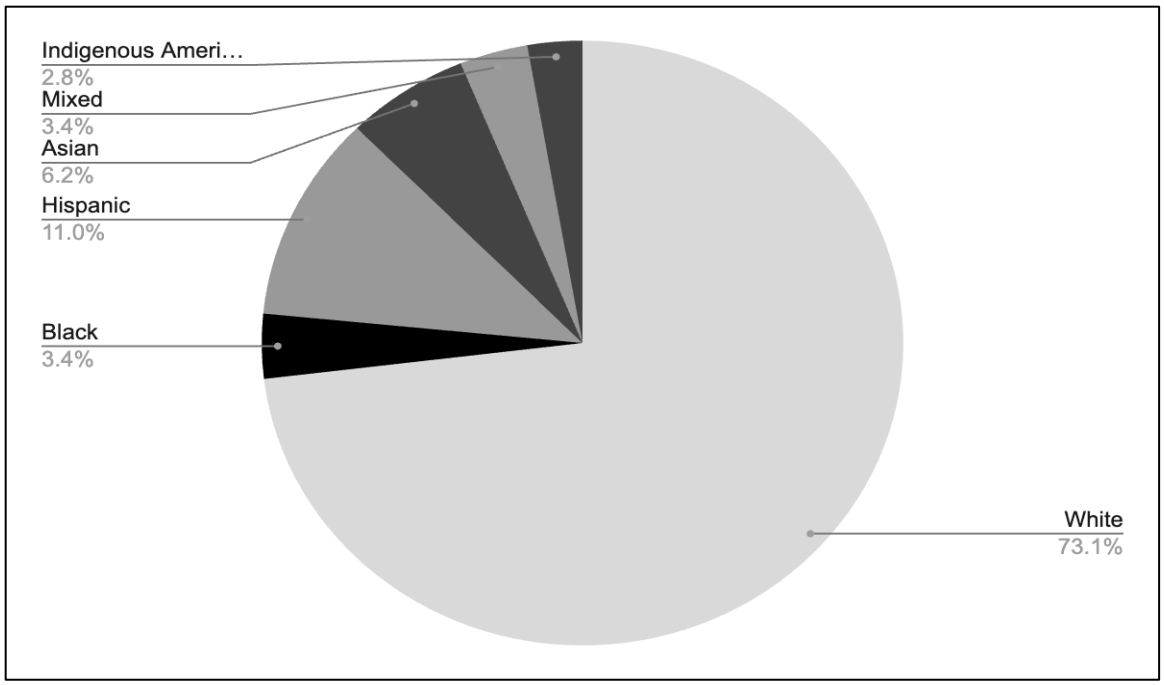

Figure 4. Racial Identity of Survey Respondents.

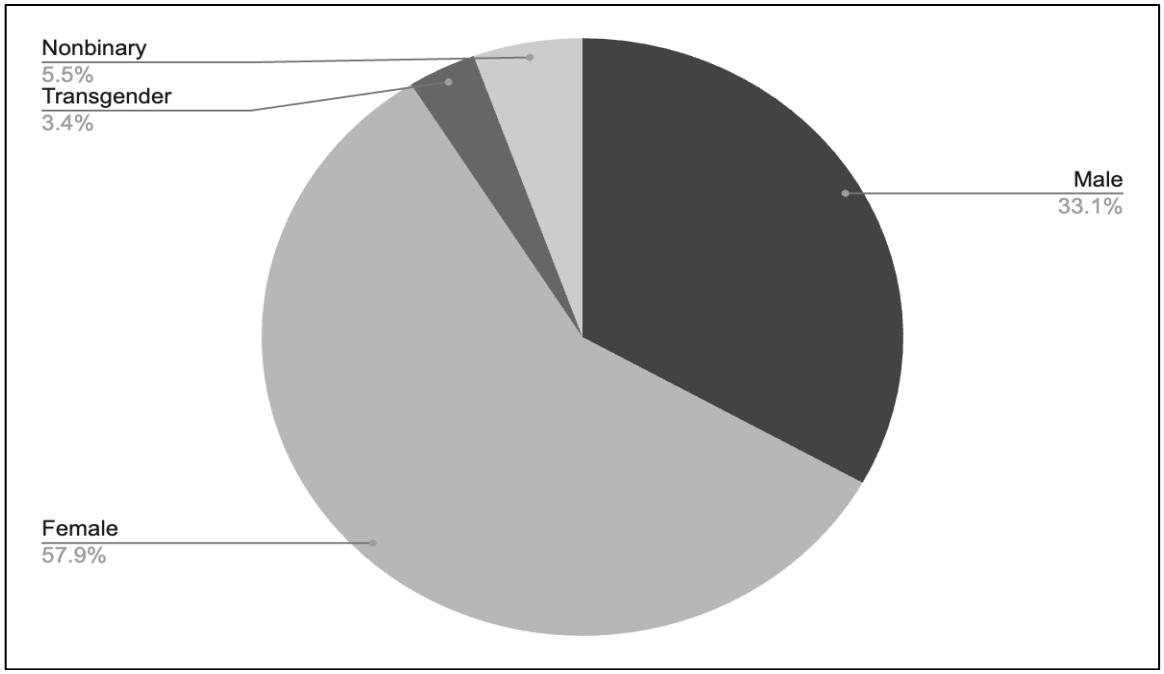

Figure 5. Gender Identity of Survey Respondents.

To provide further evidence in conjunction with my data, I examined the publicly available data collected by the National Association for Schools of Music (NASM). The Higher Education Arts Data Services (HEADS) project provides detailed information about member schools enrollment, degree programs, and faculty. NASM describes this project as "a statistics system that collects, compiles, and reports data from member and non-member institutions."[53] NASM provides demographic information by degree program. The data for professional baccalaureate degree students from the 2021-2022 survey—the most recent available to the public—shows that of 366,356 respondents, 65% identified as White, 7.7% identified as Black, 12.5% identified as Hispanic, 5.2% identified as Asian or Pacific Islander, 9.2% identified as mixed race, and 0.6% identified as indigenous American. Additionally, 51% identified as Male, 49% identified as female, and 0.8% identified as transgender, nonbinary, or other (Figure 6 and Figure 7 respectively).[54]

[53] National Association of Schools of Music, *Higher Education Arts Data Services (HEADS) Data Summaries 2021-2022: Music*, Higher Education Arts Data Services, 2023, https://nasm.arts-accredit.org/services/heads/heads-data-summaries/.

[54] National Association of Schools of Music.

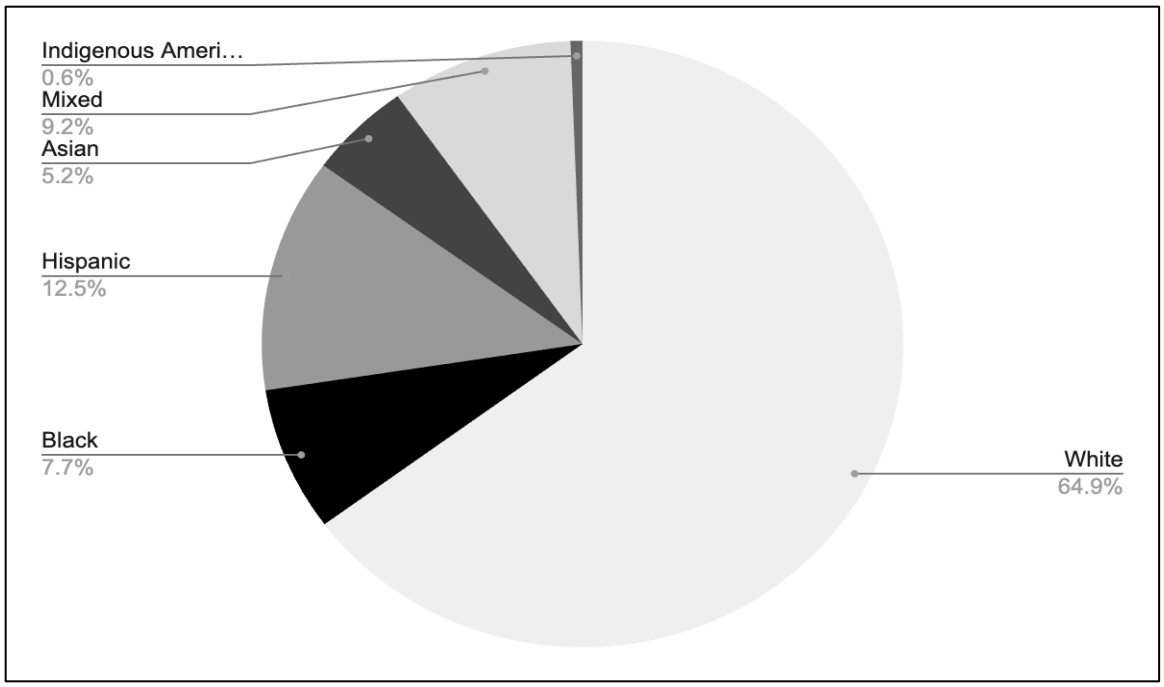

Figure 6. Racial Identity Among Professional Music Baccalaureate Students. Data from NASM, HEADS Data Summaries 2021-2022: Music, https://nasm.arts-accredit.org/services/heads/heads-data-summaries/.

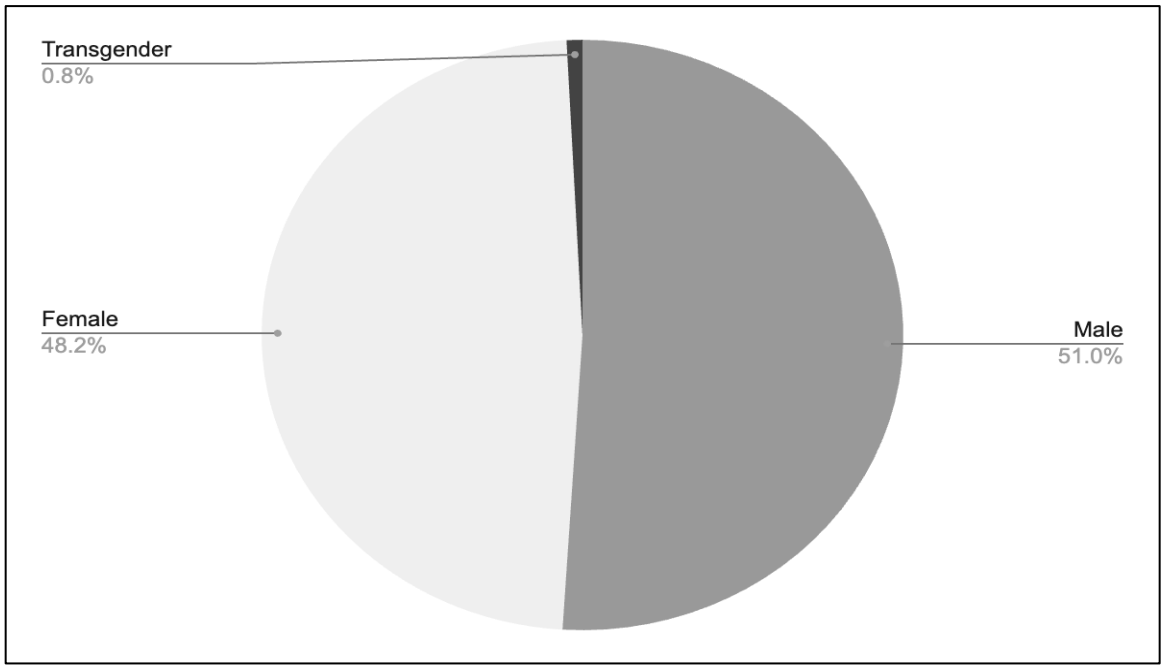

Figure 7. Gender Identity Among Professional Music Baccalaureate Students. Data from NASM, HEADS Data Summaries 2021-2022: Music, https://nasm.arts-accredit.org/services/heads/heads-data-summaries/.

Further contextualizing these data is the NASM Heads data on enrolled and recently graduated doctoral students pursuing degrees in clarinet performance—the only instrument-specific demographic data available from NASM. I combined the data for both doctoral students awarded a degree the previous year and doctoral students currently enrolled at the time of the survey. Of the 298 total responses, 56% identified as White, 2% as Black, 7.7% as Hispanic, 12.1% as Asian or Pacific Islander, 0.3% as Indigenous American, and 21% as mixed or other (Figure 8). The gender identification was similar to the undergraduate data, with 50.7% male and 49.3% female (Figure 9).[55]

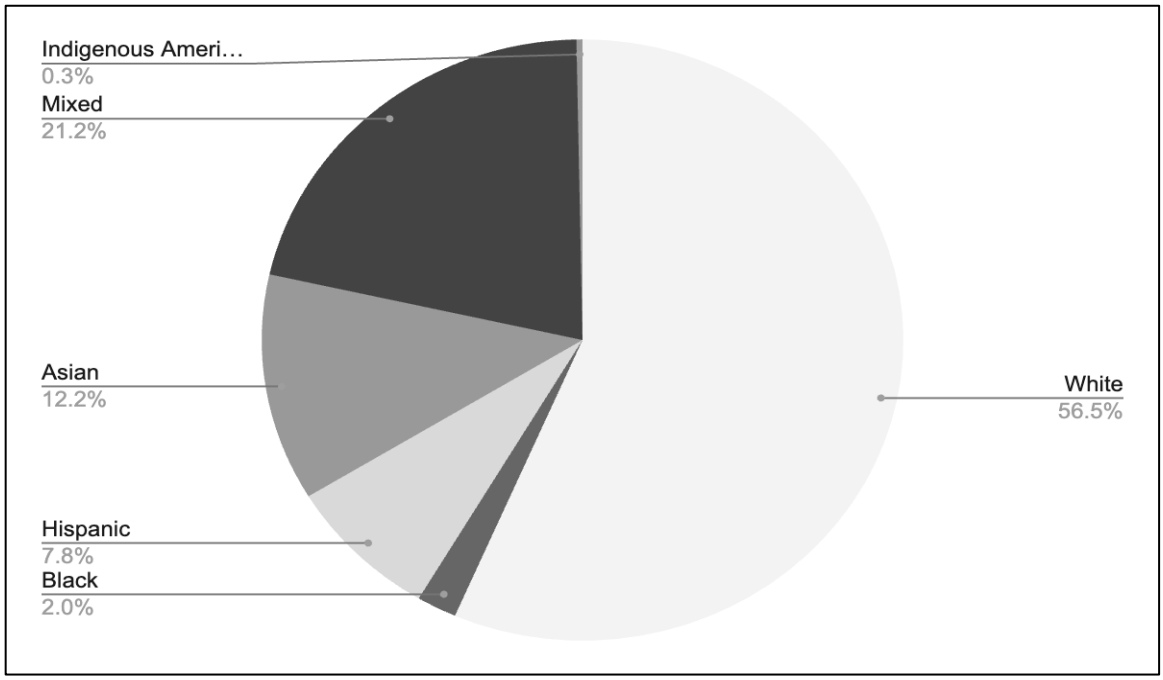

Figure 8. Racial Identity Among Doctoral Clarinet Students. Data from NASM, HEADS Data Summaries 2021-2022: Music, https://nasm.arts-accredit.org/services/heads/heads-data-summaries/.

[55] National Association of Schools of Music.

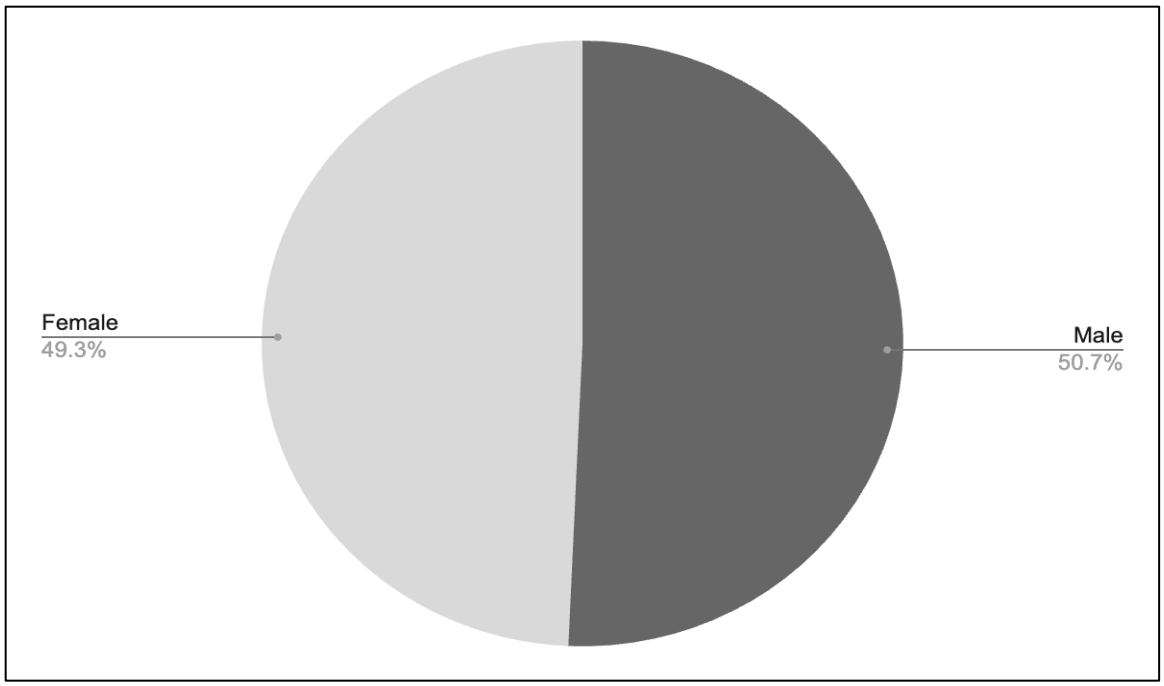

Figure 9. Gender Identity Among Doctoral Clarinet Students. Data from NASM, HEADS Data Summaries 2021-2022: Music, https://nasm.arts-accredit.org/services/heads/heads-data-summaries/.

The data from both the NASM HEADS and my own survey is best understood against the context of the demographics of the United States. According to the 2020 U.S. Census, 49.5% identify as male and 50.5% identify as Female. Racially, 56.3% of respondents identified as White, 11.7% identified as Black, 0.5% as Indigenous American, 6.4% Asian or Pacific Islander, 20% as Hispanic, and 4.6% as mixed race (Figure 10).[56] Figure 11 compares the racial demographics of my study, the NASM HEADS data for professional baccalaureate degrees in music, the NASM HEADS data for doctoral clarinet students, and the U.S. Census. Figure 12 shows this comparison for gender demographics.

[56] U.S. Census Bureau, *United States Census Quick Facts: United States*, July 2024, https://www.census.gov/quickfacts/fact/table/US/PST045224.

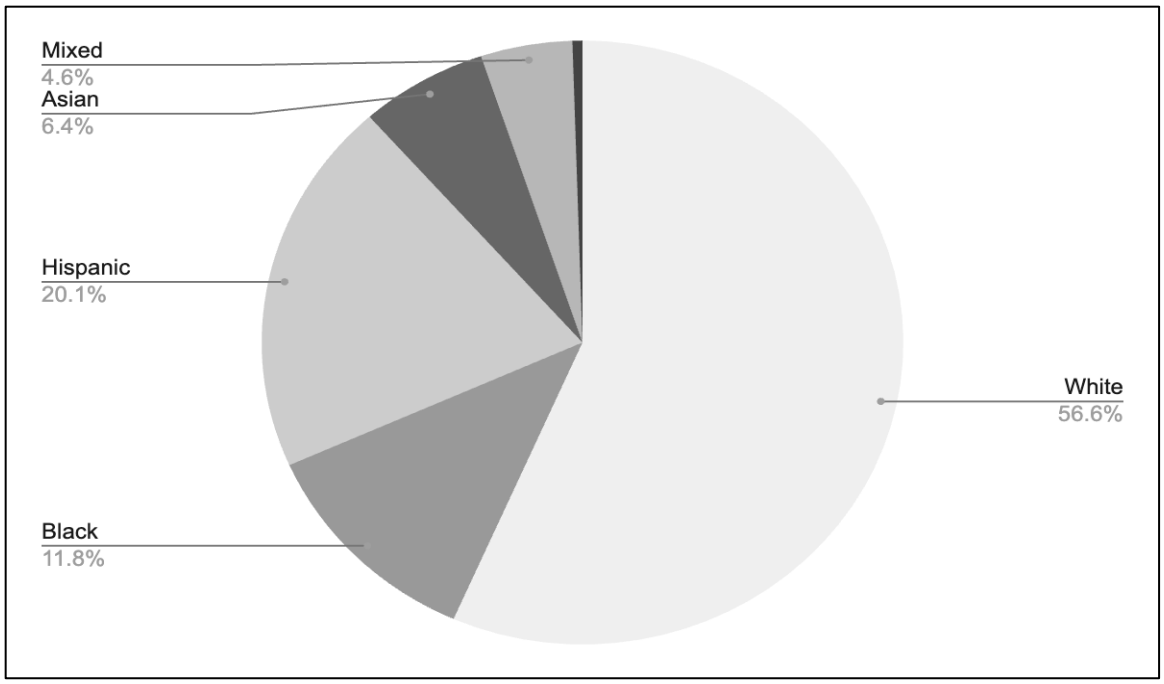

Figure 10. U.S. Racial Demographics. Data from US Census Bureau, United States Census Quick Facts: United States, July 2024, https://www.census.gov/quickfacts/fact/table/US/PST045224.

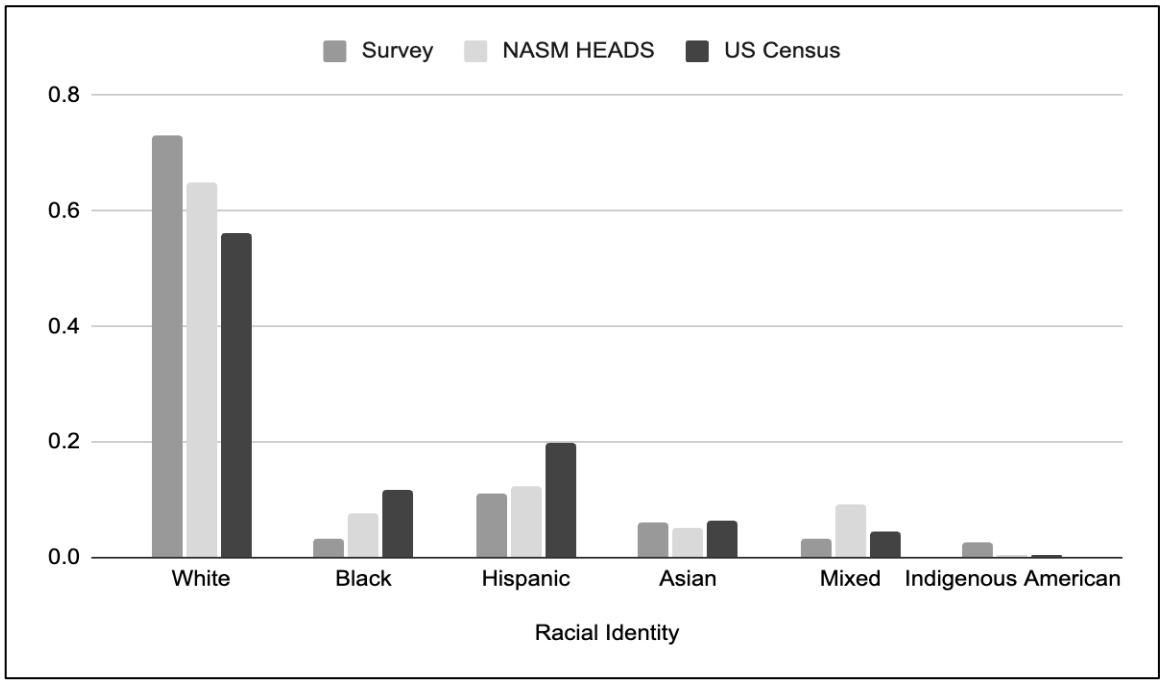

Figure 11. Comparison of Racial Identity Among Students. Data from Survey, NASM HEADS, and U.S. Census.

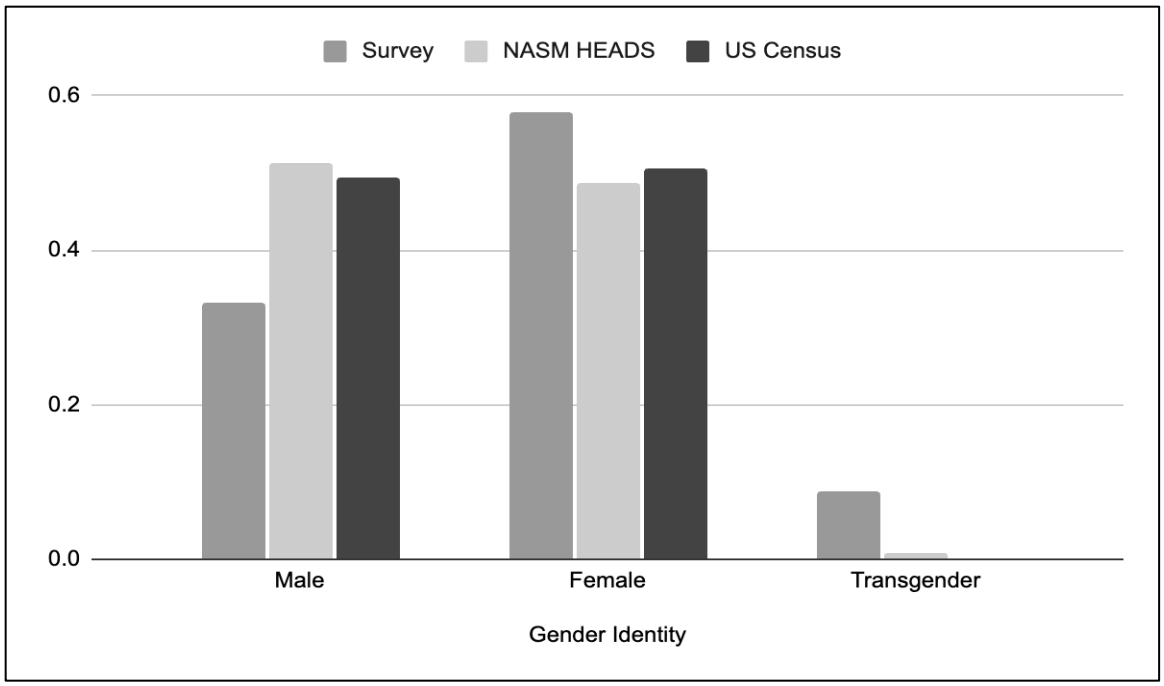

Figure 12. Comparison of Gender Identity Among Students. Data from Survey, NASM HEADS Data, and U.S. Census Data.

Of additional interest is the demographic makeup of clarinet faculty. Of the 160 clarinet faculty I contacted for the survey, 139 are White (86.9%), 13 are Asian or Pacific Islander (8.1%), 7 are Hispanic (4.4%), and 2 are Black (1.3%) (Figure 13). Additionally, 91 are male (56.9%), 68 are female (42.5%), and 1 is nonbinary (0.6%) (Figure 14). Again, these numbers can be compared to the NASM HEADS data to create a more holistic picture. According to the 2021-2022 HEADS survey, 83.3% of music faculty was White, 5.75% was Asian or Pacific Islander, 4.05% was Hispanic, 4.88% was Black, 0.31% was Indigenous American, and 1.69% identified as Mixed or Other (Figure 15). Additionally, 66.42% of faculty were male and 33.58% were female (Figure 16). Figure 17 compares the demographic data collected from my survey, the NASM HEADS, and the U.S. Census.

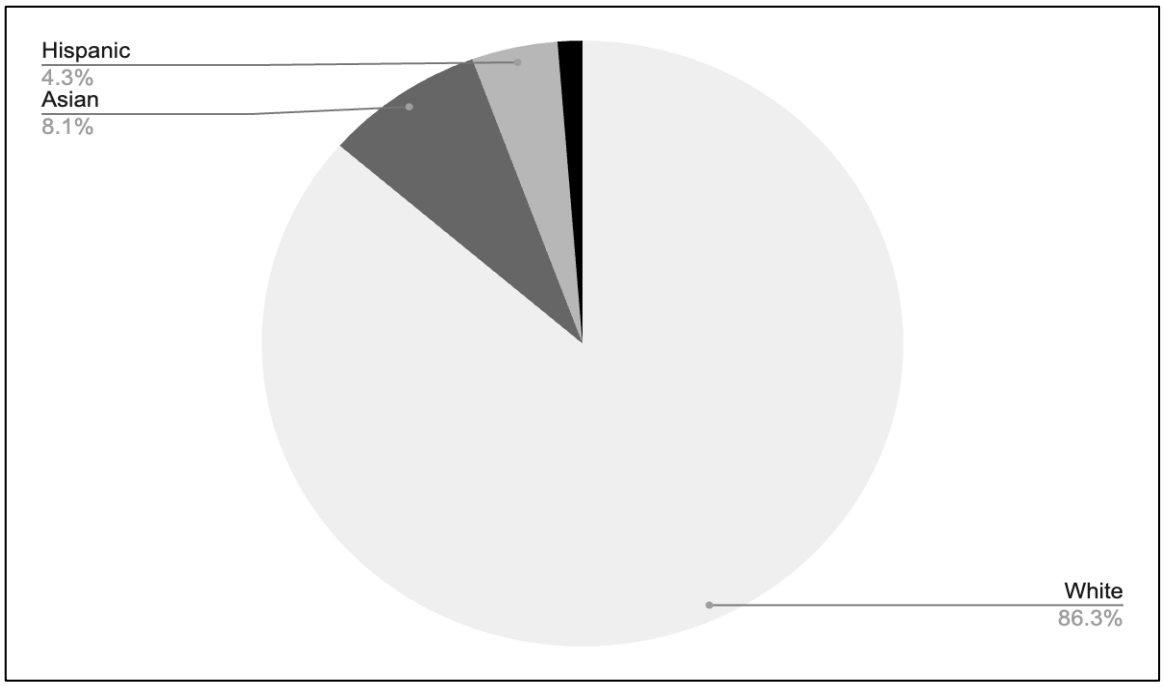

Figure 13. Racial Identity of Contacted Clarinet Faculty.

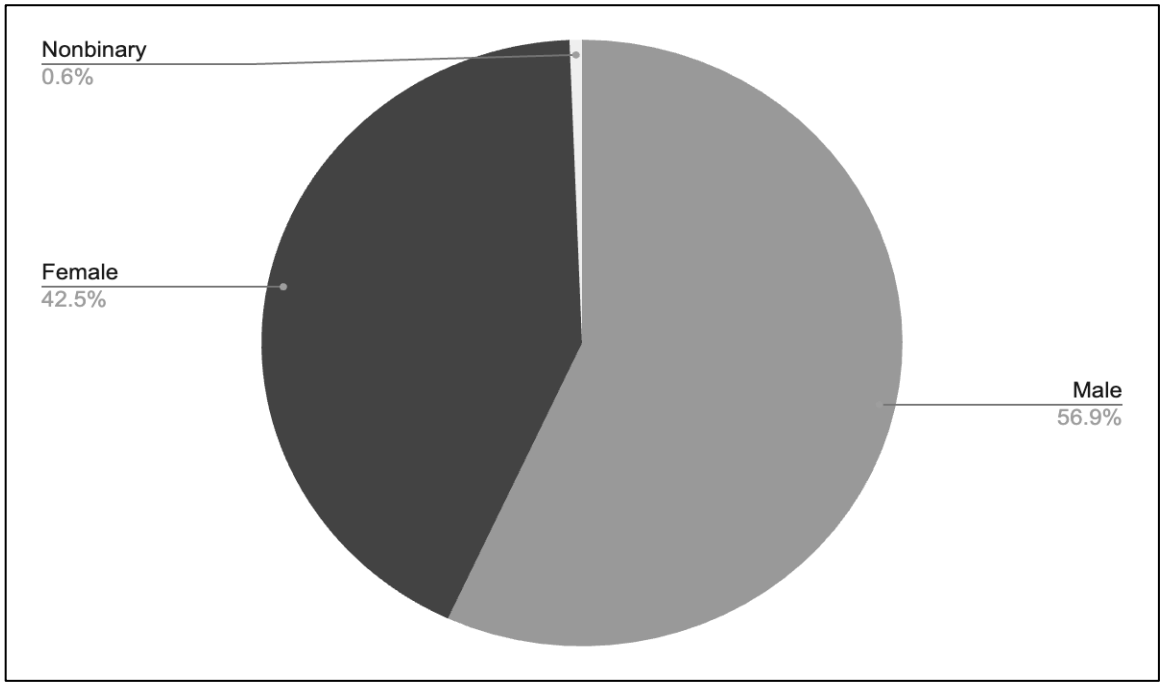

Figure 14. Gender Identity of Contacted Clarinet Faculty.

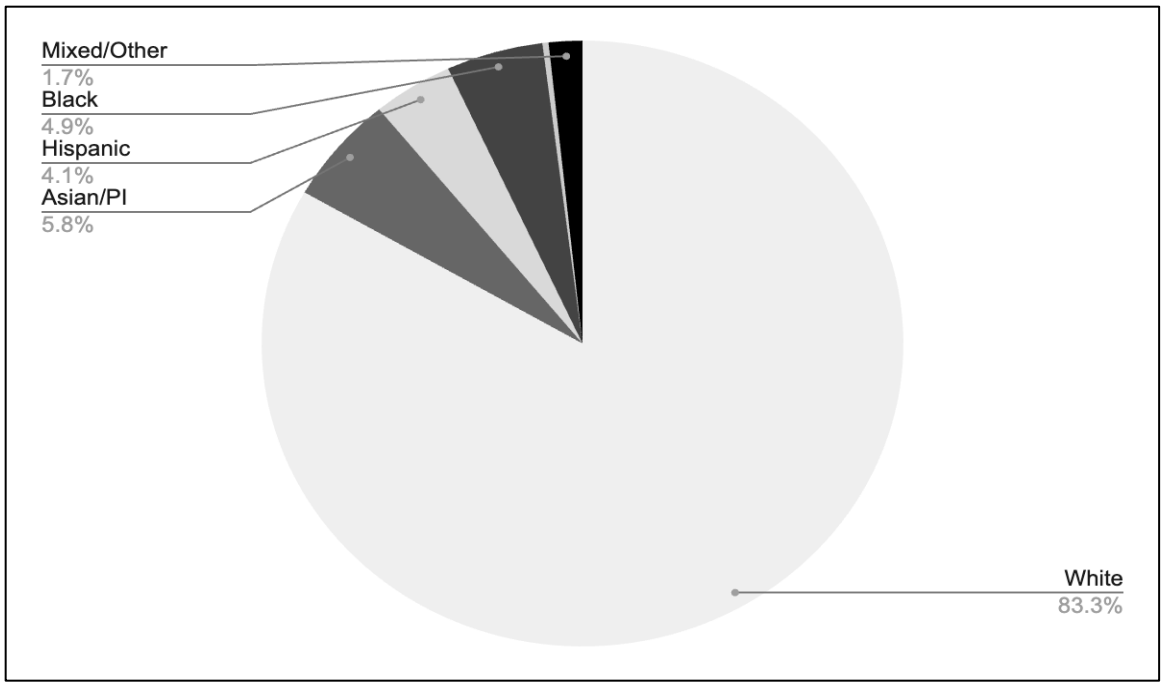

Figure 15. Racial Identity of Music Faculty. Data from NASM, HEADS Data Summaries 2021-2022: Music, https://nasm.arts-accredit.org/services/heads/heads-data-summaries/.

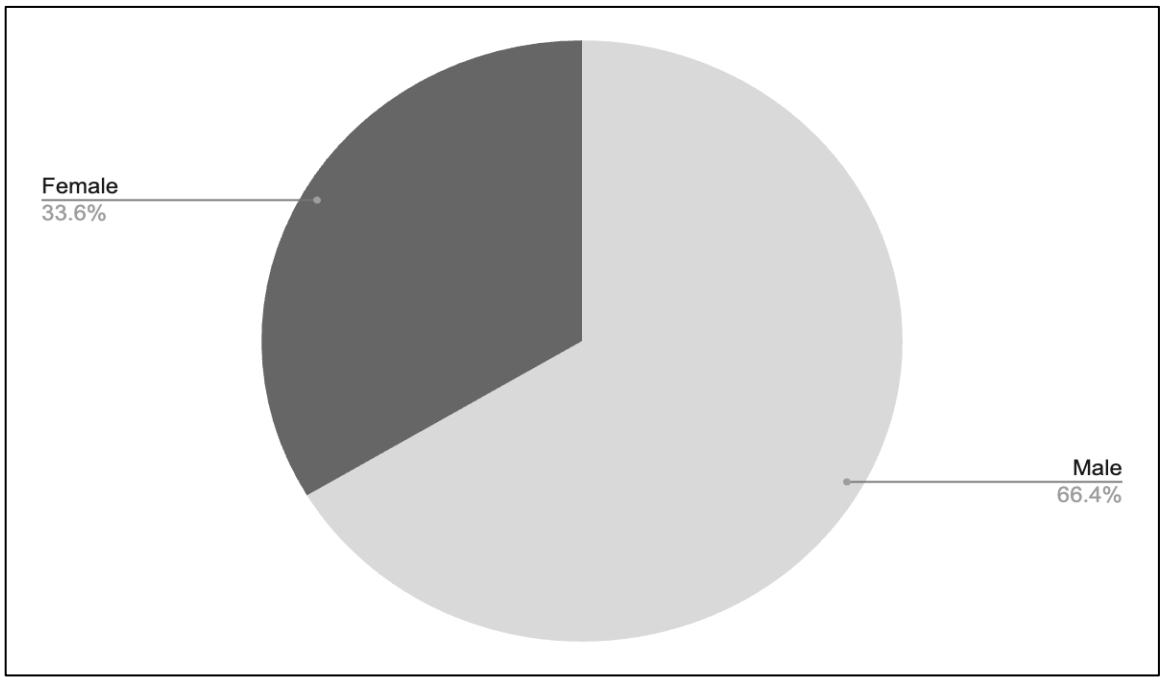

Figure 16. Gender Identity of Music Faculty. Data from NASM, HEADS Data Summaries 2021-2022: Music, https://nasm.arts-accredit.org/services/heads/heads-data-summaries/.

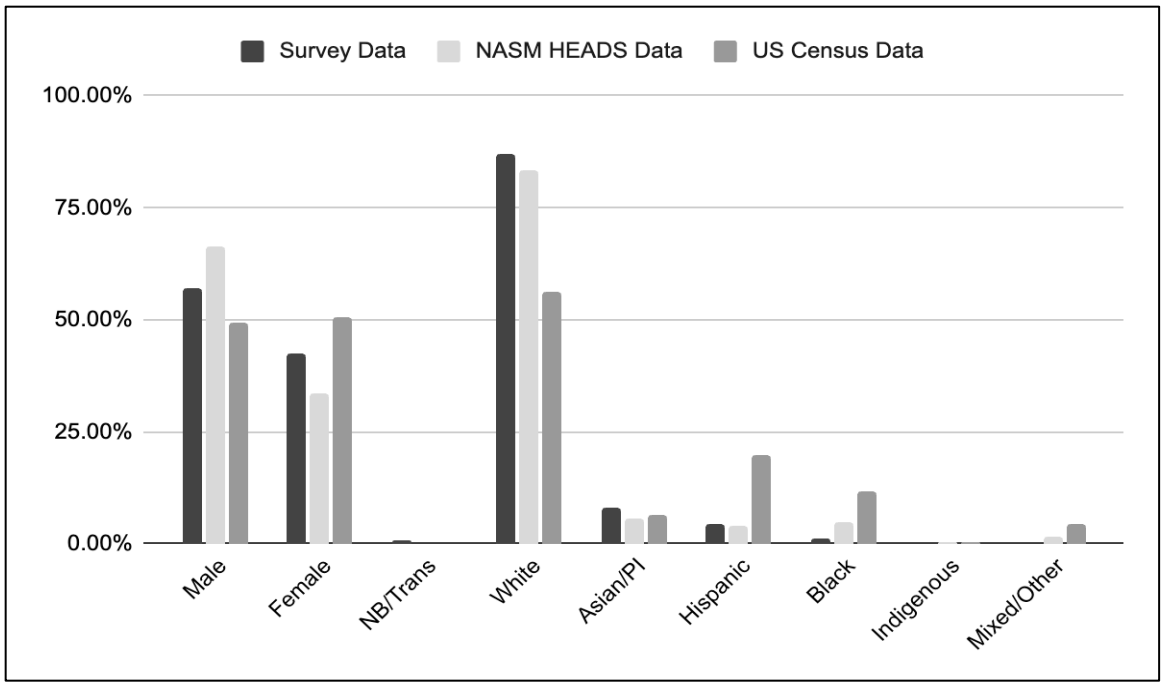

Figure 17. Comparison of Racial and Gender Identity from Survey Data, NASM HEADS Data, and U.S. Census Data.

Everyday Discrimination Scale

I presented respondents with ten types of discriminatory or exclusionary experiences. Respondents were asked to respond to each experience with a frequency of occurrence: almost daily, once a week, a few times a month, a few times a year, less than yearly, and never. These responses were then scored, with *less than yearly* and *never* receiving a score of zero (0) and all other responses receiving a score of one (1). I calculated each respondent's total score, creating an everyday discrimination scale of 0 to 10 with 0 meaning no exclusion or discrimination experienced and 10 being the most exclusion or discrimination experienced. These everyday discrimination scores are shown in Figure 18. From these scores, I created four distinct subgroups: little to no discrimination (score of 0 to 1), moderate discrimination (score of 2 to 4), notable

discrimination (score of 5 to 7), and severe discrimination (score of 8 to 10). Grouping the resulting scores together in this way showed that 27 respondents experienced little to no discrimination, 49 respondents experienced moderate discrimination, 39 reported moderate discrimination, and 31 scored in the extreme category (Figure 19).

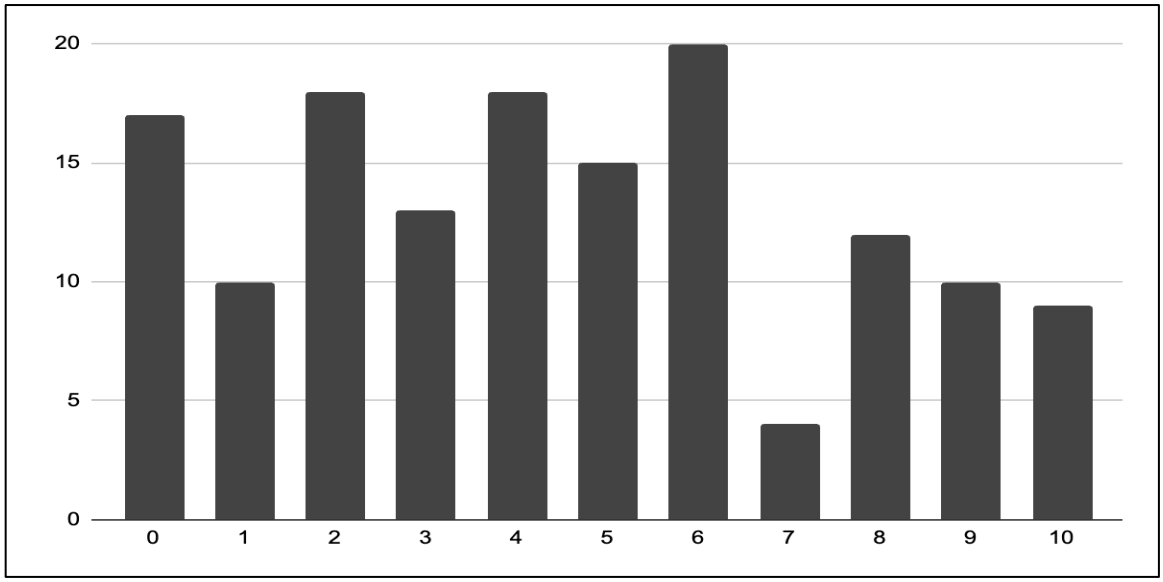

Figure 18. Everyday Discrimination Score.

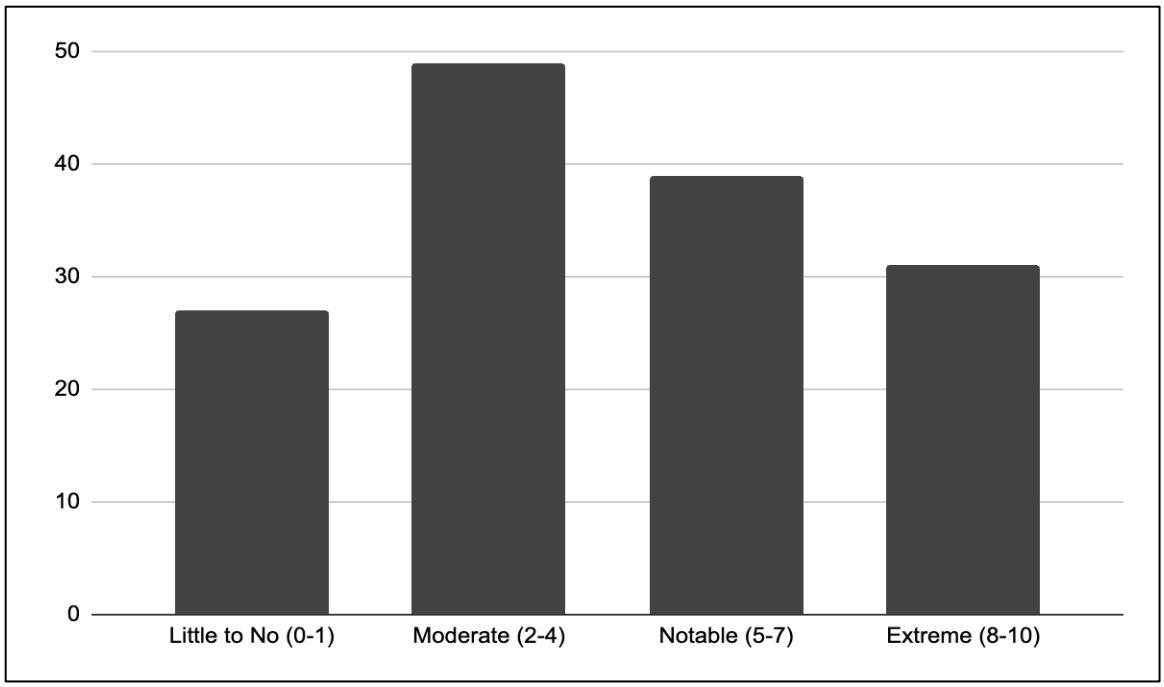

Figure 19. Everyday Discrimination Ranges.

Respondents who rated any of the discriminatory experiences as yearly or more often were asked to identify the reason(s) for those experiences. Respondents were provided with ten possible options from which they could select one or more responses. The options provided in the survey were: ancestry or nationality, race, gender, age, religion, height, weight, some other aspect of their physical appearance, sexual orientation, and education or income. Responses can be seen in Figure 20.

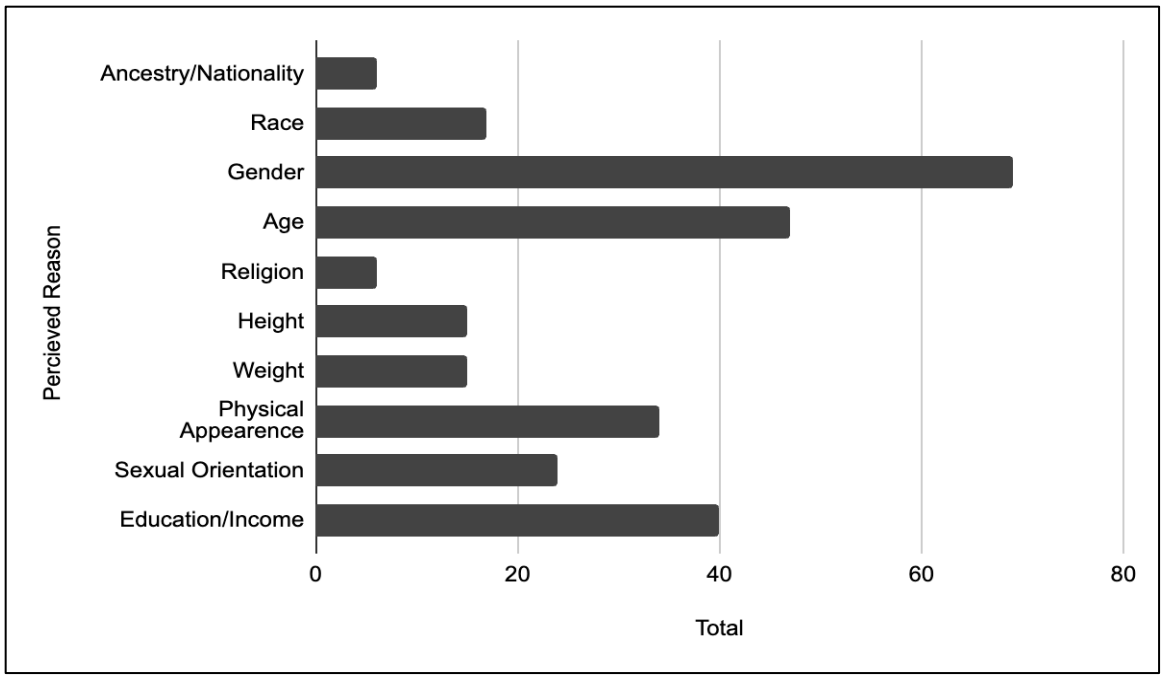

Figure 20. Self-Identified Discrimination Factors.

To control for the scope of discriminatory factors, I assigned a value of one (1) to ancestry or nationality, race, gender, and sexual orientation and a value of zero (0) to all others. These factors were chosen due to their importance in demographic outcomes among student populations as well as their significance in determining representation in pedagogy and repertoire. This created a discriminatory factor score ranging from 0 to 4. Using this scale, I was able to isolate the number of respondents who scored one or more, meaning they cited at least one of the factors of ancestry or nationality, race, gender, or sexual orientation. In total 84 respondents scored one or higher on the discriminatory factor scale. More specifically, when self-assessing reasons for their discriminatory or exclusionary experiences 6 respondents cited ancestry or nationality, 17 cited race, 69 cited gender, and 24 cited sexual orientation.

Using the discriminatory factor score and everyday discrimination score, I found the number of respondents scoring one or higher on the discriminatory factor score within each everyday discrimination range. Respondents citing one or more of the scored reasons for each range totaled 25 of 31 in the extreme (8-10) range, 28 of 39 in the notable (5-7) range, 28 of 49 in the moderate range, and 3 of 27 in the little to no range (Figure 21).

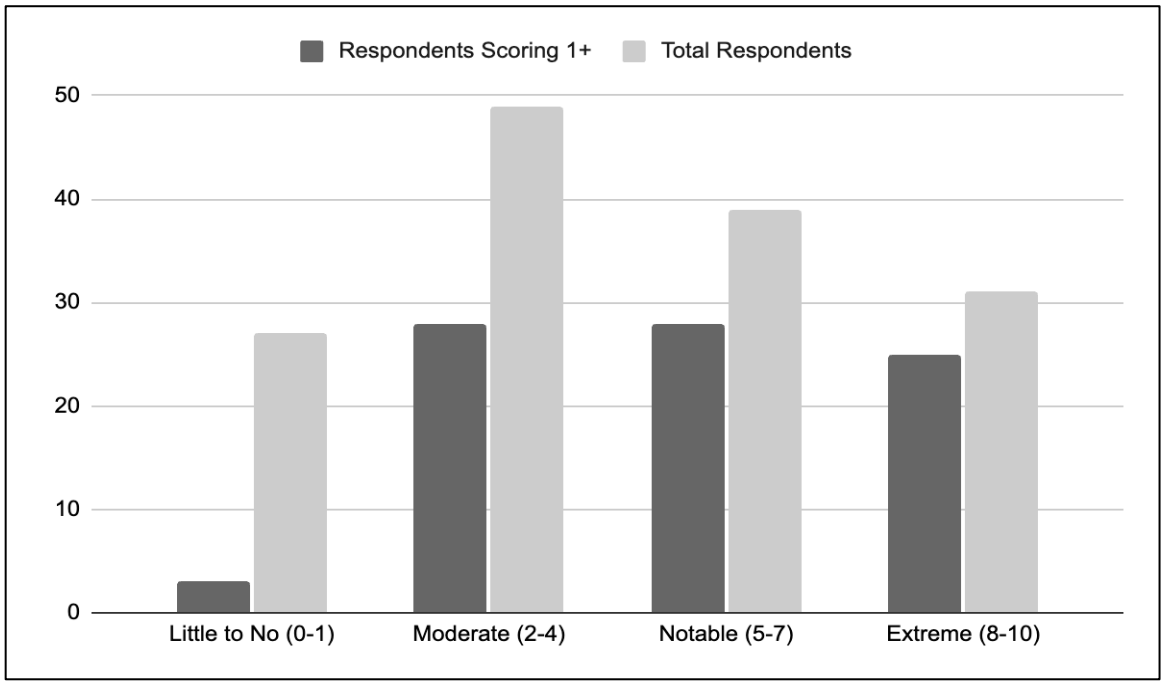

Figure 21. Respondents Citing Race, Nationality, Gender, or Sexual Orientation Against Total Respondents Within Discrimination Range.

Self-Assessment of Inclusion and Discrimination

The final portion of the survey asked respondents to respond to a series of ten statements about their experiences as post-secondary clarinet students. These statements are listed in Chart 1. Respondents were asked to rate each statement on scale: strongly disagree, disagree, neutral, agree, and strongly agree. The statements can be broadly sorted into two categories: positive statements and negative statements. Positive statements are statements that a rating of agree or strongly agree could be interpreted as meaning the respondent felt included and accepted at their institution. An example would be "I feel that I am part of my school community." The responses to these positive statements can be seen in Figure 22. Negative statements are those statements that a rating of agree or strongly agree could be interpreted as meaning the respondent felt excluded or discriminated against at their institution. An example would be "I have been excluded, marginalized, or treated as 'other.'" The responses to these negative statements can be seen in Figure 23. One statement, "I feel that my individual identity affects how my teachers interact with me," can be interpreted as both positive and negative and has been included on both figures.

Table 1. Statements of Student Experience.

Statement	**Assigned Number**
I feel that I am seen as an individual by my teacher(s)	P1
I feel that my needs as a student are met by my teacher(s)	P2
I feel that my individual identity is reflected in my instruction	P3
I feel that my individual identity affects how my teachers interact with me	P/N1
I feel that I am part of my school community	P4
I have been excluded, marginalized, or treated as “other”	N1
I have encountered discriminatory behavior	N2
I have encountered discriminatory language	N3
I have encountered stereotyping	N4
I know other people in this field who look like me	P5

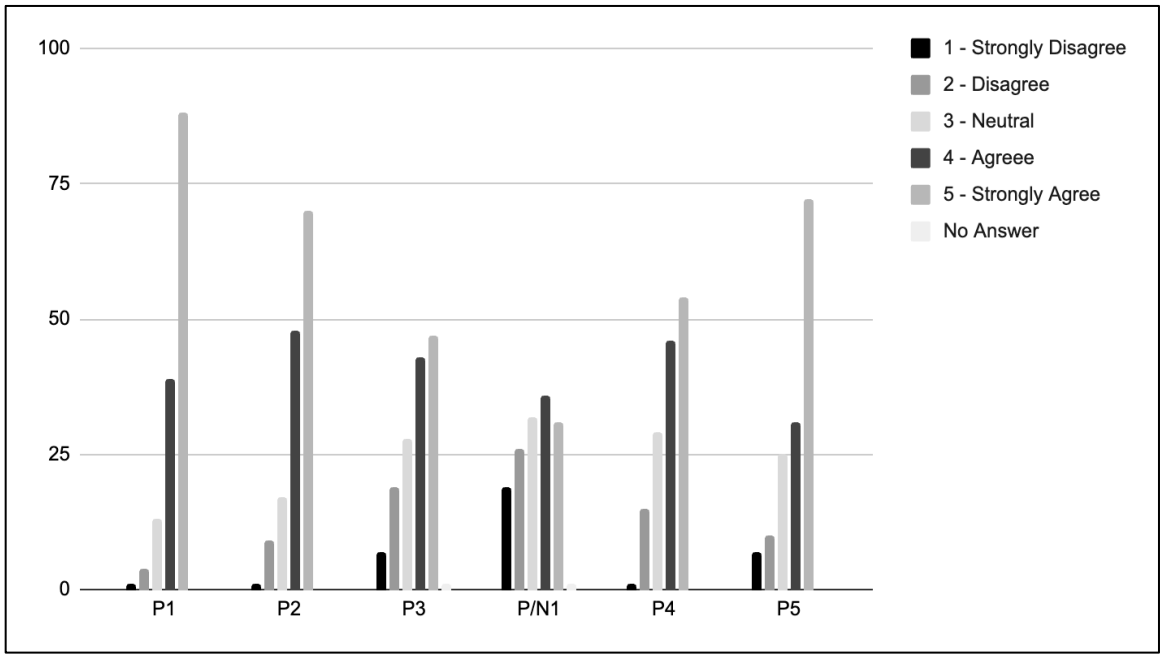

Figure 22. Agreement To Positive Statements.

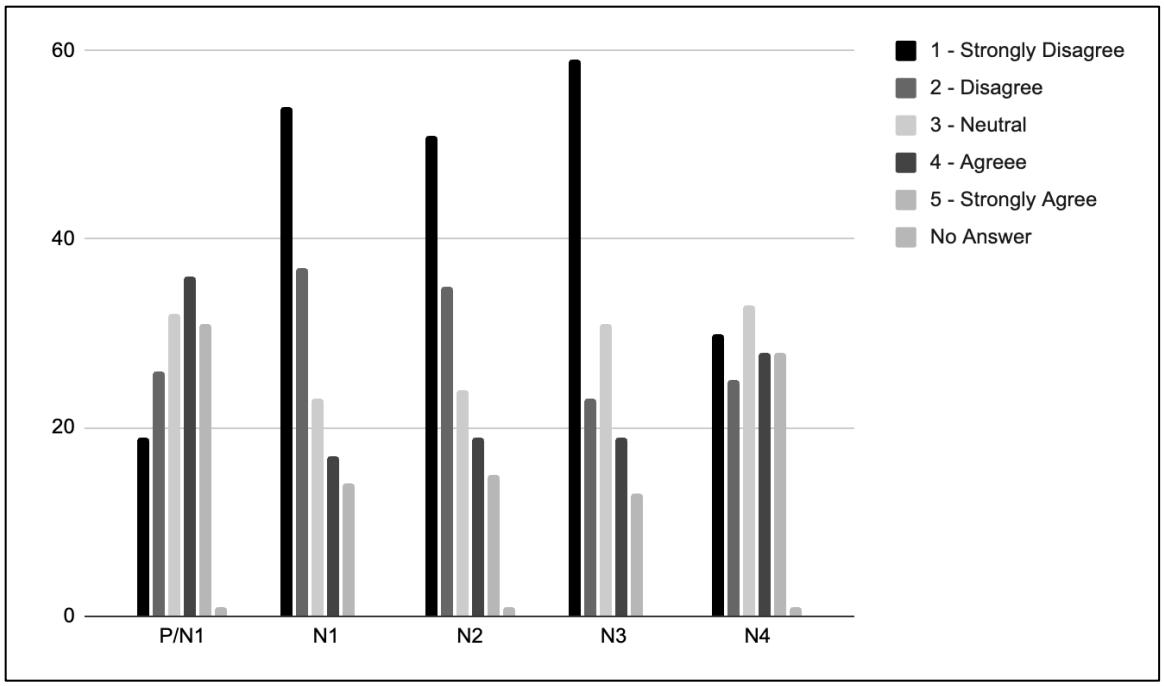

Figure 23. Agreement to Negative Statements.

CHAPTER 4

DISCUSSION OF DATA

Demographics

The data collected through my survey are limited by the fact that, ultimately, I have no way of knowing if the respondents are reflective of their specific studio or post-secondary clarinet studios as a whole. Similarly, the NASM HEADS data is not school-specific and only encompasses those institutions that are accredited by NASM and participated in the study. However, the issue of racial diversity in clarinet studios is certainly highlighted by the demographic data gathered through the survey when viewed against the demographic makeup of the country found in the U.S. Census. 73.1% of undergraduate clarinet student respondents identified as White and the NASM HEADS shows that 65% of undergraduate music students are White at accredited institutions.[57] These numbers show a roughly 17% increase in the data for this study and 9% increase NASM HEADS data over the 56.3% of the population that identified as White in the 2020 U.S. Census.[58] This is an overrepresentation of White students in undergraduate clarinet programs. Conversely, there is an equivalent underrepresentation of students from racially marginalized groups, especially among Hispanic and Black populations. 3.4% of respondents identified as Black in my survey and 7.7% identified as Black in the NASM data while 11% and 12.5% identified as Hispanic in each survey respectively.[59]

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[57] National Association of Schools of Music.

[58] U.S. Census Bureau.

[59] National Association of Schools of Music.

Compared to the U.S. Census numbers of 11.7% Black and 20% Hispanic,[60] this shows a roughly 4% decrease in NASM HEADS data and an 8% underrepresentation in my data for Black clarinet students and a 7.5% decrease in NASM HEADS data and a 9% decrease in my data among Hispanic students. It should be noted that the percentages of Asian and Pacific Islander students remained consistent across all three surveys while Mixed race increased by 5-6% in the NASM data compared to the U.S. Census and Indigenous American representation showed a 2% increase compared to the U.S. Census.[61]

These trends continue when we look at the racial makeup of music and clarinet faculty in college music programs in the United States. Of the faculty I contacted, 86.9% identify as White and a comparable 83.3% of music faculty identify as White according to NASM.[62] This is a 27 to 31% overrepresentation of White identifying individuals compared to the U.S. Census.[63] The subsequent underrepresentation among Black and Hispanic faculty corresponds accordingly. Among survey professors, Black faculty were underrepresented by 10.5% and Hispanic faculty were underrepresented by 15.6%.[64] When using the NASM HEADS data, Black faculty were underrepresented by 6.8% and Hispanic faculty were underrepresented by 15.9%.[65] Such discrepancies in racial

[60] U.S. Census Bureau.

[61] U.S. Census Bureau; National Association of Schools of Music.

[62] National Association of Schools of Music.

[63] U.S. Census Bureau.

[64] U.S. Census Bureau.

[65] National Association of Schools of Music; U.S. Census Bureau.

representation raise questions about the demographic makeup and representation in post-secondary clarinet studios. The ability for post-secondary music institutions to attract, retain, and graduate racially marginalized students clearly lags behind the demographic changes of the United States writ large. Only by understanding the root causes of this racial exclusion can we begin the process of correcting it.

Education, especially higher education at post-secondary institutions, has long been a privilege reserved for the privileged class—White, upper-class males. University admission standards and curricula are based on what Pierre Bourdieu[66] refers to as cultural capital—a "collection of information acquired through immediate family relationships and encounters with certain social and cultural agents in society that contributes to an individual's overall educational attainment."[67] However, Tara Yosso asserts that cultural capital "refers to an accumulation of specific forms of knowledge, skills, and abilities that are *valued* by privileged groups in society."[68] Because institutions of higher education were designed by and for upper class White men, they prioritize the cultural capital of White students. The assumption that college is predominantly for White students shows the reputation and status of *Whiteness as property* at work. This is supported through the overrepresentation of White students in collegiate clarinet

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[66] Roy Nash, "Bourdieu on Education and Social and Cultural Reproduction," *British Journal of Sociology of Education* 11, no. 4 (1990): 431-447, https://www.jstor.org/stable/1392877.

[67] Martina Vasil and Joyce M. McCall, "The Perspectives of Two First-Generation College Students Pursuing Doctoral Degrees in Music Education," *Journal of Music Teacher Education* 27, no. 2 (2018): 69, https://doi.org/10.1177/1057083717717464.

[68] Tara J. Yosso, "Whose Culture Has Capital? A Critical Race Theory Discussion of Community Cultural Wealth," in *Critical Race Theory In Education: All God's Children Got A Song*, 2nd ed. Ed. Adrienne D. Dixon, Celia K. Rousseau Anderson, and Jamel K. Donor (New York: Routledge, 2017), 120.

programs. Moreover, the underrepresentation of racially marginalized groups, especially among Black and Hispanic students, demonstrates how *the absolute right to exclude* functions within the university context. The emphasis placed on standard repertoire in admission requirements, occupational opportunities, and degree achievement for clarinet students operates to further the cultural capital of those students already familiar with the canon. In turn, those students without this specific knowledge are treated as lacking the necessary skills, abilities, and cultural capital needed for professional and educational success.[69] While broader socio-economic factors adversely affect many racialized students, current pedagogical approaches focused on a standard repertoire of music primarily composed by White men exacerbate those broader issues. College music professors can broaden the repertoire available to students to address the pedagogical factors under their control.

By increasing representation within the repertoire taught at collegiate clarinet studios, instructors can influence larger structures exhibited through professional and educational standards. A program of study that includes musical styles from racialized composers can better incorporate the cultural capital held by racially marginalized students. A racially diverse canon engages with the *linguistic capital*—"the ability to communicate via visual art, music, or poetry… to communicate with different audiences"[70] valued within racialized communities.

[69] Yosso, 114.

[70] Yosso, 123.

Affluent students enjoy greater access to necessary resources and training prior to admittance. Collegiate audition requirements create an expectation that potential students will have met certain prerequisites, including owning their own instruments, having private music instruction, participating in honor and community ensembles, and attending music festivals and camps; "many parents with the resources to do so would have spent roughly $150,000 toward their child's music-degree aspirations by the start of their freshman year of music study."[71] The financial cost of prerequisite training and resources reveals how familial access to wealth impacts potential students' ability to gain college admission. This is not to say that financially disadvantaged students cannot or do not find success as professional clarinetists. However, the role of access to wealth can play a role in a prospective student's preparedness and success in the early parts of their collegiate career. Because the affluence gap is so closely tied to race, this cost disproportionality affects racially marginalized students alongside poor White students.[72] This system of privileged access to necessary precollege resources is part of cultural capital. Standard repertoire further advantages those students who are able to access precollege training and gain familiarity with those works.

The downstream effect of this system plays into who faculty and institutions are able to recruit. Student populations remain stubbornly White because the pool of prospective students remains White. When issues of class diversity are mentioned,

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[71] McCall 208.

[72] Julia Eklund Koza, "Listening for Whiteness: Hearing Racial Politics in Undergraduate School Music," *Philosophy of Music Education Review* 16, no. 16 (2008): 148. https://doi.org/10.2979/pme.2008.16.2.145.

institutions often point out "that within the pool of students that apply there are only a small number of BIPOC applicants."[73] This is a result of the systemic failures to attract and engage racially marginalized students before the college admissions process even begins. While it is outside of the scope of this paper, the role of precollege participation and enrollment in music programs is a critical factor in addressing diversity in clarinet programs.

Representation, especially faculty and administrative diversity add yet another dimension of difficulty in identifying and correcting the issue. White faculty in clarinet programs are overrepresented when compared to the U.S. population while Hispanic and Black faculty are equivalently underrepresented.[74] This results in marginalized students feeling overlooked and "discourages them from ever wanting to enter the profession."[75] In discussing an instance of feeling discouraged and wanting to quit studying the clarinet, one student participant described feeling isolated due to their identity and not seeing professional representation that looked like them.

> I've definitely had periods in my life where I look at professional musicians and, like, nobody looks like that. I think, psychologically, it was just kind of like 'well, I don't know if this world is going to accept someone who looks like me, or someone who identifies like me, because I really haven't seen any super successful, super popular queer musicians in orchestras or in other ensembles or stuff like that.[76]

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[73] Kavone Manning, Sara Shifaw, and Cathy Benedict, "What We've Learned in a Faculty of Music: Dialogue with Two Black Musicians/Scholars," *Canadian Music Educator / Musicien Educateur Au Canada* 63 no. 1, (2021): 31.

[74] U.S. Census Bureau.

[75] McCall, 207.

[76] Interview with Student Participant F, December, 2025.

Among student respondents, 103 of 145 (71%) felt that their identity was represented professionally. However, 42 respondents (29%) disagreed or felt neutral about the statement. Similar responses resulted to other statements related to identity and representation. 68.5% of respondents agreed that they were part of their school community while 31% disagreed or felt neutral. In response to the statement "I feel that my individual identity is reflected in my instruction," 62.5% of respondents agreed while 37.5% disagreed or felt neutral.

Extending beyond issues of faculty, the administrative services that govern and shape collegiate music pedagogy are similarly White. Despite efforts to increase diversity in the leadership ranks, the College Music Society (CMS) executive council, board of directors, and regional directors remains majority White.[77] NASM, the largest accreditation service for postsecondary music degree programs, "was initiated and has been maintained by a predominantly White governing body since its inception in 1928, and only those programs that are privileged with sufficient economic and institutional capital may pursue NASM accreditation."[78] Similar issues exist across other collegiate music organizations. The International Clarinet Association (ICA), the only professional clarinet organization in the United States, exhibits the same issues of racial diversity. Among the 106 named committee members for various ICA committees, ninety-two are White (87%). All six members of the board, including the past and current presidents, are

[77] "Rosters of Officers and Committees," College Music Society, https://www.music.org/about-cms/contact/cms-board-committees.html.

[78] McCall, 205.

White.[79] The lack of racial representation in professional organizations raises serious questions about how racially marginalized students can view their professional prospects while pursuing a clarinet degree. Research indicates that "mentoring Black students, when facilitated by faculty with the same racial identity, has the potential to positively impact student efficacy and success to degree completion."[80] Without access to faculty and mentors that share their identity, marginalized students are denied an important educational asset their White peers enjoy. While racially marginalized students may receive quality, impactful education from some White faculty, *the right of disposition* conveys an additional asset through the racial representation for White students.

Representation Through Repertoire

Students in undergraduate clarinet programs are experiencing regular discrimination and exclusion. 81.5% of respondents scored in the moderate, notable, and extreme ranges on the Everyday Discrimination Scale. Among these students, 68.1% cited factors of race, nationality, gender, and/or sexuality as causing their discrimination. While this data is by no means representative of all collegiate clarinet students, it offers useful insights into the experiences of currently enrolled students. I posit that pedagogy and repertoire—specifically the representation of marginalized groups through pedagogy

[79] "ICA Committees," International Clarinet Association, https://clarinet.org/about/ica-committees/; "Who We Are," International Clarinet Association, https://clarinet.org/about/who-we-are/.

[80] McCall, Davis, Regus, and Dekle, 64.

and repertoire—can play an important role in ameliorating experiences of discrimination and exclusion.

Pedagogy is a broad term and can mean different things to each individual teacher. Mariam-Webster defines pedagogy as "the art, science, or profession of teaching."[81] In terms of clarinet, pedagogy can describe the ways in which teachers approach teaching, explain concepts to students, and pursue learning outcomes. Pedagogy can be described as "the decisions you make about teaching—the way you teach."[82] This leaves a great deal of individual flexibility available to each teacher in how they approach teaching their students. Certain commonalities, however, exist across teachers and institutions. Teachers build fundamental technique through a combination of exercises, etudes, and repertoire. Much of the repertoire taught and performed at the undergraduate level is standardized into a common canon. This creates what Palfy and Gilson call a "hidden curriculum…a concept or idea that is implicitly taught through the way courses are structured, content is communicated, conceptual examples are chosen, or by the biases of the professor."[83] While there is no national standard dictating what repertoire students must learn, commonality exists across institutions.

This standardization can be seen in the etudes assigned to undergraduate clarinet majors. Cyrille Rose's *32 Etudes for Clarinet* remains the most taught collection of

[81] *Merriam-Webster Dictionary*, s.v. "Pedagogy," accessed March 8, 2026, https://www.merriam-webster.com/dictionary/pedagogy.

[82] Interview with Teacher Participant C, December, 2025.

[83] Cora S. Palfy and Eric Gilson, "The Hidden Curriculum in the Music Theory Classroom," *Journal of Music Theory Pedagogy* 32, (2018): 81-82, https://doi.org/10.71156/2994-7073.1194.

etudes in the Western canon.[84] Most, if not all, clarinetists have at least some familiarity with the collection. Some students already experience these etudes through private lessons in middle- or high-school. As one teacher explained, "I was put through my paces on Rose etudes even starting in high school."[85] Additionally, many states use Rose etudes for honor band auditions, meaning students planning to work as secondary school music educators need to be prepared to teach those etudes to their own students. As another teacher put it, students "should probably still all be aware of Rose…because those are still showing up on all the regional and all-state band audition stuff."[86] The *32 Etudes* are divided into alternating "lyrical" etudes designed to develop tone and musical interpretation and "technical" etudes designed to work on articulation and finger velocity. While students typically find the technical etudes to be the most difficult and require the most practice, the lyrical etudes create significant struggles. The imprecise art of musical interpretation relies on a well-developed understanding of musical norms and technical control. This can create difficulties as students learn to differentiate between learning what is musically possible versus what is musically appropriate within a given style. Of the many reasons Rose etudes are still taught is the opportunity for students to develop a sense of musical appropriateness within a given style of music.[87]

[84] Larry Maxey, "The Rose 32 Etudes: The Metamorphosis," Resources for Clarinetists, Northern Illinois University School Of Music, https://www.niu.edu/gbarrett/resources/rose-32-etudes.shtml.

[85] Interview with Teacher Participant B, December, 2025.

[86] Interview with Teacher Participant A, December, 2025.

[87] Maxey.

However, there are limitations for a book first published in 1893. While the *32 Etudes for Clarinet* can certainly teach students a lot about performing clarinet music from the 19th-century, the book may not be as applicable to 20th- and 21st-century repertoire. Books composed by Roger Zare, Ronald Caravan, Phillip Rehfeld, and Kristen Denny-Chambers expand the musical language available to students. Roger Zare's *Elements of Contemporary Clarinet Technique* introduce many of the extended techniques increasingly used in contemporary compositions through a series of etudes that are highly representative of modern compositions. Additionally, each etude is accompanied by a written masterclass by Andy Hudson, giving students guidance in navigating the difficulties within each etude. The *Finger Fitness Etudes* by Kristen Denny-Chambers combines interval exercises with stylistic etudes in a variety of keys and musical styles. Students are challenged to interpret expressive descriptors and musical styles such as klezmer, jazz, salsa, and others. Additionally, these collections add much needed diversity to the canon of etudes; Zare is a Chinese-American composer and Denny-Chambers is female. Inclusion of books such as these alongside the more typical collections allows students to explore other musical styles important to their development while also introducing racial and gender representation to the canon.

The canon of standard repertoire taught in collegiate clarinet studies is reflective of the demands placed on soon-to-be professional performers and teachers. An internet search for "standard clarinet repertoire" results in numerous lists that include much of the same music that can be found in audition guidelines: Mozart's *Clarinet Concerto*, Brahm's *Sonatas*, and music by Poulenc, Weber, and Stravinsky. None of the results

rendered any repertoire by racially marginalized, female, transgendered, or otherwise underrepresented composers without further refinement of search terms. The repertoire lists included in Howard Klug's *The Clarinet Doctor* name similar works.[88] The canon is majority White and male, resulting in an emphasis being placed on a set of "material and nonmaterial productions of a people"[89] There is no national standard agreed upon among institutions and clarinet studios. The ICA, NASM, and other organizations do not require specific repertoire to be taught to clarinet students, yet the canon exists—a hidden curriculum that "implicitly communicates a system of values"[90] to students.

A growing number of teachers have moved to be less prescriptive in assigning specific repertoire, working instead to make sure students are familiar with a variety of styles and historical periods—"in general, I am very open as far as repertoire with my students. I'm more concerned about a variety of styles and historical periods than I am with exact pieces."[91] This ensures that students are exposed to the pieces or styles that might be necessary for their future careers while allowing students and teachers greater freedom in selecting repertoire that resonates with the individual student. One teacher described their approach as exposing their students to as much musical variety as possible,

> I think it's important for students to be playing and hearing a wide variety of repertoire rather than hearing everyone play Mozart or Brahms or Weber every single semester. They lose out on the chance to hear so much more in terms of

[88] Klug, 1-11.

[89] Yosso, 120.

[90] Palfy and Gilson, 82.

[91] Teacher Participant B.

> variety as a result of that. Every time you're making a choice of music you are making a choice to not include something else.[92]

These considerations can incorporate not just stylistic variety but variety of gender and racial representation as well. Another teacher described their approach to variety, "I want a balanced diet of repertoire by the time they graduate, so I'm looking at nationality of composer, gender of composer, genre of peace, concerto, concertino, sonata, sonatina, solo de concours, unaccompanied, clarinet and piano."[93] Ultimately, the incorporation of diverse repertoire into the canon serves to ensure students are adequately prepared to approach a vast array of styles, including those from the standard repertoire that might be needed for future careers such as Mozart and Brahms, while also offering much needed representation. Works by composers such as John Mayer, Adolphus Hailstork, Valerie Coleman, Jenni Brandon, Theresa Martin, and Paquito D'Rivera expose students to vastly different musical styles while also making the canon more diverse. By broadening the canon of repertoire, faculty can influence the repertoire used in postsecondary, graduate, and professional auditions and ultimately affect the cycle of underrepresentation of racially marginalized students in postsecondary clarinet studios.

[92] Teacher Participant B.

[93] Teacher Participant C.

CHAPTER 5

CONCLUSION

Suggested Measures

The focus of this paper is to address the cycle of racial exclusion in postsecondary instrumental music study. By increasing racial representation within the repertoire taught in undergraduate clarinet studios, college clarinet faculty are better able to impact exclusionary practices. In service of this, lessons should continue to shift from specific repertoire to more general principles. By including a wider variety of styles, genres, and musical epochs, teachers can teach a greater diversity of repertoire. By abandoning the idea of a standard canon that should be applied uniformly, teachers can address learning goals related to style, musicality, and technical mastery of the instrument. Uniform content expectations result in replicating and repeating the content that we teach. The goal of training professionally capable clarinetists remains but the approach—the repertoire and content—must change and adapt to the individual student and their specific needs. Assessment can be focused on outcomes, things like tone, embouchure, breath and air, and less on specific repertoire. Ultimately, instead of focusing exclusively on how much repertoire students know, we should direct our attention to ensuring that students are equipped with the skills they need to transition into the next chapter of their professional lives.

Clarinet professors must work to understand how to best support and help historically racialized students. The apparent lack of racial diversity among applied clarinet faculty suggests that this majority White faculty must understand how they can

mentor and support racially marginalized students. Students need guidance, reassurance, and support. This is not to say that teachers should not have clear expectations or push their students when necessary. But it is important to recognize that students are often incredibly hard on themselves—"they tend to be more critical because we have this negativity mindset. We focus on the negative too much instead of the positive."[94] This deficit mindset is magnified among racially marginalized students. Teaching each student as an individual means recognizing how the aspects of their identity—their race, gender, sexual orientation, religion, etc.—inform their pedagogical needs and professional aspirations. In terms of repertoire, it means recognizing and incorporating their cultural capital into the music that they play.

Lastly, the impact of community and having a feeling of belonging cannot be overstated for students in clarinet programs.

> I have a really strong group of peers that are kind of part of that same identity group, even though they might not be specifically of my own. We're a bunch of queer kids that hang out with each other. That's always a really great group to have, especially as musicians, because sometimes we go underrepresented in big programs.[95]

> a very large percent of the clarinet studio was also in the queer space. It never seemed to affect the way that my professor taught us. We all did find a bit of community with each other in that way. There were a number of trans people and other queer people. It was cool having that in common.[96]

> We negotiated our feelings of isolation by forming support networks of people outside of our music education doctoral programs. Joyce participated in the Black Graduate Student Association functions, made connections with colleagues in the African American Studies program, attended a predominantly black church on

[94] Teacher Participant B.

[95] Interview with Student Participant D, December, 2025.

[96] Student Participant F.

> Sundays, and conversed with African American music education researchers throughout the country[97]

It is therefore critical for studio instructors to know what communities exist within and around their institutions that can foster a feeling of belonging for students. This can include Black fraternities from the National Pan Hellenic Council, student groups and clubs, professional associations, LGBTQIA+ and trans communities, and faculty and mentors that share a given student's identity. Professors should be familiar with resources that include academic counseling, tutoring, therapy, and medical professionals.

Conclusion

Positive changes are necessary to address racial diversity within postsecondary clarinet programs in the United States. Representation in faculty, the professional ranks, and the repertoire learned in these programs is an important factor in this lack of diversity. The pedagogical approaches to repertoire taught at the collegiate level has resulted in a canon of standard repertoire that in turn fails to represent the diverse cultural backgrounds of potential students, especially racially marginalized students. When viewed through the framework of Critical Race Theory, this lack of representation becomes part of a larger system that underrepresents minoritized students in precollege studies, at postsecondary institutions, and professionally. By addressing repertoire and broadening the canon to be more inclusive, clarinet instructors can disrupt this cycle and

[97] Vasil and McCall, 75.

bring much needed change to the racial representation found in clarinet repertoire and, ultimately, to collegiate clarinet studios.

As the country becomes more racially diverse, the cyclical system that fails to properly represent students of color must be disrupted. Addressing the representation gap through assigned repertoire is a crucial step towards creating a more equitable program of study within collegiate clarinet studios. Clarinet faculty can incorporate stylistic diversity, focusing on learning outcomes over the mastery of specific, standard repertoire. Through doing this, teachers not only better prepare their students for the disparate demands of contemporary clarinet repertoire, but they also ensure that the canon becomes increasingly diverse. In turn, students who have felt isolated, excluded, or unrepresented in the clarinet community can be better served through the repertoire they learn. Ultimately, through building community and including racially marginalized students, teachers can work towards a system that reflects the cultural, racial, sexual, and economic diversity of this country.

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APPENDIX A

SURVEY

Question 1: How would you describe your current institution? (HBCU, public university, conservatory, private college, liberal arts college, etc.)

Question 2: What is your year in school? (1st Year, 2nd Year, 3rd Year, 4th Year, 5th Year, Masters, Doctoral, Other)

Question 3: What is your racial identity?

Question 4: What is your gender identity?

Question 5: In your day-to-day life, how often do any of the following things happen to you?

- Response categories for all items: Almost every day, at least once a week, a few times a month, a few times a year, less than once a year, never

1. You are treated with less courtesy than other people are.
2. You are treated with less respect than other people are.
3. You receive poorer grades than other people in class.
4. People act as if they think you are not smart.
5. People act as if they are afraid of you.
6. People act as if they think you are dishonest.
7. People act as if they're better than you are.
8. You are called names or insulted.
9. You are threatened or harassed.
10. You receive different feedback than other people.

Question 6: If you answered “a few times a year” or more frequently to at least one of the previous statements, what do you think is the main reason for these experiences? (Check more than one if applicable)

1. Your ancestry or nation origins
2. Your race
3. Your gender
4. Your age
5. Your religion
6. Your height
7. Your weight
8. Some other aspect of your physical appearance
9. Your sexual orientation
10. Your education or income level

Question 7: For the following statements, please select an answer 1-5, 1 being strongly disagree and 5 being strongly agree

1. I feel that I am seen as an individual by my teachers
2. I feel that my needs as a student are met by my teachers
3. I feel that my individual identity is reflected in my instruction
4. I feel that my individual identity affects how my teachers interact with me
5. I feel that I am part of my school community
6. I have been excluded, marginalized, or treated as “other”
7. I have encountered discriminatory behavior

8. I have encountered discriminatory language
9. I have encountered stereotyping
10. I know other people in this field who look like me

Question 8: Would you be interested in participating in a follow up interview discussing your experiences as a clarinet student?

Question 9: If yes, please provide your name and an email address at which you would like to be contacted. Your identification information will be kept confidential and will not be shared with any parties outside the research team.

APPENDIX B

AGGREGATED SURVEY DATA

Table 4. Demographic Data from Respondents.

Type of Institution		**Year In School**		**Racial Identity**		**Gender Identity**	
Public University	106	1st	35	White	106	Male	48
Private Institution	16	2nd	34	Black	5	Female	84
Liberal Arts Institution	8	3rd	31	Hispanic	16	Transgender	5
HBCU	1	4th	15	Asian	9	Nonbinary	8
Conservatory	10	5+	4	Mixed	5	Blank	0
Blank	4	Graduate	23	Indigenous American	4		
		Blank	3	Blank	0		

Table 5. Frequency of Discriminatory Experiences Among Respondents.

	Almost every day	**Once a week**	**A few times a month**	**A few times a year**	**Less than yearly**	**Never**	**Blank**
EDS-1	5	15	26	42	26	31	0
EDS-2	5	11	34	45	16	33	1
EDS-3	1	6	18	27	22	70	1
EDS-4	7	15	16	38	22	47	0
EDS-5	3	6	17	23	22	74	0
EDS-6	0	10	7	20	29	78	1
EDS-7	16	16	31	43	16	23	0
EDS-8	0	6	12	30	29	68	0
EDS-9	1	3	5	26	28	82	0
EDS-10	6	13	20	26	21	59	0

Table 6. Reason for Discriminatory Experiences Among Respondents.

Perceived Reason	**Total**
Ancestry/National Origin	6
Race	17
Gender	69
Age	47
Religion	6
Height	15
Weight	15
Physical Appearance	34
Sexual Orientation	24
Education/Income	40

Table 7. Alignment with Statements Among Respondents.

	1 – Strongly Disagree	2 – Disagree	3 – Neutral	4 – Agree	5 – Strongly Agree
P1	1	4	13	39	88
P2	1	9	17	48	70
P3	7	19	28	43	47
P/N1	19	26	32	36	31
P4	1	15	29	46	54
N1	54	37	23	17	14
N2	51	35	24	19	15
N3	59	23	31	19	13
N4	30	25	33	28	28
P5	7	10	25	31	72

APPENDIX C

FIGURES AND TABLES

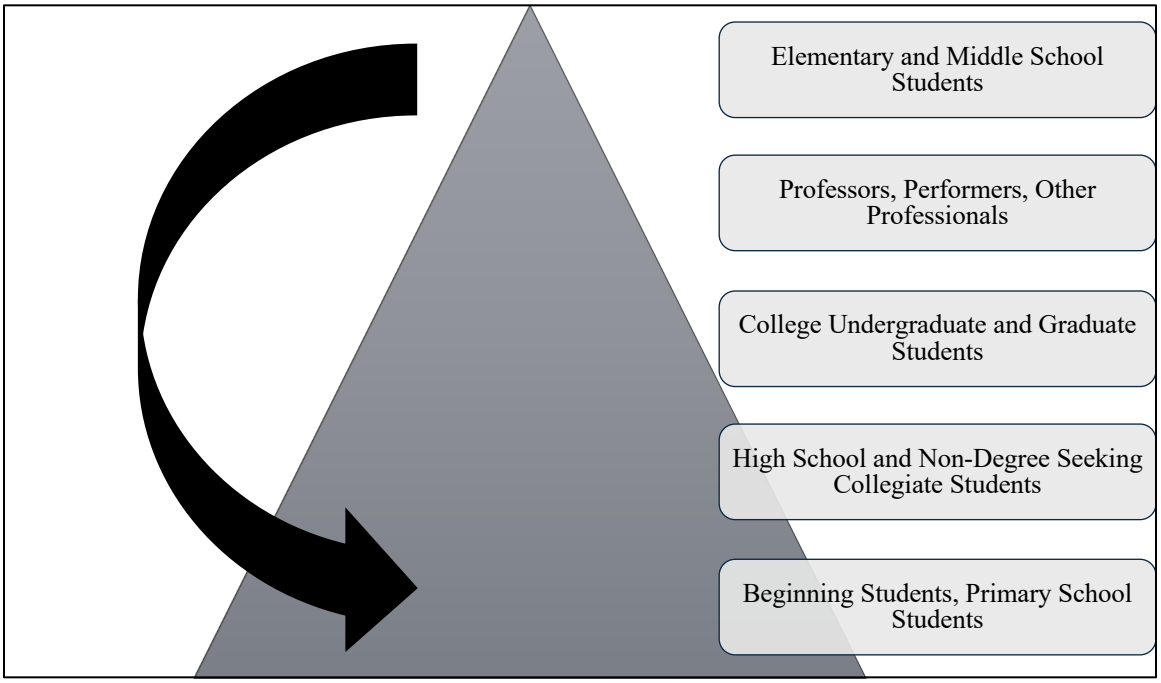

Figure 24. Cycle of Racial Exclusion

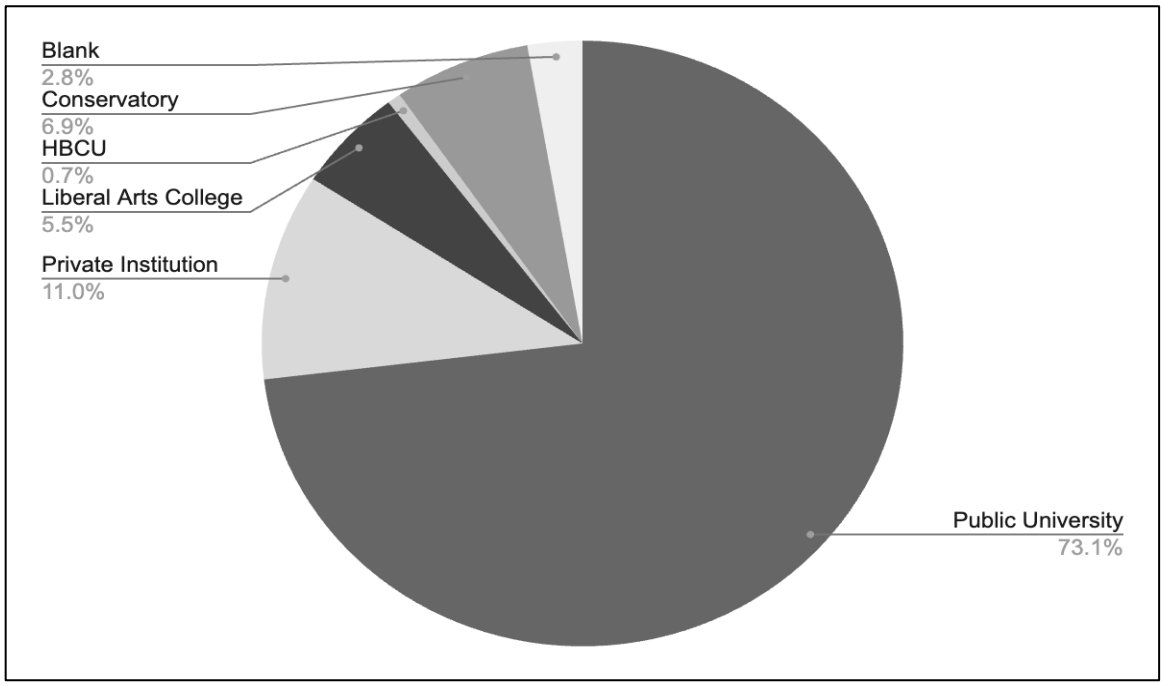

Figure 2. Institution Type Among Survey Respondents.

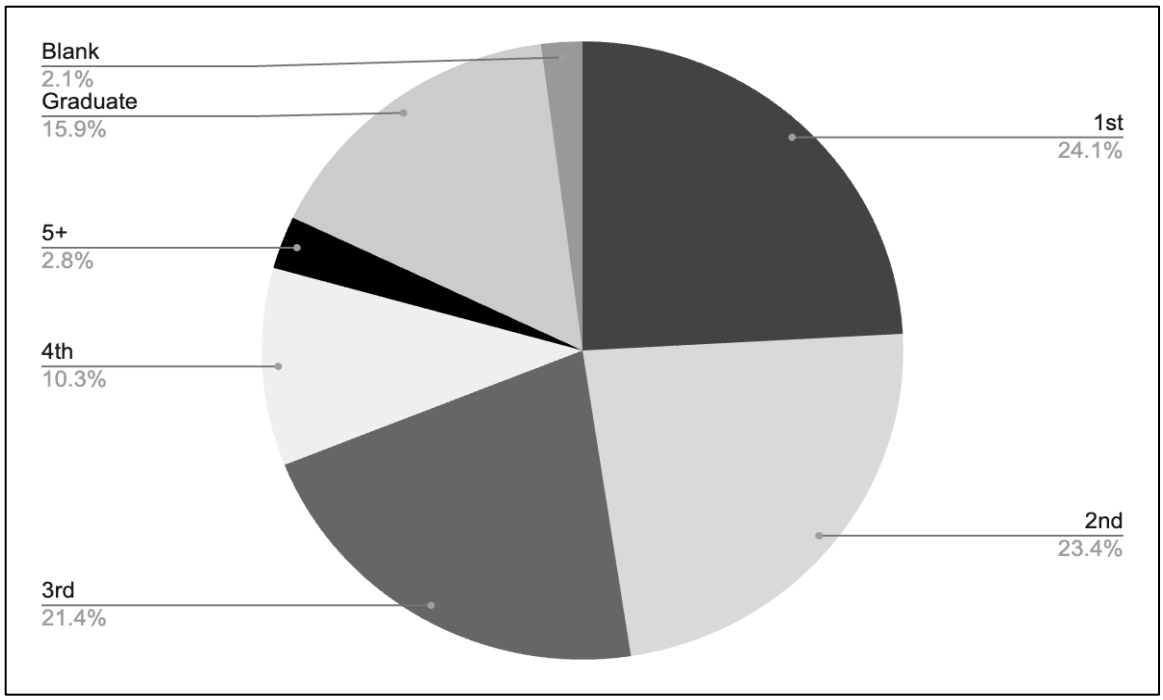

Figure 3. Year in School Among Survey Respondents.

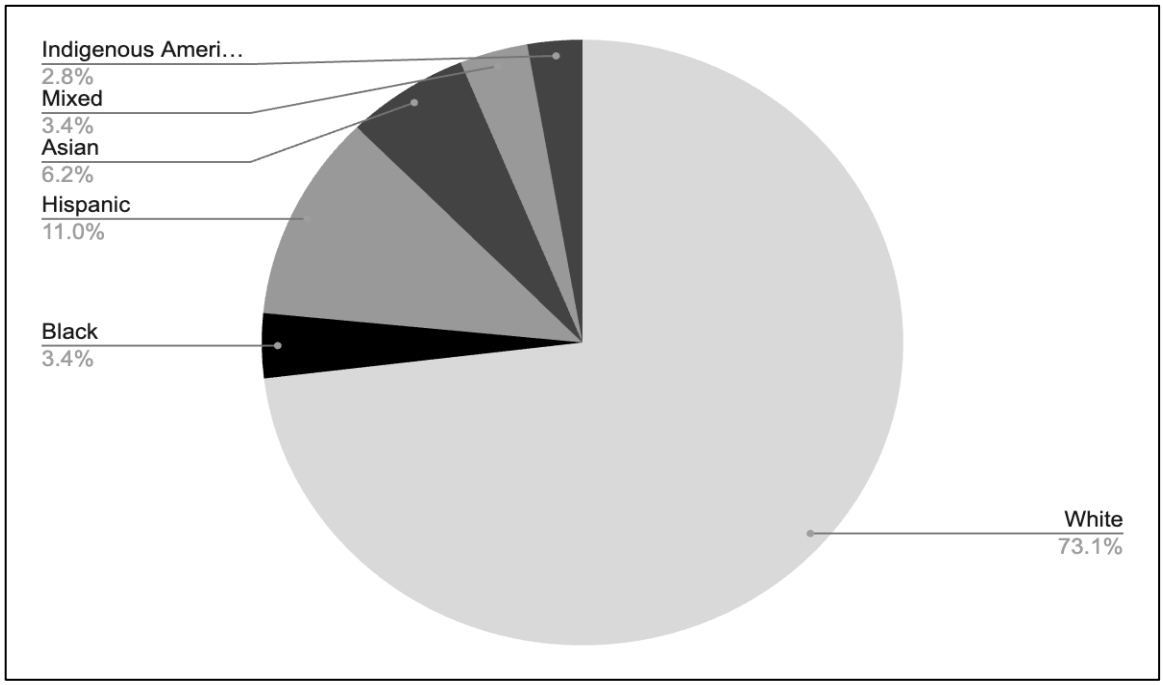

Figure 4. Racial Identity of Survey Respondents.

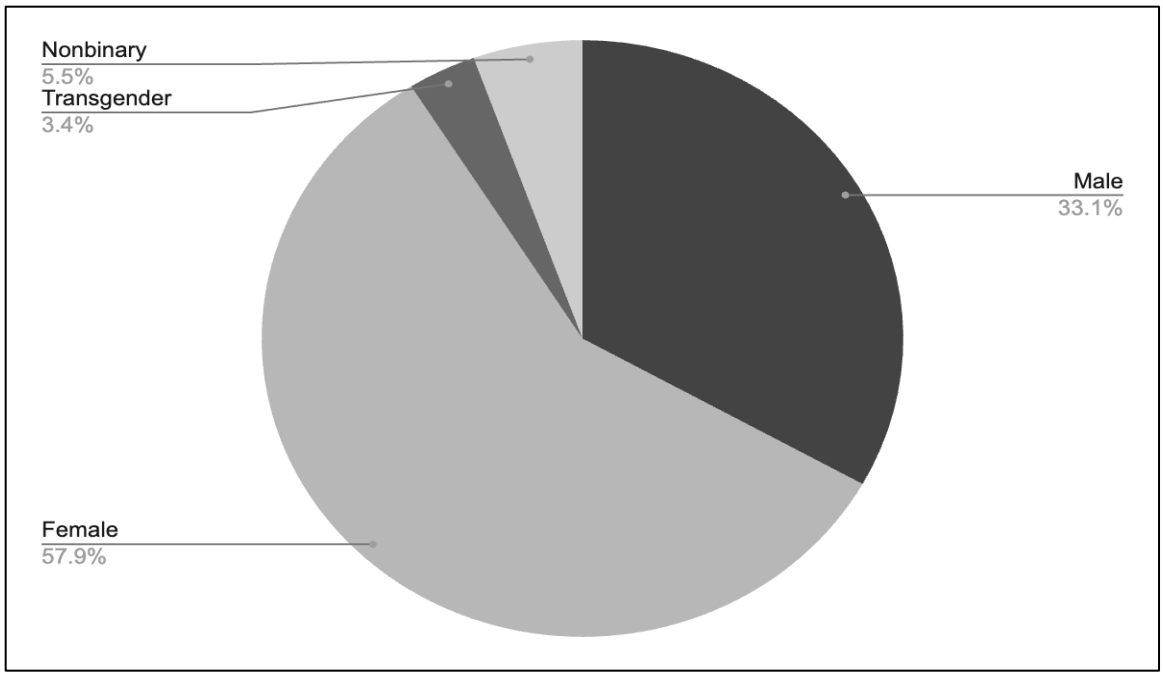

Figure 5. Gender Identity of Survey Respondents.

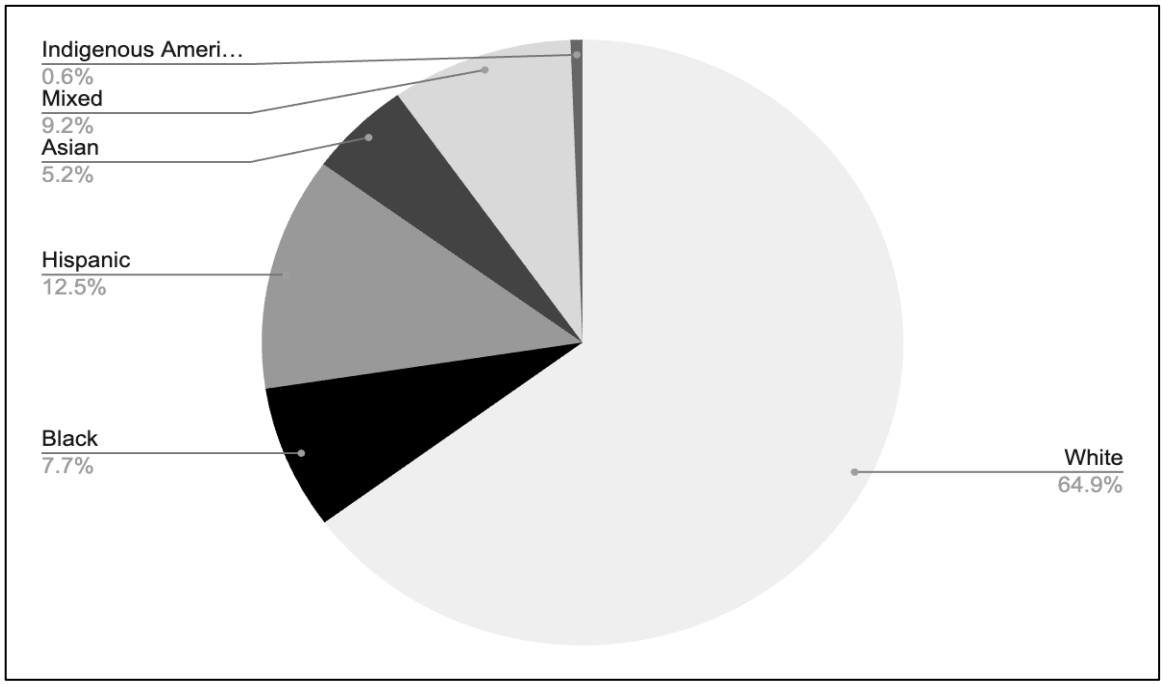

Figure 6. Racial Identity Among Professional Music Baccalaureate Students. Data from NASM, HEADS Data Summaries 2021-2022: Music, https://nasm.arts-accredit.org/services/heads/heads-data-summaries/.

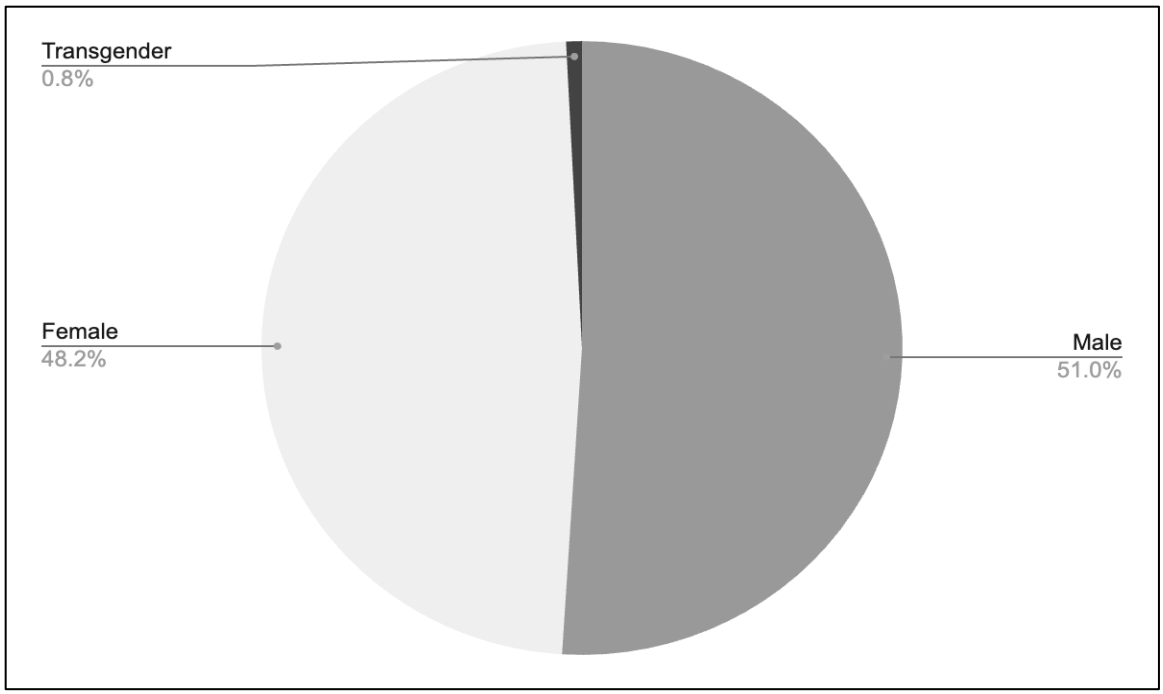

Figure 7. Gender Identity Among Professional Music Baccalaureate Students. Data from NASM, HEADS Data Summaries 2021-2022: Music, https://nasm.arts-accredit.org/services/heads/heads-data-summaries/.

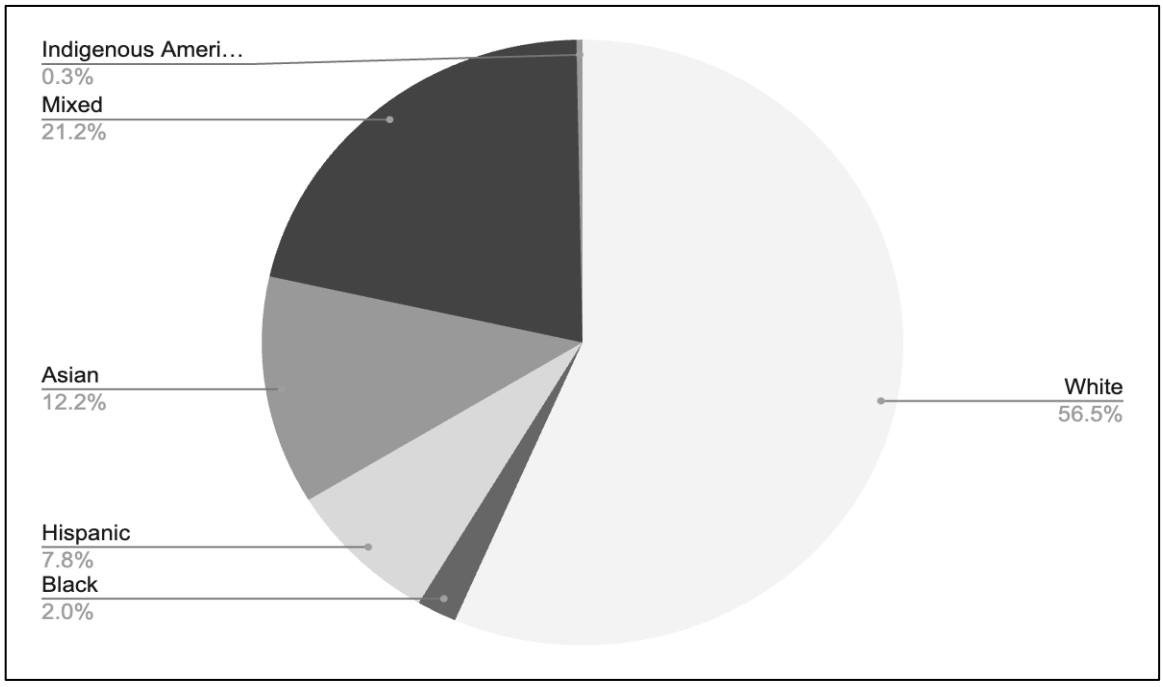

Figure 8. Racial Identity Among Doctoral Clarinet Students. Data from NASM, HEADS Data Summaries 2021-2022: Music, https://nasm.arts-accredit.org/services/heads/heads-data-summaries/.

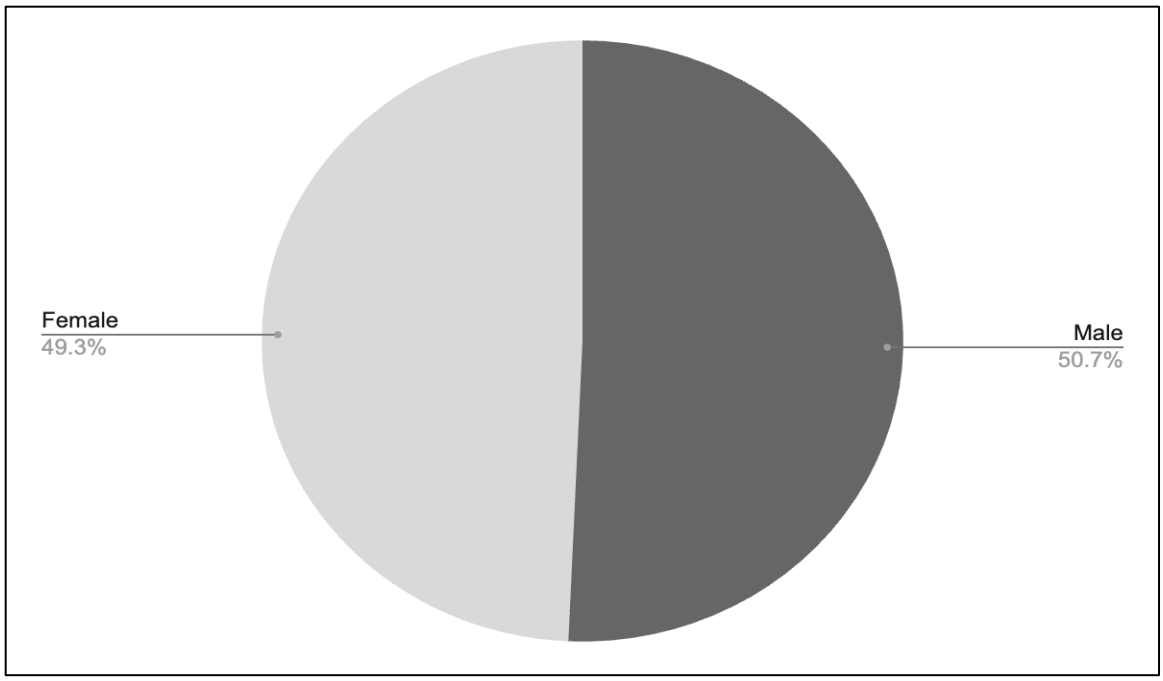

Figure 9. Gender Identity Among Doctoral Clarinet Students. Data from NASM, HEADS Data Summaries 2021-2022: Music, https://nasm.arts-accredit.org/services/heads/heads-data-summaries/.

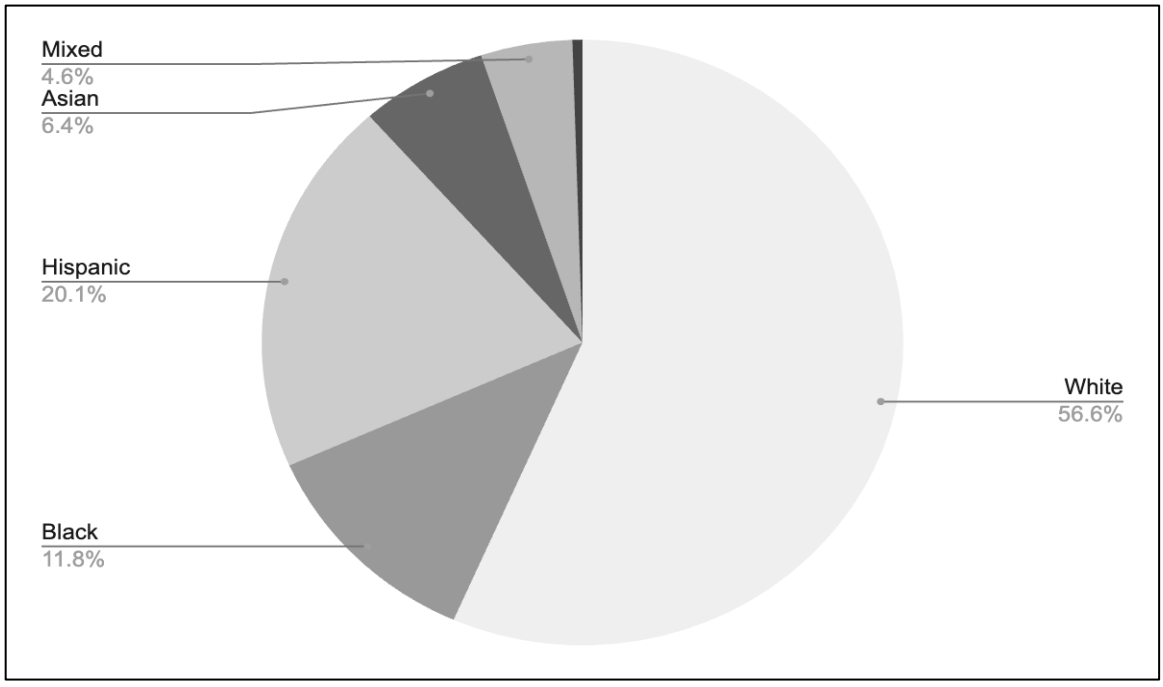

Figure 10. U.S. Racial Demographics. Data from U.S. Census Bureau, United States Census Quick Facts: United States, July 2024, https://www.census.gov/quickfacts/fact/table/US/PST045224.

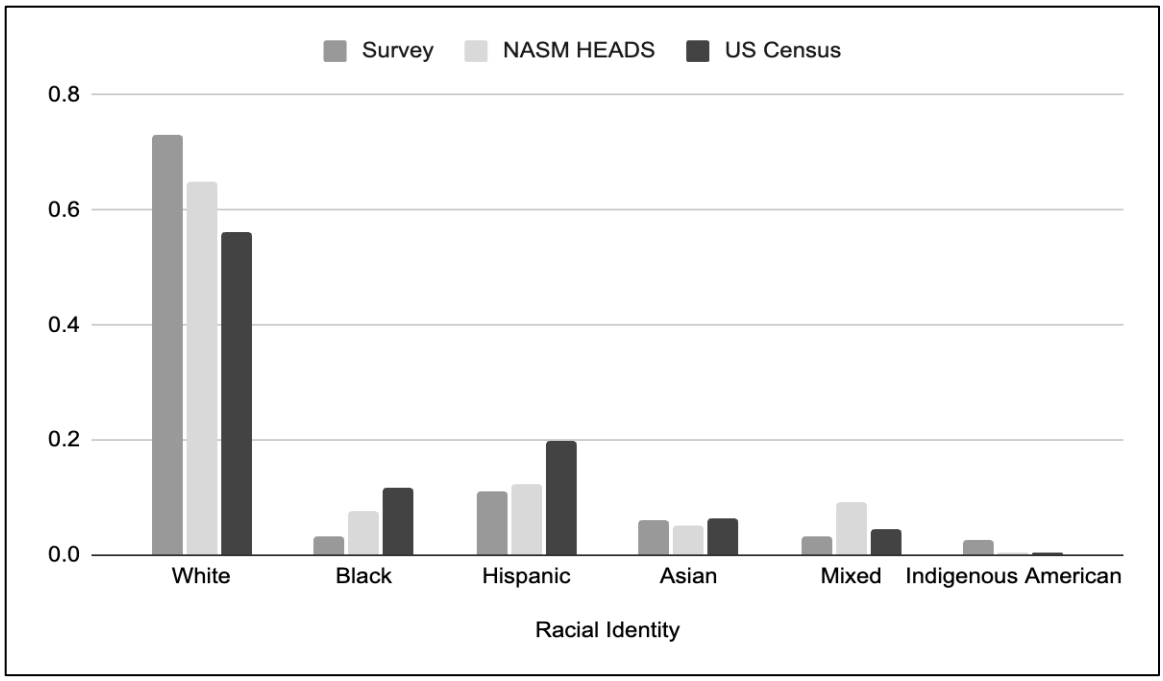

Figure 11. Comparison of Racial Identity. Data from survey, NASM HEADS, and U.S. Census.

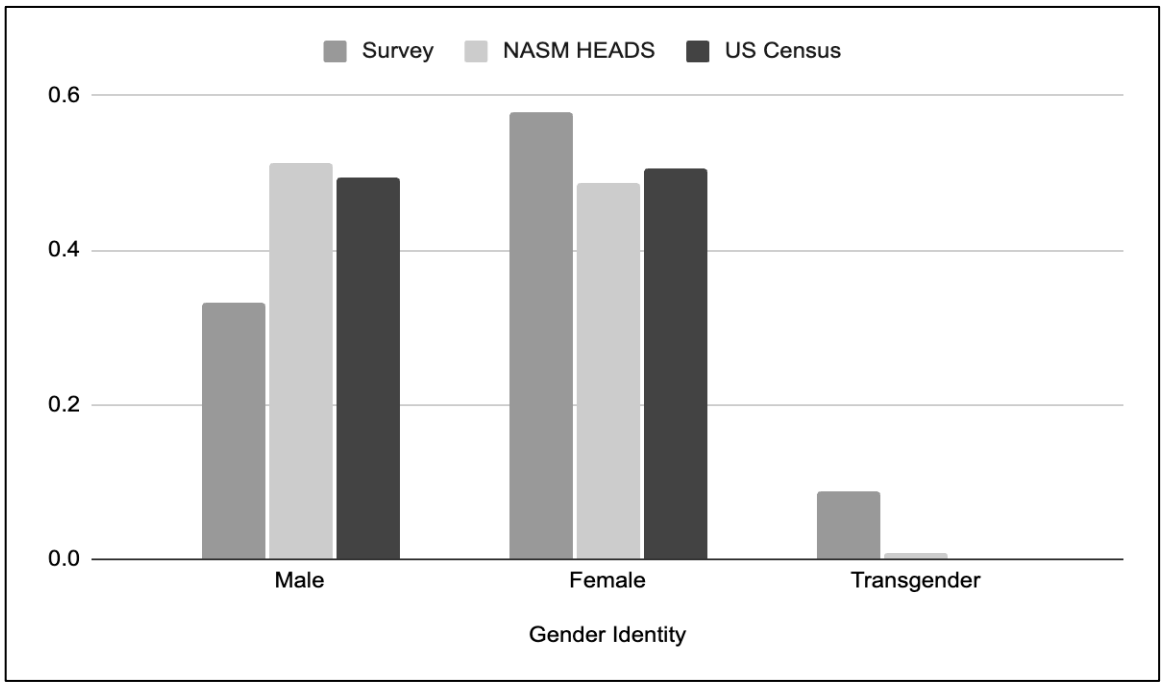

Figure 12. Comparison of Gender Identity from Survey Data, NASM HEADS Data, and U.S. Census Data.

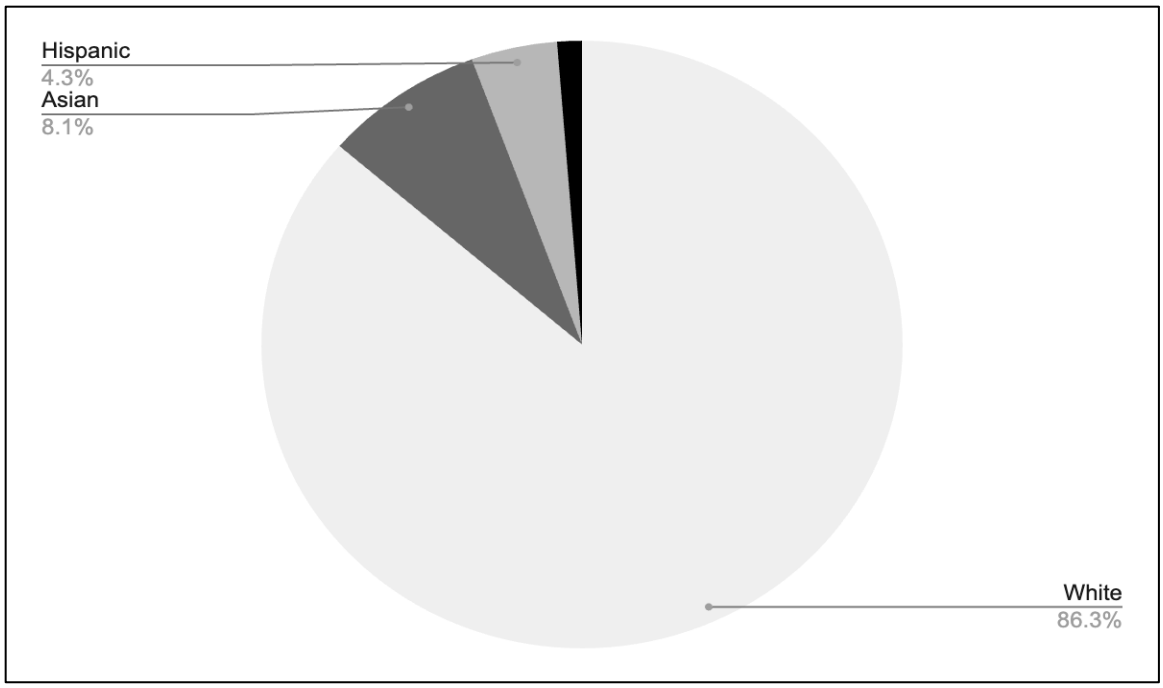

Figure 13. Racial Identity of Contacted Clarinet Faculty.

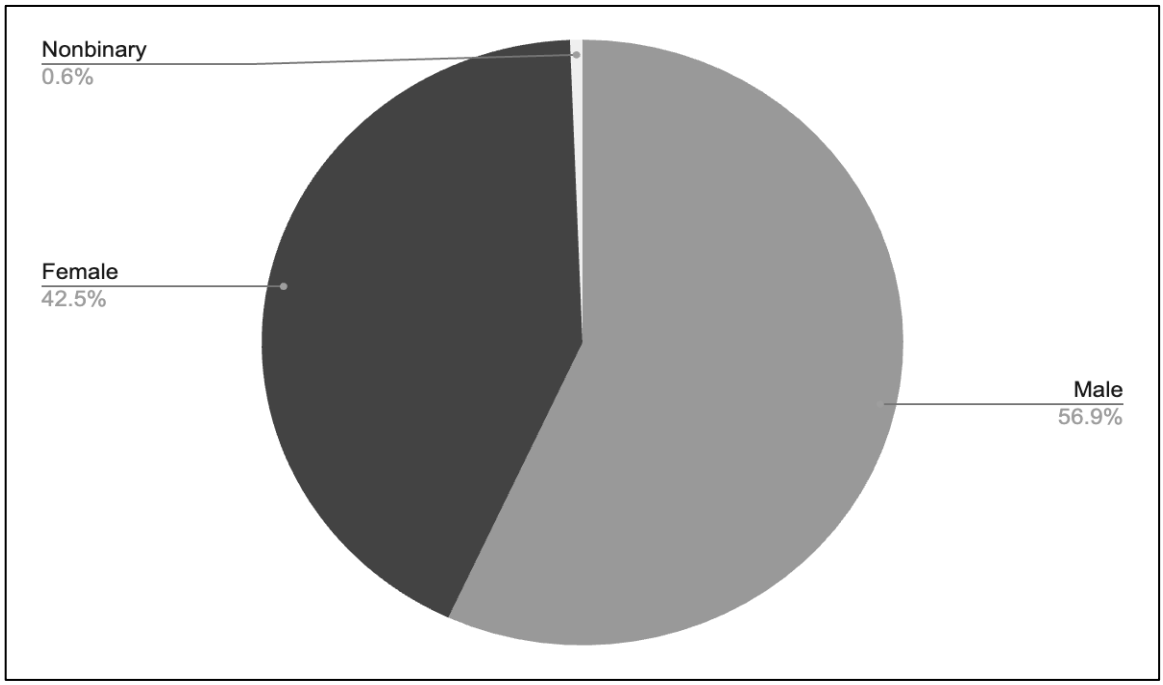

Figure 14. Gender Identity of Contacted Clarinet Faculty.

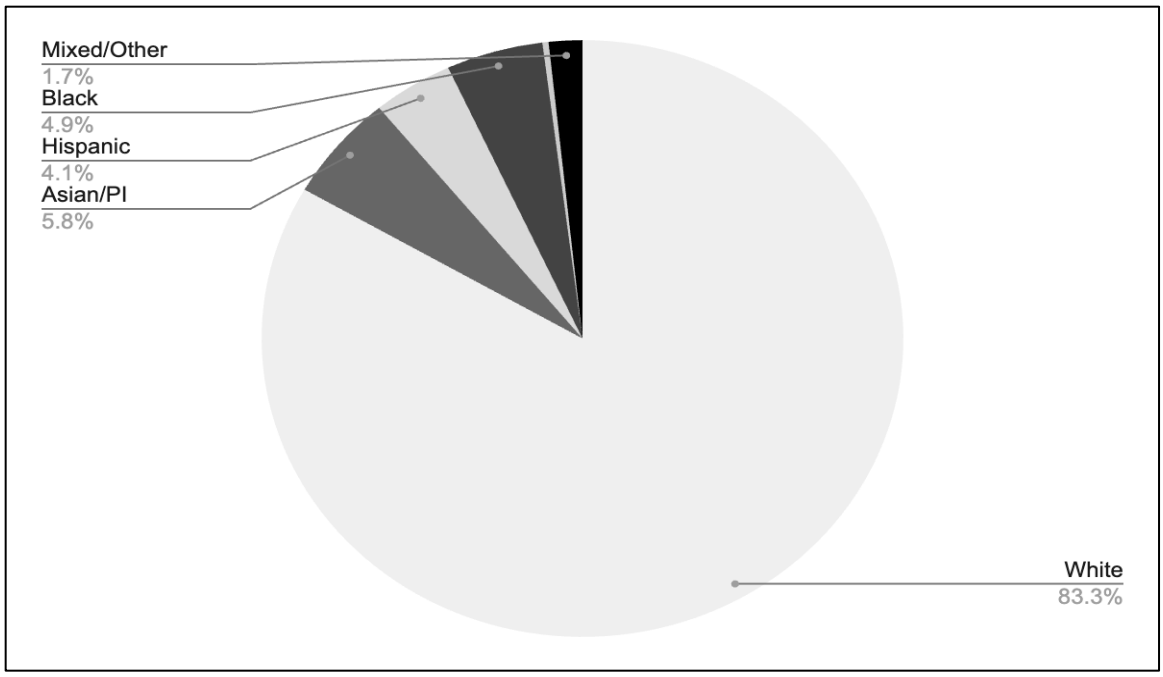

Figure 15. Racial Identity of Music Faculty. Data from NASM, HEADS Data Summaries 2021-2022: Music, https://nasm.arts-accredit.org/services/heads/heads-data-summaries/.

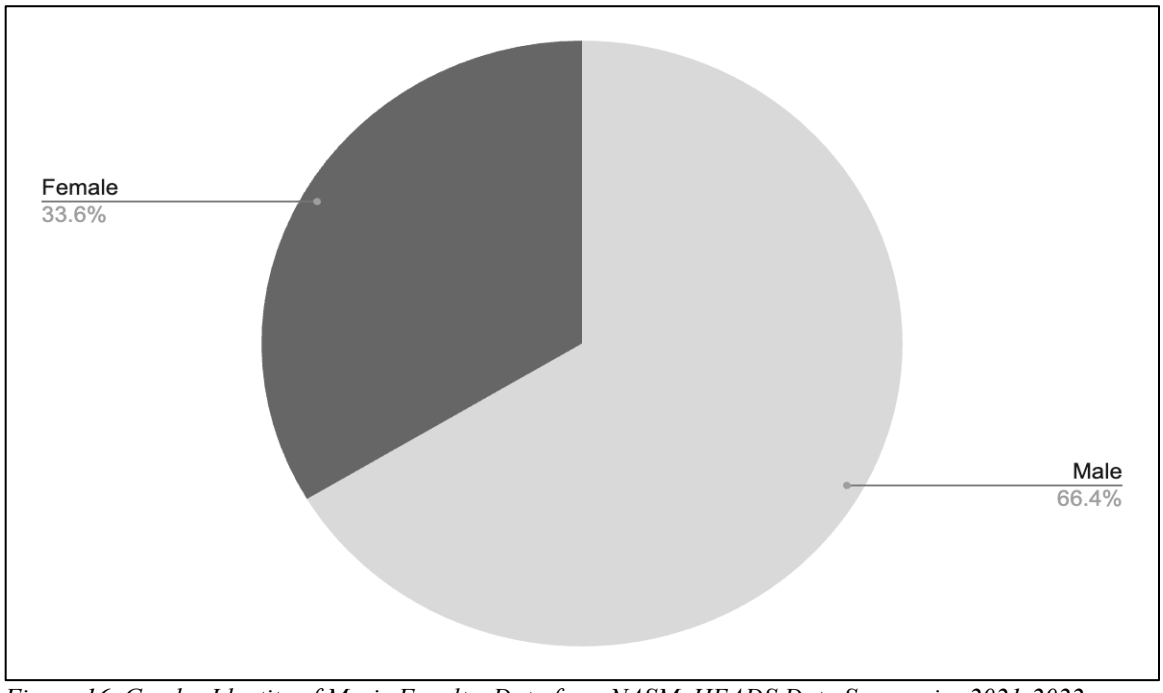

Figure 16. Gender Identity of Music Faculty. Data from NASM, HEADS Data Summaries 2021-2022: Music, https://nasm.arts-accredit.org/services/heads/heads-data-summaries/.

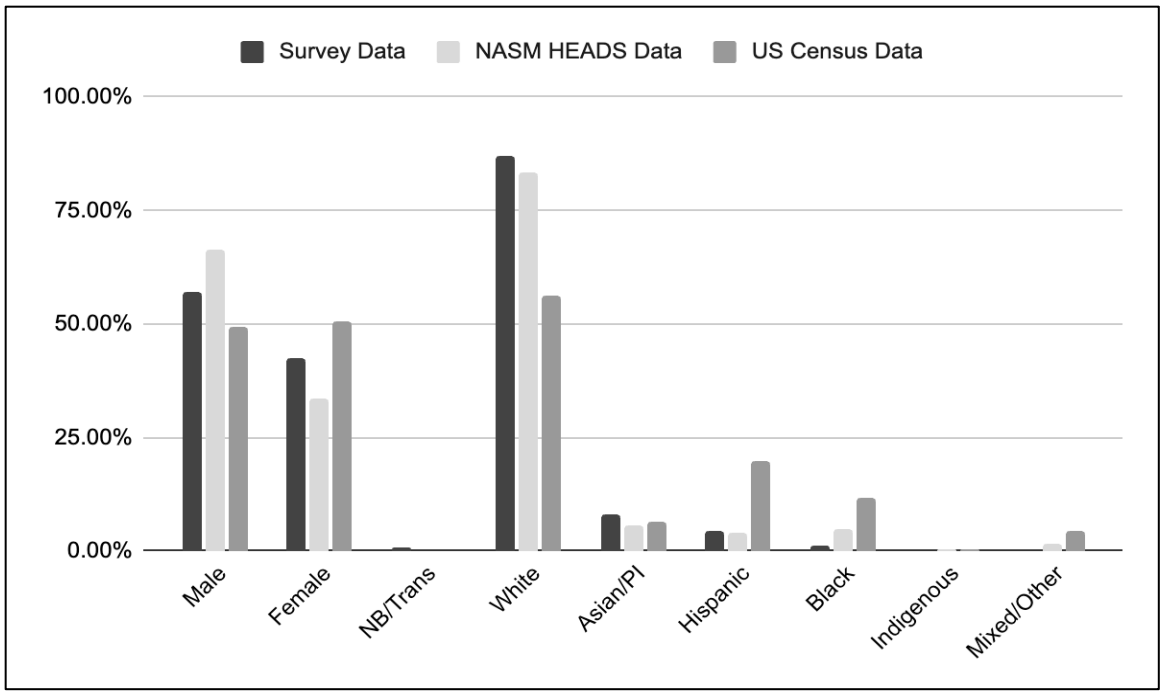

Figure 17. Comparison of Racial and Gender Identity from Survey Data, NASM HEADS Data, and U.S. Census Data.

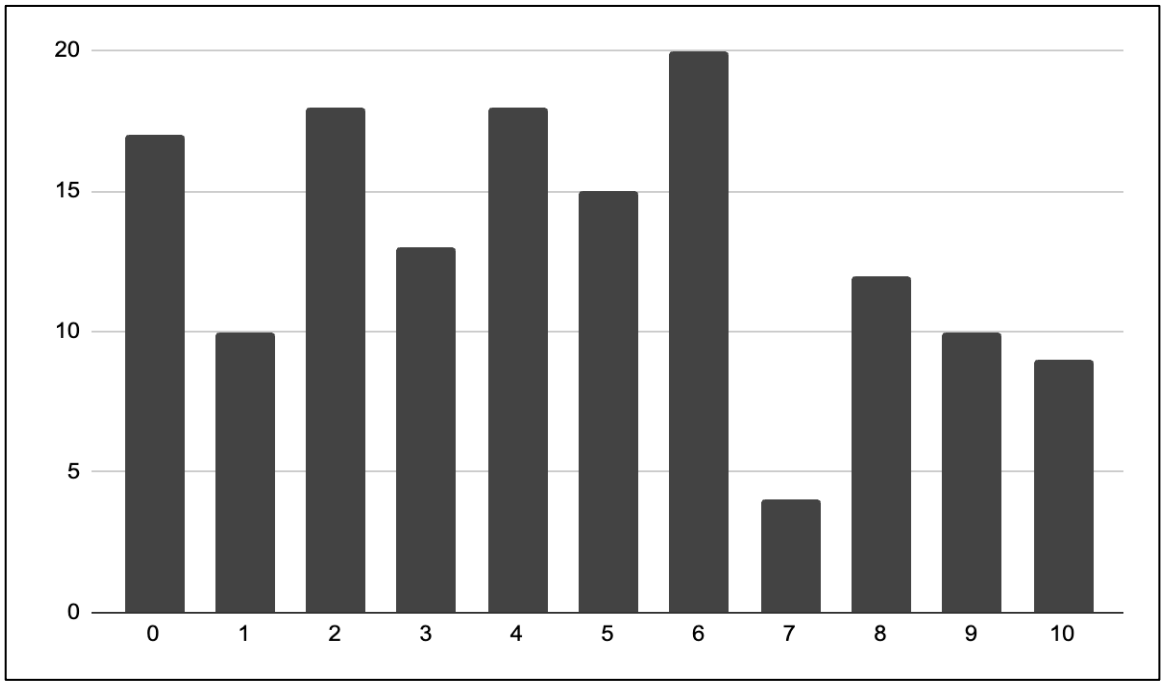

Figure 18. Everyday Discrimination Score.

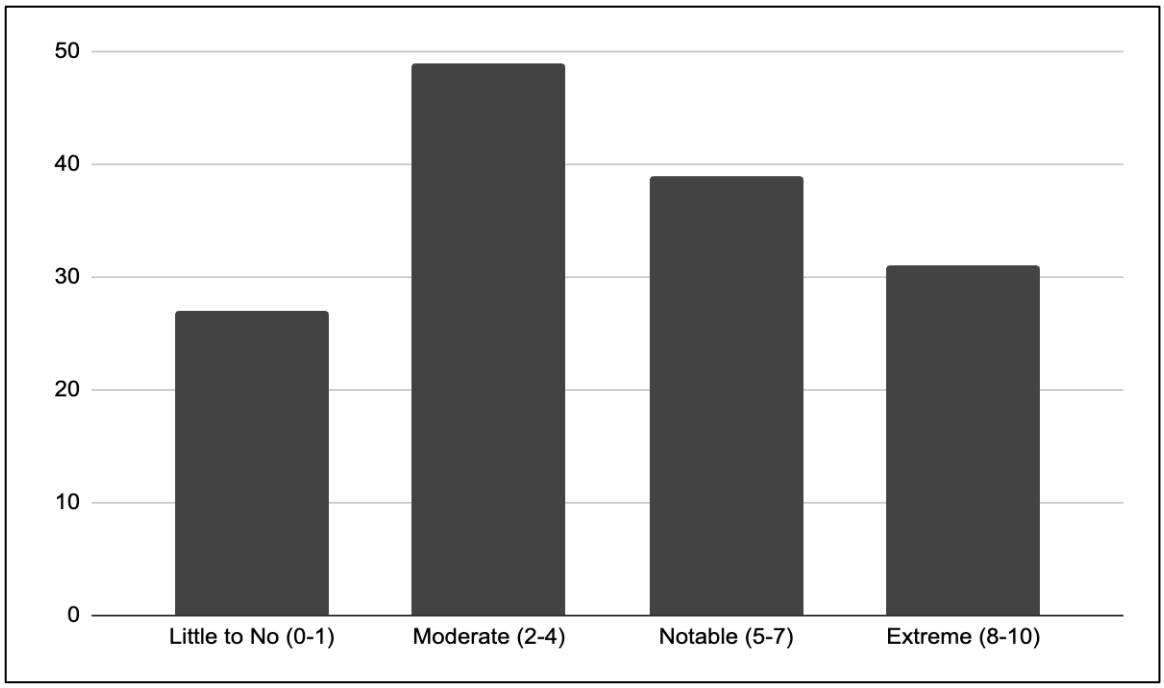

Figure 19. Everyday Discrimination Ranges.

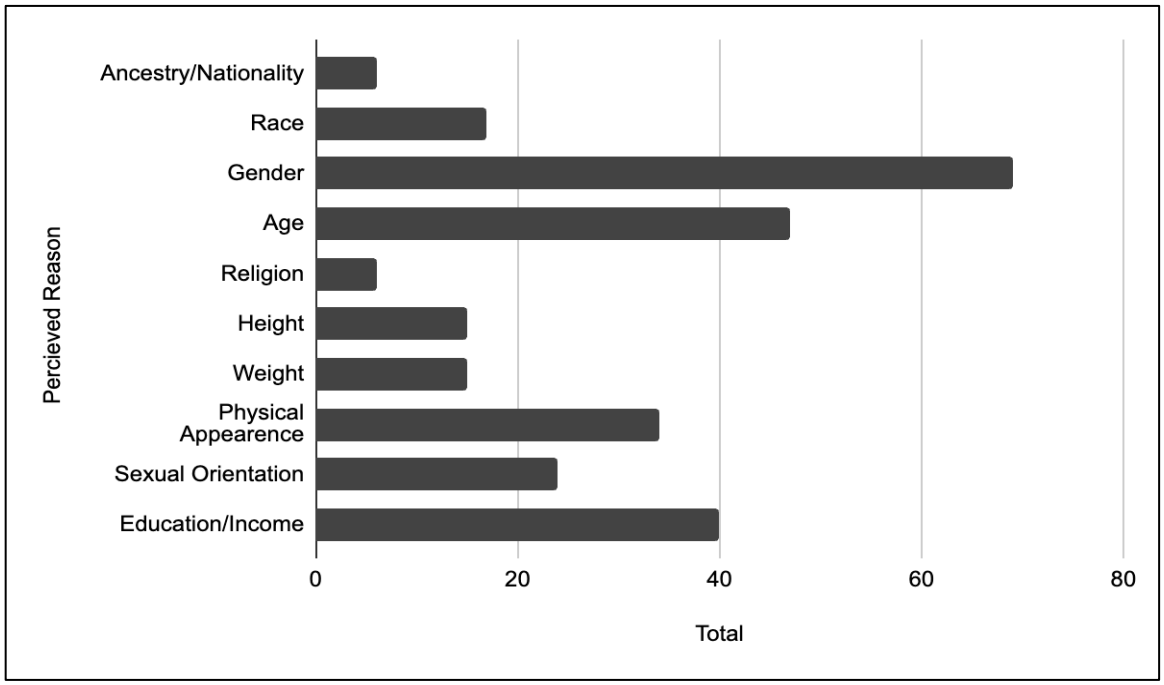

Figure 20. Self-Identified Discrimination Factors.

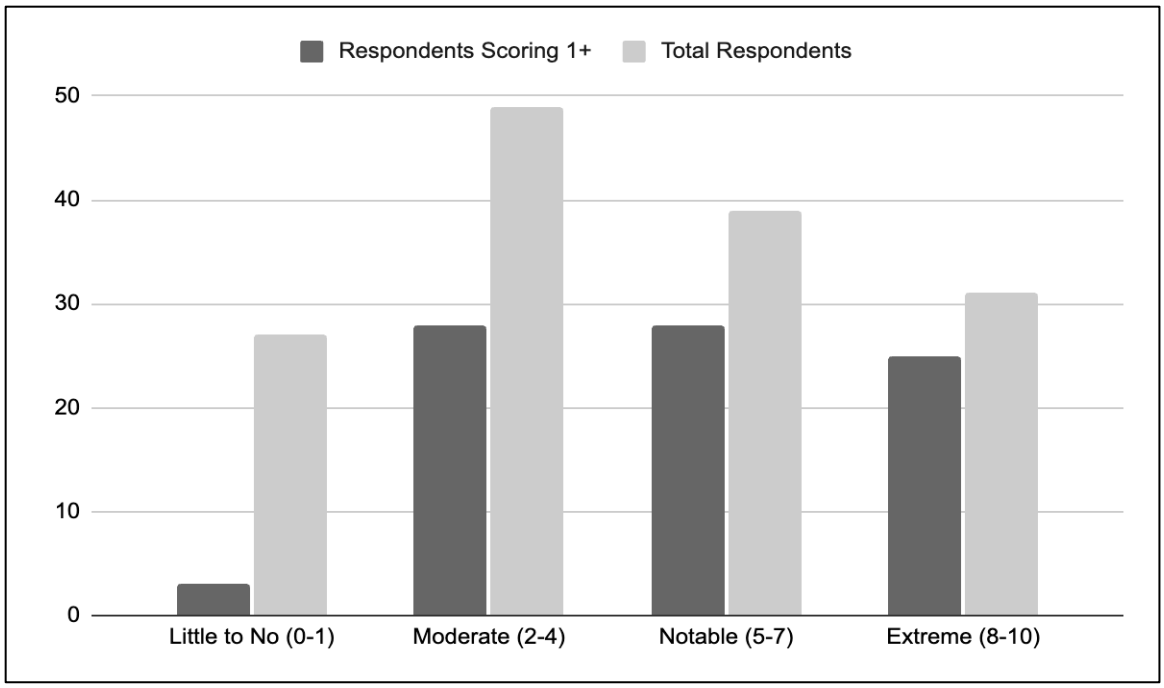

Figure 21. Respondents Citing Race, Nationality, Gender, or Sexual Orientation Against Total Respondents Within Discrimination Range.

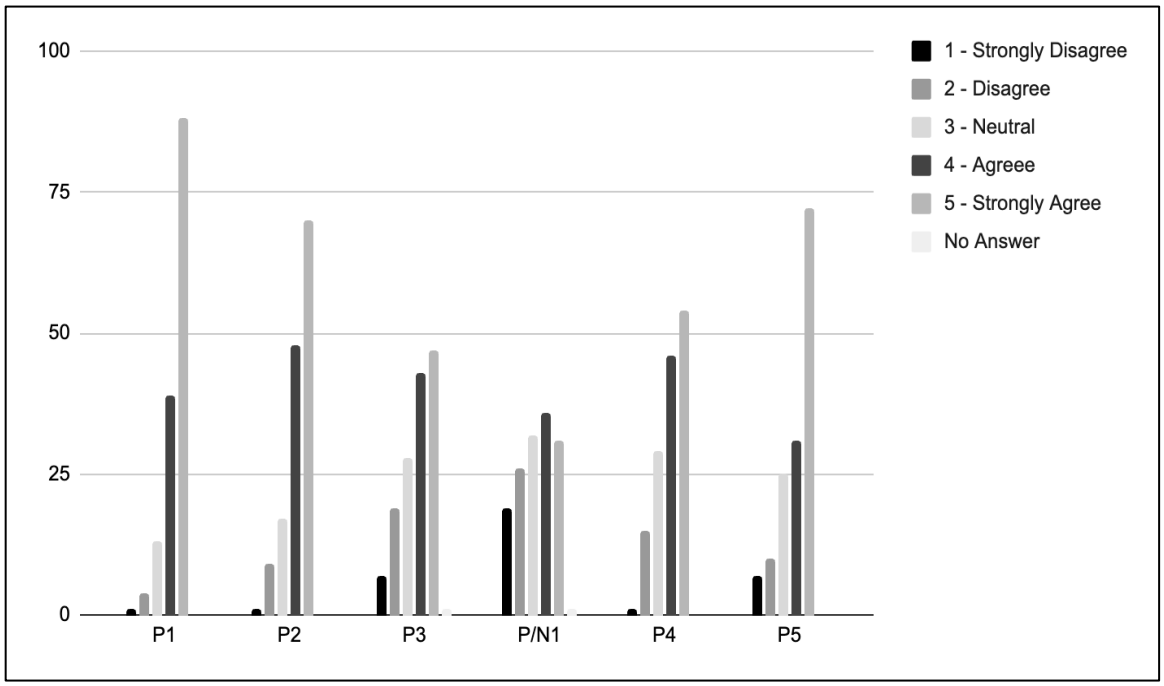

Figure 22. Agreement To Positive Statements.

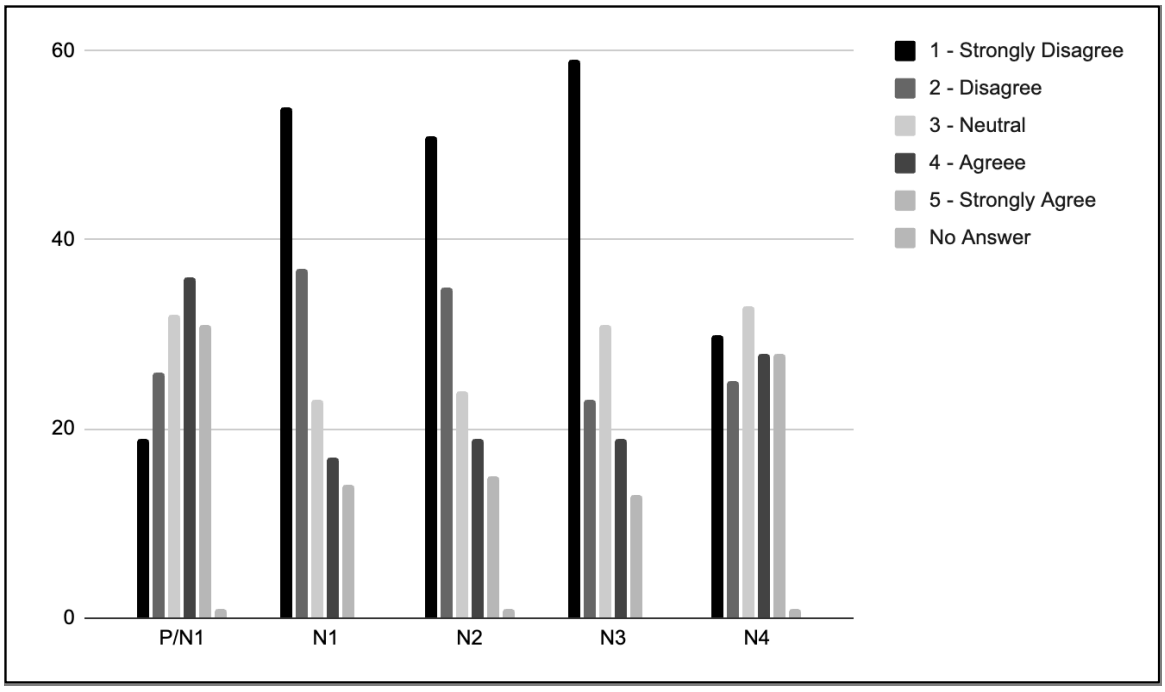

Figure 23. Agreement to Negative Statements.

Table 1. Statements of Student Experience.

Statement	**Assigned Number**
I feel that I am seen as an individual by my teacher(s)	P1
I feel that my needs as a student are met by my teacher(s)	P2
I feel that my individual identity is reflected in my instruction	P3
I feel that my individual identity affects how my teachers interact with me	P/N1
I feel that I am part of my school community	P4
I have been excluded, marginalized, or treated as “other”	N1
I have encountered discriminatory behavior	N2
I have encountered discriminatory language	N3
I have encountered stereotyping	N4
I know other people in this field who look like me	P5

Table 2. List of Schools with Citations Surveyed for Undergraduate Audition Requirements

Arizona State University. "Music Audition and Interview Requirements." Admission. Last modified 2025. https://musicdancetheatre.asu.edu/admission/apply-music-major/audition-interview.
University of California Irvine. "Clarinet Audition Requirements." UCI Claire Trevor School of the Arts. Last modified 2025. https://music.arts.uci.edu/clarinet-audition-requirements.
University of Colorado Boulder. "Clarinet Audition Information." Admissions. Last modified 2025. https://www.colorado.edu/music/academics/departments/woodwinds/studios/clarinet-studio/clarinet-audition-information#ucb-accordion-id--2-content2.
University of Delaware. "Audition Repertoire." School of Music. Last modified 2025. https://www.udel.edu/academics/colleges/cas/units/departments/school-of-music/audition-repertoire/.
Florida State University. "Audition Requirements." Woodwind Admissions. Last modified 2025. https://music.fsu.edu/study/admissions/undergraduate/?a=woodwinds#admissions-content.
University of Illinois Urbana-Champaign. "Clarinet Audition Requirements." Admissions. Last modified 2025. https://music.illinois.edu/admissions/applicant-auditions/woodwinds/clarinet-audition-requirements/.
Indiana University Bloomington. "Woodwinds." Auditions/Interviews & Prescreening. Last modified 2025. https://music.indiana.edu/admissions/auditions/woodwinds.html.
University of Michigan. "Requirements for Pre-screening, Portfolio, and Auditions/Interviews." Undergraduate Programs. Last modified 2025. https://smtd.umich.edu/admissions/undergraduate/requirements-for-pre-screening-portfolios-auditions-interviews/.
Michigan State University. "Clarinet Audition Material." Undergraduate Admissions. Last modified 2025. https://music.msu.edu/admissions/undergraduate-admissions/clarinet-audition-material/.
University of North Carolina Chapel Hill. "Scholarship and Audition Information." Music at UNC-Chapel Hill. Last modified 2025. https://music.unc.edu/undergraduate/prospective/audition/.
University of North Carolina Greensboro. "Undergraduate Music Admissions." Undergraduate Music Admissions. Last modified 2025. https://vpa.uncg.edu/music/apply/undergraduate/.
University of North Texas. "UNT College of Music Undergraduate Requirements." Admissions. Last modified 2025. https://music.unt.edu/admissions/undergraduate-repertoire.html.
The Ohio State University. "Audition Requirements." Audition Day Information. Last modified 2025. https://music.osu.edu/future/undergrad/apply/audition-require.
University of Oklahoma. "Required Repertoire for Undergraduate Auditions." Admissions. Last modified 2025. https://www.ou.edu/finearts/music/apply/required-repertoire.
University of Oregon. "Undergraduate Audition and Portfolio Requirements Fall 2025 Admission." Admissions. Last modified July 3, 2024. https://musicanddance.uoregon.edu/undergraduate-music-auditions.
University of Texas. "Live Audition Repertoire." Clarinet BM in Performance Application Requirements. Last modified 2025. https://music.utexas.edu/apply/clarinet-bm-performance.

Table 3. Everyday Discrimination Scale Statements and Assigned Number.

Statement	**Everyday Discrimination Scale (EDS) Number**
You are treated with less courtesy than other people are.	EDS-1
You are treated with less respect than other people are.	EDS-2
You receive poorer grades than other people in class.	EDS-3
People act as if they think you are not smart.	EDS-4
People act as if they are afraid of you.	EDS-5
People ac as if they think you are dishonest	EDS-6
People act as if they're better than you are.	EDS-7
You are called names or insulted.	EDS-8
You are threatened or harassed.	EDS-9
You receive different feedback than other people.	EDS-10

APPENDIX D

INSTITUTIONAL REVIEW BOARD APPROVAL

APPROVAL: EXPEDITED REVIEW

Joshua Gardner
HIDA: Music, Dance and Theatre, School of (MDT)
(480) 965-0324
Joshua.T.Gardner@asu.edu

Dear Joshua Gardner:

On 8/29/2025 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	A Critical Examination of 21st Century Clarinet Pedagogy and its Impact on Racial Diversity and Inclusion in Postsecondary Clarinet Studios
Investigator:	Joshua Gardner
IRB ID:	STUDY00022234
Category of review:	(6) Voice, video, digital, or image recordings, (7)(b) Social science methods, (7)(a) Behavioral research
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	• Interview_Consent_Form_Students_08.29.2025.docx.pdf, Category: Consent Form; • Interview_Consent_Form_Teachers_08.29.2025.docx.pdf, Category: Consent Form; • Interview_Questions_Students_08.29.2025.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions); • Interview_Questions_Teachers_08.29.2025.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions); • IRB-Social-Behavioral-Protocol_final_08.29.2025.docx.pdf, Category: IRB Protocol;

	• Recruitment_Script_Interview_08.29.2025.docx.pdf, Category: Recruitment Materials; • Recruitment_Script_Survey_08.29.2025.docx.pdf, Category: Recruitment Materials; • Survey_Consent_Form_08.29.2025.docx.pdf, Category: Consent Form; • Survey_Questions_008.29.2025.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);

The IRB approved the protocol effective 8/29/2025. Continuing Review is not required for this study. Any changes to the study need to be submitted as a modification before they are implemented.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

It is the research team's responsibility to notify the IRB of 'reportable new information.' (an RNI) During a research study, any adverse events, unanticipated problems involving risk, and non-compliance **must** be reported to the IRB as an RNI. Please see the following link for details: https://researchintegrity.asu.edu/human-subjects/reportable-events. This does not include risks previously identified and listed in the IRB protocol and consent. Any serious events **must** be reported within **24 hours**. Non-serious adverse events **must** be reported within 5 business days.

Sincerely,

IRB Administrator

cc: Stephen White
Joyce McCall