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P L A Y I N G  
O F F K E Y

GENDER AND RACE DISPARITY IN PIANO LITERATURE

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Despite being the most popular instrument in North America,<sup>1</sup> and notwithstanding having a teacher demographic of over 75% women,<sup>2</sup> the piano is an instrument whose literature and curriculum at advanced levels of study is predominately written by white male composers.<sup>3</sup> It is therefore critical that music at all levels of study reflect a breadth of composers across the spectrum of gender, race, and ethnicity. Recent scholarship reveals the lack of representation within high level piano curricula on the registers of race and gender.<sup>4</sup> These studies, on balance, deal with the inclusion of music within music conservatory curricula, but a similar content analysis of advanced piano literature textbooks and piano competitions has yet to be published. A recent surge in the programming of inclusive keyboard music by female and BIPOC composers, has led to the creation of repertoire databases and publishing of inclusive piano literature resources such as *A Seat at the Piano* (2020), *Institute for Composer Diversity* (2016), *Piano Music She Wrote* (2020), *One Eye Publications* (2021), to name only a few.

This paper begins with a brief overview framing the state of the field in piano literature and performance studies. I then present a content analysis of three piano literature textbooks and a SongData<sup>5</sup> analysis of three major Canadian piano competitions for inclusivity programming practices using an intersectional approach that considers factors of ethnicity and gender. The theoretical framework informing this study is difference and diversity scholars – Sara Ahmed, Melanie Lowe, Olivia Bloechl, and a theoretical framework of intersectionality in music. The theoretical framework is followed by a presentation and discussion of the results of the content analysis outlined in the methodology. This study reveals the need to supplement current piano literature textbooks and competition repertoire and begin to promote resources that include a broader spectrum of voices.

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<sup>1</sup> Sarah Mace, “What Is the Most Popular Instrument to Play?,” June 10, 2015, accessed February 20, 2023. <https://www.creativesoulmusic.com/blog/what-is-the-most-popular-instrument-to-play>.

<sup>2</sup> Zippia, “Piano Teacher Demographics and Statistics in the US,” October 2022, accessed March 5, 2023. <https://www.zippia.com/piano-teacher-jobs/demographics/>.

<sup>3</sup> Leah Claiborne, “Leveling Piano Music by Black Composers,” Unpublished DMA monograph [DMA dissertation], University of Michigan, 2018; Scott Caizley, “Levelling the playing field in UK music conservatoires: diversifying through decolonizing. Higher Education Policy Institute, 2020; Zaina Shihabi, “The Changing Position of Women Composers and Songwriters in A Level Music Curricula Provided by Examination Boards” in *England: A Historical and Sociological Investigation between 1980 and 2016*, Liverpool Hope University, 2019; Olivia Adams, *Loud and Clear*, Debra Wanless Music Publishing, 2021.

<sup>4</sup> Scott Caizley’s study of UK curriculum revealed that women and Black, Asian and Minority Ethnic Composers represent less than 2% of the conservatory music repertoire, Zaina Shihabi’s 2019 study of Associate Level UK curriculum across all disciplines dis-cludes the music of women, Leah Claiborne’s 2018 study revealed that the music of only two Black composers is included within Royal Conservatory repertoire. My own 2021 Master’s thesis discussed the disparity of women and BIPOC within Canadian conservatory materials with women representing less than 2% of repertoire in the 20<sup>th</sup> and 21<sup>st</sup> centuries’ music curriculum over the last 50 years. For full references see citation 3.

<sup>5</sup> SongData is a methodology created by Dr. Jada Watson using discographic and biographic data to study the development of popular musics over time.

## Literature Overview

The New Musicology of the 1980s and 90s introduced feminist perspectives to the purview of musicological scholarship.<sup>6</sup> It was during this time that important organizations such as the International League of Women Composers (1975), The International Congress on Women in Music (1979), the American Women Composers (1976),<sup>7</sup> and the Association of Canadian Women Composers (1981) established themselves.<sup>8</sup> Scholars such as Marcia Citron, Susan Cook, Judy Tsou, Susan McClary, Ellen Koskoff, and Helen Walker-Hill published monographs in the 1980s and 90s that addressed gender inequity within the classical music canon.<sup>9</sup> Marcia Citron's foundational text *Gender and the Musical Canon* opened up inquiries into the neoliberal power structures that ensure a gender-biased classical musical history.<sup>10</sup> Helen Walker-Hill's intersectional work in *Piano Music by Black Women Composers and From Spirituals to Symphonies* examines musical contributions of Black female composers and discusses the politics surrounding their lack of presence within the traditional musical canon. Walker-Hill's work also provides important cataloguing information and a survey of composer's contributions such as Florence Price, Margaret Bonds, Valerie Capers, Betty Jackson King, and many other composers. Susan McClary outlines the shaping of feminist musicology over the previous decade and the important biographies and theoretical analysis of the music of female composers taking place in the 1980s and early 1990s.<sup>11</sup> In "Feminist Theory, Music Theory, and the Mind/Body Problem," Suzanne Cusick addresses gendered power imbalance and how it is performed and portrayed within music,<sup>12</sup> while Marianne Kielian-Gilbert in "The Woman in the Music" addresses the gap between research and practice in feminist scholarship and the long tradition of silencing women in music.<sup>13</sup> Scholars such as Mildred Denby Green in her book *Black Women Composers: A Genesis* presents a theoretical and pedagogical analysis of compositions of Black female composers within the United States, and the

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<sup>6</sup> Susan McClary, "Reshaping a Discipline: Musicology and Feminism in the 1990s," *Feminist Studies* 19, no.2, 1993: 399–423.

<sup>7</sup> These three organizations came together in 1995 to create the International Alliance for Women in Music. See: "About IAWM," updated January 2023, accessed April 2, 2023 <https://iawm.org/about-us/>.

<sup>8</sup> Association of Canadian Women Composers, "History of ACWC," accessed April 5, 2023, <https://acwc.ca/history-of-acwc>.

<sup>9</sup> See Marcia J. Citron, *Gender and the Musical Canon*, University of Illinois Press, 1993; Susan C. Cook and Judy S. Tsou (Editors), *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, University of Illinois Press, 1993; Susan McClary, *Feminine Endings: Music, Gender, and Sexuality*, University of Minnesota Press, 1991; Helen Walker-Hill, *Piano Music by Black Women Composers*, Greenwood Press, 1992; Ellen Koskoff, *Women and Music in Cross Cultural Perspectives*, Greenwood Press 1987.

<sup>10</sup> Marcia J. Citron, *Gender and the Musical Canon*, 1993 and "Women and the Western Art Canon: Where are We Now?," *Music Library Association* 64, no.2, 209–215.

<sup>11</sup> Susan McClary, "Reshaping a Discipline," 1993.

<sup>12</sup> Suzanne G. Cusick, "Feminist Theory, Music Theory, and the Mind/Body Problem," *Perspectives of New Music* 31, no.1, 1994: 8–27.

<sup>13</sup> Marianne Kielian-Gilbert, "The Woman in the Music (On Feminism as Theory and Practice)." *College Music Symposium* 30, 2000: 62–78.

scholarship of Samantha Ege, Linda Rae Brown, and Lia Jensen-Abbot<sup>14</sup> have in recent years contributed to research surrounding the music of Florence Price. The output of these scholars and many others has significantly contributed to the abundance of rich pedagogical material available that addresses gender politics within music curricula.

More recent studies have examined performance practices within music organizations. *Donne Women in Music's* "Equality & Diversity in Global Repertoire" report of the 2021–2022 orchestral season revealed that only 7.7% of the works were written by women, of which 5.5% were by white women and 92.3% were written by men (87.7% by white men).<sup>15</sup> Soraya Peerbaye and Parmela Attariwala examined the relationships between Canadian orchestras, Indigenous peoples, and People of Colour and in their report discuss racism, inequity, cultural genocide, sexism, and colonial structures within orchestras in Canada, addressing the systemic issues that continue to plague classical music performance in Canada.<sup>16</sup> The curriculum assessment within this paper reflects the equal findings of gender and racial inequity found in UK music conservatories as researched by Scott Caizley (2020) and Zaina Shihabi (2019).<sup>17</sup> Leah Claiborne's 2018 study revealed that the music of only two Black composers is included within Royal Conservatory repertoire, and Claiborne's 2022 report of a 2021 MTNA piano competition revealed that 100% of the performances were of pieces written by white men.<sup>18</sup> Olivia Adams' Master's thesis discussed the disparity of women and POC within Canadian conservatory materials with women of colour representing less than 2% of repertoire in the 20<sup>th</sup>- and 21<sup>st</sup>-century music curriculum over the last 50 years. In "Silence That is Not a Rest," Christina Scharff reports that the classical music industry is a racialized field still largely dominated by white men of European descent.<sup>19</sup> While the needle is moving forward towards gender and racial equality, women and BIPOC composers still find themselves on the fringes, fighting for recognition in a historically white and patriarchal tradition.

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<sup>14</sup> Jensen-Abbott has edited important collections of piano music, Brown wrote *The Heart of a Woman* the biography of Florence Price, and Samantha Ege is the co-editor for the handbook on the music of Florence Price and produced some of the first recordings of her piano music. Refer to <https://www.samanthaege.com/scholarship>.

<sup>15</sup> Donne, *Women in Music*, "Equality & Diversity in Global Repertoire," 2022. accessed October 10, 2022. Report <https://donne-uk.org/wp-content/uploads/2021/03/Donne-Report-2022.pdf>.

<sup>16</sup> Soraya Peerbaye and Parmela Attariwala, "Re-sounding the Orchestra: Relationships between Canadian orchestras, Indigenous peoples, and people of colour," *Orchestras Canada*, 2019. <https://oc.ca/wp-content/uploads/2019/06/Re-sounding-the-Orchestra-EN-June-5.pdf>.

<sup>17</sup> Caizley, 2020; Shihabi 2019.

<sup>18</sup> Leah Claiborne, "What Lfs: Intentional Inclusion of Music by Black Composers in Music Education," *American Music Teacher* 71, no. 4, 2022. accessed April 6, 2023. <https://link.gale.com/apps/doc/A692643163/AONE?u=otta77973&sid=bookmark-AONE&xid=345f20b0>.

<sup>19</sup> Christina Scharff, *Gender, Subjectivity, and Cultural Work: The Classical Music Profession*, Routledge, 2017: 92.

## Methodology

The purpose of this study is to examine the gender-race demographics within piano literature as it relates to higher-education study through the examination of piano literature textbook content and Canadian piano competitions. The analysis is done in two parts:

1. An empirical, non-experimental quantitative content analysis of the gender race demographics of composers included in three piano literature textbooks (*The Art of the Piano: Its Performers, Literature, and Recordings*, revised and expanded edition, by David Dubal; *A History of Keyboard Literature: Music for the Piano and Its Forerunners* by Stewart Gordon; and, *The Pianist's Guide to Standard Teaching and Performance Literature* by Jane Magrath).
2. An empirical, non-experimental quantitative SongData analysis of the demographic of composers included within three major piano performance competitions in Canada (Canada-West Music Competition 2022; The National Music Festival 2022; and, CFMTA Piano Competition 2021).

The method of data collection is done through manual counting of primary sources obtained from music competition programs in 2021/2022 and secondary sources from the three defined piano literature textbooks. The variables (composers) are measured through researcher-completed counting of bibliographic (composers listed), and biographic (gender<sup>20</sup>, country of origin, ethnicity, lifespan/musical era<sup>21</sup>) metadata within the defined corpus of material. The information from each material is documented on a separate Google Sheet divided into columns of Composer, Lifespan or Musical Era, Gender, Country, and in some cases, the type of entry. Once each material was documented according to the above parameters, I used the analytics tool within Google Sheets to measure and compare different statistics and create visual graphs. The biographic and bibliographic information of each composer was confirmed by secondary sources.

Part one of the study analyzes key piano literature textbooks. Through my research of examining piano literature syllabi,<sup>22</sup> I compiled a list of ten key textbooks that are used within University Piano

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<sup>20</sup> An important note: while there is much scientific and sociological research that gender does not consist within a binary (See Judith Butler, *Gender Trouble* 1990, Encyclopedia of European Social History, "Gender Theory," by Bonnie G. Smith, and Surya Monro, "Beyond Male and Female: Poststructuralism and the Spectrum of Gender" International Journal of Transgenderism 8(1), 2008: 3-22). Because we are dealing with the inclusion of mainly historical composers the genders represented in the analysis are represented as male and female. To the best of my knowledge and research practices, I did not find any transgender or non-binary composers represented within the analyzed materials.

<sup>21</sup> Musical Eras are divided as Baroque (1600-1750), Classical (1750-1825), Romantic (1825-1900), 20<sup>th</sup> Century (1900-2000).

<sup>22</sup> Syllabi examined were publicly available through institutional websites and include syllabi from Westminster College, Texas A&M, University of Wisconsin, Point Loma Nazarene University, Florida Atlantic University, College of San Mateo, Western University, Utah State University, University of North Texas, University of Florida, Virginia Commonwealth University, and The University of Texas at Tyler.

Literature courses in North America.<sup>23</sup> The textbook content analysis is modelled after Jere T. Humphrey in the article “Sex and Geographic Representation in Two Music Education History Books.”<sup>24</sup> Humphrey’s findings are similar to that found in this paper in that non-white, non-American educators are marginally represented within the course textbooks. Both Ruth Wright and Brian Davies, in their 2008 curricular content analysis, measured for the inclusion of race and gender within UK music education curriculum.<sup>25</sup> This study also models similar statistical analysis on gender- and race-related trends in music conservatories.<sup>26</sup> The variables in this study are the composers and are considered nominal, and non-manipulative. The discussion includes relevant content descriptions, the handling of gender representation, and relevant publishing information for each textbook. Composers are only listed once, regardless of the number of times their music was discussed within the textbook.

In this study I used an adapted version of the SongData methodology. SongData was developed by Dr. Jada Watson, a music and information science professor at the University of Ottawa and published in her 2019 study in *Popular Music and Society*. The methodology examines *Billboard* chart’s biographic and discographic data for gender and racial representation. The repertoire performed at these competitions in essence are the *Billboard* charts – the top repertoire played at competitions. Because this study examines written texts, the “discographic data” is replaced with bibliographic data. Competitions are dealing with the live performances of music it is similar to the “airtime” that an artist might receive on radio. Composers are counted each time they are performed within the competition. When conceiving this study, I had hoped to include more Canadian competitions such as the Canadian Music Competition piano division. However, upon further investigation of the CMC repertoire list, I found that a data study would be fruitless as there are no composers of colour included and only one repertoire piece by a female is included.<sup>27</sup> The larger competitions such as the Eckhardt-Grammaté and

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<sup>23</sup> The list of textbooks includes Burge, David. *Twentieth-Century Piano Music*. First Scarecrow Press paperback edition. Lanham, Md: Scarecrow Press, 2004., Dubal, David. *The Art of the Piano : Its Performers, Literature, and Recordings*. 3rd ed. Pompton Plains, N.J: Amadeus Press, 2004., Gillespie, John. *Five Centuries of Keyboard Music ; an Historical Survey of Music for Harpsichord and Piano*. New York: Dover Publications, 1972., Gordon, Stewart. *A History of Keyboard Literature : Music for the Piano and Its Forerunners*. New York: Schirmer Books, 1996., Kirby, F. E. *Music for Piano: A Short History*. Portland, Or: Amadeus Press, 1995., Marshall, Robert Lewis. *Eighteenth-Century Keyboard Music*. 2nd ed. New York: Routledge, 2003., Schonberg, Harold C. *The Great Pianists. Rev. and updated. --*. New York: Simon & Schuster, 1987., Silbiger, Alexander. *Keyboard Music before 1700. Routledge Studies in Keyboard Music Before 1700*. United States: Taylor & Francis Group, 2003., Todd, R. Larry. *Nineteenth-Century Piano Music. 2nd ed*. New York: Routledge, 2004., Hinson, Maurice, and Wesley Roberts. *Guide to the Pianist’s Repertoire, Fourth Edition. 4th ed*. Indiana University Press, 2014.

<sup>24</sup> Jere T. Humphreys, “Sex and Geographic Representation in Two Music Education History Books,” University of Illinois Press: Council for Research in Music Education, 1997: 67-86.

<sup>25</sup> Ruth Wright and Brian Davies. “Class, Power, Culture and the Music Curriculum,” In *Sociology and Music Education*, 2010:57–72. <https://doi.org/10.4324/9781315087856-14>

<sup>26</sup> Adams, 2021, Caizley 2020, Shihabi, Z. 2019.

<sup>27</sup> Canadian Music Competition, “List of Etudes – Piano,” accessed March 20, 2023. <https://cmcnational.com/en/list-of-etudes-piano/>.

the Honens Competition are geared towards early career professionals and therefore are not as relevant to this study on post-secondary institutional repertoire. I chose Canada-West Performing Arts Festival 2022, National Music Festival 2022, and the CFMTA National Piano Competition 2021, as the three festivals attract a wide variety of piano students studying at a high level of musicianship from across Canada and include the top performers from each province that have qualified at local and provincial levels to compete at a national level.

As with every study, limitations exist. When dealing with textbooks, there are a large number of factors to consider. These considerations may include but are not limited to the desires of the publisher; the access to the music discussed in the book; the year of publication; the accessibility of resources; and, the page count of the monograph or other publication restrictions. When dealing with competition programs such as those analyzed in this study, one must consider access to music scores; the constraints of other institutional bodies such as the choice of repertoire from only printed Conservatory syllabi; copyright laws; cost of procuring pieces that are not in wide circulation; or, the influence of a teacher. In addition, when considering the performance or lack of performances of marginalized musicians such as female, genderqueer, or BIPOC composers, one must consider the access to scores by these historically under-represented composers. Just as Kimberly A. Francis and Roxane Prevost point out, women artists are often isolated from lineage or tradition and struggle with the notion of precedence.<sup>28</sup> Francis and Prevost provoke scholars to consider the establishment of a revised canon so that “given a firmer grounding in the past, more women may claim a place in the present.”<sup>29</sup> The lack of inclusion of Black composers within the classical music tradition has strong ties to the history of race-based chattel slavery and the history of Black segregation in North America. Bonnie Gordon in “What Mr. Jefferson Didn’t Hear” discusses Thomas Jefferson’s part in establishing a Euro-Western music culture in the United States during his administration. The Euro-Western tradition uses text-based sources, yet much of the music of non-white musicians was previously missing because of the lack of text sources and the racialization of a value system that protected the history of white-facing structures of power.<sup>30</sup> Gordon argues that the Jefferson administration silenced the music of African Americans by classifying non-white music by only including the European traditions as music for nation-building.<sup>31</sup> All of these considerations factor into the methodological and theoretical framework of the study.

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<sup>28</sup> Kimberly A. Francis and Roxane Prevost, “Teaching Silence in the Twenty-First Century: Where are the Missing Women Composers?,” In *the Oxford Handbook of Music Censorship*, Oxford Academic, 2015: 640.

<sup>29</sup> *Ibid.*, 641.

<sup>30</sup> Bonnie Gordon, “What Mr. Jefferson Didn’t Hear,” In *Rethinking Difference in Music Scholarship*, Cambridge University, 2014: 220.

<sup>31</sup> *Ibid.*



## Theoretical Framework

This research on curricular content touches on theories of diversity and difference. In the introduction to *Rethinking Difference in Music Scholarship*, Bloechl and Lowe write about the activation of difference theory within musicological discourse. They theorize that writings on difference have stemmed from the “politicized awareness of injustice carried out in the name of sameness and universalism.”<sup>32</sup> The terms difference, diversity, inclusion are often fraught. Nirmal Puwar writes that diversity has come to mean the “inclusion of people who look different.”<sup>33</sup> When institutions are required to show diversity, the necessity reveals the lack of it. Sara Ahmed in *On Being Included: Racism and Diversity in Institutional Life* writes on the foundational principles of inclusion within higher education frameworks. In her book, Ahmed exposes the gap between institutional declarations of diversity and inclusion through statements of diversity and antiracism and the actual implementation of these actions within higher education structures. Ahmed uses data to expose the university’s inability to live up to its own diversity statements. She writes “Data becomes a technology for exposing the gap between official descriptions of diversity and what the organization is doing.”<sup>34</sup> Ahmed’s work uses data to challenge diversity as a descriptor.<sup>35</sup> The competitions examined boast diversity statements, yet the data reveals that diversity is not a descriptor that accurately describes the organization’s competition models. What is necessary to avoid in diversity work is what Marcia J. Citron calls the “add-and-stir” model, where more composers are added in as anecdotes, while still centring the white-male narrative.<sup>36</sup> Equity and diversity work is not about adding diversity which does more to change the perceptions of inclusion rather than the changing the organizations.<sup>37</sup> Feminist scholar Suzanne Cusick reminds us that the study of gender marginalization is not “women’s work.”<sup>38</sup> As Bloechl and Lowe point out, it is often the expectation of marginalized scholars who carry “the burden of difference”<sup>39</sup> to study the work of and represent the marginalized group to which they belong. This burden is not reciprocal, as many white male scholars in academia are given the liberty to study whomever they want.<sup>40</sup> This

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<sup>32</sup> Olivia A. Bloechl and Melanie D. Lowe, eds. *Rethinking Difference in Music Scholarship*, Cambridge University, 2014: 14.

<sup>33</sup> Sara Ahmed, *On Being Included: Racism and Diversity in Institutional Life*, Duke University Press, 2012: 33.

<sup>34</sup> Ahmed 2012, 55.

<sup>35</sup> Ibid.

<sup>36</sup> Citron, “Women and the Western Art Canon?,” 209-215.

<sup>37</sup> Ahmed 2012, 34.

<sup>38</sup> Suzanne G. Cusick, “Gender, Musicology, and Feminism,” In *Rethinking Music*, Oxford University Press, 1999.

<sup>39</sup> Ruth Solie. *Musicology and Difference* (Berkeley: University of California Press, 1993), 15.

<sup>40</sup> My personal experience can attest to this. As someone who for several years studied the contributions of Japanese female composers, with whom I share heritage, I am often asked to speak on subjects of gender and racism, whereas I often find that many of my colleagues are not held to the same standard.

reminds us that in histories of music, the music of non-dominant groups is excluded from consideration or isolated into less prestigious categories.<sup>41</sup> In the “New Musicology,” difference was a primary concern advocating for a post-colonial, post-structural critique of the field<sup>42</sup> and therefore difference theory is used as a framework for this study in order to critique the homogeneity of piano literature and performance scholarship.

## Results

The results for this study are presented as the textbooks’ content analysis first followed by the SongData competition analysis second. A discussion of the results takes place following the presentation of data.

### **Textbook 1 - *A History of Keyboard Literature: Music for the Piano and Its Forerunners***

*A History of Keyboard Literature: Music for the Piano and Its Forerunners* was written by Stewart Gordon and published by Schirmer Books, a division of Simon & Schuster Macmillan: New York, in 1996. Gordon was a professor of Keyboard Studies at the University of Southern California, University of Maryland, and VP of Academic Affairs of Queens College of the City at NYU. Gordon is an established and well-respected pedagogue within the keyboard community, authoring textbooks for piano literature and piano pedagogy courses and holds a longstanding connection with Oxford University Press.<sup>43</sup> Gordon’s book on keyboard literature is a foundational text. The breakdown of composers included in the textbook is as follows:

Composers	Era
34	Renaissance
87	Baroque
24	Classical
92	Romantic
356	20 <sup>th</sup> Century

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<sup>41</sup> Bloechl and Lowe 2014, 12. (be consistent in how you cite edited volumes)

<sup>42</sup> Bloechl and Lowe 2014, 23.

<sup>43</sup> Stewart Gordon, “Stewart Lynell Gordon,” accessed March 20, 2023. <http://stewartgordon.com/>.

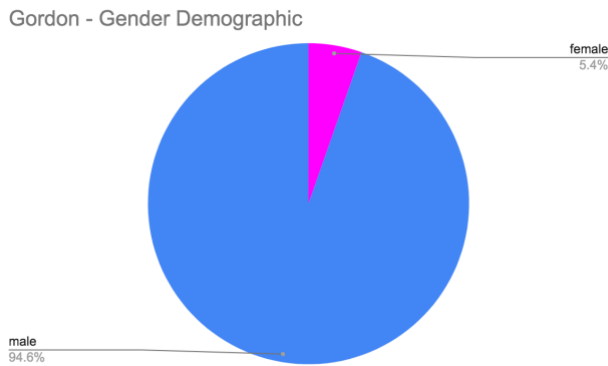


Figure 1.1

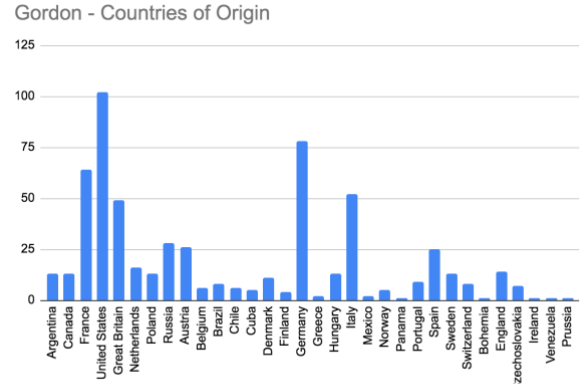


Figure 1.2

Figure 1.1. shows the gender demographic of the included composers. 565 male composers equal 94.6% and 32 female composers equal 5.4%. This does not mean that all composers were discussed within the text, but that they were named. Composers such as Bach and Debussy were given their own chapters within the textbook. Whereas composers who were external to the “core canon” were grouped together.

Figure 1.2 displays the countries of origin of the included composers. The majority of included composers are from the United States, with the next highest numbers coming from Germany and France. There are a minimal number of composers included from non-European countries, with only a handful from Latin America, and none from Asia.

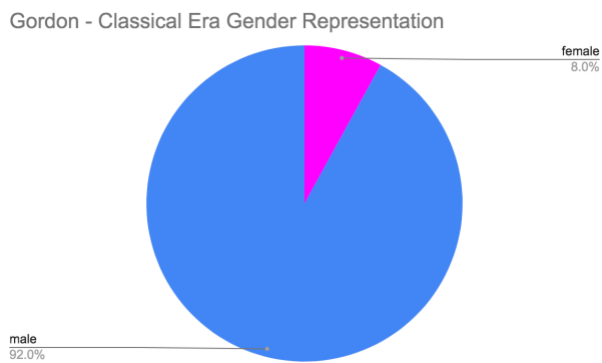


Figure 1.3

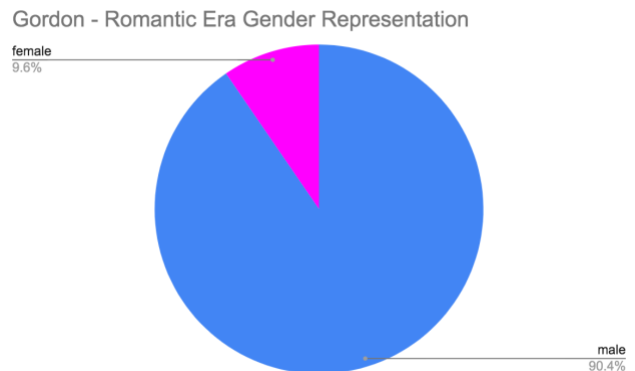


Figure 1.4

Gordon - 20th Century Gender Representation

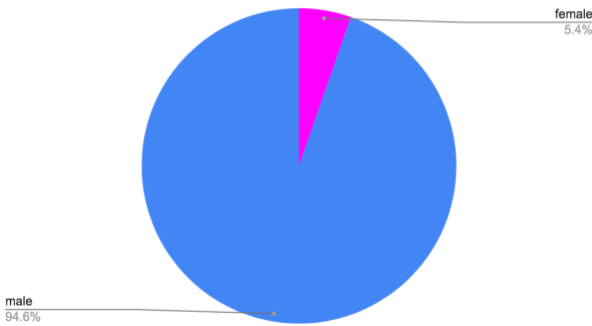


Figure 1.5

The gender demographic within each era is as follows: No women are included within the composers of the Renaissance and Baroque Eras. Two women make up 8% of the composers in the Classical Era, although the works of neither of the two women, Elizabeth Turner (1700-1756) or Marianne Martinez (1744-1812), are discussed. In the discussion on Romantic keyboard music, nine women comprise 9.6% of composers. Again, the works and contributions of the women are not included within the discussion of repertoire. In the 20<sup>th</sup> Century, 19 women comprise 5.4% of the composers mentioned. Only American female composers' music is discussed, including Fannie Charles Dillon, Marion Eugenie Bauer, Miriam Gideon, Louise Talma, and Esther Williamson Ballou. Amy Beach is mentioned in passing, despite her influence as an American composer of international acclaim in the 20<sup>th</sup> century. Four Canadian women are given mention (Eckhardt-Gramatté, Coulthard, Pentland, and Archer), with specific discussion given only to the works of Barbara Pentland.

## Textbook 2 – *The Art of the Piano*

*The Art of the Piano: Its Performers, Literature, and Recordings*, Revised and Expanded Edition by David Dubal was released in its third edition in 2004 through the Library of Congress Cataloging-in-Publication Data and Amadeus Press. This textbook was the most popular piano literature textbook according to the syllabi surveyed from post-secondary institutions. The book is divided into three sections. Part One addresses the great pianists, Part Two addresses the Piano Literature and lists “exceptional recordings” and the Addendum makes up Part Three. Dubal is an acclaimed American pianist, teacher, and lecturer residing in New York, NY.<sup>44</sup> He is still an active radio host on “The Piano Matters” every Wednesday and Sunday. His textbook repertory includes *The Art of the Piano*, *The Essential Canon of Classical Music*, *Evenings with Horowitz*, *Reflections from the Keyboard*, and *Conversations with Menuhin*. Dubal is a respected teacher on faculty at Julliard, having also taught at Manhattan School of Music and the New York Institute for the Blind. In the introduction, Dubal writes that the third edition of *the Art of the Piano* contains an expanded appendix of composers as well as larger discussion of the individual Prelude and Fugues by Bach and the individual Beethoven sonatas. Dubal begins the preface of the book

<sup>44</sup> WWFM, “David Dubal,” accessed March 20, 2023. <https://www.wwfm.org/people/david-dubal>.

with a discussion on the inclusion of a wider canon of composers. Yet Dubal, as we are about to see through the data, does very little to expand the canon beyond that of the white, male hegemony that continues to dominate the classical music narrative. The breakdown of the musical eras is as follows:

Composers	Era
5	Baroque
9	Classical
35	Romantic
195	20 <sup>th</sup> Century

Because Dubal’s focus for this text was the piano he discusses very few works from composers from the Baroque Era, save for the well-established ones that are most common to piano studies, such as the keyboard works of J.S. Bach. The Classical Era includes only nine composers, discussing the frequently studied sonatas and concertos of Beethoven, Clementi, Haydn, Mozart, C.P.E. Bach and a handful of other men. The breakdown of the composer demographics is as follows:

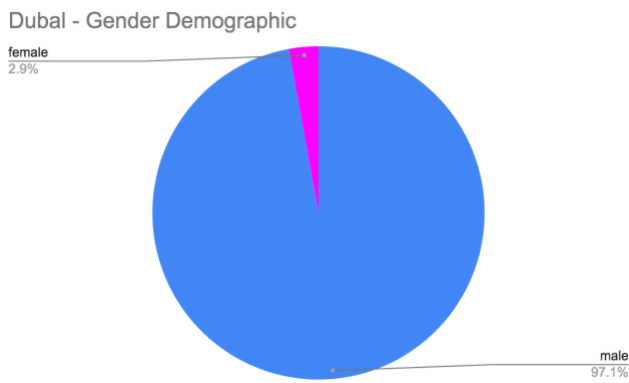


Figure 2.1 displays the gender demographic of included composers with 237 men equalling 97.1% and 7 women equalling 2.9%. This does not mean that women were discussed in specifics. In fact, no women were included within Section 2, where composers and their compositions were discussed. Women were only included in the addendum.

Figure 2.1

Figure 2.2 displays the countries of origin of the composers included in the text. Similar to the Gordon text, the majority of the composers included hail from the United States, with the next highest numbers coming from France, Germany, England and Russia. The American composers listed include two Black composers (Scott Joplin and George Walker), with the rest from Euro-Western descent.

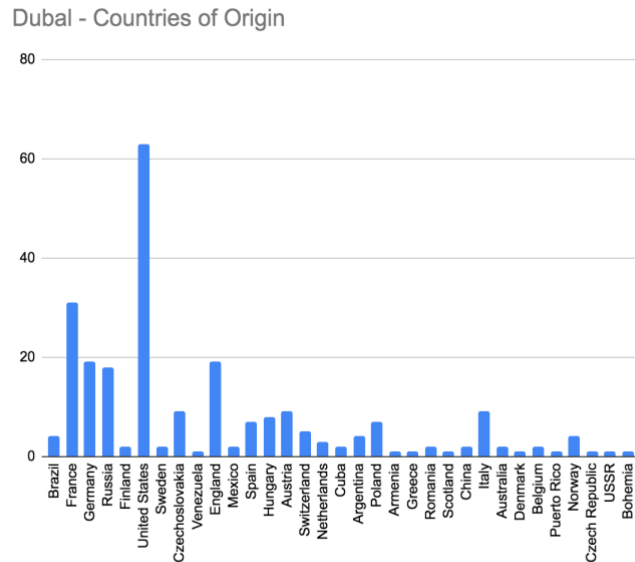


Figure 2.2

Dubal - Romantic Era Gender Representation

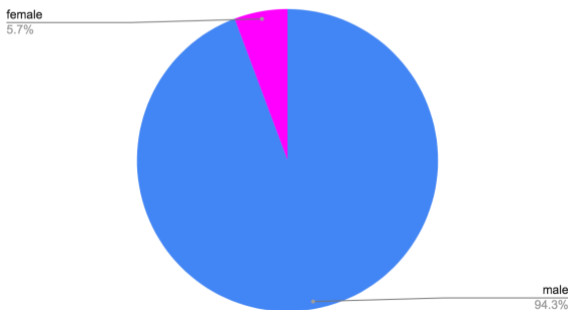


Figure 2.3

Dubal - 20th Century Gender Representation

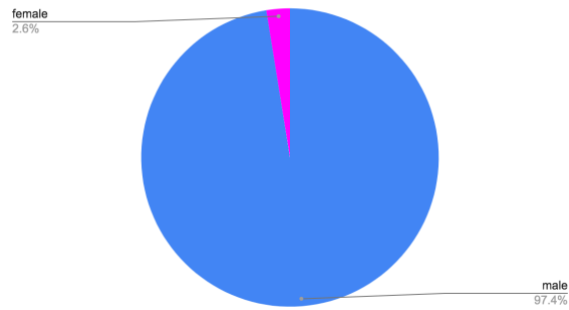


Figure 2.4

The gender demographic within each era is displayed in figure 2.3 and 2.4. There are no female composers represented in the Baroque or Classical literature. In the Romantic era chapters, Cécile Chaminade and Amy represent 5.7% of the listed composers. Clara Schumann though listed as one of the pianists in Section 1 of the text, is not included as one of the composers in Section 2. In the 20<sup>th</sup> Century, five women make 2.6% of composers and men make up 97.4% with 190 composers.

**Textbook 3 - *The Pianist’s Guide to Standard Teaching and Performance Literature***

*The Pianist’s Guide to Standard Teaching and Performance Literature* by Jane Magrath was originally published in 1995 by Alfred Publishing Company, Inc. The book was published alongside a collection of

repertoire books that included guides for performance and teaching for the pieces included. The front matter of the book boasts the text as “an invaluable resource of piano literature from Baroque through Contemporary periods for teachers, students, and performers.”<sup>45</sup> Magrath is a decorated pedagogue with more than 40 book and resource titles to her name,<sup>46</sup> and is a professor emeritus of at the University of Oklahoma. Magrath’s text is unique to the other texts discussed previously as she includes pedagogical and performance repertoire. Pedagogical repertoire includes a practical application of technical skills presented in such a way that it is age and level appropriate for the student.

The demographic of the composers within the textbook is as follows:

Composers	Era
33	Baroque
51	Classical
108	Romantic
411	20 <sup>th</sup> Century

Magrath - Gender Demographic

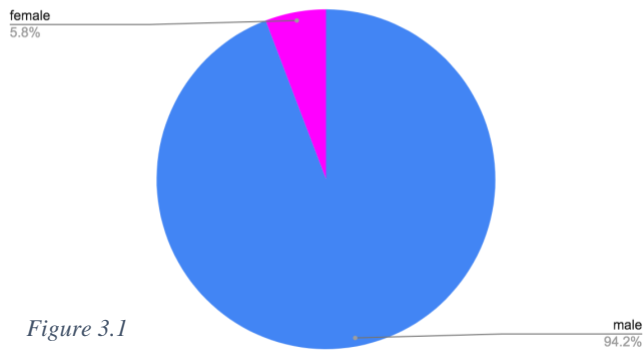


Figure 3.1

Figure 3.1 displays the gender demographic of the Magrath text which includes 35 female composers equalling 5.8% and 568 male composers equalling 94.2%. Just as with the previous two textbooks. Again, this does not mean that the music of women is discussed, but rather that they are mentioned.

<sup>45</sup> Jane Magrath, *The Pianists Guide to Standard Teaching and Performance Literature*, Alfred, 1995, front matter.

<sup>46</sup> Frances Clark Centre, “Publications,” accessed April 2, 2023. <https://pianoinspires.com/publications/piano-literature-for-teaching-and-performance/>.

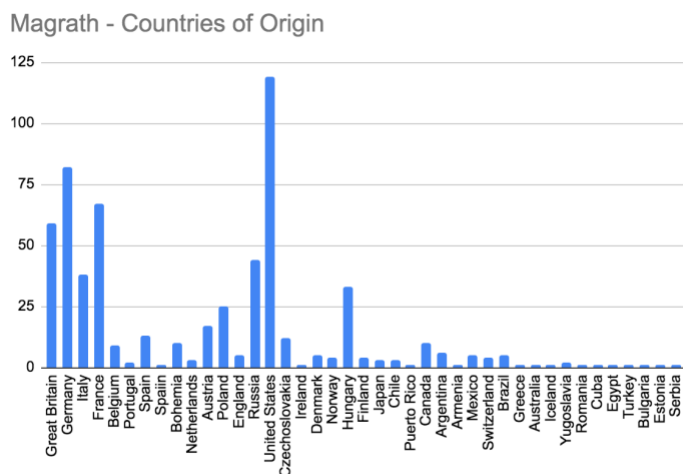


Figure 3.2

Figure 3.2 represents the composer’s countries of origin. Magrath’s text also boasts the majority of composers from the United States, followed closely by composers from Germany, France, and Great Britain. Magrath includes music from more countries than the other two authors due to the inclusion of pedagogical repertoire.

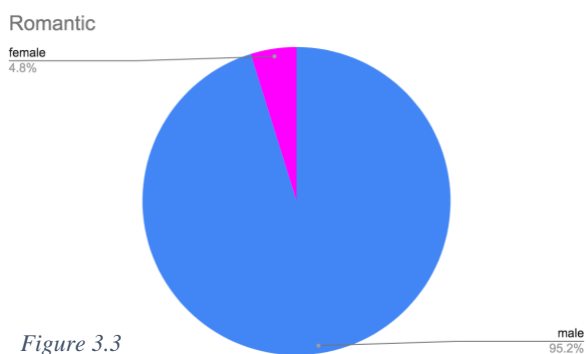


Figure 3.3

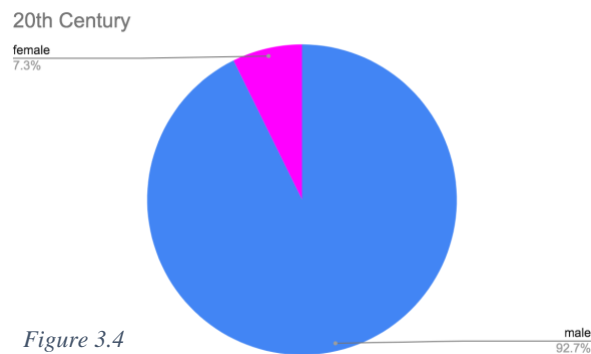


Figure 3.4

Figures 3.3 and 3.4 show the gender breakdown within the musical eras. No women are included within the Baroque and Classical repertoire. In the Romantic repertoire, women comprise 4.8% through the music of five composers and with 99 male composers making up the other 95.2%. In the 20<sup>th</sup> Century, 30 women represent 7.3% and 381 men represent 92.7% of the repertoire. Identical to the other two textbooks, only a handful of composers of colour are included.

### Competition Data

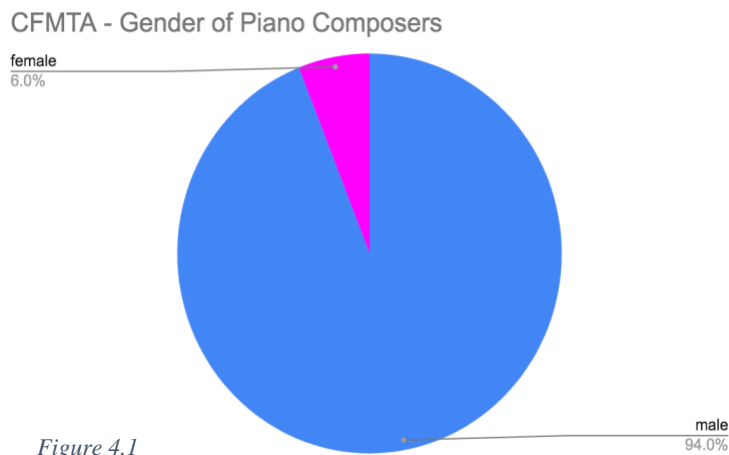
The next set of data displays the repertoire breakdown from three Canadian piano competitions – the Canada West Performing Arts Festival 2022 program, the National Music Festival 2022 program, and the CFMTA National Piano Competition 2021 program. The performance of these composers is not unlike



radio airtime discographic data modelled through the SongData methodology.<sup>47</sup> The same data was gathered for the competitions as for the textbooks but is presented differently.

### Competition 1 – The CFMTA National Piano Competition.

The CFMTA Piano Competition is a biennial competition that takes place on odd numbered years and is open to any student under the age of 25 who is a Canadian citizen or landed immigrant studying with a CFMTA member. Competitors perform at a local and provincial level before advancing on to the national competition which coincides with the CFMTA conferences. One semi-finalist is selected from each participating province or territory and present a 30-45-minute program and selected finalists present a new program of 25-35 minutes at the final round.<sup>48</sup> The 2021 competition was held virtually due to the COVID-19 pandemic. For the purpose of this study, the submitted repertoire from all CFMTA semi-finalists for both the semifinals and finals were counted, regardless of which three pianists who made it to the final round. In 2021 the CFMTA had a scholarship for “Canadian Musical Diversity.”<sup>49</sup> The breakdown of the competition performance repertoire is as follows:



Displayed in Figure 4.1 is the gender demographic of programmed composers with two women comprising 6% and 47 men comprising 94% of the programmed repertoire. The two women programmed were Larysa Kuzmenko and Sophie Eckhardt-Grammatté.

<sup>47</sup> Jada Watson, “About,” updated 2023, accessed April 5, 2023. <https://songdata.ca/about/>.

<sup>48</sup> CFMTA, “National Piano Competition,” accessed April 4, 2023. <https://www.cfmta.org/en/national-piano-competition-rules-and-regulations/>.

<sup>49</sup> CFMTA, “National Competition Winners,” accessed April 4, 2023. <https://www.cfmta.org/en/2021-national-competition-winners/>.

Figure 4.2 displays the countries of origin of the programmed composers. German composers are the highest represented with Poland and Canada listed as the next highest. This is not surprising due to the competition requiring minimum one piece by a Canadian composer, as well as a scholarship to the top Chopin performance.<sup>50</sup>

CFMTA - Countries Represented

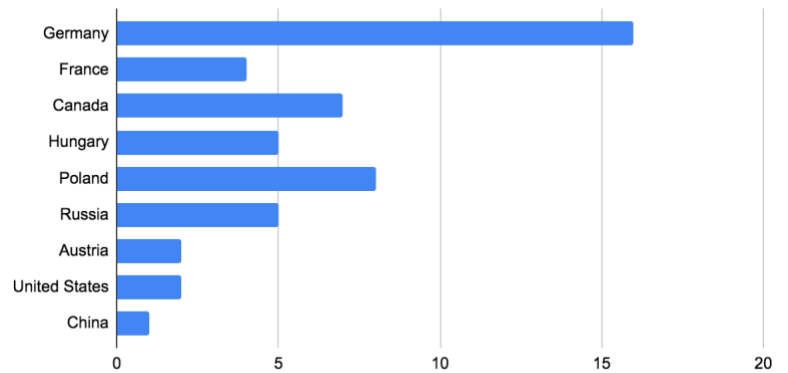


Figure 4.2

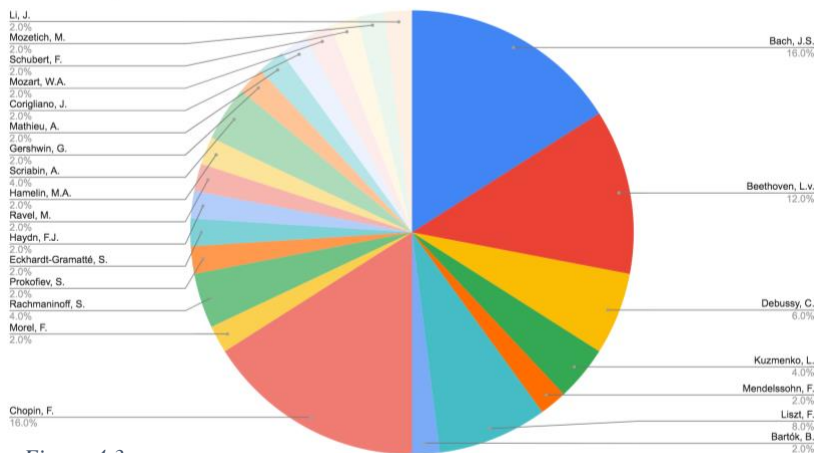


Figure 4.3

Finally, figure 4.3 represents the breakdown of the composers performed. The majority of the compositions are by Bach (16%), Chopin (16%), and Beethoven (12%). The composers represented greatly reflect the competition values as there are specific scholarship awards for the top Baroque composition, top performance of a work by

Chopin, and the “Canadian Diversity” award which had the restrictions of being a composition by a woman or Person of Colour.

### Competition 2 - The National Music Festival

The National Music Festival was founded in 1972 through the Federation of Canadian Music Festivals (FCMF).<sup>51</sup> The organization celebrated its 50<sup>th</sup> year of competition last year through a competition of three performance streams – the non-competitive education, developing artist stream,

<sup>50</sup> CFMTA, “National Piano Competition Rules and Regulations,” accessed April 4, 2023. <https://www.cfmta.org/en/national-piano-competition-rules-and-regulations/>.

<sup>51</sup> FCMF, “Our History,” accessed April 6, 2023. <https://fcmf.org/notre-histoire/>.

and emerging artist stream.<sup>52</sup> Competitions in 2021 and 2022 were held virtually due to the COVID-19 pandemic and no competition took place in 2020. Over the last several years, the FCMF has rebranded the National Music Festival after Alberta, Saskatchewan, and British Columbia separated from the FCMF in 2018 and 2019 to form the Canada-West Performing Arts competition. Ontario Music Festival Association also withdrew from FCMF in 2019. In 2022 local festivals were given the option of joining through the “Local Stream Member Festivals” which includes participating festivals from Ontario and B.C. The Emerging Artist Competition stream is open to any non-professional musicians age 30 and under and the programs are limited to a maximum of 60 minutes.<sup>53</sup> The Developing Artist Competition stream is open to pianists 18 and under, performing repertoire from Levels 8-10 and limited to a maximum of 45 minutes. The Non-Competitive Education stream is open to pianists 18 years and under and performing repertoire levels 4-7 and limited to a maximum of 15 minutes. The analysis of the 2022 piano programmes includes the two competitive developing artist and emerging artist streams, as well as non-competitive educational stream comprised of intermediate repertoire. The breakdown of the performance repertoire is as follows:

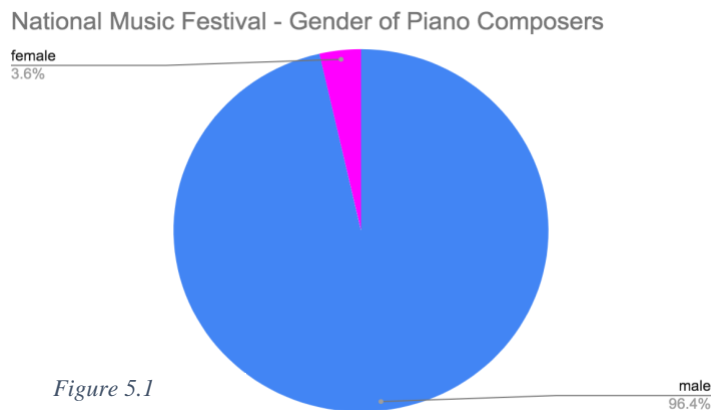


Figure 5.1 shows that composers represented at the NMF piano competition include 54 male composers comprising 96.4% and 2 female composers comprising 3.6% of performed repertoire. Women are only included in the compositions of the educational stream. No women are included in the emerging and developing artist categories.

<sup>52</sup> FCMF, “2022 National Music Festival Registration,” accessed April 4, 2023. <https://fcmf.org/2022nmfregistration/>.

<sup>53</sup> FCMC, “FCMC National Music Festival Syllabus,” accessed April 4, 2023. [https://fcmf.org/wp-content/uploads/2022/11/2023-FCMF-National-Music-Festival-Syllabus\\_Final\\_Oct-2022.pdf](https://fcmf.org/wp-content/uploads/2022/11/2023-FCMF-National-Music-Festival-Syllabus_Final_Oct-2022.pdf).

Figure 5.2 displays the countries of origin of the programmed composers. German composers are the highest represented with composers, followed by composers from France, Russia, Poland, and Austria.

NMF 2022 - Countries Represented

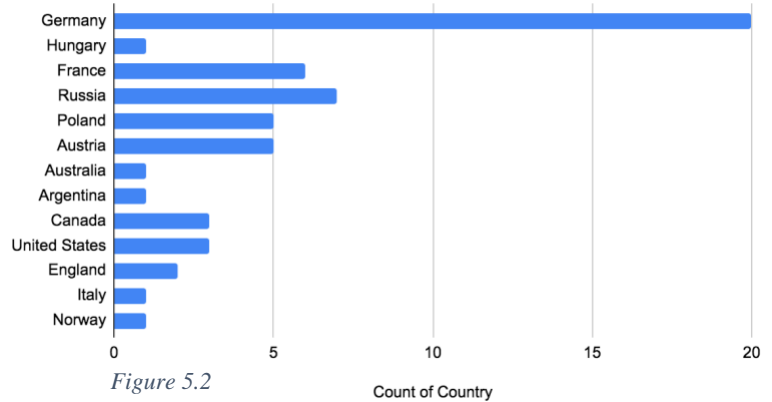


Figure 5.2

NMF 2022 - Composer Demographics

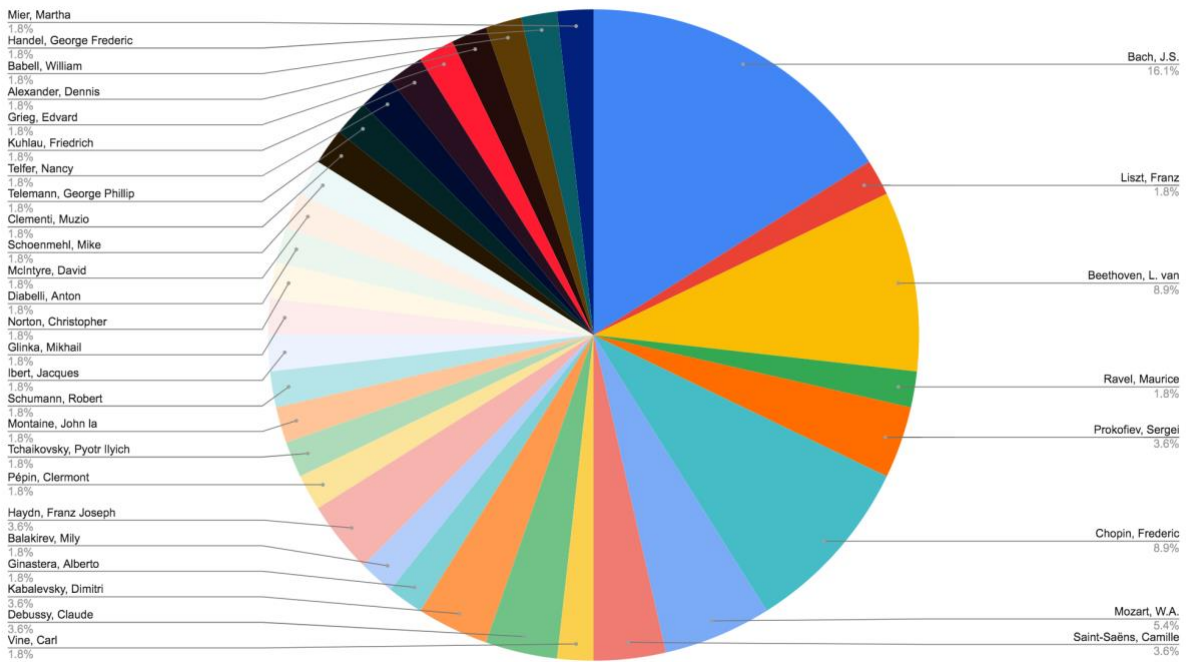


Figure 5.3

Figure 5.3 represents the composer demographics with the majority of compositions included by J.S. Bach (16.1%), followed by F. Chopin and L. van Beethoven (8.9%). Only two composers of colour are represented through one entry by each David McIntyre (Asian Canadian) and Alberto Ginastera (Argentinian).

### Competition 3 – Canada-West Performing Arts Festival

The Canada-West Performing Arts Festival had its inaugural festival in July of 2022 after a delay due to the pandemic. Canada West includes the provinces of Saskatchewan, Alberta, and British

Columbia after all three provinces parted ways with the Federation of Canadian Music Festivals. The festival rotates between the three provinces and is hosted in conjunction with the provincial music festival associations. Performers must qualify at a local and provincial level in order to be recommended on to Canada-West. The competition includes non-professional musicians who are 22 years of age or younger. The competition categories are 13 and under, performing a maximum of 15 minutes, 17 and under, performing a maximum of 25 minutes, and 22 and under, performing a maximum of 40 minutes of repertoire. There are no repertoire restrictions, and the guidelines state that it must be a well-rounded program comprised of different composers, time periods, and styles.<sup>54</sup> The breakdown of the performance repertoire of the piano competition program is as follows:

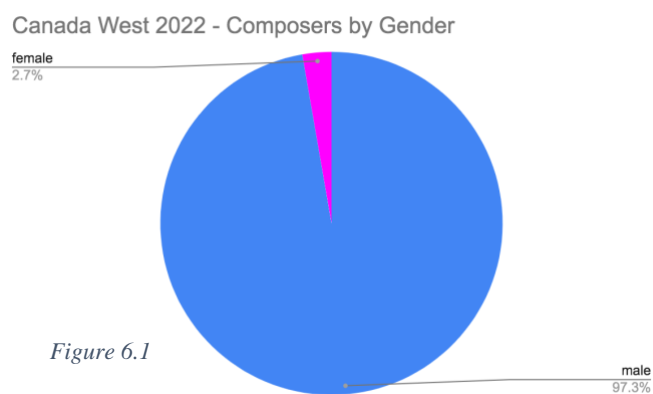


Figure 6.1

Figure 6.1 displays the gender demographic of the composers represented is comprised of 97.3% male with 97 entries and 2.7% female with 2 entries which includes one composition of each Alexina Louie and Jean Coulthard.

Figure 6.2 displays the countries of origin of performed composers. Similar to the previous two competition programs, the majority of repertoire is by German composers, followed by composers from Poland and Russia.

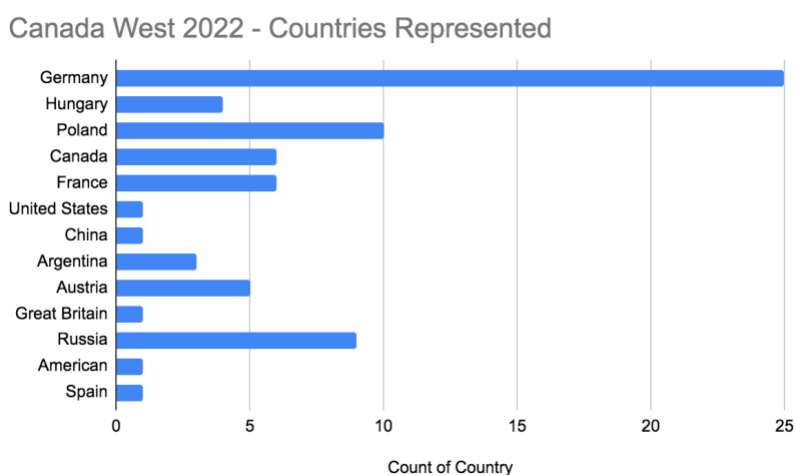


Figure 6.2

<sup>54</sup> CWPAF, "Canada-West Performing Arts Festival Rules and Syllabus," accessed April 4, 2023. <https://smfa.ca/wp-content/uploads/2022/09/2023-CWPAF-Rules-and-Syllabus.pdf>.

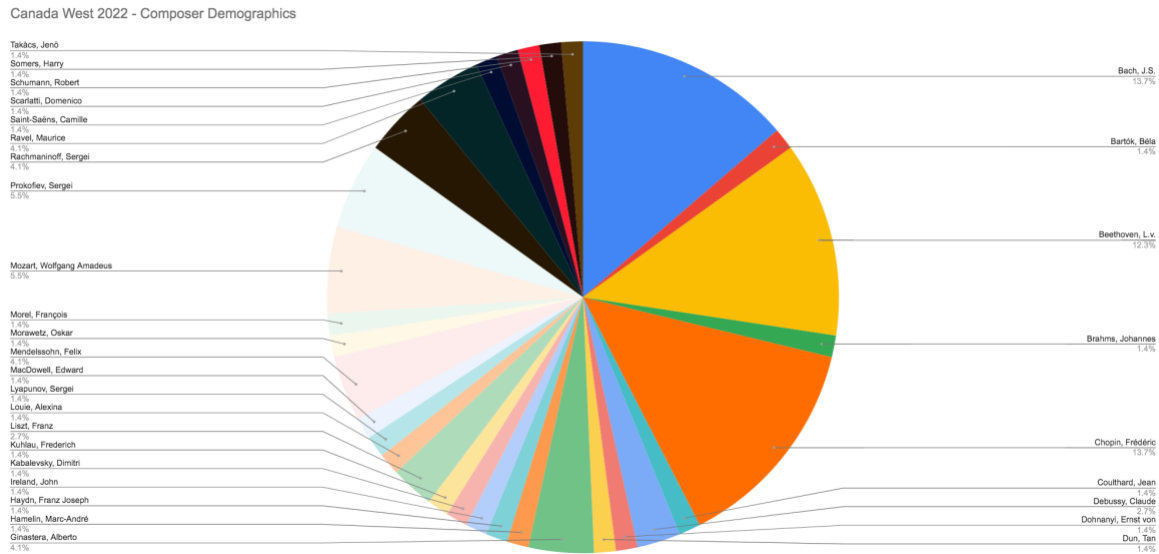


Figure 6.3

The majority of the compositions nearly mirror the other two competition entries with the largest percentage of compositions by J.S. Bach (13.7%), F. Chopin (13.7%), and L. van Beethoven (12.3%). Only three composers of colour are represented which include Tan Dun (China), Alberto Ginastera (Argentina), and Alexina Louie (Canada).

### Discussion

The data from the three competitions give a snapshot of the representation that appears within each textbook. The competition repertoire favoured the music of J.S. Bach, F. Chopin, and L. v. Beethoven above that of other composers. Similarly, the three textbooks, favoured the music of white, male Euro-Western composers in the classical tradition above that of any other composer. There is little to no female representation within any of the competition repertoire and textbooks, with the music of men viewed as the “core canon.” In Gordon’s text, the first time a piece by a woman is discussed is in Chapter 16 titled “Other Composers of the Nineteenth Century.” In this chapter Gordon lists several women and a brief discussion of their musical contributions. Gordon writes:

Assessing the contributions of women of the eighteenth and nineteenth centuries is next to impossible as one reflects on the social patterns that helped determine both the opportunities for individual women during their lifetimes as well as how history regarded their achievements. The creativity of women was severely handicapped throughout the eighteenth and nineteenth centuries by the society in which they lived, and only now is an effort being made to discover

and evaluate the efforts of even the most outstanding women musicians of the time. Moreover, the work of women of lesser fame has undoubtedly been lost forever.<sup>55</sup>

Dubal in his text writes on the importance of expanding the canon to composers and compositions writing:

“It is now paramount that pianists and teachers go beyond the weary path of the “masterpiece” literature, daily being shorn of its spiritual energy. We cannot continue to rely on such a small segment of well-worn pieces. Pianists are used to spending their lives in a restricted garden, attempting to achieve perfection of execution in their few pieces in which to show themselves off.”<sup>56</sup>

Despite this statement, Dubal does not specifically address any compositions by women within his textbook, merely mentioning only a handful of women in the addendum. In other words, one must do as Dubal says, and not as he does. In all three textbooks, the music of women is not discussed in depth. Magrath and Gordon only discuss the specific repertoire of American women, save two exceptions. In Gordon’s text, women are merely footnotes within the larger repertoire discussion. Unlike Gordon, Dubal and Magrath do not address the gender inequity present within the piano literature canon. In Chapter 18, Gordon discusses the French influence on the keyboard music of the 20<sup>th</sup> century. Again, only a few women are mentioned in passing without any specificity towards their contributions or a mention of their repertoire. Germaine Tailleferre, Mel Bonis, Lili Boulanger, and Elsa Barraine are only a footnote in the French contributions of keyboard music. Magrath’s text was recently re-released with the Frances Clark Centre Press in 2022 and titled *Piano Literature for Teaching and Performance*.<sup>57</sup> The advertisement for this book boasts “listing from underrepresented and women composers” under its updates. The addressing of women as “other” within all three textbooks demonstrates Sara Ahmed’s earlier sentiments that “the necessity of the action reveals the absence or failure of diversity.”<sup>58</sup> By pointing out that the included composers are underrepresented, the authors note the lack of diversity within the text.

With the rise of feminist musicology, foundations such as the International League of Women Composers (1975), The International Congress on Women in Music (1979), the American Women Composers (1976) and the Association of Canadian Women Composers (1980) were all well-established well before the penning of all three piano literature texts. Despite the cultural and academic emphasis on feminist musicology, the influence of Cécile Chaminade and Louise Farrenc on the Paris

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<sup>55</sup> Gordon 1996, 355.

<sup>56</sup> Dubal 2004, xi.

<sup>57</sup> I did not analyze the updated text by Magrath as it has been in circulation for less than a year and is not the standard textbook in use as her 1995 text.

<sup>58</sup> Ahmed 2012, 33.

Conservatoire,<sup>59</sup> and the availability of the music of even well-known European composers such as Clara Schumann and Fanny Mendelssohn Hensel, even they do not get more than a passing acknowledgement for their enormous contributions. This is to say nothing of the Black and Hispanic composers that have made an indelible mark on the piano literature canon such as the rich collection of music that came out of the Black Chicago Renaissance of the 1930s, or the Harlem Renaissance in the 1920s through composers such as Florence Price, Margaret Bonds, and Nora Douglas Holt.<sup>60</sup> Though the pianistic contributions of many of these women were not as recognized at the time of the printing of these textbooks, editions of their piano music within circulation in music presses and many important biographers, musicologists, and theorists writing on the musical contributions of women from which to draw from.<sup>61</sup>

Another aspect that is necessary to address is the language surrounding the discussions of gender and racial diversity. Ahmed writes that when organizations add diversity, like colour, then it confirms the whiteness of the organization.<sup>62</sup> The competitions have diversity statements on their website sharing that the organization does not discriminate on the basis of gender, race, ethnicity, or sexual orientation yet the demographic of performed composers still widely represents white, male composers. The CFMTA competition is the only competition discussed to have a diversity category in with performers were encouraged with scholarship money to program a Canadian composer who was female or a Person of Colour. While I believe that this is an important step in broadening the definition of the piano canon, it must be followed up by other subsequent action across the wider spectrum of piano pedagogy and piano literature. There is often little that a competition can do to promote diversity in its repertoire outside of repertoire requirements or scholarship incentives. However, as Ahmed reminds, diversity can conceal whiteness by providing an organization with color, it can also expose whiteness by demonstrating the necessity of this act of provision.<sup>63</sup> I in no way intend to criticize any organization or competition through this study, but rather aim to show the link between what is taught in piano textbooks and what is performed at competitions. The statistics then reveal what work must be done in order to shift the understanding of piano literature to include a broader spectrum of voices

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<sup>59</sup> For more information, read *Louise Farrenc, 1804-1875: composer, performer, scholar* by Bea Friedland, UMI Research Press: 1980, and *Cécile Chaminade: a bio-bibliography* by Marcia J. Citron, Greenwood Press: 1988.

<sup>60</sup> Samantha Ege, "Composing a Symphonist: Florence Price and the Hand of Black Women's Fellowship," *Women and Music: A Journal of Gender and Culture* 24, 2020: 7–27.

<sup>61</sup> Drinker 1995, Cusick 1993, 1994, Jezic and Wood 1994, Walker-Hill 1993, Citron 1988, Friedland 1980

<sup>62</sup> Ahmed 2012, 33.

<sup>63</sup> Ibid.



In regard to the description of compositions of women and men, there is a definitive shift in language. One example is in the discussion of the works of Cécile Chaminade within the Dubal text. Chaminade's compositional style is described as "pretty, stylish, mawkish and sticky"<sup>64</sup> whereas the contributions of men were "creative," "ingenious," "worth exploring," "energizing," and "intelligent."<sup>65</sup> This reflection mirrors research on gender biased language in the workplace. In a study between the University of Waterloo and Duke University researchers found that masculine language is more commonly used in masculine dominated fields, but in female dominated professions (administration, human resources), masculine language is not used.<sup>66</sup> Deborah Liu, a tech-CEO in Silicon Valley, writes that "Women respond to these subtle clues by opting out because they feel less of a sense of belonging. We create spaces for men and then ask why women don't join, or if they do join, they drop out."<sup>67</sup> Similarly, if we want to create spaces in which performances of music by women, queer, non-binary, Black, Indigenous, and Composers of Colour are welcomed and encouraged, the language of the organizations, competitions, publishers, and authors must reflect that value.

In conclusion, the music of "underrepresented and women composers"<sup>68</sup> cannot be marketing language, but reflect the value change within competitions, educational institutions, and organizations. The intention of this study is not to advocate for the removal of Bach, Beethoven, and Chopin from pianistic studies, but expose the gap between statements of inclusivity and the actions carried out by music educational institutions and performing organizations. The scholarship and repertoire requirements of competitions must reflect the values of the host organizations in which performers are encouraged to perform repertoire that reflects not only themselves, but the changing field of music representation. It is imperative that course textbooks at a post-secondary music institutions do not merely regurgitate a white, patriarchal canon without also reflecting on the ways homogenous canon came to exist in the first place. Moreover, educational institutions must take steps to address the racism, classism, sexism, and xenophobia perpetuated over millennia that uphold structures of power and disenfranchise composers of their rightful place in history.

The awareness of the gender and racial disparity through the visual representation of data and graphs should imprint pianists with the idea that who we platform through scholarship and performance

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<sup>64</sup> Dubal 2004, 650.

<sup>65</sup> Ibid, 651.

<sup>66</sup> Danielle Gaucher, Justin Friesen, A. C. Kay, "Evidence That Gendered Wording in Job Advertisements Exists and Sustains Gender Inequality." *Journal of Personality and Social Psychology* 101, no.1, 2011: 109-128.

<sup>67</sup> Deborah Liu, *Take Back Your Power: 10 New Rules for Women at Work*, Zondervan, 2022: 201.

<sup>68</sup> Frances Clark Centre, "Publications," accessed April 2, 2023. <https://pianoinspires.com/publications/piano-literature-for-teaching-and-performance/>.

matters. Pianist, Samantha Ege, reflected that until she took a graduate course at McGill university, she had come to believe that piano was the exclusive domain of white men. She further wrote that “because of Price...I no longer had to dream up the impossible. I could see a very real classical music history before me that placed black women at the centre. And I could see myself.”<sup>69</sup> There is indeed a large body of scholarship that points to the wealth of repertoire for piano outside of the well-trodden works of the repeated piano canon. Databases such as A Seat at the Piano, Centre for Black Music Research Collection, Boulenger Initiative, Piano Music, She Wrote, and many others give merely a snapshot of repertoire that exists that is not discussed within textbooks or currently performed at the competitions studied. Textbooks such as Pamela Dees’ *A Guide to Piano Music by Women Composers*, *Piano Music by Black Women Composers* by Helen Walker-Hill, Parson’s and Ravenscroft’s *Analytical Essays on Music by Women Composers*, or even the more recent *Century of Composition by Women: Music Against the Odds* by Kouvaras, Grenfell, and Williams all make valuable, and indeed necessary contributions to the discussion of piano literature. Scholarship of early career scholars such as Alissa Freeman on the piano literature of Classical-Era women composers, or Samantha Ege’s research on the contributions of Black female composers to the piano literature, and Chun Li’s annotated catalogue on the piano repertoire of female composers from Mainland China all contribute to the advancing scholarship on the music of composers outside of the male, Euro-Western canon and help to contribute to the study and performance of composers who are rarely discussed or performed within classical piano spaces. Sara Ahmed writes that “When history accumulates, certain ways of doing things seems natural.”<sup>70</sup> What this study reveals is our ways of being in academic and performance spaces in classical music directly reflect our understanding of history. When we only know the repertoire of a select few individuals, we continue to reproduce a canon that looks the same as it always has and one that consequently reflects that lineage of only Euro-Western male composers. Despite the diversity statements issued by festivals or author’s acknowledgements of the need to expand the canon, textbooks and competitions continue to reflect a homogenous music lineage. What will it take to disrupt the system that promotes the music of a select few composers? How might piano performance and literature change when our competition guidelines, textbooks, and scholarships reflect a value system that does not reflect an antiquated and inequitable lineage as a basis for piano scholarship. It is time for piano scholarship to stop “playing off key” and address the gender and racial disparity within piano literature.

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<sup>69</sup> Allison North. “Samantha Ege: Revealing the Legacy of Black Classical Composers through the Work of Florence Price,” *Proceedings of GREAT Day*: Vol. 2021 (10), 2022. Available at: <https://knightscholar.geneseo.edu/proceedings-of-great-day/vol2021/iss1/10>.

<sup>70</sup> Ahmed 2012, 33.

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