

This thesis entitled:

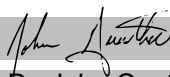
The SheBop Young Women in Jazz Workshop: An Educational Model for Encouraging the Connection, Expression, and Empowerment of Young Female Musicians Learning a Male-Dominated Art Form

written by

Anne Letey Booth

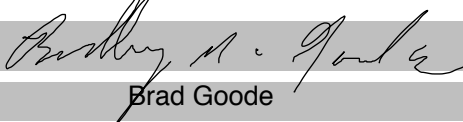
has been approved for the ☒ masters ☐ doctoral degree program in:

Music - Jazz Performance & Pedagogy



Dr. John Gunther

Committee Chair Name



Brad Goode

Committee Member Name

The final copy of this thesis has been examined by the signatories, and we find that both the content and the form meet acceptable presentation standards of scholarly work in the above mentioned discipline.

Student ID number

830261703

IRB protocol #

IACUC protocol #

THE SHEBOP YOUNG WOMEN IN JAZZ WORKSHOP:
**AN EDUCATIONAL MODEL FOR ENCOURAGING THE CONNECTION,
EXPRESSION, AND EMPOWERMENT OF YOUNG FEMALE MUSICIANS
LEARNING A MALE-DOMINATED ART FORM**

by

ANNE LETEY BOOTH

B.M., University of Colorado, 2011

ABSTRACT

The aim of this thesis is to thoroughly express the pedagogical philosophies, methodologies, implementation, and results of the *SheBop Young Women In Jazz Workshop*, a weekend-long jazz camp exclusively for young women and female-identifying individuals. Created and led by the author in 2017 through the Denver-based not-for-profit organization, the Colorado Conservatory for the Jazz Arts (CCJA), *SheBop*'s structure is focused around three essential pillars - *connection*, *expression*, and *empowerment*. This paper describes the ways in which these pillars influence the pedagogy of the workshop and demonstrates how prior social-psychological studies conducted around the concept of the umbrella term "women in jazz" help support the efforts of the *SheBop Workshop*. Of note is that this thesis, though grounded in social-psychological, historical, and pedagogical research, is semi auto-ethnographic; the reader will hear the author's personal experiences and perceptions as a woman in jazz and how these experiences have helped to shape the format and execution of the *SheBop Young Women In Jazz Workshop*. This thesis also recognizes that the concept of gender is fluid and complex and this paper works within the lens of women, young women, and those who identify as female.

TABLE OF CONTENTS

Chapter	Page
I. Introduction.....	1
II. Women In Jazz - A Brief Background.....	6
III. Where Are The Women?.....	10
IV. <i>SheBop Young Women In Jazz Workshop</i> - Hypothesis, Origins, and Format.....	25
V. The Pillars of the <i>SheBop Young Women in Jazz Workshop</i>	42
A. Peer-to-Peer Connection.....	43
B. Connection with Role Models.....	45
C. Connection with the Music Itself.....	48
D. Expression & Empowerment.....	49
VI. Meaningful Data.....	53
VII. Conclusion: The Future of the <i>SheBop Young Women in Jazz Workshop</i>	56
VIII. Bibliography.....	61
IX. Appendix.....	63

CHAPTER I

INTRODUCTION

Jazz - the uniquely American, expressive, reflective, vibrant art form - has, in its over 100 years of existence, always and entirely been male-dominated. The causes of this are numerous and include societal norms and gender roles of the 20th century, the seedy nature of the establishments in which jazz was born,¹ a perpetual type-casting of the music as inherently masculine,² and a lack of female role models to inspire younger generations of musicians. Since the birth of jazz, women have performed, recorded, led bands, and left musical legacies despite the odds and tribulations they faced. Today's jazz history textbooks, which show little, if any, representation of female jazz instrumentalists as innovators in jazz, demonstrate how these women's contributions have been "minimized and neglected."³

The past few decades have brought an overdue positive cultural shift surrounding women in jazz. Important efforts nationwide have been created to address issues of equity for women in the music including the *Women In Jazz Organization* (WIJO), created in 2017,⁴ and Berklee

¹ Ariel Alexander, "Where Are The Girls?," *JazzEd* 6, no. 5 (Sept. 2011): 16, <https://www.jazzedmagazine.com/articles/guest-editorial/guest-editorial-where-are-the-girls/>

² Ibid., 16

³ Natalie Boeyink, "A Descriptive Study of Collegiate Female Jazz Instrumentalists." (Diss., Indiana University, 2015), 1, ProQuest 1680274015

⁴ Women In Jazz Organization, "About WIJO," Women In Jazz Organization, 2020, accessed January 5, 2020, <https://www.wearewijo.org/about>.

College of Music's *Institute for Jazz and Gender Justice*, created in 2018, that poses the question, "what would jazz sound like in a world without patriarchy?"⁵ The *We Have Voice* collective, comprised of 14 diverse instrumentalists and vocalists, have created a "code of conduct" to combat sexual harassment through "creating equitable and safe(r) workplaces in the performing arts" and it has been adopted by countless major jazz organizations across the world.⁶

These organizations, institutes, and collectives shine a crystal clear spotlight on gender bias in jazz and offer support and solutions to women and non-binary musicians in the field, all the while ushering the prototypically male jazz world into the conversation. At the same time, modern all-female groups such as *The DIVA Jazz Orchestra*⁷ and *Artemis*⁸ demonstrate the power of an embraced female presence in jazz and choose to share their message more through their music, representation, and diversity and less with words or overt advocacy.

Terri Lyne Carrington, the Grammy award-winning drummer and founder and Artistic Director of Berklee's *Institute for Jazz and Gender Justice*, expresses that the jazz "industry, which has been predominantly male, has echoed the biased system from which it emerged"⁹ and

⁵ Berklee College of Music, "Berklee Institute of Jazz and Gender Justice," Berklee College of Music, 2020, accessed January 5, 2020, <https://www.berklee.edu/jazz-gender-justice>.

⁶ We Have A Voice, "Adopt the Code," We Have A Voice, 2020, accessed February 26, 2020, <https://www.wehaveavoice.org>.

⁷ The Diva Jazz Orchestra, "About," The Diva Jazz Orchestra, 2020, accessed January 21, 2020, <https://www.divajazz.com>.

⁸ Renee Rosnes, "Artemis," Renee Rosnes, 2020, accessed January 21, 2020, <https://www.reneerosnes.com/artemis>.

⁹ Berklee College of Music, *Berklee Institute of Jazz and Gender Justice*.

that “the awareness of it not being equitable for men and women in jazz has...come to a bit of a head.”¹⁰ in recent years.

Awareness of gender bias in jazz is the first step toward achieving greater equity for women in the art form. There is still much room to grow toward this effort, though. Women and young women are still massively underrepresented on the ‘bandstand,’ at major jazz festivals across the world, on the faculties of university jazz departments, and as students in school and post-secondary jazz ensembles. Research in jazz education tells us that there is a significant drop off in the number of young women who continue to play jazz after high school and research in social psychology, often stemming from that of other male-dominated fields (e.g. math, business) but including data on and surveys of hundreds of young musicians, offers some of the reasons *why*.

The *SheBop Young Women in Jazz Workshop*, an annual weekend-long jazz camp exclusively for young women and female-identifying individuals ages 10-18, was created in 2017 by the author, Annie Booth, through the acclaimed Denver-based not-for-profit organization, the Colorado Conservatory for the Jazz Arts (CCJA).¹¹ *SheBop*’s structure is focused around three essential pillars - **connection**, **expression**, and **empowerment** - and aims to encourage more young women to explore jazz improvisation and repertoire with the help of this framework. This paper describes the ways in which these pillars influence the pedagogy and efficacy of the workshop and demonstrates how aforementioned social-psychological studies

¹⁰ Giovanni Russonello, “For Women in Jazz, a Year of Reckoning and Recognition,” *The New York Times*, December 1, 2017, <https://www.nytimes.com/2017/12/01/arts/music/year-in-jazz-women-musicians.html>

¹¹ Colorado Conservatory for the Jazz Arts, “SheBop Young Women In Jazz Workshop,” Colorado Conservatory for the Jazz Arts, 2020, accessed January 5, 2020, <https://www.jazzarts.org/shebop>

centered around women in jazz help support the efforts of the *SheBop Workshop*. Additionally, this paper presents data that shows the success of *SheBop*'s hypothesis.

Of note is that this thesis, though grounded in social-psychological, historical, and pedagogical research, is semi auto-ethnographic; the reader will hear the author's personal experiences and perceptions as a woman in jazz and how these experiences have helped to shape the format and execution of the *SheBop Young Women In Jazz Workshop*. This thesis also recognizes that the concept of gender is fluid and complex and this paper works within the lens of women, young women, and those who identify as female.

“At this critical time in history we have found one of our most democratic forms of music - jazz - lacking...if we do not hear the soaring sounds of jazz from women, then we have undermined our own cultural promise, robbed women of their rightful place in music history, and failed ourselves.”¹²

- *Carrie Mae Weems*, photographer, activist, member of the Berklee College of Music
Institute for Jazz and Gender Justice Advisory Board

¹² Berklee College of Music, *Berklee Institute of Jazz and Gender Justice*.

CHAPTER II

WOMEN IN JAZZ - A BRIEF BACKGROUND

Today, in 2020, one can find books, documentaries, articles, and scholarly works that powerfully tell the diverse stories of women in jazz. More often than not, they are curated, researched, and written by women. These works highlight individual innovations and musical legacies and yet, whether intentionally or not, seem to permeate notions of the unrequited success and unreached potential of these jazzwomen.¹³ As a result, the reader/viewer/listener is often left asking the question, *what if? What if* these brilliant women weren't born into such a patriarchal, racist 20th century America? *What if* these creative women had had the opportunity to let their genius shine in the same as their male contemporaries? *What if* these women were household names rather than footnotes of obscurity in jazz history textbooks?

The places and circumstances in which jazz music was born are themselves partially responsible for an unwelcoming atmosphere towards female musicians. Its availability to women was simply not the same as its availability to men; jazz was born in the early 20th century in dodgy neighborhoods of New Orleans¹⁴ “on the streets, in brothels, and on riverboats”¹⁵ and as it

¹³ The use of the word “jazzwoman” comes from Natalie Boeyink’s dissertation, “A Descriptive Study of Collegiate Female Jazz Instrumentalists.”

¹⁴ The famed “Storyville” part of New Orleans, which was shut down in 1917.

¹⁵ Mary Unterbrink, *Jazz Women* (Jefferson, NC: McFarland & Company, Inc., 1983), 166

developed over the ensuing decades, was “usually performed late at night in smoky clubs.”¹⁶ The women who performed jazz in its early days met an “experience fraught with trials, adventure, and sometimes even danger.”¹⁷

Social and familial dynamics of the first half of the 20th century helped to continue the centuries of genderization of musical instruments. Whereas it was socially acceptable for a woman to play piano or sing,¹⁸ it was considered unfeminine, crass, or undesirable for her to perform on a perceived “masculine” instrument such as the drums or brass.¹⁹ Albeit on a significantly lesser level, this genderization of instruments still exists today and its role in music education in the modern era is a topic which shall be discussed further in chapter three.

Through this lens, female pianists and vocalists of the first half of the 20th century - recognizable names like Mary Lou Williams, Lil Hardin, Hazel Scott, Marian McPartland, Ella Fitzgerald, Billie Holiday, and Shirley Scott, to name a few - were able to become rather well-known jazz musicians of their time and within a larger historical context, tend to be some of the only women mentioned in jazz history books.²⁰ Contrast that with their sisters of the same era on more ‘masculine’ instruments and one faces a challenge to list as many well-known names on saxophone, brass, bass, and drums.

Saxophonist and vocalist Vi Redd, whose name is relatively unfamiliar to even the most avid jazz enthusiasts, performed and toured in the 1960s with the likes of the Count Basie

¹⁶ Mary Unterbrink, *Jazz Women*, 166.

¹⁷ Sally Placksin, *American Women In Jazz* (New York: Seaview Books, 1982), 47.

¹⁸ *Ibid.*, 41.

¹⁹ Leslie Grouse, *Madame Jazz* (New York: Oxford University Press, 1995), 66.

²⁰ Natalie Boeyink, *A Descriptive Study of Collegiate Female Jazz Instrumentalists*, 2-6.

Orchestra, Earl Hines, Dizzy Gillespie, et al. She recorded two albums under her name and many more as a side musician on both saxophone and vocals. Even with marvelous reviews of her saxophone performances around the world, because of “cultural constructions, she was perceived as a vocalist more than a jazz saxophonist, despite her considerable talents and contributions as an instrumentalist.”²¹ Similarly, Melba Liston is one of the few female brass players of her era (the 1950s-70s) whose name is widely known. Liston was a world-class trombonist and “superior arranger”²² whose talent was recognized and appreciated by the great bebop pioneer Dizzy Gillespie; he hired her as an in-house arranger and invited her to tour with his big band.²³

The above profiled jazzwomen are just two of a myriad of female jazz musicians who, despite innovating, conforming, and sacrificing for the music, remain on the margins of jazz history. Just like much of *all* types of history, the stories of jazz have, for the most part, been told by men. The stories about the history of jazz “have erased the contributions of women and musicians and fans alike have been deprived of the genre’s many female heroes.”²⁴

The reality of the study of women in jazz includes something of a ‘catch-22’. On one hand, there exists a “paucity of women in jazz”²⁵ due to the genderization of instruments, 20th century societal norms and strife for women, and indeed, outright sexism. And yet, the other

²¹ Yoko Suzuki, “Invisible Women: Vi Redd’s Contributions as a Jazz Saxophonist,” *American Music Review* XLII, no. 2 (Spring 2013): 5

²² Grouse, *Madame Jazz*, 9.

²³ *Ibid.*, 8-9.

²⁴ Tia Fuller, “2019 Grammy Awards: Why I’m Using My Nomination to Speak Out About Sexism in the World of Jazz,” *NBC News - Think* (blog), February 10, 2019, <https://www.nbcnews.com/think/opinion/2019-grammy-awards-why-i-m-using-my-nomination-speak-ncna969741>

²⁵ Jason Crane, “Sexism in Jazz,” *The Jazz Session* (blog), May 6, 2014, <http://www.thejazzsession.com/2014/05/06/sexism-in-jazz/>

issue is that of the women who *were* able to become jazz musicians, jazz history books make little reference to their achievements and stories. Gina Dent, Professor of Feminist Studies at the University of California - Santa Cruz expressed that “we have to look at the machinery - social, economic, political - that didn’t allow [women’s] voices to flourish.”²⁶ To learn from and honor the past, we must allow and encourage women’s and voices to flourish in this art form today.

²⁶ Berklee College of Music, *Berklee Institute of Jazz and Gender Justice*.

CHAPTER III

WHERE ARE THE WOMEN?

We are just beginning the third decade of the 21st century and jazz at its highest level - that of professional musicians - still remains heavily male-dominated. Even in large cities such as New York City and Chicago where there is a more prominent presence of female instrumentalists as bandleaders and side musicians in the jazz scene, women by-and-large remain outnumbered by their male colleagues. Jazz musicians do not simply jump in at the professional level, of course, and these days, with the seeming omnipresence of jazz education, one has the ability to begin absorbing, playing, and learning the art form from a fairly early age through public education and accessible resources.

Middle school and high school jazz bands across the country typically boast ratios of female-to-male participants that are higher than that of college programs and professional jazz scenes. Musician, educator, and researcher Dr. Erin Wehr-Flowers discovered through her in-depth studies and surveys of gender in jazz education that there exists a “dramatic attrition rate”²⁷ for young women who participate in jazz programs between the high school and college level. The result is something of a pyramid shape in which one finds the most young women

²⁷ Erin Wehr-Flowers, “Differences between Male and Female Students’ Confidence, Anxiety, and Attitude toward Learning Jazz Improvisation,” *Journal of Research in Music Education* 54, no. 4 (Winter 2006): 338 doi: 10.2307/4139755

participating in jazz programs at the middle school level and less and less as each level progresses (eg. high school, college, professional). Though one may see the aforementioned higher female-to-male participant ratio on stage at, for example, a middle school or high school jazz festival, the young women performing at these concerts and festivals, however, are by and large featured less than their male peers on improvised solos.²⁸

Improvisation is one of the vital, genre-defining components of jazz music. It is what breathes the life force from past and present generations into the music, creates individuality and innovation, and generates creativity and passion for the performers, listeners, and students of the genre. If research has failed to offer any conclusive evidence that men are inherently more apt than women for jazz improvisation,²⁹ then why, even in the 21st century, do we have less girls and women playing the music? Why, then, do we see a dropoff in girls' participation in jazz as one traverses the increasing levels of jazz education (high school to college, etc.), just when improvisation becomes valued greater³⁰ and expected more? Wehr-Flowers contends that the issue of the lack of girls' and women's participation in jazz (and the corresponding attrition rate) "might not be one of ability, skills or talent but rather one based in social psychology."³¹

²⁸ Wehr-Flowers, *Differences between Male and Female Students' Confidence, Anxiety, and Attitude toward Learning Jazz Improvisation*, 338.

²⁹ Wehr-Flowers, in her journal article, "Differences between Male and Female Students' Confidence, Anxiety, and Attitude toward Learning Jazz Improvisation," (p. 338) cites several academic papers that have delved into the topic of whether jazz improvisation is a skill that the male gender is more apt toward than the female gender. She cites works by P. Madura (1999), who researched this topic in the realm of vocal jazz improvisation, in addition to several others - W. McDaniel (1974), R. G. Hores (1977) and L. Bash (1984) - who dealt primarily with the topic with instrumental jazz improvisation.

³⁰ Ibid., 338-339.

³¹ Ibid., 338.

Jazz as a Sex-Typed Genre³²

Jazz is a genre of music that, because of its ubiquitous dominance by men, has over time become associated with masculinity and the male gender itself. This definition goes beyond the fact that men have dominated its history, performance, and recorded music; the sex-typed nature of jazz music also encompasses the ‘masculine’ musical characteristics, visual aspects of performance, and behavioral traits of the musicians who perform it.

In her dissertation on the subject of performativity both of gender and race in jazz, Yoko Suzuki demonstrates the various ways in which female jazz musicians (in her study, specifically female saxophonists) are apt to “perform masculinity in order to conform to the historically and culturally established discourse of the genre...and its performance style, all of which are closely associated with African American men.”³³ These manifestations of performative masculinity - be they musical, visual, or behavioral - can be considered “a succession of the tradition as well as a *requirement* (emphasis mine) for these women to be accepted as authentic jazz [players].”³⁴

Musical concepts prevalent in jazz improvisation from its earliest days such as pitch, tempo, and volume (*high, fast, and loud*) may be deemed expressions of masculinity.³⁵ Some of the behavior that took place at storied jam sessions including ‘cutting contests’ and the display of machismo, bravado, and other forms of performative competitive virtuosity on the bandstand

³² North, Colley, and Hargreaves, in their study of teens’ perceptions of the music of male and female composers, name jazz the “most sex-typed genre.” Adrien North, Ann Colley, David Hargreaves, “Adolescents’ Perceptions of the Music of Male and Female Composers,” *Psychology in Music*, 31 no. 2 (2003): 139.

³³ Yoko Suzuki, “‘You Sound Like an Old Black Man’: Performativity of Gender and Race Among Female Jazz Saxophonists” (Diss., University of Pittsburgh, 2011), iv.

³⁴Ibid., 2.

³⁵ Krin Gabbard, “Signifyin(g) the Phallus: ‘Mo’ Better Blues” and Representations of the Jazz Trumpet,” *Cinema Journal* 32, no. 1 (Autumn 1992): 45, doi: 10.2307/1225861

are conceptions that may also be categorized as masculine. Even the jazz critics of much of the 20th century - whose ability to influence and shape jazz musicians' careers seems distant in today's modern landscape - underscored the sex-typed nature of the genre; they "embedded masculine values in the ways in which they discussed jazz, serving to reinforce existing systems of patriarchy."³⁶

In addition to a cult of mythos and hero-worship in jazz, there are certain universal, general masculine attributes perceptible in the music. Centered around "taking chances, mastering challenges and risky tasks, around daring, fighting and winning,"³⁷ these characteristics create an essence of masculinity in the jazz context. The sex-typed nature of jazz, however, is a limiting factor for the music and though it may have worked in years past, it will not allow jazz to thrive in the years to come. Angela Davis, the social activist and author who serves on the advisory board for the *Berklee Institute for Jazz and Gender Justice* echoed this thought: "because the music itself is gendered, [jazz] has never been allowed to reach its own potential."³⁸

In her piece, "Jazz as Masculine Space," Norwegian researcher Trine Annfelt goes so far as to say that "the connection between jazz and hegemonic masculinity is a discursive manoeuvre which marginalises participants to whom such attributes are not ascribed, namely women and homosexual men."³⁹ For example, it is not uncommon for female jazz students -

³⁶ Christopher Robinson, "Firing the canon: Multiple insularities in jazz criticism," (Diss., University of Kansas, 2014), 251. ProQuest 1559245587.

³⁷ Trine Annfelt, "Jazz as Masculine Space," *Kilden Gender Research* (blog), July 17, 2003, <http://kjonnsforskning.no/en/2003/07/jazz-masculine-space>.

³⁸ Berklee College of Music, *Berklee Institute of Jazz and Gender Justice*.

³⁹ Trine Annfelt, *Jazz as Masculine Space*.

especially those at university level - to be told phrases like “you’re playing too quiet,” “play like a man,” “play with more aggression,” “play like you’re mad,” and so forth by jazz educators and even guest clinicians, as jazz trombonist Kalia Vandever chronicled in her 2018 viral blog post, “Token Girl.”⁴⁰ The overall perception, therefore, when it comes to jazz music is that, simply put, men are better than women at it. If this is a belief shared by many, then it is inevitable that women and girls participating in jazz will absorb this perception on some level, creating a negative effect on their ability to see themselves as a vital part of the music.

The masculine association of jazz is so pervasive, in fact, that many women who play the music are often unaware of the performativity in which they partake in order to pass as authentic interpreters and innovators of the music.⁴¹ Negative stereotypes about female jazz musicians, deeply ingrained in the patriarchal nature of jazz, are so widespread that they may be absorbed even by the jazzwomen themselves. Grammy-nominated saxophonist and bandleader Tia Fuller shared that she has had to “reckon with instances when [she’s] subconsciously been sexist toward other women...making assumptions about a female artist’s abilities before hearing her play.”⁴²

Stereotype Threat of Women in Jazz

⁴⁰ Kalia Vandever, “Token Girl,” *Medium* (blog), March 16, 2018, <https://medium.com/@kaliamariev/token-girl-564457c86f13>

⁴¹ Yoko Suzuki, ‘*You Sound Like an Old Black Man*’: *Performativity of Gender and Race Among Female Jazz Saxophonists*.

⁴² Tia Fuller, 2019 *Grammy Awards: Why I’m Using My Nomination to Speak Out About Sexism in the World of Jazz*. ”

The above quote from Tia Fuller is a sentiment unfortunately shared by many professional female jazz musicians; I myself have also fallen into the sexist assumption about other women, finding myself silently passing judgement upon a woman I don't know as she walks up to the stage to sit in at a jam session, for example. I actively stop myself from being surprised when I see a woman I'm unfamiliar with perform at the utmost level of musicianship. The inaccurate, negative conclusions we make about fellow jazzwomen speak to the ways in which the sex-typed nature of jazz, coupled with a lack of representation of women in the art form, coalesce to create an unfavorable stereotype surrounding women in jazz and specifically surrounding female instrumentalists.

The term “stereotype threat,”⁴³ is the “fear of confirming a negative stereotype, and associating oneself or one's group with that stereotype.”⁴⁴ As this pertains to women in jazz, it is a fear of confirming a stereotype that women cannot play jazz at the same ability level as men. It's a principle that, for many professional jazzwomen, has pushed them to become the best musicians they can be and, fueled by confidence, resilience, and desire to succeed, manifests in an above-average work ethic. How does the stereotype threat of women in jazz affect those who may not be so confident, though? Those who are not yet firmly situated on their musical path?

Stereotype threat's effect on a young woman entirely surrounded by male peers and male mentors and *also* not yet confident in her abilities can result in her quitting the pursuit altogether.

⁴³ The term is first used by Steele and Aronson in the *Handbook for Competence and Motivation*, as noted by Wehr-Flowers in “Understanding the Experiences of Women in Jazz: A Suggested Model.”

⁴⁴ Erin Wehr-Flowers, “Understanding the Experiences of Women in Jazz: A Suggested Model,” *International Journal of Music Education*, 34, no. 4 (2016): 480. doi:10.1177/0255761415619392.

Again, the sex-typed nature of jazz is at play in this phenomenon, according to Dr.

Wehr-Flowers:

Jazz is about finding your own sound, and finding individuality in musical expression. If a girl turns away from the masculine approach in an attempt to play in her own voice, then she is threatened by the possibility of “playing like a girl.”⁴⁵

In an art form that so readily celebrates individuality in the music, it can be challenging for a woman - especially a young woman - to mitigate the need to be accepted by the patriarchy as a legitimate player or even, for the beginning student, as *competent*, and the need and desire to be *herself*, including the idea of expressing femininity, should that be a choice of hers. Jazz saxophonist Rhiannon Dewey, who was also the Assistant Director of the 2020 *SheBop Workshop*, vocalized her individual take on this notion:

I’m not an aggressive player, so why should I have to be?...There’s all these conventions of [jazz] players playing really aggressively...I totally don’t like to play that way. And I’m becoming more okay with it...that it doesn’t have to be in this mold. I think letting people know that it’s okay to break out of that narrow thing is okay, too.”⁴⁶

There is not a clearly defined path toward the defeat of stereotype threat for young women in jazz but as will be discussed in further chapters pertaining specifically to the pedagogy of the *SheBop Young Women in Jazz Workshop*, there are several pedagogical methods that, when executed with intentionality, may help. Exposure to female role models, coupled with an

⁴⁵ Erin Wehr-Flowers, *Understanding the Experiences of Women in Jazz: A Suggested Model*, 479.

⁴⁶ Rhiannon Dewey in discussion with the author, Feb 19, 2020

all-female learning environment, help young women in jazz to confidently express themselves and in so doing, the concept of “tokenism” begins to erode.

“Tokenism”

The term “tokenism” was first introduced to the realm of social psychology in 1977 by Rosabeth Kanter in her work, *Men and Women of the Corporation*; the concept has since been “used widely to explain many of the difficulties women face as they enter traditionally male occupations.”⁴⁷ Within this theorem, Kanter describes four “token” character types into which women get categorized by the *men* that surround them in male-saturated workplaces and environments. The four types are: the mother figure, the sister figure, the iron maiden⁴⁸ and the seductress.⁴⁹

These token character roles are not created by women but rather, are unconsciously created by the men in these environments as a way to define the “other.” It is human nature to describe, categorize, and label phenomena and personalities and tokenism’s four character “categorize token women into a role men respond to and understand.”⁵⁰

⁴⁷ Lynn Zimmer, “Tokenism and Women in the Workplace: The Limits of Gender-Neutral Theory,” *Social Problems* 35, no. 1 (Feb. 1988): 64, doi: 10.2307/800667

⁴⁸ As per Kanter’s theorem, the iron maiden token refers to one who is not perceived as feminine, or, in the context of heterosexual men in this environment, is not seen as a potential sexual interest. She comes across as aggressive and assertive in these contexts when in reality, she is merely mimicking the behavior and mannerisms of her male colleagues.

⁴⁹ Erin Wehr-Flowers, *Understanding the Experiences of Women in Jazz: A Suggested Model*, 476-478.

⁵⁰ *Ibid.*, 477.

One important note is that Kanter explains that when the number of women in a male-dominated environment exceeds 15 percent, these token roles are eradicated.⁵¹ In the context of the *SheBop Young Women in Jazz Workshop*, this is important, as it provides the young female participants a hiatus from the tokenism they may experience in their school and extra-curricular jazz groups, which are male-dominated. The same meaningful hiatus also exists for *SheBop*'s faculty and near-peer mentors, who experience tokenism in many if not all of their professional situations.

Dr. Wehr-Flowers notes that the cycle of negative stereotypes and stereotype threat, as described in the preceding section, continue for female students until they either “achieve enough positive self-efficacy to move out of the model and function in jazz environments or they choose to avoid participation in jazz environments [altogether] where this model exists.”⁵² Hence, Wehr-Flowers's term, “self-efficacy” appears to be something of an antidote to the negative stereotypes and tokenism that often stop young women from further pursuing jazz.

The Ability to Succeed & The Need for Role Models

“Young girls can fly a rocket ship, throw a football and solo on the saxophone — but it is always harder to be what you cannot see.”⁵³ - Tia Fuller

⁵¹ Rosabeth Kanter, *Men and Women of the Corporation* (New York: Basic Books, 1977).

⁵² Erin Wehr-Flowers, *Understanding the Experiences of Women in Jazz: A Suggested Model*, 477.

⁵³ Tia Fuller, *2019 Grammy Awards: Why I'm Using My Nomination to Speak Out About Sexism in the World of Jazz*.

The term “self-efficacy” comes from psychologist Albert Bandura.⁵⁴ Dr. Wehr-Flowers describes the concept as “a type of confidence that influences motivation and activity choice...[a concept that] refers to personal judgments of ability to be successful at a given and specific task.”⁵⁵

The lack of female role models in jazz is one of the many reasons why young women do not continue or further pursue their studies of the art form. “Representation matters,” says noted Seattle jazz educator Kelly Clingan, adding that the “lack of representation in top [jazz] groups makes girls less likely to audition for all-state ensembles, or maybe even the jazz band at [their] school.”⁵⁶ The ability to see oneself in the leaders and successful professionals in one’s field is a powerful signal that seeps into the subconscious of the student learning the craft - “for girls to pursue jazz education, they must first have enough confidence, or self-efficacy for learning jazz (a belief that they can be successful at learning jazz) to motivate them to participate”⁵⁷

There are certainly female jazz musicians who can serve as role-models from afar. When I was growing up and developing my passion for jazz, I had many of these - Maria Schneider, Marian McPartland, Tia Fuller, Diana Krall, Ingrid Jensen, Toshiko Akiyoshi, to name a few - and these women greatly inspired me first and foremost with their music and secondarily with their leadership in the industry and their outward portrayal of their *confident expression of their*

⁵⁴ Albert Bandura, *Self-efficacy: The Exercise of Control* (New York: Freeman, 1997) - mentioned in Wehr-Flowers’ work.

⁵⁵ Erin Wehr-Flowers, *Understanding the Experiences of Women in Jazz: A Suggested Model*, 480.

⁵⁶ Kelly B. Clingan, “The Educational Jazz Band: Where Are the Girls?,” *Jazz Education Network* (blog), 2019, <http://jazzednet.org/resources/the-educational-jazz-band-where-are-the-girls/>.

⁵⁷ Erin Wehr-Flowers, *Understanding the Experiences of Women in Jazz: A Suggested Model*, 482.

own femininity and personality. Despite having these women and their music in my life, however, I didn't have any local female role models with whom I connected and interacted regularly. I never once saw a female adjudicator at a middle school or high school jazz festival, of which I attended numerous each year from 7th to 12th grade. When I arrived at university as a jazz studies major, there were no female jazz faculty members, graduate students, or upperclassmen - I was the only woman in the program at the time - and during the entire four years I was an undergraduate jazz studies major, there was only one female instrumentalist (trumpeter Ingrid Jensen) out of dozens of guest artists who were brought in to give a masterclass or concert.

As a result, whether consciously or subconsciously, I began, as a young person brimming with love for this music and hoping to someday enjoy a career as an artist, to doubt my ability to succeed in this art form. At one point, I even went so far as to begin the process of transferring majors and quitting playing jazz piano all together. I am grateful now I did not quit but still, this experience still lingers in my memory. I, like many of my female colleagues, wonder how much more I would have thrived had I been surrounded and mentored by strong, positive female role models.

Genderization of Instruments

As was mentioned previously in chapter two, there is a subtle (or at times, not-so-subtle) sexism when it comes to women and musical instruments. Though instruments themselves are certainly genderless, in the first half of the 20th century or so, it was considered suitable for a woman to perform on instruments deemed “feminine” (such as piano or voice) whereas

“masculine” instruments (such as the drums or brass) were considerably less viable, socially acceptable options for a woman to play. One finds this in the story of American female jazz instrumentalists but it is indeed an “unfortunate habit that has been ingrained in our [Western] culture for centuries,”⁵⁸ long preceding the birth of jazz. Just as much of the inequity for women in jazz mirrored the inequity that existed for American women *in general*, instrument genderization partially stems from the larger historical context of gender roles in Western society; the French horn was widely used to assist with the sportsmen on the hunt and the trumpet and drums were used in the military, both endeavors prohibiting female participation.⁵⁹

The societal stigma against women playing masculinized instruments whose motions might in some way make the musician appear unattractive or unladylike is mentioned in the documentary *The Girls in the Band*⁶⁰ by several female jazz musicians who were working as musicians in the 1930s, ‘40s, and ‘50s and had to deal with this matter in their professional lives. I suspect that much of this societal conviction comes from a woman’s ability (or inability) to smile during a performance and the audience’s desire to see a woman as a depiction of pleasantness through that smile. Referring to women playing “masculine” instruments, composer Gustave Kerker was quoted in 1904 saying “women cannot possibly play brass instruments and look pretty, and why should they spoil their good looks?”⁶¹

⁵⁸ James Bennett II, “Stereotyping Instruments: Why We Still Think Some Are for Boys, Others for Girls,” *WQXR: How To Classical* (blog), April 19, 2018, <https://www.wqxr.org/story/stereotyping-instruments-why-we-still-think-some-are-for-boys-others-for-girls/>

⁵⁹ Ibid.

⁶⁰ Judy Chakin, *The Girls in the Band*, DVD, produced by Judy Chakin, Michael Greene, and Nancy Kissock (Santa Rosa: Artist Tribe/One Step, 2011).

⁶¹ James Bennett II, *Stereotyping Instruments: Why We Still Think Some Are for Boys, Others for Girls*.

In the modern era, just as women have the ability to participate in traditionally male fields across the career spectrum, it's clear that women can perform and achieve success on any instrument they choose to play. Despite this, though, one still encounters a societally ingrained notion of instrument genderization⁶² that makes itself visible in music education.

Kelly Clingan, a Seattle-based musician and jazz educator who describes herself as a “bold female trombone player”⁶³ actively tackles the issue in today's music educational system. She is a proponent of deliberately encouraging young women in the early stages of their education toward the trombone, the trumpet, the bass, the drums, etc. rather than the more lightweight, more feminized instruments like the flute and clarinet. Clingan acknowledges that the effort of tackling these biases is difficult work and as such, offers tangible solutions that she has implemented in her own programs, whether it be at the not-for-profit organization, Seattle JazzEd, of which she is the Education Director, or in the classroom during her time as a middle school band director.

At Seattle JazzEd, she coordinated an open-house session for young musicians - “Meet Your Instrument” - to try out any and all instruments as they were selecting which one they would like to pursue.⁶⁴ She consciously broke down gender stereotypes by hiring men to demonstrate “feminine” instruments and women to demonstrate “masculine” instruments; the upshot was that students “selected instruments based on how they liked playing them – half boys

⁶² In his article about the topic, James Bennett II references a 2002 University of Windsor study that showed how pervasive the notion of instrument genderization is in society; non-musicians were found to carry the same biases about musical instruments and who, whether male or female, is the most suited performer.

⁶³ Kelly B. Clingan, *The Educational Jazz Band: Where Are the Girls?*.

⁶⁴ Ibid.

and half girls for each instrument group.” Interestingly, the students who did not attend the session wound up choosing their instruments based on gender stereotypes, - as Clingan puts it, “gendering themselves” - proving how pervasive these stereotypes are in our society writ-large.⁶⁵

Reaching out to students at the elementary school level - “feeder schools” - and beginning to quell gender stereotypes early is another recommendation Clingan offers secondary-level music educators. This way, she asserts, there is a higher likelihood that when they enroll in a middle school band or orchestra program, these students will simply choose the instrument that most speaks to them. As an effect of this kind of outreach, middle school jazz bands may see more young women participate.

The intersection of instrument genderization and the lack of young women in jazz ensembles lies in the correlation between many traditional jazz instruments and masculinized instruments.⁶⁶ For example, instrument genderization causes fewer girls to pick up the trombone than the flute and because the flute is not traditionally a part of a typical big band format utilized by middle school jazz bands, girls in band programs are therefore disproportionately excluded from participation in the school jazz ensemble.

Combatting instrument genderization, whether through Kelly Clingan’s aforementioned suggestions or through other methods of mindful guidance on the part of educators, is one way to increase participation of young women in the school jazz ensemble. Another solution to increase it is for music educators to readily allow non-traditional jazz instruments in the group, giving a statistically higher percentage of young women the opportunity to play jazz and try improvisation. The *SheBop Young Women in Jazz Workshop* is an example of a space for girls on

⁶⁵ Kelly B. Clingan, *The Educational Jazz Band: Where Are the Girls?*.

⁶⁶ For example: brass, drums, bass, guitar, and even saxophone.

any instrument - whether traditional to jazz or not - to explore the art form. As a result of this policy, the *SheBop Workshop* has helped more young female musicians discover jazz music.

CHAPTER IV

THE *SHEBOP YOUNG WOMEN IN JAZZ WORKSHOP* - HYPOTHESIS, ORIGINS, AND FORMAT

Hypothesis

The central hypothesis of the *SheBop Workshop*, based on and affirmed by the aforementioned social-psychological research of gender in jazz, is that the creation of a homogeneously female environment including successful female mentors and a climate focused on **connection**, **expression**, and **empowerment** will allow young female musicians learning jazz to feel more confident, less anxious, and more capable of seeing a future career therein.

Origins

The *SheBop Young Women In Jazz Workshop* held its inaugural session on Saturday, November 18th, 2017. The format of the camp that first year, which was simply a day-long workshop from 10am-4pm, has since expanded to its current two-day experience. Among the offerings that have been added since that first iteration include performance(s) for the public (often on the site of the workshop, at Denver's Dazzle Jazz Club, or another jazz venue, when

available and applicable), a jam session, and increasingly detailed workshops (eg. instrument masterclasses, sound painting), providing a richer and more valuable educational experience for the young women who participate.

I largely considered the 2017 *SheBop Workshop* to be an experiment and I had no idea how many young women would sign up, if it would be successful, and so on. That inaugural *Workshop* ended up boasting a turnout of 24 young women on nearly every instrument. I considered it a success and based on the positive feedback from the participants that year, we chose to not only continue the workshop but to expand it. In 2017, *SheBop* was led by just two faculty members - myself and alto saxophonist Anisha Rush - and the camp did not yet include any “near-peer mentors,” (a concept which shall be explained in-depth in the following chapter. The March 2019 session of *SheBop*, in contrast to 2017, yielded 37 participants, an increase of 65%. That same workshop also included 5 faculty members and 4 near-peer mentors, a significant increase in the number of mentors by 450%. These numbers, coupled with the feedback the Colorado Conservatory for the Jazz Arts has received and continues to receive from *SheBop* participants and their families, *SheBop* faculty members, Colorado band directors, and the general public, demonstrate the effectiveness and the meaningful educational experience of the workshop.

At the time of this writing, four *SheBop Workshops* have taken place. The first *SheBop* of November 2017 at the University of Colorado-Boulder was followed by the expanded version in March 2019 (also at CU-Boulder) and then followed by a satellite iteration of the camp in

Carbondale, CO in October 2019.⁶⁷ The most recent *SheBop Workshop*, held once again at CU-Boulder, just recently took place March 6-7, 2020.

The creation of *SheBop* was many, many years in the making - long before my time as a jazz musician and educator and long before my association with the Colorado Conservatory for the Jazz Arts. Christine Romaine, the co-founder and Executive Director of CCJA, had long dreamt of creating an arm of the organization that focused on young women and their musical and personal growth. For her, the idea of *SheBop* and its encouragement of the connection, expression, and empowerment of young women in jazz stems from a deeply personal origin.

Chris Romaine grew up in the Denver metro area and started playing jazz in 7th grade. Flute was (and still is) her main instrument but thanks to the encouragement of her middle school band director, she took up the saxophone and continued playing it in jazz ensembles and extracurricular summer jazz camps through the end of college. A highly motivated and passionate young musician, Chris *adored* jazz from the first moment she heard it on the local jazz radio station and today, four decades later, her adoration for and involvement in it has only multiplied.

The Colorado Conservatory for the Jazz Arts was founded in 1999 by Chris and her husband, jazz drummer, educator, and CCJA Artistic Director Paul Romaine. The couple saw a need in the community for a path for young musicians to learn jazz *authentically*; in the modern era of jazz education, the ‘master/apprentice’ model of jazz’s past had seemingly dissipated. Thus, they sought to create a new educational experience - an extra-curricular one - in which students would learn the art form directly from the best professional jazz musicians in the region.

⁶⁷ The *SheBop Workshop* that took place in Carbondale from October 18-19, 2019 was a collaboration with *JazzAspen Snowmass*.

Originally comprised of a single combo of adolescent musicians led by a professional mentor, the organization has grown immensely over the years into a large network of small groups,⁶⁸ summer camps, workshops, events, vocal jazz offerings, and most recently, adult jazz educational programming.

Early on in CCJA's existence, Chris noticed that there was a drastic difference in the number of young women versus the number of young men participating in the non-profit's programming. This observation led to her curiosity around the issue: "This is a long time later from when I was in school [and I thought,] *what's changed?* Has it *really* changed? *What's going on?*"⁶⁹ A natural and empathetic leader, Chris made a point to reach out to and mentor the young women who participated in the non-profit's programming. She created close bonds with many of them over the years and became attuned to the way they felt learning and playing jazz, whether it was discomfort, nervousness, frustration, or even a sense of positive challenge from being the only female musician in the group.

As the years progressed and CCJA gracefully expanded from the two-person staff of Chris and Paul Romaine to include myself and later, Eunha So as Program Assistants⁷⁰, the conversations surrounding all-female programming became more and more frequent:

We decided to start with the intention of just supporting the female [musicians] and not making it so much trying to navigate the relationships between the males and females. Just supporting the females and [saying], *let's see what happens when they feel super supported.*

⁶⁸ The CCJA Small Group Program, its signature jazz educational offering, runs in 10-week sessions throughout the academic year and is offered in the fall, winter, and spring. Students are placed in "combos" of 7-9 musicians and are mentored by a professional jazz musician as they rehearse each Tuesday night for the duration of the session, which culminates in a performance at an area jazz club.

⁶⁹ Chris Romaine, in discussion with the author, February 2020.

⁷⁰ I began working at CCJA as a Program Assistant in January 2014 and Eunha So was hired in May 2016, working as another Program Assistant until August 2017.

Eventually you realize, there's so many issues that I cannot fix. But giving them all the support they can possibly have, that's something I can try."⁷¹

And that's exactly what we did; we sought to create an initiative that could provide a comfortable, enriching space for teenage girls to learn and soak up this art form. As Chris's above statement implies, the most important starting point for an endeavor such as this is *intentionality*. By being aware of an issue and by being willing to try our hand at offering a path forward, we were already on a positive trajectory with the *SheBop Workshop*.

The Format of the *SheBop Workshop*

As mentioned previously, the format and components of *SheBop* have, over the first few years of its existence, coalesced to its current version. Just as in any endeavor that takes a great amount of planning and forethought, much has been learned about the flow, content, and timeline of the workshop and thus, changes both minute and major have been made in order to create the best possible educational experience. Whereas the first *SheBop Workshop* was simply a one-day workshop, the camp now begins on a Friday evening, continues all day Saturday, and includes either a formal performance on Saturday evening or a bonus performance on Sunday evening.⁷²

⁷¹ Ibid.

⁷² The first year of *SheBop*, 2017, did not include a performance for the public. The March 2019 workshop included performance both on Saturday *and* Sunday evenings (Sunday evening's performance taking place at Dazzle Jazz Club in Denver, CO) and the October 2019 workshop only included a public performance on the Saturday evening on site (held at Carbondale Middle School in Carbondale, CO). The 2020 *SheBop Workshop* included an "informal" (eg. informative for the audience, a "show-and-tell" like presentation) on the Saturday evening in addition to a special public performance on the Sunday evening at Dazzle Jazz Club (March 8, 2020 was the date of this gig, which happened to be International Women's Day).

The tuition for the weekend-long workshop, including a commemorative t-shirt, dinner on Friday and lunch on Saturday is \$120. We offer scholarships of partial and full amounts to any young woman who would like to attend but whose family financial situation does not allow.

⁷³ Money earned from tuitions go toward compensating *SheBop* faculty and near-peer mentors, purchasing meals and snacks, and purchasing other necessary supplies.

The workshop kicks off on Friday evening at 6pm, once students and their families have had a moment to reconvene after the school week and make their way on-site for the weekend workshop. After registration, where the girls receive name tags, commemorative #JAZZGIRL shirts,⁷⁴ (**Appendix Fig. 1**) and packets with music and important resources for the weekend (eg. a schedule of events, list of notable women in jazz), the workshop officially begins with a gathering of all participants, faculty, and near-peer mentors.

Below is a list of the events that take place on the first evening of the *SheBop Young Women in Jazz Workshop*:

Evening One (Friday) of the *SheBop Workshop*:

6-6:20pm - Greetings, Faculty Performance

6:20-6:40pm - Light Panel Discussion w/ Faculty, Intention Setting for the Weekend, *Why Do We Need To Have An All Girls Camp?*

6:40-7:10pm - Pizza Party

7:10-7:50pm - Break off into Small Groups

7:50-8:30pm - Jam Session

⁷³ The scholarships are helped subsidized by individual and corporate donations. This aligns with CCJA's blanket policy of allowing anyone, regardless of family finances, to participate in its jazz educational programming.

⁷⁴ The catchphrase #JAZZGIRL was developed by the Seattle-based not-for-profit organization, SeattleJazzEd and used by CCJA with permission. Seattle JazzEd's programming for young women, including their "Girls Jazz Day" and "Girls Ellington Project" have served as important early influences in the creation of *SheBop*.

8:30pm - Viewing of “Girls In The Band” after the jam session (**Starting at 8:30pm** - movie is 1hr27min)

As one may observe based on the above timeline of events, the first evening of *SheBop* incorporates several diverse social and pedagogical elements, creating a positive and impactful start to the weekend. The faculty performance at the beginning allows the young women to *see*, *hear*, and begin to *appreciate* the talents of the mentors from whom they will learn.

Throughout the weekend, the five faculty members perform, lead the ensembles, masterclasses, panel discussions, and jam sessions. The quintet is made up of a diverse group of professional female musicians - performers, composers, and educators - and is balanced instrumentation-wise including rhythm section instruments (piano, bass, drums), saxophone (doubling on woodwinds such as clarinet and flute), and brass (either trumpet or trombone). The “intention setting” panel discussion of the faculty, which often includes comments and questions from participants, proves a wonderful way of acknowledging how special the opportunity is for such a group of girls and women to convene. It provides insight into faculty members’ experiences and perspectives as “women in jazz,” and reaffirms the notion that jazz is for *everyone*, emphasizing that the girls should seek fearless expression and meaningful connection throughout the workshop and beyond.

Following a fun and festive “pizza party,”⁷⁵ the first rehearsal of the *SheBop* small groups takes place. Each combo of 6-9 participants is led by one of the faculty members, augmented by the presence of near-peer mentors (which shall be discussed further in the chapter to follow). The first rehearsal, which is rather short, may go a number of ways; depending on the personalities of

⁷⁵ Each Boulder *SheBop Workshop* has been generously sponsored by local women-led business, Boss Lady Pizza.

the students and their faculty member, they may either jump right into learning new music or may take a moment to get acclimated, introduce themselves and musical concepts, etc.

The small groups are carefully selected by myself beforehand keeping in mind ability levels, ages, and friends who attend school together as I comb through the online registrations in the weeks leading up to the workshop.⁷⁶ The goal is to create the most comfortable and encouraging environment possible - especially important for the many young women who may be trying jazz improvisation for the first time during the *SheBop* weekend.

Because of the limited time of the weekend-long workshop, each small group tends to get through two or three songs in rehearsals before the weekend is over. In past *SheBops*, I had the faculty members select in advance which songs they wanted their groups to learn and from there I aggregated the tunes, transposed them in the appropriate keys (eg. Bb, Eb, bass clef) and distributed to the participants via the folders given at registration the first evening. For the 2020 *SheBop Workshop*, however, I took a different approach and created a universal *SheBop* “fakebook” from which the entire camp learned (**Appendix Fig. 2**). Mindfulness is the guiding force behind the selection of tunes that make up the *SheBop* “fakebook.” I curated the list to cover a wide array of tunes of various difficulty levels, styles, forms, and tempos. The 24 tunes are a keen representation of the most iconic jazz performers and composers in jazz - Duke Ellington, Thelonius Monk, Tadd Dameron, and Wayne Shorter, to name a few. And unlike most jazz camps, women composers are also included.

⁷⁶ The Colorado Conservatory for the Jazz Arts uses a CRM software called *Neon*, that connects via our website and helps us easily manage registrations for programs, events, and workshops such as *SheBop*. Through this software, we are able to garner important information from the students before the camp including: instrument, school, age, experience with music, experience with jazz, private instructor, food allergies, emergency contact, et al.

The selection of these tunes is one of the only controlled consistencies among the way the small groups function; I like to give each faculty member permission to implement the exercises and techniques she finds helpful in guiding the students through these tunes and through musical concepts. Functioning in a similar manner to the combos in CCJA's Small Group Program,⁷⁷ the work done in *SheBop* small group rehearsals serves as a catalyst for learning not only jazz improvisation techniques but general music practices such as awareness of form, interpretation and construction of melody, sight-reading, theory, intonation, groove, et al. The tunes they rehearse, therefore, are the vehicle.

All of the *SheBop* small groups do some learning of melodies or entire tunes (eg. melody and harmony) by ear. For me, this is a hugely important pedagogical tool. Having successfully learned a tune by ear gives the beginning jazz musician a small but *important personal victory* in the music. It's a challenging task to accomplish and it bolsters not only their 'ears' but their self-confidence as well.

The Friday night "jam session" that follows the initial small group rehearsal is quite different from the image one might conjure upon hearing the storied jazz-specific term. Typically, when one attends a jazz jam session, one finds musicians "calling tunes," socializing with fellow musicians on the scene, and on some level, musically "showing their stuff." Because most of the *SheBop* participants tend to be stark beginners and thus do not know any tunes to "call," this particular jam session is more of an informative yet fun, communal improvisation that still carries the positive social aspects of a traditional jazz jam.

⁷⁷ The signature programming of the Colorado Conservatory for the Jazz Arts - the Small Group Program - consists of two hour rehearsals once a week, over the course of ten weeks.

The inaugural *SheBop* did not include a jam session and the two that followed in March 2019 and October 2019 both went differently, participants' ability levels and personality levels - confidence, shyness - a factor. Nevertheless, in both instances the jam session largely consisted of myself and fellow faculty members teaching the entire group a tune by ear and then ultimately having individual participants improvise over top the tune. An example of such a tune is Sonny Rollins' simple Bb blues melody "Sonny's Blues for Two," a melody that most beginners, armed with their prior knowledge of the Bb blues scale,⁷⁸ can pick up quite easily.

The jam session at the March 2019 *SheBop* included a special moment in which a group of the most advanced participants, who attend the same school and play music together extracurricularly on a regular basis, taught the entire group one of their arrangements by ear. In the October 2019 session of *SheBop* in Carbondale, where the overall ability level was beginner, we chose a different route for the jam and taught the girls a simple one-chord "vamp." As the entire group played a set of "backgrounds" (also taught by ear), various participants would take turns improvising over the vamp.⁷⁹

As *SheBop* continues to grow in the future and as it attracts more and more young female musicians who encapsulate a diverse array of ability levels, my hope is that this jam session element of the workshop will eventually take flight into becoming closer to what a typical jam

⁷⁸ The tune "Sonny's Blues for Two" is constructed entirely from a Bb minor pentatonic scale, which deviates from the Bb blues scale by just one note (the so-called "blue note" of E natural - the flatted 5th). Most young musicians who play in their middle school and high school jazz bands are familiar with the blues scale, as it is an easily gratifying device to teach improvisation that music educators (often not well-versed in jazz vocabulary) lean on heavily.

⁷⁹ The "vamp" was over an F minor chord. We taught the young women the notes that make up an F minor triad (F, Ab, C - transposed to their respective keys) and encouraged them to create improvisations that primarily consisted of these notes.

session feels like - more tunes to call and more collaboration of different groups of women attending the workshop.

Finally, the first evening of SheBop concludes in an entertaining yet informative way with a film. The film we've shown at the three weekend-long *SheBop Workshops*⁸⁰ is *The Girls in the Band* (2011). Directed and produced by Judy Chakin, the film "tells the poignant, untold stories of female jazz and big band instrumentalists and their fascinating, groundbreaking journeys from the late 30s to the present day,"⁸¹ spotlighting the ways in which these women "preserved, inspired, and elevated their talents in a field that seldom welcomed them."⁸² One great aspect about this film is the bridge Chakin creates between female musicians of the past to those who are on the scene today in the 21st century. It gives the *SheBop* participants a chance to see and hear the perspectives of a wide array of female jazz musicians and has sparked interesting dialogues in a mini-debriefing session we conduct at the end of the film. Most camp participants, when asked about the film, said they came away from it with mixed feelings of sadness for the female musicians of the past who "endured sexism, racism, and diminished opportunities for decades"⁸³ and inspiration by the music they made and the incredible things they were able to achieve.

⁸⁰ There was no film component as part of the inaugural workshop in 2017. The March 2019, October 2019, and March 2020 workshops included a showing of the same film. This, as will be discussed later on in this paper, is a potential place for change in future *SheBop Workshops*.

⁸¹ The Girls in the Band, "Synopsis," The Girls in the Band - The Official Site of the Music Documentary, 2020, accessed February 18, 2020, <https://www.thegirlsintheband.com/synopsis>

⁸² The Girls in the Band, *Synopsis*.

⁸³ Ibid.

Another film that I have yet to implement for *SheBop* but that would be an excellent choice to show is *Lady Be Good*, a 2014 film by Kay D. Ray that “concentrates on the contributions of American women instrumentalists in jazz from the early 1920s to the 1970s and the development and extent of the all-woman jazz groups...captur[ing] the lost stories of female jazz musicians in provocative and often humorous interviews with women musicians, big band leaders, jazz authors and historians.”⁸⁴

The second day of *SheBop* - a Saturday - is a robust day of action-packed musical activities centered around the aforementioned framework of **connection**, **expression**, and **empowerment**. Below is a list of the events that take place on the second day of the *SheBop Young Women in Jazz Workshop*:

Day Two (Saturday) of the *SheBop Workshop*:

9:30-10am - Big group together for Morning Rhythm Workshop

10-11:15am - Small Group Rehearsals

11:15am - Break/Hang!

11:30-12:15pm - Big group together for Video Playlist

12:15-1:00 - Lunch (provided)

1:00-2:15 - Small Group Rehearsals

2:15 - Break/Hang!

2:30-3:15 - Instrument Masterclasses (Brass, Woodwinds, Drums, Bass, Piano/Guitar, etc.)

3:15-4 - Small Group Rehearsals

4 -Break/Hang!

⁸⁴ IMDb “Lady Be Good: Instrumental Women in Jazz,” IMDb, 2020, accessed February 18, 2020, <https://www.imdb.com/title/tt3752192/>

4:15-5 - Big Group together - Big Band Chart (if instrumentation allows), Sound Painting, Free Improvisation

5-6:30 - Downtime before Concert (dinner on their own)

6:30 - Call Time for Concert

7-8:30 - Concert

The main day of *SheBop* commences with a morning Rhythm Workshop, led by the drum faculty member.⁸⁵ I like to give the women who lead this workshop full license to structure it as they please, sharing with them that the intention is to start the day with a little bit of movement and an interesting and engaging (and perhaps brand new) way of relating to rhythm. It goes without saying that rhythm is a chief component of jazz improvisation. When working with beginning improvisers, as the majority of the *SheBop* participants tend to be, I've found the most pedagogical success in emphasizing rhythm over its musical comrades - harmony and melody - and this morning rhythm workshop sets the stage nicely for this emphasis to continue throughout the day.

As the schedule shows, the most consistent activity throughout the day is the Small Group rehearsal. The amount of concentrated time the young women spend in these groups with their faculty mentor, near-peer mentors, and peers throughout the weekend - 3 hours 15 minutes to be precise - proves valuable in helping them effectively learn and work on jazz improvisation. Additionally, these Small Group rehearsals create a powerfully encouraging environment that forges connection, expression, and a feeling of empowerment.

⁸⁵ In March 2019, this was Amy Shelley and in March 2020, this was Susan Richardson. The October 2020 *SheBop* did not have a drum faculty member and as such, I led the Rhythm Workshop

Another consistent activity, albeit considerably less significant than the Small Group rehearsals is the “hang time” that is built into the schedule between major educational components. While these breaks certainly serve the purpose of resetting the atmosphere and clearing the air for a change in activity, they also help facilitate organic connection amongst the participants and between the participants and the mentors.

In the segment before the lunch break, the entire group of participants, faculty, and near-peer mentors gather to watch a “Women In Jazz” video playlist I curated for the express purpose of the *SheBop Young Women in Jazz Workshop*. We’ve shown this playlist at every *SheBop Workshop* thus far and over the past few years, I’ve added and changed some of the videos in order to provide more variety and nuance. The listening session provides the perfect moment for the young women to shift their focus, relax a bit, and begin to engage in “active listening.”⁸⁶

The playlist always generates thoughtful questions from the young women and serves as an important source of inspiration for them. The “Women In Jazz” video playlist aims to show, in just 45 minutes, a panorama of the accomplishments of women in jazz both past and present. Though the playlist has slightly changed over the first three years of *SheBop*, it has always remained consistent in its aim to represent as many instruments, races, styles of jazz, and eras as possible. The goal is that each young woman be able to see some aspect of *herself* in the music.

Later in the afternoon on Saturday, after lunch and another small group rehearsal have taken place, the camp breaks off by instruments (eg. woodwinds, brass, bass, drums, etc.) to take

⁸⁶ “Active Listening” is a pedagogical tool I heavily emphasize both in my teaching of groups and individuals (such as *SheBop* or in CCJA in general) as well as in my own personal studies of jazz as a composer and pianist. The tool, stemming from undistracted, intentional listening to recorded or live music, may be used to help students learn style elements, the language of jazz improvisation, group dynamics, and form, in addition to aiding the learning of composition and arrangement.

part in Instrument Masterclasses. Led by the corresponding faculty member on each instrument,⁸⁷ these masterclasses cover a wide range of topics and are molded to cater to the specific group of participants at the session.⁸⁸ This exploration of individual instrument nuance and mechanics and the discussion about their role in a jazz context is an important educational offering, especially when it is done in the focused, supported way it is done in *SheBop*.

As the afternoon progresses, the girls play in their last “Small Group Rehearsal” before the entire group gathers at the end of the day for the last official time in the *Workshop*.⁸⁹ We’ve done a variety of activities in this final time which is listed in the schedule admittedly somewhat ambiguously as “Big Group together - Big Band Chart (if instrumentation allows), Sound Painting, Free Improvisation.” In the 2017 *SheBop Workshop*, this portion of the day included fellow faculty member Anisha Rush and I performing a freely improvised piece to the group, and following it up with a discussion of free improvisation. We did something similar in this most recent March 2020 *SheBop Workshop*; the faculty and different combinations of participants performed free pieces spanning exactly 4 minutes.⁹⁰

⁸⁷ We often end up grouping different yet similar-functioning instruments together depending on the instrumentation of our faculty members and near-peer mentors. For example, I take the guitarists with the pianists in my “piano” masterclass, as we do not currently have a dedicated guitar faculty member or near-peer mentor. Similarly, because we only had one vocalist at the March 2020 *SheBop Workshop*, we had her join saxophone faculty Anisha Rush for her “woodwinds” masterclass, where topics such as air support and interpretation of a melody are just as pertinent for a vocalist as they are for a saxophonist.

⁸⁸ The “Instrument Masterclasses” use questions from the young women as a guide for the session. If a particular young woman is having a challenge with one of the tunes she is playing in her Small Group, chances are good that it’s a question that many other young women have as well. Therefore, these masterclasses can change course and zero in on minutiae. Some of the topics that have been covered include: air support and projection, articulations, intonation and tuning, walking bass lines, learning a “second line” groove, “shell” piano and guitar voicings, et al.

⁸⁹ Of course, there still are one or two performances (depending on the location and timing of the *SheBop* weekend) in which the entire group will gather that follow the end of the instructional time.

⁹⁰ There was much delight in timing these exactly; each piece seemingly happened to end *exactly* at the four minute mark. (Perhaps a commentary on what keen listening and collaboration can do to group decision-making.)

In the March 2019 *Workshop*, this portion of the day included a rehearsal of a big band chart,⁹¹ along with soundpainting - a “universal multidisciplinary live composing sign language,”⁹² that is an imaginative, fun, and engaging tool for improvisation, especially those who are new to musical improvisation. Our 2019 trombone faculty member, Naomi Siegel, masterfully led this group in soundpainting. It went so well, in fact, that we decided to have Naomi and the entire group perform an improvised piece for the audience at the performance that night.⁹³

Each *SheBop Workshop* includes at least one performance and often there is a bonus performance at Denver’s premier jazz club, Dazzle.⁹⁴ An emphasis I make early on in the *Workshop* is that these performances are not *the goal* of all the work that gets done in the *SheBop Workshop* but rather serve as a chance to share music and expression with friends, family, and the community and to give the participants an invaluable and memorable performance experience.

This most recent *SheBop Young Women in Jazz Workshop*, held just a week before the time of this writing on March 6th and 7th, 2020, included a more informal performance onsite on Saturday before the more official concert place on Sunday, March 8th at Dazzle - International Women’s Day. The parents, friends, and audience members who attended both performances enjoyed the ways in which they differed from one another; by making the informal performance

⁹¹ The big band piece we rehearsed during this component of the day and later performed on the concert was “Mr. V.” by Denver-based pianist and composer Camilla Vaitaitis. We had 37 participants and essentially created a double big band - every single participant was a part of the piece!

⁹² Soundpainting, “Soundpainting,” 2020, accessed March 13, 2020, <https://www.soundpainting.org/soundpainting>.

⁹³ March 2, 2019 *SheBop Workshop* at Old Main Theatre on the CU-Boulder campus.

⁹⁴ Dazzle is a longtime supporter of the Colorado Conservatory for the Jazz Arts and allows the organization to host student performances several times a year.

more of a “show-and-tell,” the girls were able to share insightful tidbits about jazz and about what they learned throughout the weekend with the audience. Moving forward, I imagine that we will continue implementing this format and I look forward to brainstorming ways to make this combination of performances even more impactful.

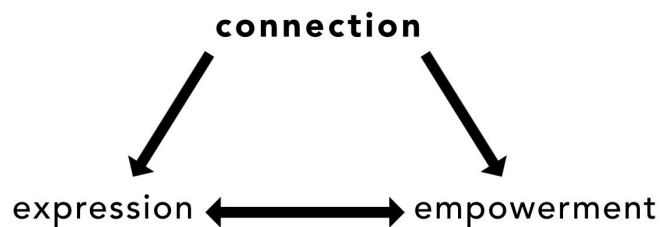
The Sunday evening concert, which, as was mentioned, [intentionally] took place on International Women’s Day, was the most special culmination of the *SheBop* weekend. The *SheBop* faculty took the stage first, acting as an ‘opener’ for the *SheBop* participants. One by one, each small group took the stage and performed two songs for a packed and attentive crowd - a crowd that surely was aware of the palpable musical magic of that inspired evening.

CHAPTER V

THE PILLARS OF THE SHEBOP YOUNG WOMEN IN JAZZ WORKSHOP

The three pillars of *SheBop Workshop* are: **connection**, **empowerment**, and **expression**. These three pillars are connected in a cyclical way, each one informing and influencing the success of the others.

Fig. 3: *The Central Tenets of the SheBop Young Women in Jazz Workshop*



It all starts with **connection** and three perceptible types of connection in *SheBop*: peer-to-peer connection on a musical and personal level, connection between the girls and the faculty and near-peer mentors, and though perhaps the hardest and most opaque, the connection between the girls and the *music itself*.

With a strong sense of **connection** in each of these areas, - peers, role models, and the *music itself* - the symbiotic pillars of **expression** and **empowerment** are enabled. Feeling connected allows the ease of one's expression; when one feels that others are truly listening, it is more feasible to begin to confidently tell one's story through improvised music. Similarly, feeling connected in the four aforementioned areas allows one to feel empowered both on and off the bandstand. Empowerment, "the state of being empowered to do something: the power, right, or authority to do something"⁹⁵ increases both confidence and self-efficacy in young female musicians, allowing them to feel that they have a place in jazz music. **Empowerment** and **expression** share a positive, symbiotic correlation with one another; when one feels empowered, one is more likely to be expressive, and vice versa.

Peer-to-Peer Connection in *SheBop*

An integral part of the experience for the young women who participate in the *SheBop Workshop* is the connection they create with other like-minded young women from different schools across the region. These connections not only allow for camaraderie throughout the duration of the workshop, but yield the formation of strong friendships and a musical network of young musicians across the state of Colorado - girls that have met one another in *SheBop* have formed their own musical projects as a result. As jazz is inherently collaborative and communicative, peer-to-peer connection is emphasized and solidified in nearly every aspect of *SheBop*'s educational framework.

⁹⁵ Merriam-Webster Dictionary, 2020, accessed January 8, 2020, <https://www.merriam-webster.com/dictionary/empowerment>

An intention set by the faculty at the beginning of the workshop is for all to be encouraging of one another as each participant, regardless of her experience level with jazz, steps out of her comfort zone and further explores jazz improvisation. This, in my experience with the six *SheBop* sessions we have executed, is *powerful*. The young women, primarily the beginners, who are at first afraid to “take a solo” are so *positively* and *genuinely* encouraged to do so by their peers - both verbally and with body language/facial expressions - that in the end, every single participant enthusiastically dives into the challenge of it.⁹⁶

Extra-musically, the *SheBop Workshop* schedules time that allows the young women to create peer-to-peer connections organically. One of the longest-standing informal mottos of the Colorado Conservatory for the Jazz Arts - as seen on t-shirts and other apparel - is “it’s about the hang.” The phrase expresses the vitality of connection and collaboration in jazz and that its importances lies just as much on the bandstand as it does off the bandstand. *SheBop* is no exception to the organization’s motto; incorporated in the schedule are dedicated intervals of “hang time” in between activities and meals where girls are highly encouraged to eat and chat with participants they haven’t yet met. The “hang time” sessions, though seemingly functional in nature, lend themselves to magical moments - while some girls choose to simply chat with one another and relax, many will keep the music going, striking up impromptu, mini-jam sessions. These are some of my very favorite moments to witness.

⁹⁶ Countless times, I have witnessed *SheBop* participants that outright refuse to take a solo on the first evening actively volunteer to improvise by the final performances.

Connection with Role Models

Educator and researcher Dr. Erin Wehr-Flowers, who was introduced in chapter three, points to the lack of female role models in jazz as one of the many reasons why young women do not continue or further pursue their studies of the art form. The simple concept of being able to see oneself in the leaders and successful professionals in one's field is a powerful signal that seeps into the subconscious of the student learning the craft. And it affects the student's confidence and success in the craft.

That being said, one of the most important components of the connection pillar of the *SheBop Workshop* is the mentoring that takes place. Among the faculty, the balance of instrumentation and diversity of backgrounds allow each *SheBop* participant the opportunity to directly see, hear, and work with a woman who plays their instrument and who looks like, or identifies like them.⁹⁷

In addition to the faculty members who serve as important role models, the *SheBop Workshop* also incorporates a mentoring strategy unique to the Colorado Conservatory for the Jazz Arts called "near-peer mentors." Paul Romaine, Artistic Director and co-founder of CCJA, developed the "near-peer mentor" concept over a decade ago in CCJA's signature Small Group Program as a way to bridge the gap between participants (middle schoolers and high schoolers) and faculty members (professional musicians).

The "near-peer mentors," roughly ages 18-25, are jazz musicians either in college studying music, recent college graduates, or starting their careers as professional musicians and music educators. Because their stage of life exists between that of the participants and faculty,

⁹⁷ This was brought up by a *SheBop* participant at the 2020 workshop; one of the trombonists who attended both the 2019 and 2020 workshops mentioned that the 2019 *SheBop Workshop*, which featured trombonist Naomi Siegel on faculty, was the first time she had seen another woman play the trombone.

the “near-peer mentors” offer immense value to the educational experience. We place near-peer mentors right in the thick of the ensemble; they sit and stand right next to the participants in rehearsals and performances and are truly part of the group in every aspect. In this way, they are able to offer musical tips to the participants in a casual, inconspicuous way during rehearsals, adding to the comfortability of a jazz newcomer or shy participant. The way in which they play is also a strong mentoring moment, allowing them to serve as musical role models for concepts such as sound, phrasing, intonation, interpretation, ‘voicings’, improvisation, etc. The near-peer mentoring program is indeed a symbiotic one; these young musicians are not only able to augment participants’ experience by offering additional insight and assistance but they are also actively *learning* from the professional faculty and developing their jazz pedagogical “tool kit,” something that will surely serve them well as they step into their careers as professional musicians and jazz educators.

Saxophonist Rhiannon Dewey, who at the time of this writing is on the precipice of completing a masters degree in music from the University of Colorado, began near-peer mentoring with CCJA during the first year of her masters degree. She shared her experience as a near-peer mentor for CCJA Small Groups:⁹⁸ “in that position, I learn so much from the instructors. I feel like I’m a student as much as I’m a resource for the students...I’m learning so much about teaching.”⁹⁹ When asked about how her role as a young *female* mentor positively affects the young women in groups with which she assists, she added:

Specific to the young women in the groups, I notice a lot of hesitance. When it’s a man leading the group, they’re a little bit afraid, versus when they have a female leader, they are

⁹⁸ The function and role of the near-peer mentor in CCJA’s Small Group program and in the CCJA *SheBop Young Women in Jazz Workshop* are identical.

⁹⁹ Rhiannon Dewey, in discussion with the author, February 2020.

completely different. They go through me as an intermediary and ask questions instead of asking their [male] director. Being able to be a resource that's a very similar identity to what they are...it makes me feel good to be able to be there for them.¹⁰⁰

Another opportunity for an introduction to potential new role models is the “Women In Jazz” video playlist we show on the second and main day of the *SheBop Workshop*. As mentioned previously, the goal is for the *SheBop* participants to become aware of notable female jazz artists of the past and present and for them to see some aspect of *themselves* in the music, consistent with the aforementioned vitally important notion of self-efficacy.

In addition to the video playlist, *SheBop* participants are presented with a list of female jazz musicians in their handout materials, organized by instrument and including non-traditional jazz instruments.¹⁰¹ I emphasize to them that this list is not comprehensive and I encourage them to keep adding names that come across their radar in the future. The list offers a launching point for active listening and encourages further exploration of female role models in the music.

(Appendix, Fig. 4)

Lastly, the notion of connection to role models exists in a special way even within the group of *SheBop* participants. Given the age differential (10-18), there inherently exists the opportunity for the older, more experienced high school girls to serve as role models for the younger ones. I witnessed an example of this at the most recent 2020 *SheBop Young Women in Jazz Workshop* during the “Instrument Masterclass” portion of the afternoon on the second and main day of the workshop. All of the camp’s pianists, guitarists, and harpists went with me for

¹⁰⁰ Rhiannon Dewey, in discussion with the author, February 2020.

¹⁰¹ Such as: harp, cello, violin, flute, clarinet, et al.

the 45 minute masterclass where we discussed “comping” and “voicings”¹⁰² in depth and drilled some exercises in the context of the tunes the girls were playing in their *SheBop* Small Groups. There were two guitarists at the 2020 *Workshop* - one who is a high school senior, advanced on her instrument, and attending university next fall to major in jazz studies and another who is in 8th grade and proficient on her instrument but brand new to jazz. As I was busy showing the pianists where to place their hands on the keyboard to achieve the voicing, the older guitarist took initiative in playing and demonstrating the voicing with the younger girl, showing her exactly how to finger the chord on the fretboard. It was a beautiful, organic moment of leadership to witness.

Connection With the Music Itself

The connection between oneself and the music is a topic difficult to quantify and certainly more difficult to observe in others and yet, it is an important energy of the work of the *SheBop Young Women in Jazz Workshop*. The idea of taking ownership in the music and expressing oneself confidently is present in *SheBop* activities and discussions such as free improvisation and soundpainting as well as in general improvisation in small groups. Further, *SheBop* faculty talk with the young women about the importance of trusting one’s “ears” and

¹⁰² “Comping” is jazz vernacular for the accompaniment that jazz pianists, guitarists, vibraphonists, etc. provide in the jazz ensemble behind “head statements” and behind improvising soloists. “Comping” is improvisational in nature and it is the combination of applying “voicings” - a combination of chord tones that express the given chord - with rhythms. Because there is a lot of freedom of choice in “comping,” it can also be overwhelming for the young pianist or guitarist. In these educational moments, I prefer to deconstruct much of the music theory behind these chords and leave the students with the idea of a “shell” voicing comprised of the 3rd and 7th scale degree of each chord. Starting with the “shell” voicings is not only less overwhelming for the beginner, but more pleasantly represents the harmony for the listener. From there, I offer the students a couple tried-and-true rhythmic choices to pair with their shell voicings, including the “Charleston” rhythm which consists of a quarter note on beat one, followed by an eighth rest on beat 2 and an eighth note on the “and” of 2.

one's musical decisions and *going for it*, even if it is not the most perfect musical choice at any given moment.

As the confidence level of the young female musicians rises, so does their connection with the *music itself*. Nichole Loran, a drummer and current 9th grader at Boulder High School, has participated in every *SheBop Workshop* held in Boulder, including the two summer satellite programs. She began writing music a year ago, thanks to a growing self-confidence and encouragement from mentors such as *SheBop* faculty members. In the weeks before the 2020 *SheBop Workshop*, she told me about a brand new tune she wrote that she planned to bring into her CCJA Small Group in the near future; she was exuberant and perhaps a little bit nervous at the prospect of bringing a new piece in to be performed but would do so confidently. As she continues to grow on the drums and as a composer, she has also become curious about the vibraphone, recently starting lessons on the instrument to follow this curiosity.¹⁰³ This tidbit of Nichole's musical journey is indicative of the strength of her personal relationship with the music. When curiosity is backed by confidence, wonderful things can transpire.

Expression & Empowerment

The *SheBop* pillars of **expression** and **empowerment** are truly born from the aforementioned three different kinds of **connection**.¹⁰⁴ Expression, musically speaking, takes place in *SheBop* most often in the form of improvisation, which itself is a deeply personal and vulnerable endeavor. Each *SheBop Workshop* has brought an inspirational witnessing of young

¹⁰³ Nichole Loran, in discussion with the author, February 2020.

¹⁰⁴ Peer-to-peer connection, connection with role models, and connection with the music itself.

women improvising for the first time and finding their joy within the music. Jaimi Lutes is a repeated *SheBop* participant who is a junior at Fairview High School in Boulder, CO and plays the saxophone and the clarinet. Of her journey with jazz improvisation, she shared:

I had never soloed with another group of people until *SheBop*. I had never ‘gone for it’ because I was so intimidated. The guys [in my school jazz band] are always so confident...and they totally judge you when you mess up. That’s just the nature of teenage boys. Girls are just a lot more supportive, I think, at this age than guys. It’s also just a lot less intimidating I think because of the social fear that girls tend to run in anyways. We’re used to not being able to do these things or being looked down on, et cetera, et cetera. So when we come together, we kind of all look past saying ‘I can’t do this’ and it’s like ‘Oh, you can and you will and we’ll help you get there.’¹⁰⁵

She also shared that her self-confidence has multiplied in the past two years since her involvement with the *SheBop Young Women in Jazz Workshop* and the summer satellite *SheBop* ensembles:

I soloed for the first time at the Mile High Jazz Fest this year. I could only do that because of the experience and confidence I got from *SheBop*...*SheBop* has always been where I’ve stretched my boundaries as a musician. It’s where I took my first solos...[it’s where] I try and do new things I’m too scared to do in my high school jazz band.¹⁰⁶

Lizzy Newman, a trombonist and classmate of Jaimi Lutes at Fairview High School, has participated in several *SheBop Workshops* over the past few years, including the summer *SheBop* group. She also participates in CCJA’s Small Group Program in Boulder throughout the school year. While she admitted that her “confidence in playing jazz varies drastically from moment to moment,”¹⁰⁷ the experiences she’s had in *SheBop* have broadened that self-confidence: “I think

¹⁰⁵ Jaimi Lutes, in discussion with the author, February 2020.

¹⁰⁶ Ibid.

¹⁰⁷ Lizzy Newman, in discussion with the author, February 2020.

[*SheBop*] helps my confidence while playing jazz generally. I feel like I'm doing something that I'm supposed to be doing."¹⁰⁸

Further, she attributes the growth in self-confidence to the **connection** she's experienced with her peers in *SheBop*:

We are all pretty comfortable with one another. In an all-girls group, it can be easier to connect and work together...boys can be competitive and antagonistic in a way that girls are not. There's actual verbal encouragement [from my peers].¹⁰⁹

Lizzy also mentioned the importance of the *SheBop* mentors in the effort of feeling more confident and more empowered to express herself, saying that because she "sees other people like me doing it,"¹¹⁰ she feels more confident in her ability to play jazz and take improvised solos.

The eloquent sentiments from these young women about their paths as musicians the past few years exemplify the convergence of the pillars of **expression** and **empowerment** and show how connection with peers - new friends and mentors - allow this convergence to happen. Though the effects of the *SheBop* pillars of **expression** and **empowerment** are able to be witnessed here through a snapshot of participant testimonials, they still remain somewhat intangible and ethereal phenomena. And while it's impossible to know the full extent of the *SheBop Workshop*'s effect on an individual girl's feelings of expression and empowerment, it is particularly easy to sense it on the stages of the final performances of the workshop. The palpable, infectious joyous energy of these *SheBop* performances - and the small personal victories they bolster - are the very fodder for this movement of encouraging young women to

¹⁰⁸ Ibid.

¹⁰⁹ Lizzy Newman, in discussion with the author, February 2020.

¹¹⁰ Ibid.

fearlessly express themselves through the jazz art form. Each and every time I witness it, I'm triumphantly brought to tears.

CHAPTER VI

MEANINGFUL DATA

I consider the *SheBop Young Women in Jazz Workshop* to be a beautiful, living, breathing experiment and it's fair to say that its hypothesis -

that the creation of a homogeneously female environment including successful female mentors and a climate focused on **connection**, **expression**, and **empowerment** will allow young female musicians learning jazz to feel more confident, less anxious, and more capable of seeing a future career therein

- has been proven true, shown in the noticeable effects and testimonials of participation in the *SheBop Workshop* over the first two and half years of its existence. While on a surface level the *SheBop* experiment may seem to lack conclusive, concrete data that proves the hypothesis (as a traditional scientific experiment might), there in fact are statistics that show *SheBop's* effectiveness in encouraging young women to participate in jazz.

One place to find such data is in the registrations of the Colorado Conservatory for the Jazz Arts' signature jazz educational offering, the 10-week Small Group Program. At the time of this writing, CCJA does not and never has had a physical "brick-and-mortar" location where rehearsals take place and in the year 2015, CCJA hosted the Small Group Program in three different locations across the front range of Colorado: Highlands Ranch (at Mountain Ridge Middle School), Denver (at the University of Denver) and Boulder (at the University of

Colorado). As of 2019, there were two locations added - one in Fort Collins (at Colorado State University) and another in Denver (at Kent Denver School).

Participation of female students in CCJA’s Small Group Program in 2015 was an average of 7.32% during the three sessions - spring, fall, and winter. The fall session of 2015 yielded a particularly low number of three female students, or 4.68%, as is seen in **Table 1** below:

Table 1: Participation in CCJA Small Group Program in 2015 (pre-*SheBop Workshop*)

Session	Total # of Participants	Total # of Female-Identifying Participants	Percentage of Female Participation
Spring 2015	88	7	7.95%
Fall 2015	64	3	4.68%
Winter 2015-2016	75	7	9.33%

Contrast the single-digit percentage numbers of 2015 with those after several *SheBop Workshops* and other CCJA girls-focused initiatives¹¹¹ had launched:

Table 2: Participation in CCJA Small Group Program in 2019 (post-*SheBop Workshop*)

Session	Total # of Participants	Total # of Female-Identifying Participants	Percentage of Female Participation
Spring 2019	84	11	13.09%
Fall 2019	87	14	16.09%
Winter 2019-2020	81	13	16.04%

¹¹¹ Including the CCJA “Girls Jam!” co-hosted by the University of Colorado Thompson Jazz Studies Program in November 2018 and the summer *SheBop* ensembles as part of CCJA’s Summer Institute.

Although these numbers would float around 50% in my “ideal world,” for now, this data shows a pronounced and meaningful improvement; the number of young women participating in the program more than doubled in a four-year span, averaging at 15.07% for the year 2019. *SheBop*’s influence on these numbers is further made clear by the group of young women who were registered for CCJA’s Small Group in 2019 *and* had participated in at least one *SheBop Workshop*:

Table 3: *SheBop*’s Effect on Female Participation in CCJA Small Groups

Session	Total # of Female Participants	# of Participants who did <i>SheBop</i>	<i>SheBop</i> Correlation Percentage
Spring 2019	11	6	54.54%
Fall 2019	14	8	57.14%
Winter 2019-2020	13	10	76.92%

The steady increase of past *SheBop* participants in CCJA’s Small Group Program from session to session - 2.6% from spring to fall and 19.78% from fall to winter - demonstrates *SheBop*’s efficacy in encouraging young women to continue their pursuit of jazz. Furthermore, the retention of this group of young women in the CCJA Small Group Program is of note - of the 13 female students in CCJA’s Winter ‘19-’20 session, 12, or 92.3%, had done either the fall or spring session that preceded.

This data tells us that the meaningful work of the *SheBop Young Women in Jazz Workshop* is successfully helping young female musicians pursue their musical curiosity with confidence. The data tells us they are thriving in jazz education.

CHAPTER VII

CONCLUSION:

THE FUTURE OF THE *SHEBOP YOUNG WOMEN IN JAZZ WORKSHOP*

As I look to the future of the *SheBop Young Women in Jazz Workshop*, I'm excited to make additions and changes both large and small in order to continue its success as a meaningful educational experience for young women learning jazz. The past few years have taught me that there is a true need for this kind of programming in the community and I consider it a great honor to have the opportunity to lead and curate this experience for young women.

The positive data mentioned in the previous chapter is a fantastic starting point, but there is room to grow. If I were to describe an ideal world several decades from now, in fact, I'd hope that there wouldn't be a need for the *SheBop Workshop*.¹¹² I'd hope that women in jazz were so prevalent, so represented, omnipresent, and celebrated that young women stepping into the art form would fundamentally feel more welcome, confident, and inspired by the world of jazz. In other words, the social-psychological phenomena mentioned in chapter three that describe the reasons *why* there are and always have been less women in jazz and jazz education would essentially be eradicated or rendered irrelevant. Moving forward in the current world in which

¹¹² Fellow *SheBop* faculty members Sonya Walker and Anisha Rush have both expressed this notion as well. (Personal discussion with author, January 2020)

we live, however, I have several ideas for possible additions and changes to the *SheBop* format and structure - changes that nevertheless would keep intact the basic framework and pillars of the workshop.

The *SheBop Workshop* has typically been held in March in Boulder, CO and October in Carbondale, CO. One idea for a future change is to hold the workshop in the summer.¹¹³ Because students are out of school, *SheBop* could span over several weekdays, perhaps taking place from 9am-3pm each day. The workshop would still culminate in a performance at an area jazz venue, but the relaxed schedule could allow for more time for instruction and more time for connection. The model for this idea is a camp called *Jazz Boot Camp* that the Colorado Conservatory for the Jazz Arts holds each June.¹¹⁴ If the camp were extended in this manner, we would be able to offer more nuanced topic-based masterclasses and activities. Classes in music theory, composition, and transcription are examples of some new activities might be offered. There might also be space to offer additional instruction specifically about rhythm, outside of the one 45-minute rhythm workshop in the current iteration of *SheBop*.

Writing this paper while conducting the 2020 *SheBop Workshop* was fortunate in that it allowed me to look at all of the workshop's elements with a more keen analytical eye. I observed several elements during this most recent *SheBop* that might be changed and/or improved upon in

¹¹³ In 2018 and 2019, we offered a summer *SheBop* ensemble as part of CCJA's "Summer Institute." The group functions differently than the full-fledged *SheBop Workshop*, however, and is simply one small group of 6-9 young women - led by yours truly - that rehearses two hours a day for four consecutive days before giving a performance for the public.

¹¹⁴ The Jazz Boot Camp, which CCJA describes as an "improvisation and technique intensive" takes place the second week of June, Tuesday-Friday, 9:30-3pm. The schedule is terrific in that it functions as an off-the-beaten-path summer day camp and the stretched out format allows for a great deal of learning to take place; students who attend the Jazz Boot Camp participate in classes, rehearsals, and masterclasses in topics such as theory, improvisation, transcription, collaboration, et al.

the future. First of all, the film showing (as mentioned in chapter four) is an element to possibly cut from the lineup of future *SheBop Workshops*. At the very least, it could be included every other year, alternating showings with another women-in-jazz related film. There were several girls who attended both the 2019 and 2020 *SheBop Workshops* and, upon learning that the same film - *The Girls in the Band* - was to be shown the second year in a row, opted to leave the workshop early for the night rather than watch the film again.¹¹⁵ As a result, we only had a handful out of 35 participants stay for the movie. I, along with *SheBop* faculty, near-peer mentors, and participants find a lot of value in the film but perhaps there is a more effective way to show it in future workshops.

Additionally, I'd like to allow for more "jam session" time at future *SheBop Workshops*. The jam session during the 2020 *SheBop Workshop* was, for lack of a better descriptor, *really fun*. And though we had been 'jamming' for nearly 45 minutes, everyone agreed it didn't feel like enough time. We were just getting into it! An additional jam session could be added the second day of *SheBop* or, an alternative idea would be to add a jam session segmented by ability level (eg. a "beginner" jam session and an "advanced" jam session).

One last question I asked myself upon the completion of the 2020 *SheBop Workshop* was: How can we increase the peer-to-peer mentoring that takes place?¹¹⁶ As was mentioned in previous sections of this work, there is a wide age differential amongst *SheBop* participants - students range from 5th to 12th grade - and the peer mentoring that I have witnessed in past

¹¹⁵ The film showing has always been labeled as "optional" for *SheBop* participants and their parents who subsequently pick them up from the camp. Because the film ends rather late (usually past 10pm), we want the younger participants to feel comfortable leaving to accommodate their routine bedtimes.

¹¹⁶ The peer-to-peer mentoring was mentioned on pp.47-48 as part of chapter five and the discussion of the various kinds of connection that takes place at the *SheBop Young Women in Jazz Workshop*.

workshops has happened entirely organically on the part of the participants. I find that to be very special, and wish to help cultivate more of it in future sessions. In brainstorming ways to incorporate this type of mentoring into *SheBop*'s framework, more questions arise: Would pairing up the girls in a "buddy" system (eg. an older participant and a younger one, perhaps on the same instrument or instrument group) feel contrived? How would this take shape over the weekend? Would there be designated activities for them to participate in together? What other methods could help encourage peer-to-peer mentorship? As with any experiment, the only way to answer these questions is to put them in action, seek feedback, and adapt accordingly.

As the network of young women who've participated in *SheBop Workshops* grows and more and more participants graduate from high school, I'll look forward to creating something of a "*SheBop Alumni Network*" that has the ability to connect past participants, faculty members, and near-peer mentors. One of the biggest general takeaways of *SheBop* for me has been the community it's created and I believe nurturing that community to be a worthy endeavor. Whether the young women who attend *SheBop* become professional musicians or not is unimportant; the friendships they made in *SheBop* and *all* of the personal growth they took part in during that weekend are what matter greatly. They'll take that experience to any endeavor they choose to pursue.

While I'm planning and preparing for future iterations of *SheBop*, I'd like to dive into research revolving around all-girls programming in other male-dominated fields, such as STEM or sports. What do such programs look like? What results have they yielded? How can we take aspects of their programs - particularly the most successful ones - and apply them in a creative way to the *SheBop* framework?

Finally, I'd like to conduct outreach to underserved and rural communities in Colorado to ensure that young women everywhere are aware of the opportunity and can participate. Whether this is done through the Colorado Conservatory for the Jazz Arts or simply on my own, I'll reach out to music educators in these school districts/towns/neighborhoods and arrange for a time to give a masterclass and chat with the young women in the music programs. We have never turned anyone away from *SheBop* due to lack of funds to pay the tuition and we'd like to continue that policy moving forward. Thus, a change that may need to take place is more targeted outreach to individual and corporate donors in order to create a more robust scholarship fund.

Regardless of what the *SheBop Workshops* of the near future look like, one thing is certain: it will continue to be an honor to have the chance to positively impact the lives of young women through this music. Bringing new enthusiastic faculty and near-peer mentors into the fold each year, we will continue to cherish diversity and continue to cultivate the **connection**, **expression**, and **empowerment** of the young women with whom we are lucky enough to work. I've learned that it is a most meaningful, life-defining, and life-giving endeavor.

BIBLIOGRAPHY

- Alexander, Ariel. "Where Are the Girls?" *JazzEd* 6, no. 5 (September 2011): 16-20.
<https://link-gale-com.colorado.idm.oclc.org/apps/doc/A301774673/ITOF?u=coloboulder&sid=ITOF&xid=80588170>.
- Bennett II, James. "Stereotyping Instruments: Why We Still Think Some Are for Boys, Others for Girls." *WQXR: How To Classical* (blog).
<https://www.wqxr.org/story/stereotyping-instruments-why-we-still-think-some-are-for-boys-others-for-girls/>.
- Berklee College of Music. "Berklee Institute of Jazz and Gender Justice." Nov 2018. YouTube video, 2:27.
https://www.youtube.com/watch?time_continue=37&v=w1rW5ZUAPLo&feature=emb_logo.
- Boeyink, Natalie. "A Descriptive Study of Collegiate Female Jazz Instrumentalists." Dissertation, Indiana University, 2015. ProQuest (1680274015).
- Chakin, Judy. *The Girls in the Band*. DVD. Produced by Judy Chakin, Michael Greene, and Nancy Kissock. Santa Rosa, CO: Artist Tribe/One Step, 2011.
- Clingan, Kelly. "The Educational Jazz Band: Where Are the Girls?." *Jazz Education Network* (blog) <http://jazzednet.org/resources/the-educational-jazz-band-where-are-the-girls/>.
- Crande, Jason. "Sexism in Jazz." *The Jazz Session* (blog).
<http://www.thejazzsession.com/2014/05/06/sexism-in-jazz/>.
- Fuller, Tia. "2019 Grammy Awards: Why I'm using my nomination to speak out about sexism in the world of jazz." *NBC News Think* (blog).
<https://www.nbcnews.com/think/opinion/2019-grammy-awards-why-i-m-using-my-nomination-speak-ncna969741>.
- Gabbard, Krin. "Signifyin(g) the Phallus: 'Mo' Better Blues' and Representations of the Jazz Trumpet," *Cinema Journal* 32, no. 1 (Autumn 1992): 43-62. doi: 10.2307/1225861.
- Gourse, Leslie. *Madame Jazz: Contemporary Women Instrumentalists*. New York: Oxford University Press, 1995.
- Kanter, Rosabeth. *Men and Women of the Corporation*. New York: Basic Books, 1977.
- Placksin, Sally. *American Women in Jazz*. New York: Seaview Books, 1982.
- Robinson, Christopher. "Firing the Canon: Multiple Insularities in Jazz Criticism." Dissertation, University of Kansas, 2014. ProQuest (1559245587).

- Russonello, Giovanni. "For Women in Jazz, a Year of Reckoning and Recognition." *The New York Times* (blog).
<https://www.nytimes.com/2017/12/01/arts/music/year-in-jazz-women-musicians.html>.
- Suzuki, Yoko. "Invisible Woman: Vi Redd's Contributions as a Jazz Saxophonist." *American Music Review*, 42, no. 2 (Spring 2013): 1-6.
<https://colorado.idm.oclc.org/login?url=https://search-proquest-com.colorado.idm.oclc.org/docview/1830444645?accountid=14503>.
- _____. "“You Sound Like an Old Black Man”: Performativity of Gender and Race among Female Jazz Saxophonists." Dissertation, University of Pittsburgh, 2011. ProQuest (888190238).
- Teichman, Eric. "Something's Missing from My Jazz Band's Bulletin Board: An Autoethnographic Reflection on Making Space for Girls and Women in Jazz Education." *Canadian Music Educator* 59, no. 4 (Summer 2018): 8-12.
<https://go-gale-com.colorado.idm.oclc.org/ps/i.do?p=AONE&u=coloboulder&id=GALE|A573714101&v=2.1&it=r&sid=summon>.
- Watrous, Peter. "Searching for Women in the History of Jazz." *The New York Times*, Section 1, 14 (October 19, 1996).
<https://www.nytimes.com/1996/10/19/arts/searching-for-women-in-the-history-of-jazz.html?searchResultPosition=25>.
- Unterbrink, Mary. *Jazz Women*. Jefferson, NC: McFarland & Company, Inc., 1983.
- Vandever, Kalia. "Token Girl." *Medium* (blog).
<https://medium.com/@kaliaमारiev/token-girl-564457c86f13>.
- Wehr-Flowers, Erin. "Differences Between Male and Female Students' Confidence, Anxiety, and Attitude Toward Learning Jazz Improvisation." *Journal of Research in Music Education* 54, no. 4 (Winter 2006): 337-349. doi: 10.2307/4139755.
- _____. "Jazz, Gender, and Iowa's All-Female Jazz Orchestra." *JazzEducationNetwork* (blog). <http://jazzednet.org/resources/jazz-gender-iowas-female-jazz-orchestra/>.
- _____. "Understanding the Experiences of Women in Jazz: A Suggested Model." *International Journal of Music Education*, 34, no. 4 (2016): 472-487.
doi:10.1177/0255761415619392.
- Zimmer, Lynn. "Tokenism and Women in the Workplace: The Limits of Gender-Neutral Theory." *Social Problems* 35, no. 1 (February 1988): 64-77. doi: 10.2307/800667.

APPENDIX

Fig. 1: *Commemorative Shirt*, 2020 SheBop Young Women In Jazz Workshop - Boulder, CO



Fig. 2: *List of Tunes in the 2020 SheBop Young Women in Jazz Workshop “Fakebook”*

(in alphabetical order)

1. Black Orpheus (Manha de Carnaval) by Luiz Bonfa
2. Blues in Motian by Charlie Haden (performed by Geri Allen)
 3. Equinox by John Coltrane
 4. Fried Pies by Wes Montgomery
 5. Jolly Beach by Annie Booth
 6. Lady Bird by Tadd Dameron
 7. Lawns by Carla Bley
8. Maiden Voyage by Herbie Hancock
9. Mo Betta’ Blues by Terrence Blanchard
 10. Mr. PC by John Coltrane
11. Nostalgia in Times Square by Charles Mingus
 12. Now’s the Time by Charlie Parker
13. On the Spur of the Moment by Horace Parlan
 14. Peace by Horace Silver
 15. Sandu by Clifford Brown
 16. Satin Doll by Duke Ellington
 17. Sister Sadie by Horace Silver
18. Softly as in a Morning Sunrise by Hammerstien/Romberg
 19. Speak No Evil by Wayne Shorter
 20. Saint James Infirmary
 21. St. Thomas by Sonny Rollins
22. Struttin’ with Some BBQ by Lil Hardin
23. Up Jumped Spring by Freddie Hubbard
24. Well You Needn’t by Thelonius Monk

Fig. 3: *The central tenets of SheBop*

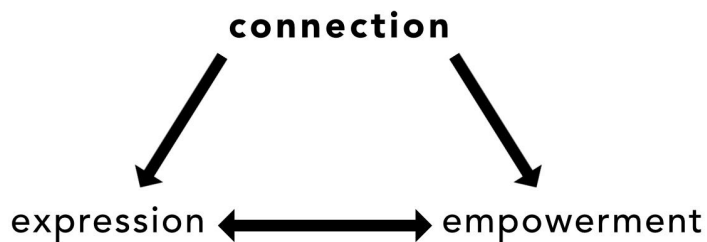


Fig. 4: *Notable Women In Jazz List*

Notable Women In Jazz

Flute

Holly Hoffman, Ali Reyerson, Nicole Mitchell

Clarinet

Anat Cohen

Saxophone

Tia Fuller, Christine Jensen, Vi Redd, Melissa Aldana, Clare Daly, Lauren Sevian, Grace Kelly, Caroline Davis, Roxy Coss, Sharel Cassity, Camille Thurman

Trumpet

Ingrid Jensen, Clora Bryant, Bria Skonberg, Laurie Frink, Nadjé Noordhuis

Trombone

Melba Liston, Naomi Siegel, Natalie Cressman, Gunhild Carling

Guitar

Emily Remler, Sister Rosetta Tharpe, Mary Halvorson, Mary Osbourne

Piano

Mary Lou Williams, Geri Allen, Marian McPartland, Myra Melford, Carla Bley, Lil Armstrong, Shirley Scott (organ), Helen Sung, Renee Rosnes, Joanne Brakeen

Bass

Esperanza Spalding, Linda May Han Oh, Mimi Jones, Marlene Rosenberg, Katie Ernst, Katie Thiroux

Drums

Terri Lyne Carrington, Allison Miller, Cindy Blackman, Kate Gentile, Sherrie Maricle, Colleen Clark

Composers

Toshiko Akiyoshi, Maria Schneider, Carla Bley, Miho Hazama, Christine Jensen, Chie Imaizumi

Vocalists

Ella Fitzgerald, Billie Holiday, Sheila Jordan, Sarah Vaughn, Anita O'Day, Carmen McRae, Dianne Reeves

Strings

Regina Carter (violin), Alice Coltrane (harp), Brandee Younger (harp), Tomeka Reed (cello)

Fig. 5: Photos from *SheBop Workshops*



Inaugural *SheBop* Group Photo, November 17, 2017
Boulder, CO



2019 *SheBop* Group Photo - March 2, 2019 - Boulder, CO



2019 Carbondale *SheBop* Group
October 19, 2019
(photo by Jazz Aspen Snowmass)



2020 *SheBop* Group Photo - March 7, 2020 - Boulder, CO



2019 Summer *SheBop* Group Photo - June 20, 2019
Dazzle Jazz Club (Denver, CO)



In performance at the 2019 Carbondale *SheBop*
October 19, 2019 (photo by Jazz Aspen Snowmass)



In performance at the 2019 Carbondale *SheBop*
October 19, 2019 (photo by Jazz Aspen Snowmass)



Trombonists at the 2019 *SheBop Workshop* - Boulder, CO



The author, Annie Booth, instructing at the 2019 Carbondale *SheBop Workshop*
October 19, 2019 (photo by Jazz Aspen Snowmass)



2018 Summer *SheBop* Rehearsal - June 28, 2018
Boulder, CO (CU-Boulder)



2019 *SheBop* performance at Dazzle Jazz Club



In rehearsal at the 2019 Carbondale *SheBop* - October 19, 2019
(photo by Jazz Aspen Snowmass)



SheBop Faculty performing at the 2019 Carbondale *SheBop*
October 19, 2019 (photo by Jazz Aspen Snowmass)
Domi Edson (bass), Sonya Walker (tpt), Anisha Rush (sx), Annie Booth (pno)

young women
in jazz
workshop
She-
BOP

SheBop logo, created by the author

Table 1:

Participation in CCJA Small Group Program in 2015 (pre-*SheBop Workshop*)

Session	Total # of Participants	Total # of Female-Identifying Participants	Percentage of Female Participation
Spring 2015	88	7	7.95%
Fall 2015	64	3	4.68%
Winter 2015-2016	75	7	9.33%

Table 2:

Participation in CCJA Small Group Program in 2019 (post-*SheBop Workshop*)

Session	Total # of Participants	Total # of Female-Identifying Participants	Percentage of Female Participation
Spring 2019	84	11	13.09%
Fall 2019	87	14	16.09%
Winter 2019-2020	81	13	16.04%

Table 3:

Table 3: *SheBop*'s Effect on Female Participation in CCJA Small Groups

Session	Total # of Female Participants	# of Participants who did <i>SheBop</i>	<i>SheBop</i> Correlation Percentage
Spring 2019	11	6	54.54%
Fall 2019	14	8	57.14%
Winter 2019-2020	13	10	76.92%