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GENDER STEREOYPING IN JAZZ MUSIC:

A Moral and Epistemological Analysis

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# Introduction

Stereotyping is an element that we encounter in almost every social aspect of life. We encounter these elements everywhere, from social media to all fields of art, including the mass media we use. In this thesis I will try to understand how art, specifically music, which is the most important freedom of humanity, accommodates stereotyping.

When we look at the music industry today, it's almost a given that we can connect any chosen genre to a certain 'type' of artist. We stereotypically think of rappers as black men, rock stars as white men, and pop singers as young women. I have observed how much women are excluded and not included, especially in jazz music. Since the beginning of jazz music, there has always been a perception that this music is made by black men and additionally a male-dominant order is being maintained since 1920's.<sup>1</sup> Indeed, the reason behind this inequality is the late entrance of women onto the historical scene but this is a topic for another research on feminist philosophy, in this research I will just focus on the effects and consequences of the stereotyping on female jazz musicians. The roles of women in music are very clear: Music genres such as opera, classical music, pop music and country are areas where women take an active role. Because, as I will state in the article, society has attributed an attractive and fragile role to women. In fact, female musicians in jazz tend to become singers instead of wanting to play an instrument because singing is a more feminine role. The reason why I talk about jazz music in particular is that I often go to live jazz music performances. Every time I go, I realize that I can't see many female jazz musicians on stage.

Jazz music was seen as black people's music but this understanding transcended by time, but there is still an ongoing gender stereotyping. In jazz festivals, jam sessions, or various jazz music performances, the scarcity of female jazz musicians raises a clear question mark. Triggered by this question, I embarked on an investigation into the reasons behind this phenomenon, aiming to uncover why women's presence and influence in jazz music appear to be less prominent compared to men, and what factors contribute to this discrepancy. When I conducted interviews with my female friends who are jazz musicians, I discovered that being a woman in the jazz music scene comes with various challenges. Subsequently, I came across

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<sup>1</sup> McMahan, Matthew. (2015). "Let me see you dance:" Ada "Bricktop" Smith, the Charleston, and Racial Commodification in Interwar France. *Journal of Dramatic Theory and Criticism*. 29. 43-61. 10.1353/dtc.2015.0005.

Erin L. Wehr's study titled "Understanding the experiences of women in jazz: A suggested model," which shed light on these challenges, especially within the realm of jazz education, and correlated with the issues my female jazz musician friends had shared. Wehr's presented theories and models, particularly concerning the effects on jazz education, resonated with the problems I discussed with my friends. The illustrative nature of these models excited me, and my research in this area led me to formulate the central question of this thesis: Why does Gender Stereotyping carry negative implications, and what are the specific negative effects? What measures can be taken to overcome them? How to create an awareness to reduce gender stereotyping in Jazz music? James Reddan's article "Oppression and Hope: Students' Perceptions of Gender and Stereotypes in Jazz Appreciation and History" also provided significant assistance by delving into research specific to jazz music education, offering insights that the resolution of this issue necessitates changes within jazz education.

Moving forward, the evaluation of the accuracy of stereotyping will be conducted through an epistemological framework. While stereotyping points towards a group, the moral analysis of stereotyping is undertaken to scrutinize individual impacts within the group. This study aims to present the socio-psychological effects of gender stereotyping in jazz music from a philosophical perspective and through interdisciplinary research. The paper concludes by providing a conclusion and implications about what can be done to mitigate the impact of gender stereotyping.

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## Epilogue

The aim of this study is to elucidate the adverse impact of gender stereotyping on female jazz musicians within the context of jazz music. In jazz music, which is considered a male-dominated genre, there exists a problem stemming from women not assuming lead roles and constraining themselves to certain roles, and the primary driver of this issue is gender stereotypes. These gender stereotypes have varied effects on female jazz musicians, and Erin Wehr's models and theories have been used to illuminate the situations they give rise to. Moreover, drawing from James Reddan's article, the influence of jazz music education on gender stereotyping has been discussed, along with the necessary changes required within jazz music education. Subsequently, an epistemological analysis of stereotyping has been undertaken, questioning the accuracy of stereotypes as a form of knowledge. Finally, the ethical dimension has been explored, highlighting the negative aspects of stereotyping. In conclusion, this article suggests assuming an ethical responsibility by considering the ramifications of stereotype-based judgments as a form of knowledge, with the aim of contributing to the increased participation of women in jazz music.

Research on gender stereotypes has seen a significant increase in recent years, as individuals within a feminist framework are becoming more aware of societal gender roles and taking action to address them. For instance, an initiative called "scivias" in Belgium has designed a platform to highlight the inequality in the number of male and female musicians in the music industry. Additionally, there are social media groups in Brussels where female jazz musicians share their experiences related to gender

stereotypes. Recently, awareness has been growing, offering promising prospects. This study aims to contribute to this awareness and be a part of it. Despite the existence of such initiatives promoting gender equality, gender stereotypes continue to impact the lives of many musicians in jazz music and various music genres. Addressing the persistent issue of underrepresentation, particularly in the context of Jazz Music Festivals in Belgium, remains pertinent. These festivals hold significant importance in terms of awareness and perception due to their public exposure. It is evident that there is still a limited participation of female jazz musicians compared to their male counterparts in these festivals<sup>2</sup>. Investigating the reasons behind this imbalance and questioning the factors contributing to the low representation of women's participation becomes imperative, and serves as a foundation for further development of this article.

In conclusion, jazz music represents just one dimension where women are held back by the influence of gender stereotypes. These dimensions exist in all aspects of life, and raising awareness is not only for the benefit of female jazz musicians but for the liberation of all women from gender stereotypes. Jazz music, characterized by improvisation and abundant creativity, stands as a genre that could be further liberated by breaking free from gender stereotypes, thus enhancing its inherent freedom.

## **Domain, Journals & Prior Knowledge**

### **1. Identifying the Domain**

This article endeavors to conduct a study concerning the effects of gender stereotyping, specifically within the context of jazz music, with the intention of shedding light on its perceived ethical concerns. The research seeks to elucidate the impacts of gender stereotyping on women in jazz music, while concurrently engaging in epistemological and ethical analyses. The primary aim is to explore ways to counteract gender stereotypical judgments within the domain of jazz music. This study inherently falls within the realms of social philosophy and moral philosophy. The article initiates by providing definitions of stereotyping and gender stereotyping, followed by an exploration of the social and psychological repercussions of gender stereotyping on its victims. Additionally, the study utilizes illustrative insights from informal interviews conducted with jazz musicians, although it is imperative to note that these interviews are not sanctioned by The Ethics Committees as approved research. They are included to provide an illustration of the sociological and psychological impacts of gender stereotyping on female jazz musicians, particularly relevant to the section on "Gender Stereotyping in Jazz Music." These impacts primarily stem from factors linked to jazz music education, creating a

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<sup>2</sup> Scivias. (2023). <https://www.scivias.be/>



potential avenue for research in Jazz Music Education. To cultivate an objective evaluation of stereotyping, the research draws from Katherine Puddifoot's work to engage in an epistemological analysis of stereotyping, applying it to gender stereotyping within the context of jazz music. Given that stereotyping's truth value is subject to scrutiny, this analysis also assumes an epistemic dimension. Moreover, an ethical analysis rooted in recent work in moral philosophy is undertaken, focusing on the effects of gender stereotyping on female jazz musicians. In an interdisciplinary pursuit, this article strives to critically examine the presence of gender stereotyping within the domain of jazz music, contributing to a more ethically informed perspective. By delving into the adverse effects of gender stereotyping in jazz music, the research aims to foster an enhanced understanding of this phenomenon, its ethical implications, and of practical solutions.

## **2. Identifying Journals & Prior Knowledge**

The intended audience of this article encompasses researchers engaged in the investigation of stereotyping within the fields of jazz music and jazz music education, moral philosophy, epistemology, and feminist philosophy. Due to its interdisciplinary nature, this article strives to establish a cohesive link between jazz music culture, jazz music education, and gender stereotyping within these domains, thereby offering implications grounded in both epistemic and moral dimensions within philosophy. As gender stereotyping is regarded as a pervasive social issue, the article also aligns with the realm of social philosophy.

In the context of jazz music, where a statistical gender disparity between male and female musicians persists, this article seeks to accentuate the gender stereotypes that contribute to this inequality. By considering the effects on individuals subjected to gender stereotyping and featuring insights from numerous interviews with jazz musicians to illustrate these issues, the article examines the detrimental nature of this thought pattern referred to as gender stereotyping. The analysis of this problem, commonly referred to as the "generic" mindset, forms the cornerstone of this article's main structure. The extensive research conducted on this subject has gained increasing prominence in recent years, signifying the article's relevance in engaging with a contemporary discourse. Furthermore, the historically perpetuated roles assigned to jazz artists, which have become outdated, and thus the philosophical analysis of the negative effects of these thought patterns known as gender stereotyping, are thoroughly discussed in terms of their accuracy and ethical implications within this article.

i. *The Journal of Moral Philosophy*

This journal's themes revolve around moral, political, and legal philosophy. In this regard, although my paper does not provide any explicit political or legal perspective, it aligns with the theme of moral philosophy. The journal accepts articles up to a length of 15,000 words, and my word count is in line with this requirement. Additionally, my paper conforms to other necessary criterias.

ii. *Journal of Social Philosophy*

This journal is concerned with practical and normative issues of contemporary social life that involve creative approaches, such as those arising from economic and other forms of globalization, violent political conflict, and the multiplicity of cultural experiences worldwide. Additionally, it emphasizes the social contexts of political, legal, moral, and cultural questions. Through an innovative philosophical analysis, of which I conduct the philosophical analysis both morally and epistemologically, it focuses on critically important practical issues. Considering that stereotyping is a highly significant societal problem, the conclusions and implications I draw for its resolution could make this journal suitable for my paper. With its interdisciplinary nature, my paper aligns well with the topic of Social Philosophy as it focuses on the societal issue of stereotyping. The journal requires a 10,000-word article, which means I will need to make my paper shorter.

iii. *The Journal of Jazz Studies (JJS)*

The Journal of Jazz Studies (JJS) is a publication that focuses on a wide range of research related to jazz, encompassing musicology, ethnomusicology, history, cultural studies, music theory, technical analysis, and also interdisciplinary perspectives. Given that my research delves into the gender stereotypes and roles that have existed within jazz music for many years, it aligns well with the scope of this journal. However, due to the philosophical nature of my inquiry, I need to explicitly articulate philosophical frameworks and concepts in my analyses, particularly within the realms of epistemology and moral philosophy. The author guidelines do not specify a particular word count.

iv. *Hypatia*

Hypatia is a journal established to publish research on all topics within the realm of feminist philosophy. In my paper, as I investigate the effects of gender stereotyping within the context of female jazz musicians, it offers a feminist philosophical perspective. Given that articles are limited to a maximum of 10,000 words, therefore my paper would have to be shortened.

v. *Gender and Education*

This journal primarily publishes research on gender and education from a feminist perspective, encompassing feminist knowledge, philosophies, theory, action, and debate. Given that this research explores the effects of gender stereotyping in education and focuses on the necessary implications in jazz music education, it aligns well with the journal's thematic scope. The word count restriction is between 4000 and 8000 words, which also means I will need to condense my paper.

# **Gender Stereotyping in Jazz Music**

## **Abstract**

Art stands as one of the most essential domains that present to humanity a realm of creativity and freedom. However, instances arise where this freedom and creativity are constrained. Stereotyping is one such phenomenon which diminishes artistic freedom, impacting artists across various disciplines. Jazz music is no exception, as it too grapples with the repercussions of gender stereotyping. The negative effects of gender stereotyping within the realm of jazz music can be noticed in jazz music education, lived experiences of female jazz musicians and the current jazz scene. While stereotyping manifests in diverse fields and genres, this paper focuses on investigating the effects of gender stereotyping in jazz music. This paper aims to address these inquiries through both an epistemological and ethical analysis of gender stereotyping in the context of jazz music. Exploring how societal awareness can be raised on this issue and how individuals can become more cognizant about gender stereotyping forms a crucial aspect of this study. By delving into the epistemological foundations and moral implications of gender stereotyping, this research endeavors to show that stereotyping in jazz music is problematic. Ultimately, this study seeks to shed light on the path toward fostering a more informed and conscious understanding of gender stereotyping and its effects within the jazz music domain.

## **Keywords**

Moral philosophy, women in jazz, jazz education, gender stereotyping, social justice, social philosophy

## 1. Introduction

Art creates a natural area of freedom for people to create, express and understand. It contains different forms of expression and there is no definite limit to creation. However, people who are affected by stereotyping include people who perform art, and in this case, it is possible to see stereotyping in art pieces, which means their art also can be effected by stereotyping due to pressure or effect of stereotypes. Stereotyping can appear in many different forms of art. It is possible to observe them through novel characters in literature, personality creations in movies and meanings created in painting. One of the most important points may be the gender role in determining the people who create the art. For example, when we examine the art of graffiti, we know that graffiti is an art based on rebellion, and that graffiti artists want to keep their identities secret for these reasons. The most well-known example of this is Banksy. Banksy is an artist who has won the admiration and attention of everyone with their sensational creations for years. While it has so much recognition and reputation, the fact that they still hide their identity causes many guesses in societies. This is a very important point, that many people unwittingly identify Banksy as a man. They even do it without thinking, not realizing that it is a guess, any newspapers or news sites also say that. But Banksy has been successfully concealing their identity for years and they could be a woman. Despite this, Banksy remains in the minds of many of us as a man. This is an important point summarizing gender stereotyping in art.

Besides, we also encounter stereotyping in works of art, but in different ways: For example, racism against African-Americans since the early 1900s has been reflected in many works of art. It is an interesting topic how social norms play a role in music and what situations this creates. Although it is not a subject that has been written about in general, the roles separated according to music types and how musicians are affected by them are important. The subject to be researched here is stereotyping, as it is encountered in music and music genres rather than other art genres. Music (as opposed to visual arts) is a rather underexplored field when it comes to studying stereotypes. Yet it is a very important because influential art field to scrutinize for stereotyping, especially gender stereotyping. Additionally, it is quite evident that certain stereotypes hold a prominent place in the realm of music. Gender stereotypes exist within various music genres, and these stereotypes significantly impact musicians' entire career trajectories, the music they create, and their stage performances. Jazz music, for instance, is

perceived as a male-dominated genre.<sup>3</sup> This phenomenon has historical underpinnings, yet its persistence over the years without substantial change poses a significant concern. Moreover, it is quite evident that specific stereotypes hold a pronounced presence in the realm of music. There can be multiple reasons for this phenomenon, including musicians' adherence to certain stereotypical learned judgments, gender-related cultural stereotypes, the materials used in jazz music education, and many other factors that may have contributed to the perpetuation of this situation. The points that will be addressed in this study include how these stereotypes affect female jazz musicians, the influence of gender stereotypes on instrument choice, and an epistemic and ethical analysis of these gender stereotypes. The initial section (section 2) will provide a definition of stereotypes, followed by a focus on the impact of gender stereotypes on instrument selection in the subsequent section. Furthermore, the study will delve into the effects of gender stereotypes in jazz music (section 3), drawing from the works of Erin Wehr<sup>4</sup> and James Reddan<sup>5</sup>, and shed light on the problematic aspects within jazz education, and then in the epistemological analysis (section 4), Puddifoot's<sup>6</sup> characteristics of one single factor and dual factor stereotyping will be elucidated, followed by an examination of the moral dimensions of stereotyping through the lens of Lawrence Blum<sup>7</sup> (section 5). At the conclusion of the study, the appendix section includes interviews with female and male jazz musicians discussing gender stereotyping, intended to illustrate this research. These interviews are not official and do not carry any information value that would alter the direction of the study.

## 2. What is Stereotyping?

Erin Beeghly, in her research "What is a Stereotype? What is Stereotyping?"<sup>8</sup>, discusses that stereotypes take the form linguists refer to as "generic" in speech. In this generic form, specific pronouns are not used, and instead, statements are made about "some" or "most" of a group. The generic form addresses the general attributes of a category rather than attributing

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<sup>3</sup> Provost, S. C. (2022). Accessing Jazz's Gendered Places and Spaces. In *The Routledge Companion to Jazz and Gender* (1st ed., pp. 425). Routledge. eBook ISBN: 9781003081876.

<sup>4</sup> Wehr, Erin. (2015). Understanding the experiences of women in jazz: A suggested model. *International Journal of Music Education*. 34. 10.1177/0255761415619392.

<sup>5</sup> Reddan, J. (2022). "Oppression and Hope: Students' Perceptions of Gender and Stereotypes in Jazz Appreciation and History", *The Routledge Companion to Jazz and Gender* (1st ed.). Routledge, 255-264.

<sup>6</sup> Puddifoot, Katherine (2017). Stereotyping: The multifactorial view. *Philosophical Topics* 45 (1):137-156.

<sup>7</sup> Blum, Lawrence (2004). Stereotypes And Stereotyping: A Moral Analysis. *Philosophical Papers* 33 (3):251-289.

<sup>8</sup> Beeghly, Erin (2021). What's Wrong with Stereotypes? The Falsity Hypothesis. *Social Theory and Practice* 47 (1):33-61.

them to all members. According to Beeghly, stereotypes do not appear to be universally accepted generalizations since they do not encompass the concept of "all." Often, when using generic expressions, universal generalizations are rejected. For instance, when examining the stereotyping judgment "Women in jazz music are inclined towards vocals," the person making this judgment can also acknowledge that some female jazz musicians may have interests in different instruments. Hence, it becomes evident that generic statements are not equivalent to universal generalizations.

Beeghly mentions that thinking of stereotypes as concepts involves the activity of categorizing members of species that living beings engage in, and she claims that this activity is a fundamental feature of humans.<sup>9</sup> For example, the desire to categorize other individuals socially has led to the creation of concepts such as "male," "female," "musician," and "jazz musician." There are also categorizations that do not belong to a social group and are formed with attributes such as objects, qualities (e.g., gold, purple, water, dinosaur). Generally, these concepts correspond to the most typical representations in the human mind.

This view, as argued by Beeghly, is a widely accepted perspective and it involves comparing the categories in the mind with anything encountered. First, the characteristics of that thing are considered, and then its prototypes are thought of. If that thing bears similarity to the prototype existing in the mind, the mind automatically categorizes it. At the same time, the mind classifies it based on the degree of similarity while establishing this similarity relationship. These prototypes are actually similar to the stereotypes present in the mind and can therefore be referred to as stereotypes. For example, the "female jazz musician" prototype will be the same as the "female jazz musician" stereotype. However, some philosophers<sup>10</sup> reject such thinking and argue that stereotypes serve as tools to form concepts, but they cannot be concepts on their own. This view mainly explains the utilization of stereotypes in the process of forming concepts. Nevertheless, stereotypes also lead us to categorize group members while obtaining those concepts and subsequently forming specific ideas and expectations about those group members. In essence, stereotypes are related to the knowledge structures associated with concepts.

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<sup>9</sup> Beeghly 2015

<sup>10</sup> Fodor 2010

Some psychologists<sup>1112</sup> describe stereotypes as schemas. Schemas are cognitive structures that represent the relationship between the features of a concept. In fact, schemas resemble the previously mentioned prototypes because prototypes also assist in establishing similarity concerning the features of concepts. These schemas also reveal a certain "ideal" of group members within social groups, providing information about how those group members "should be." The schemas in the mind play a role in making specific judgments, even though we may not be completely conscious of the process, as argued by Fiske and Taylor, who claim it to be an involuntary categorization activity of individuals. Thus, this is something inherent in human nature. However, according to Fiske and Taylor, individuals also categorize certain information individually, but this process requires more effort.

Beeghly presents the view of Eliot Smith and Jamie De Coster on stereotypes to explain how stereotypes takes place in the mind, which defines stereotypes as "network-like relationships stored in slow-learning memory." "Slow-learning memory" serves to store and subsequently use general information about how the individual's environment typically is. Actually, this is similar to a categorization process: Various pieces of information are associated with a thing, such as its visual appearance and the individual's relationship with it. This is akin to a mechanism that automatically comes into play when encountering something new in the environment, and these networks also serve the same function as schemas. Going further back, it can be argued that this feature evolved in humans because having prior knowledge about certain objects, items, and living beings in nature holds significant importance in an individual's life. In fact, in our judgments, we are not entirely conscious of the information we possess, but it adds to the accuracy of our judgments because our minds automatically store certain information, acting as a compass when faced with new situations, attempting to perceive and establish connections with the new based on our past experiences. Beeghly, in her article, describes these specific biased judgments of Smith and DeCoster as "symbolically represented and intentionally accessed information."

### **3. Gender Stereotyping**

Stereotyping happens on the basis of social categories. Gender is one marker of social categories (others are ethnicity, age, religion....) and has a very important role based

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<sup>11</sup> Fiske, 1991

<sup>12</sup> Taylor, 1998



developing expectation about others. Jussim claims that gender is one of the most accurate and universally agreed-upon stereotypes.<sup>13</sup> Because gender is one of the basic feature of humanity. However, humanity has developed and differentiated specific roles and characteristics for these types. For instance, men have been stereotypically characterized as emotionally rigid and rational, while women are depicted as more fragile and emotional. At various societal levels, different types of gender stereotypes emerge. Generally, these are stereotypes that form in different layers based on the roles assigned to genders at the societal level. These gender stereotypes have a significant impact on individuals, influencing important decisions they make, such as career choices, and more.

### **3.1. Gender Stereotyping in Instrument Selection**

A distinction is clear between musical instruments as feminine or masculine instruments. This distinction is generally based on the instruments most preferred by men or women. According to this feminine and masculine distinction, female musicians tend to choose musical instruments such as harp, flute, violin, ukulele, and singing<sup>14</sup>. Musicians sometimes distinguish these instruments as feminine or masculine according to their sound. Stereotyping, which creates an idea for the musicians who choose their musical instruments at a young age, causes the musicians not to be completely free in these choices. Their orientation is also affected by social thought, and they have to decide by considering all these factors while making a choice. When analyzing this stereotyping, the disadvantage of all gender groups are considered, regardless of the problems it creates in one gender group. Because this stereotyping does not prove that any gender is more disadvantaged than others, these stereotypes include musicians of all genders.

The musicians' instrument choices that include these environmental factors do not only lead to the disadvantage of women. On the contrary, these factors lead to the disadvantages of all genders about this choice difficulty. The aim is to give musicians more freedom in their choice of instruments by removing stereotypical instrument perspectives such as purely feminine or masculine. The selection of instruments takes place at a very young age for

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<sup>13</sup> Jussim, 2009

<sup>14</sup> Harrison, Scott. (2005). Women in Brass: re-examining gendered involvement in music, a preliminary report in to Musical Preference Stereotypes.

musicians. Musicians make their choices based on environmental conditions, but parents also contribute. Research shows that a young girl is likelier to choose instruments such as viola, harp, piano, or flute.<sup>15</sup> Additionally, research has determined that playing the flute is perceived as a weakness for a boy because the flute is determined as a feminine instrument, and boys do not want to play the flute. At this point, the emerging stereotyping is very important because a little boy sees it as a "weakness" to play a "feminine" instrument. This point is a perfect example of how stereotypes affect social life negatively.

For example, a little boy who wants to play the flute sees it as a comfort zone to turn to instruments that society defines as "masculine" because he is afraid of being stigmatized and reacted by a community. In *Re-examining Gendered Involvement in Music A Preliminary Report into Musical Preference Stereotypes* by Dr. Scott D. Harrison, tuba, drum-percussion were considered masculine instruments. Basically, singing songs emerged as the first option for female musicians, and the flute was chosen as one of the most feminine instruments. With these results, the association of musical instruments with gender seems to be limited regarding the variety of musical experiences available for male and female musicians and career choices in instrumental music. Conway's research also gives almost the same results<sup>16</sup>. Men avoided instruments such as flute, clarinet, and singing; On the other hand, the girls avoided choosing the more masculine instruments such as the French horn, tuba, and double bass. As a result, the number of girls playing instruments considered masculine has increased slightly, but men have not made as much progress as women in playing instruments that are seen as feminine.<sup>17</sup> It has been observed that the girls choose not to play instruments that seem masculine due to the sound of the instruments or the physical features of the instrument. This difficult choice made by young musicians, who could not make a free choice about what instrument to play at a young age, provides an important framework for how stereotyping drags people into a disadvantageous position even at a young age.

The study by Harrison includes a wide spectrum. In this study, which consisted of 98 participants, 71 music students and the remaining 27 non-music students, a list of instruments was given to the students, and they were asked to rank these instruments as masculine or

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<sup>15</sup> Harrison, Scott. (2005). Women in Brass: re-examining gendered involvement in music, a preliminary report in to Musical Preference Stereotypes.

<sup>16</sup> Conway 2000

<sup>17</sup> Tanur 1994

feminine. As a result, most participants marked drums, trumpets, and trombones as masculine. The guitar was determined as gender neutral by non-music students. The instrument marked as the most feminine was determined as the flute, but this result was determined only by the music students. It has been observed that non-music students perceive the flute as masculine by 10 percent more than music students.<sup>18</sup>

The scope of Harrison's study is wider than the scope of my thesis. But certainly what he discovered regarding instrument choices in general also goes for jazz musicians. The process of choosing an instrument and an artistic identity, or musical career is thus influenced by stereotypes. Once one is in the business of performing jazz music, there are more stereotypes to be reckoned with. In the next section I will discuss the presence and effect of these stereotypes in jazz music based on research by James Reddan<sup>19</sup> and Erin L. Wehr<sup>20</sup>.

### **3.2 Gender Stereotyping in Jazz Music**

In her article titled "Understanding the Experiences of Women in Jazz: A Suggested Model," Erin Wehr discusses a proposed model that incorporates three social psychology theories to elucidate the experiences of women in jazz music. The article is based on a content analysis conducted in *Jazz Changes* magazine, which addresses the question, "Why are there not enough women musicians in jazz?" Among the theories mentioned by Wehr, the first is Rosabeth Kanter's theory of tokenism, which presents a framework for women's potential perceptions and experiences within jazz music. The second theory discussed is Claude Steele and Joshua Aronson's stereotype threat theory, which explores the analysis of women musicians' participation and the reasons behind their choices in the jazz domain. The third theory presented is Albert Bandura's self-efficacy theory, which provides insights into how a jazz education can be designed to encourage women's participation in the jazz music field.

At this juncture, the critical inquiry is to understand the relationship between these theories and models, derived from the analytical findings, and gender stereotyping. While delving into Erin

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<sup>18</sup> Harrison, 2005

<sup>19</sup>Reddan, J. (2022). "Oppression and Hope: Students' Perceptions of Gender and Stereotypes in Jazz Appreciation and History", *The Routledge Companion to Jazz and Gender* (1st ed., pp. 260). Routledge

<sup>20</sup> Wehr, Erin. (2015). Understanding the experiences of women in jazz: A suggested model. *International Journal of Music Education*. 34. 10.1177/0255761415619392.

Wehr's compilation, there will also be a discussion about how these theories and models relate to the focus of this research, which is gender stereotypes.

The relationship between jazz performance and gender has been established through an examination of various psychological variables<sup>21</sup>. These psychological variables encompass disparities between men and women in jazz music, such as self-confidence, anxiety, and specific attitudes. Moreover, they encompass the socio-psychological and physiological contexts in which women experience challenges.<sup>22</sup> Consequently, the results of certain socio-psychological and physiological changes have been identified, leading to issues such as a shift towards classical music rather than jazz, and challenges in connecting jazz participation to career goals. Research by McKeage suggests that both women and men cite time constraints as reasons for withdrawing from jazz music, with women being observed to have more additional factors.<sup>23</sup> Erin Wehr's study comprehensively addresses the additional challenges faced by women.

In summary, Erin Wehr's article engages with a proposed model that draws upon various social psychology theories to illuminate the experiences of women in jazz music. The investigation also explores the intricate relationship between these theoretical frameworks and gender stereotypes. The analysis of psychological variables exposes discrepancies between male and female jazz musicians, shedding light on socio-psychological and physiological factors that influence women's engagement. Furthermore, the study identifies challenges stemming from socio-psychological and physiological changes, ultimately offering insights into the dynamics of women's participation in the realm of jazz music.

There exist numerous studies demonstrating women's underrepresentation in jazz music. Erin Wehr, in her work, cites the research of Rowe<sup>24</sup> and Steinberg<sup>25</sup> as examples, revealing that female participation in jazz is notably low. These studies reveal that women initially engage in jazz music in their early years but later discontinue their involvement due to gender-related factors. Moreover, interviews conducted for this thesis indicate that female jazz musicians typically begin their musical journeys with classical music at a young age (6-10 years), subsequently developing an interest in jazz. However, during adolescence, issues

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<sup>21</sup> Madura, 1999.

<sup>22</sup> Wehr-Flowers, 2007.

<sup>23</sup> Mckeage, 2004

<sup>24</sup> Rowe, 1995

<sup>25</sup> Steinberg 2001

related to their gender identity surface, leading to challenges in their roles within the realm of jazz music (10-18 years). These challenges stem from societal expectations and roles imposed upon their gender identity, resulting in problems such as sexual abuse. For instance, a female jazz saxophone player participant noted that until the age of 16, she did not feel any connection between her gender and jazz music, but at 16, she experienced abuse related to her gender identity.<sup>26</sup> Such experiences contribute to the scarcity of women in jazz music. It is crucial to acknowledge that gender roles are closely intertwined with gender stereotyping, as gender stereotyping reflects society's predefined gender norms and expectations.

The journal "Jazz Changes," published by the International Jazz Schools Association, operated from 1994 to 2000 to foster ongoing dialogues about jazz education. In the inaugural issue of the journal, Erin Wehr observes that only one female jazz vocalist was featured, and a total of two female musicians' photographs were published. This highlights the journal's predominantly male-oriented discourse. The portrayal of the two female jazz musicians in the journal's images reflects traditional gender roles within jazz music.<sup>27</sup> The second volume, first issue of the journal featured an article titled "Women in Jazz: Why Aren't There More Women in Jazz Education?" It emphasized the need for continued dialogue on the absence of women in the jazz field, acknowledging it as a widespread concern. Erin Wehr's inclusion of an excerpt from an editorial is particularly intriguing. :

*"Collier, Gill, and Turkenburg (1995) stated in their editorial that 'While mathematics, common decency and political correctness point one way, few women even audition for jazz programmes and even fewer meet the required standards. This is hard to swallow, but none-the-less, very true' (p. 2). These editors stated that one woman expressed that this was the first time she had been asked about the lack of women in jazz problem, and she was surprised that the question had been asked by a man (1995, p. 2)."*<sup>28</sup>

It is evident that jazz music is not a genre frequently encountered by women. Moreover, specific examples that would encourage them to take an interest in jazz music or become involved in it are not provided. There can be multiple reasons for this, but at this point, the state of jazz education will be examined. In his article "Student's Perceptions of Gender and Stereotypes in Jazz Appreciation and History," James Reddan discusses how gender perceptions and stereotypes influence jazz musicians' perceptions and trajectories from a young

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<sup>26</sup> Ş. Dağdeviren, Personal interview, August 7, 2023

<sup>27</sup> Erin L. Wehr, 2015

<sup>28</sup> Erin L. Wehr, 2015

age. Although individual differences exist, Reddan asserts that jazz music history is affected by these gender stereotypes. Despite witnessing increased diversity in gender roles within jazz music since the 1990s, Reddan claims that gender disparities persist in jazz education. In recent years, Terri Lyne Carrington established the Institute of Jazz and Gender at Berklee College of Music, aiming to transcend societal gender norms. According to Reddan, the issue at hand goes beyond the question of "Why aren't there more women in jazz?" It extends to considerations of justice, oppression, and perception, and how jazz culture can be developed and constructed without these concepts and patriarchal influences.<sup>29</sup>

In his research, Reddan emphasizes the significance of understanding social gender stereotypes by examining students' initial experiences with jazz music education, materials (such as books, images, magazines, etc.), discussions, and personal encounters. He then shares a quote from Jorgensen<sup>30</sup>:

*"If education is to grapple with the central issues of life, it ought to be vitally concerned not only with deconstructing and struggling against present realities but envisioning and celebrating realities."*

One of the primary factors contributing to the formation of gender stereotyping in jazz music is the dimension of jazz music education itself. According to Reddan, in music education, the nature of the knowledge imparted is not the sole determining factor; rather, how that knowledge is taught, who imparts it, students' perceptions of what is taught, materials, and their creators are of significant importance, as mentioned earlier. Reddan further emphasizes that the crucial concern is not solely about identifying those who create or perpetuate gender inequality and stereotypes within this context, but rather about achieving gender equality in roles, ensuring a fair representation, and ensuring accurate transmission of gender roles in the future. Hence, as noted by Small<sup>31</sup>, music should be approached not merely as a product, but as a social process.

James Reddan, in his research, specifically addresses the extent to which American jazz music students are influenced by gender roles and stereotypes inherent in educational materials. He poses questions about the potential impact of these materials and the factors contributing to such an impact. He conducted focus group research involving 30 participants, 15 males and 15

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<sup>29</sup> Reddan, 2022

<sup>30</sup> Jorgensen, 1996

<sup>31</sup> Small, 1999

females, who had an average of 4.17 years of experience in jazz music. Reddan divided the participants into heterogeneous groups of 10 each and provided them with samples of books, articles, magazine covers, and song lyrics for examination. Following the guidelines of Krueger and Casey, he posed the following five questions:

- 1. What experiences have you had with jazz music prior to today?*
- 4. How did you feel about the different ways that gender was depicted in the different artifacts you reviewed?*
- 5. Would you change anything about how gender is portrayed in jazz based on what you have reviewed?*
- 6. How do you think the documentation of gender in jazz could or should change in the future, if it all?*
- 7. Finally, are there any other observations or ideas that we have not discussed related to gender and jazz that you would like to bring up now?*

Based on the responses to these questions, Reddan identified and categorized themes. These themes illuminate significant aspects of the topic of Gender Stereotyping in Jazz music. The results reflect how participating jazz music students clearly perceive gender inequality, and Reddan organizes these findings into five distinct themes. The first theme highlights how participants' past experiences have shaped their perceptions of gender and jazz music from an early age. It is observed that most participants were introduced to jazz music at a young age, with males often playing loud instruments such as trumpet, drums, and trombone, while females tended to sing or play instruments like piano, flute, or violin. Many students had not been exposed to jazz music until higher education (which aligns with the interviews conducted for this thesis), with one participant's first encounter being through the film "Who Framed Roger Rabbit?" of note, as the film features Jessica Rabbit, a female jazz vocalist. Simultaneously, many participants emphasized the profound impact of having a role model (termed as "doing what they wanted to do who looked like them" by Reddan) in their early jazz experiences.

In the second theme, participants' perceptions regarding sexuality and emotion in jazz music reveal a pronounced societal gender inequality. Participants unanimously agreed that gender is highlighted and sexualized to a greater extent in depictions of women, both historically and in current images, album covers, magazines, and books, compared to men:

*"White women are thin and elegant with longer legs. Black women are larger, with bigger hair. Men are dressed in tuxedos, long sleeves, or appear serious. Women display cleavage, wear tight outfits, emphasize legs, and appear more 'pretty'."*<sup>32</sup>

Reddan also noted that participants mentioned the frequent presence of themes related to love and loneliness in song lyrics. For instance, women often sing about love and express a desire for a man to stay with them. Feelings of loneliness and a woman's dependence on a man were commonly associated with female vocalists. While men also sing about love, these songs were described as distinct from those performed by female vocalists. One participant highlighted the perception that male roles encompass the ability to engage in infidelity or other negative behaviors while being confident of reconciliation. According to participants, these factors contribute to distinct gender roles within jazz music, thereby perpetuating gender stereotyping. Additionally, participants indicated that a woman's relationship with an instrument is perceived to possess a more sexual nature than the act of performance.

Moreover, participants deduced from provided materials that writing authored by women tends to be more objective, while works by men about women are often critical and idea-based, rather than factual and objective. Furthermore, participants noted that male or female artists are disproportionately highlighted as artists rather than musicians.<sup>33</sup> The third theme, termed "Stereotypical norms of the past are pervasive, if not exaggerated, in depictions of gender in jazz," encapsulates participants' observations of hypersexualization of both male and female genders, gender stereotypes in materials, and unequal emotional portrayal between genders. Participants identified these issues in album covers, photographs, and artworks. They noted an excessive focus on masculinity, with distinct differences in how masculinity and femininity are emphasized and defined in the examined images. Participants observed that female artists are often depicted as younger figures unless they are highly renowned, whereas male artists are

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<sup>32</sup> Reddan, J. (2022). "Oppression and Hope: Students' Perceptions of Gender and Stereotypes in Jazz Appreciation and History", *The Routledge Companion to Jazz and Gender* (1st ed., pp. 260). Routledge

<sup>33</sup> Reddan, J. (2022). "Oppression and Hope: Students' Perceptions of Gender and Stereotypes in Jazz Appreciation and History", *The Routledge Companion to Jazz and Gender* (1st ed., pp. 260). Routledge



often depicted as older figures with well-established careers. One participant emphasized that the prevalent depiction is that "women sing and men play instruments."

The fourth theme, "Gender and gender stereotypes in jazz are perceived to be related to racial bias," points to differences in prevalence between white and Black individuals in representations depicted in writings and images. Participants also noted the prevalence of white male emphasis in the texts they reviewed. Jazz appreciation textbooks were found to acknowledge only one female instrumentalist of color. A participant, a black female jazz singer, highlighted the expectation that she sing in jazz ensembles, gospel choirs, or churches.

In the fifth and final theme, participants unanimously agreed that a change in the materials presented for observation is warranted. They expressed a desire for a shift away from the perception of documentation towards a purely music-centric perspective, independent of societal gender norms and gender stereotypes. A participant expressed that categorizing jazz musicians based on gender as male or female is illogical, as both genders possess the capability to achieve the same accomplishments, emphasizing the need to focus on jazz music itself rather than on gender distinctions.

In conclusion, the findings from James Reddan's research underscore the significance of the materials employed in jazz education. These materials are crucial because they reveal that the societal gender symbols and roles that have been established in jazz music since its inception persist to this day. Consequently, there is a need for educators, students, and all those involved with jazz music to adopt a more critical perspective on this "past." Following Reddan's research, if we turn our attention back to Wehr's work, we can observe that the models and theories presented by Wehr elucidate the consequences of societal roles and gender stereotypes. Furthermore, these presented theories and models hold direct relevance to real-life scenarios, as evidenced by the results derived from interviews conducted for this research and the personal experiences recounted by participants.

The first explanation centers around tokenism and stereotype threat. Tokenism emerges when female musicians perform as soloists in jazz performances or jazz studies. Elizabeth Kanter characterizes tokenism as the exclusive representative of a group or one of the few individuals in a social context.<sup>34</sup> These token roles and the looming specter of stereotyping lead female musicians to harbor fears of disapproval. These roles and threats can undermine jazz education

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<sup>34</sup> Kanter, 1977

or practice by triggering anxiety, diminishing self-confidence, and eroding motivation. The instructional approach for this model involves the following: To transcend this model, engagement with jazz studies or performances must persist until a level of self-confidence is attained without the burden of threat. In the realm of jazz music, tokenism frequently surfaces due to the pervasive notion that jazz is a genre predominantly favored by men. Tokenism is often perceived as a mere "status symbol." Numerous sources acknowledge the unequal distribution of gender in jazz music. While spotlighting the issue of tokenism, Kaiser<sup>35</sup> underscores that functioning in a male-dominated environment is no simple task. Furthermore, Kanter contends, mirroring Kaiser's perspective, that the challenge of navigating male-dominated settings also stems from the role-based markers that men encounter. . These token roles enable men to act a certain way and protect women's generalization in the environment: These roles can generally involve conforming to specific expectations created by society.

Within these roles, Kanter incorporates the nurturing and caregiving role of the mother. This role garners recognition for the services provided rather than for professional contributions. Another role is the seductive role, which places emphasis on the appearance of the individual embodying this role rather than their musical contributions, often objectifying women. This role tends to evoke more negative perceptions of envy and resentment compared to the motherly role. Another role is the "pet" role, wherein a woman is adopted by a group as a source of entertainment, a junior companion, or a symbolic figure akin to a mascot. This role emerges from the perception of women's perceived inability to compete with men. Valuing women who fulfill this role is grounded in their non-competitive attributes. Olin<sup>36</sup> cites an example of this role entrapment, noting that women are not taken seriously when identified with this role. As a consequence, this diminishes their professional standing, and men tend not to perceive women as individual entities due to this role. Another token role is the "iron maiden" role.

The iron-maiden role characterizes a powerful woman who avoids full assimilation into her egos by placing her trust in women and veiling her sexual interests. Sadly, these women are often categorized as rebels and frequently encounter isolation.

*"Aggressiveness in my case is merely because I'm female. If a man is aggressive, it's hardly mentioned; yet, he employs the same strategies I do to achieve his goal. He works diligently, strives for excellence—yet when I do*

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<sup>35</sup> Kaiser, 1995

<sup>36</sup> Olin, 1995

*the same, I stand out—"the female is being aggressive." However, for a woman, being aggressive is deemed negative, while for a man, it's admirable.*"<sup>37</sup>

Due to these token roles, gender stereotyping poses a significant threat. Many musicians attest to confronting and combating stereotypes throughout their professional journeys. The essence of jazz music lies in the freedom of musical expression, epitomized by improvisation. But this freedom is severely limited for women who are conscious of stereotypes about women. According to Wehr<sup>38</sup>, a female musician risks being perceived as "playing like a girl" when she diverges from the masculine approach to playing and embraces her own unique voice. This type of stereotyping is a pervasive aspect of daily life. Expressions such as "like a girl" or "like a boy" are some of the most frequently employed clichés. When such clichés infiltrate musical performances, they trigger a substantial decline in motivation, affecting crucial decisions such as instrument choice. If a woman plays an instrument assertively, she's labeled as aggressive, consequently adopting the iron maiden role as a marker. On the other hand, playing in a more conventionally feminine manner leads to not being taken seriously and falling into the pet or motherly role.

However, if a female musician decides to sing, she might be relegated to the seductive role, where her appearance is overvalued; adhering to this cliché may steer her toward conforming to stereotypes rather than showcasing her musical contributions. In sum, a female musician navigating the world of jazz is likely to encounter stereotyping, necessitating a strong sense of self-confidence to counteract its effects.<sup>39</sup> Disadvantages begin to surface at this juncture. Consequently, art thrives on the freedom of creation, empowering artists to generate novel works. Artists always draw inspiration and utilize it to propel their music forward. Yet, the act of categorizing female musicians according to certain molds and lenses adopted by male musicians hampers creative progress. Society operates within these stereotypes. Token roles exist not only for women but also for men, and the resulting societal perceptions are invariably

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<sup>37</sup> Green, L. 1997. *Music, Gender, Education*. Cambridge: Cambridge Univ. Press.

Hammersley, M. and P. Atkinson. 2006[1995 pp]. *Ethnography. Principles in Practice*. London: Routledge. (p.8)

<sup>38</sup> Wehr, E.L. (2022). "Playing the Part: A Social-Psychological Perspective on Being a Girl in Jazz", *The Routledge Companion to Jazz and Gender* (1st ed.). Routledge, 143-155.

<sup>39</sup> Wehr, 2016

detrimental to all genders. However, it is evident that women are more susceptible to the impacts of stereotype judgments.

Erin Wehr introduces another model—the self-efficacy theory of Bandura.<sup>40</sup> Self-efficacy pertains to an individual's assessment of their ability to succeed in a given task or pursuit. Unfortunately, stereotype threats also undermine this self-efficacy. This theory comprises four realms that contribute to the establishment and erosion of self-efficacy: mastery experiences, vicarious experiences, social persuasion, and physiological states. Mastery experiences encompass modest accomplishments that bolster self-efficacy, while their absence diminishes efficacy. Vicarious experiences involve having role models or relatable individuals who have achieved success; the absence of such role models can curtail self-efficacy. Social persuasion involves positive or negative feedback from others. Lastly, physiological states encompass the physiological and psychological repercussions of anxiety and stress. These four variables are interconnected, with changes in one potentially impacting the others. This analysis underscores the paramount importance of self-efficacy for female jazz musicians. Positive instances of these factors can significantly enhance the well-being of female jazz musicians. Mastery experiences, in particular, play a pivotal role in fostering self-efficacy. In essence, demonstrating proficiency can lead to increased openness and comfort. Social persuasion involves exposure to specific stereotypical judgments. Negative sentiments, particularly, can exert a detrimental influence on an individual's self-efficacy development, creating an environment of stereotype threat. For instance, an assertion that female musicians excel only as vocalists can erode self-efficacy. The presence of role models, facilitating vicarious experiences, has the potential to enhance motivation among young female jazz musicians. Educators have a crucial role in being role models in this respect. Additionally, it is apparent that the scarcity of female jazz instructors in music education, compared to men, contributes to this deficiency, as elucidated earlier. This male-dominated educational landscape impedes young musicians' capacity to identify suitable role models. Historically, most role models in music tend to be vocalists rather than instrumentalists associated with masculinity. This gender-skewed historical context within jazz music also detrimentally affects aspiring female jazz musicians. Physiological states involve the regulation of one's mental and physical well-being.<sup>41</sup> Deficiencies in this aspect can lead to psychological issues, concurrently

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<sup>40</sup> Wehr, 2016, p.480

<sup>41</sup> Bandura, 1997

diminishing self-efficacy. Feelings of shame, anxiety, and an inability to express oneself confidently and comfortably manifest as repercussions of physiological states.

#### **4. Epistemological Analysis of Stereotyping**

One of the main reasons why stereotypes are subject to moral and epistemological discussions is the possibility of low accuracy in the preconceived information and expectations held in daily life, both at the individual and societal levels. This is because stereotypes involve a generalized approach to social groups. In this chapter, I will analyse the epistemological side of stereotype by Katherine Puddifoot article "Stereotyping: The Multifactorial View".

Stereotypes can be both negative, and positive. One of the major reasons for their negativity is attributing certain attributes to a group that may not necessarily be valid for that group, thus creating a stereotype. Moreover, stereotypes can also exist beyond social groups and extend to species, genders, or specific social groups. For instance, when someone says, "Blacks are good at jazz music," this judgment contains stereotypical information in it because not all individuals who belong to the black community are involved in music, and even those who are might prefer various other genres besides jazz. But at the same time this judgment is accurate epistemologically because in historical frame shows that Jazz music is a genre that black people create. In this sense, how a stereotypical judgment can have an accuracy epistemologically? Katherine Puddifoot explicates stereotype accuracy as follows in her article: The use of stereotypes can be morally wrong as it involves attributing stereotypical characteristics to individuals. These attributions then lead to judgments about those individuals. Consequently, forming judgments about individuals based on stereotypes about social groups lacks accuracy, leading to cognitive bias against individuals.<sup>42</sup> By explaining the single-factor view and double-factor view of stereotyping, Puddifoot posits that the characteristics of these stereotyping methods are inadequate in generating accuracy, and she presents her perspective on the multifactorial view. However, there are instances where stereotypes can be accurate. The cognitive bias may occur when a stereotype lacks accuracy, and specific attributes are attributed to individuals. In society, there are situations where stereotypes are accurate. These instances involve stereotypical information assigned to specific professional or social groups.

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<sup>42</sup> Puddifoot 2017

But in this paper, I will explain that stereotyping is morally wrong even epistemically accurate in certain situations.

#### 4.1. Single and Double Factor View of Stereotyping

Stereotypes can have a possibility of providing correct information because the generalization in a stereotypical judgment can represent "the majority." Therefore, stereotypical judgments might be more reliable than alternative judgments developed at a different level. For example, when it comes to stereotypes, there is the view of "the single factor view of stereotyping" expressing intuitive opinions. This view suggests that as long as stereotypes reflect a certain reality in society, they might have a higher level of accuracy compared to judgments without stereotypes. Society has certain perceptions, which can be referred to as societal perceptions, and stereotypes tend to perpetuate these perceptions. In other words, individuals who engage in stereotyping are also attempting to conform to societal norms. For instance, if someone says jazz music is a masculine music genre, there is an element of truth in this statement, as numerically, males are predominantly engaged in this genre. Thus, the intuitive approach based on individual observations might result in a stereotypical judgment. However, stereotyping judgments do not under all conditions carry more accuracy than individual observations and experiences, and therefore, stereotyping judgments can become uncertain.<sup>43 44</sup> At this point, Puddifoot formulates the dual-factor view of stereotyping:

*"judgments constitutive of acts of stereotyping are more likely to be accurate than alternative judgments that might have been made in the absence of the stereotyping if and only if (a) the stereotype that is applied is accurate and (b) only ambiguous information is available about the case to which the stereotype is applied."*<sup>45</sup>

This definition indicates the following: Stereotyping judgments, compared to non-stereotyped judgments, (a) are more likely to be accurate when the stereotype accurately reflects reality, and (b) in situations where the judgment process involves uncertainty, the likelihood of the stereotype being more accurate exists. In other words, according to this claim, when there is uncertain information about a particular social group's members, such as Jazz musicians, and a judgment is to be made based on superficial knowledge about this social group, the accuracy of the judgment of the stereotype about the distribution within this social group is higher.

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<sup>43</sup> Jussim, 2012

<sup>44</sup> Puddifoot, 2017

<sup>45</sup> Puddifoot, 2017

However, if there is no uncertain information, judgments involving stereotyping should not be used.

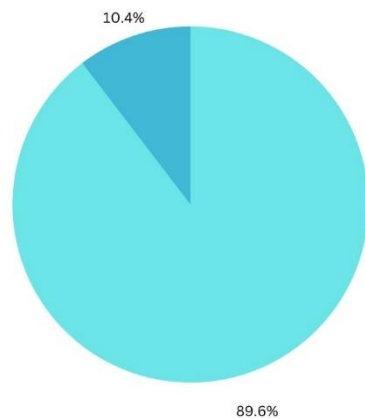


Table 1.1 Percentage women and male jazz musicians in Brussels Jazz Festival 2022

For example, the above pie chart provides the ratio of male-female representation at the 2023 Brussels Jazz Festival. However, the pie chart does not contain any specific data information: At this point, with a stereotyping judgment and a process of making judgments based on uncertain information, the stereotype "Men are more inclined towards Jazz music" will assist in generating a judgment related to this pie chart as "Majority is male jazz musicians." Because it is already evident from the stereotype that men have a greater interest in jazz music than women, in this context, the judgment will be accurate. While the number of male jazz musicians performing at the 2023 Brussels Jazz Festival is 224, the number of female jazz musicians is only 26. Also Puddifoot's gives the following example:

*"Jane is a lifelong occupant of Alaska and Jan is a lifelong occupant of New York. Both say that is it cold where they are today. Jussim and colleagues (2009) claim that because the information about the temperature is ambiguous, one should be influenced in one's judgment about which place is colder by background information about the average temperatures in Alaska and New York. Similarly, they claim, when one only has ambiguous information about a specific member of a social group, one should be informed by the distribution of traits across social groups when making judgments about the individual. In their view, accurate stereotypes encode this information, so they should be applied. If, on the other hand, only unambiguous information about the specific case is available, one should not engage in stereotyping."*<sup>46</sup>

<sup>46</sup> Puddifoot, 2017, p. 141.

Overall, the discussion in Puddifoot's article interrogates the single and dual-factor perspectives. She explores the epistemic accuracy of judgments devoid of stereotyping and conducts an analysis of whether stereotypical judgments increase or decrease the likelihood of accuracy. As observed in Beeghly's epistemological analysis that we encountered earlier, stereotypes are not invariably erroneous, and hence, their significance in contributing to a more rational human existence was upheld. Puddifoot similarly contends that the single-factor and dual-factor categorizations of stereotypical types fall short of adequately determining the accuracy of stereotypical judgments. Consequently, she introduces the multifactorial approach she advocates in her research. Her intent in characterizing these varieties of stereotypical judgments is to arrive at more accurate stereotyping assessments. According to Puddifoot, single and dual-factor perspectives do not furnish a high accuracy level in stereotypical judgments because in the absence of stereotyping, the viability of alternative judgments as correct must be evaluated. Instead of determining whether the likelihood of accurate judgment is augmented or diminished by stereotyping, a deeper level of specificity is required to ascertain whether stereotyping has the potential to yield accurate judgments. However, single and dual-factor views do not supply these essential attributes. Consequently, Puddifoot concludes, as a result of these considerations, that what she terms the "multifactorial view" – a different perspective emphasizing multiple factors – proposes less frequent accurate stereotypical judgments than what is posited by the single and dual-factor views due to the additional factors it incorporates. Beyond the characteristics delineated by the single and dual-factor perspectives, the attributes specified by the multifactorial view can be instrumental in determining the accuracy of judgment along the following lines, as identified by Puddifoot: (i) whether the applied stereotype leads to judgments consistent with accurate statistical information when there is no stereotyping; (ii) whether the applied stereotype is triggered when contextually relevant; (iii) whether the information encoded in the stereotype is appropriately balanced with context-specific knowledge, thereby evaluating whether the application of the stereotype distorts context-specific information.

#### **4.2.Multi-Factorial View**

Puddifoot's inquiry into the assessment of the accuracy of stereotyping arises from her examination of the single and dual-factor perspectives. Nonetheless, she finds these assertions of single and dual-factor views unsatisfactory, as she believes that stereotypical judgments possess more attributes, rendering these suggested single and dual-factor views inadequate for



adequately gauging the degree of accuracy of stereotypical information. Consequently, she proceeds to present her own proposition, namely the multifactorial view. According to this perspective, Puddifoot asserts that individuals must possess accurate statistical knowledge when evaluating the accuracy of a stereotypical judgment. The applicability of a stereotype must also be assessed to determine whether or not it is triggered when contextually relevant. Lastly, the encoded information within a stereotype must be carefully balanced with context-specific knowledge to evaluate whether the application of the stereotype leads to the distortion of context-specific information.

Applying this criterion of accuracy that Puddifoot articulates to the erroneous stereotypical judgments faced by female jazz musicians, such as the assertion "Women play softer music because they are emotional," we encounter a judgment containing a gender stereotype. In this instance, a specific degree of accuracy is not evident, as there is no specific data available to support the claim that a certain number of female jazz musicians prefer playing "soft" music due to their emotional nature. Furthermore, how such data could be ascertained remains a question, given that the stereotype generally associating women with being more emotional leads to a judgment concerning the music of female jazz musicians, which lacks consistency in terms of the established relationship. Of course, women possess certain biological traits, and in this regard, these attributes can impact but may not necessarily dictate an individual's entire life. The gender stereotype positing women as "emotional" consequently exerts particular negative influences on the decisions, perspectives, and behaviors of individuals who are women or identify as such, due to the implications of this stereotype.

Taking a different example, the judgment that "female jazz musicians are more successful in vocals" could be rooted in the historical prevalence of renowned female jazz musicians being associated primarily with vocal performances. While this could be seen as carrying statistically accurate information, it is also notable that there have been numerous female jazz musicians who excel in instrumental performances, just as much as in vocal capacities, in history. However, due to gender roles, a female jazz musician's participation as a vocalist is perceived as more appealing in society's view, attributing to the symbolism of gender roles.

## **5. Moral Analysis of Stereotyping**

Holding incorrect and insufficiently validated beliefs is epistemically unfavorable. However, when this circumstance pertains to beliefs and involves other individuals, it takes on a moral dimension. Although stereotyping might attain epistemic validity in line with the factors and attributes discussed by Puddifoot, it also possesses a dimension morally. This is because stereotyping, by singling out individual members within a group, might give rise to a negative impact resulting from these kinds of judgments. In his article, Lawrence Blum<sup>47</sup> seeks to explain this by focusing solely on the negative and erroneous aspects of stereotypes, aiming to elucidate this on a moral level. In this section, the moral analysis of stereotypes will be central, as well as focusing on the moral shortcomings of stereotypes.

Stereotypical judgments homogenize the indicated groups and consequently, within the group, individuals are judged based on the stereotypical information associated with the group, disregarding their individuality. As Blum points out, the judgments commonly perceived as stereotypes not only involve generalizations about a specific group but also encompass widely embraced images of socially prominent groups.<sup>48</sup> For instance, the notions that women are more emotional while men are inclined to experience emotions to a lesser extent exemplify this phenomenon. The source of stereotypes primarily stems from individuals' endeavors to construct particular images based on their own experiences. Through these specific images, specific inferences are drawn, giving rise to particular stereotypical judgments concerning social groups. In essence, this process is entirely a manifestation of the mind's categorization; humans categorize everything within their minds, thus grouping them accordingly. Consequently, a person grows up within a pre-established societal context. These pre-established elements involve the transformation of categorized mental information into judgments, which subsequently allocate specific positions within society.

### **5.1. Kernel of Truth**

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<sup>47</sup> Blum, Lawrence. (2004). Stereotypes And Stereotyping: A Moral Analysis. *Philosophical Papers*. 33. 251-289. 10.1080/05568640409485143.

<sup>48</sup> Blum, Lawrence. (2004).

Blum discusses next the idea that stereotypes possess a “kernel of truth”. This expression implies that stereotypes have an element of reality. In other words, even if the majority of group members within a particular group may not exhibit the characteristic of the stereotypical judgment, an individual might indeed embody this stereotypical judgment. Essentially, this “kernel of truth” proposition pertains to the epistemic value of stereotypical judgments. According to Blum, if a stereotype is to have a truth value, the distinctive attribute must be preserved. So, for instance, if women are inherently more inclined towards being vocalists in jazz music, and if there is a truth value present in this context, the act of being a jazz music vocalist should be preserved as a characteristic unique to women. However, in accordance with the formulation of the “kernel of truth” proposition, if it emerges that male jazz musicians also exhibit a predisposition for vocal roles, the suggested proposition that women are inclined to be jazz music vocalists does not substantiate the “kernel of truth”. Another reason for the lack of truth value here is the complete alignment of the statement 'some female jazz musicians are more inclined to be vocalists' with the reality that most female jazz musicians do not pursue vocal roles. In other words, women might be more predisposed to playing musical instruments in jazz music, or men might exhibit a greater inclination toward being vocalists in jazz music. Nevertheless, the assertion that women are more inclined to be vocalists in music, even if possessing a “kernel of truth”, cannot align with the fact that most female jazz musicians are not more inclined towards vocal roles.<sup>49</sup>

## **5.2.Badness of Stereotypes and False Beliefs**

One of the negative characteristics of stereotypes is their resilient and fixed stance, says Blum. In other words, an individual with a stereotypical awareness tends to strongly adopt this view and is not easily swayed from it. Additionally, there is a certain resistance against evidence contradicting the fallacy of the stereotype judgment. For example, when confronted with a female jazz music ensemble that specializes in bebop<sup>50</sup> and experimental styles of jazz music, despite the stereotype judgment that women are inclined towards more traditional and smoother jazz music, the notion that women are predisposed to traditional and smoother jazz music is not easily revised. Conversely, the counterexample to the stereotype judgment is often

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<sup>49</sup> Blum, 2004, p. 257

<sup>50</sup> Bebop (or "bop") is a type of small-band modern jazz music originating in the early 1940s. Bebop has roots in swing music and involves fast tempos, adventurous improvisation, complex harmonies and chord progressions, and a focus on individual virtuosity. What Is Bebop? A Guide to the History and Sound of Bebop." MasterClass. (2023). Retrieved August 27, 2023, from <https://www.masterclass.com/articles/bebop-guide>

perceived as an “exception”. However, the individual's stereotype judgment may not completely alter since, firstly, they might not perceive evidence in favor of this opposing case. Nevertheless, even after encountering a few counterexamples, while the stereotype judgment might not be entirely eliminated, it can be weakened. This attenuation of the stereotype judgment could result from encountering numerous counterexamples. For instance, in the scenario of weakening the stereotype judgment, instead of referring to all female jazz musicians, the phrasing might change to 'many' female jazz musicians. Blum also discusses that the individual holding the stereotype judgment can have their view change 'in the moment' upon encountering opposing evidence, but the stereotype judgment might resurface later on.<sup>51</sup>

Negative assumptions can lead to disrespecting an individual, or unfavorable attributes and images can be attributed without sufficient evidence. False beliefs giving rise to such attributes might be morally reprehensible even if they don't directly harm the targeted individual, holds Blum. Furthermore, individuals holding these false beliefs can provide a rationale for treating targeted groups or individuals poorly. At this juncture, Blum more explicitly contrasts stereotyping with the act of holding a false or unwarranted generalization, but in a non-stereotypic manner:

*“Suppose I am taught that people who live in a certain part of my country-the Midwest- are unfriendly, and I believe this, although I have never actually met anyone from that area. Then I travel to the Midwest and find that some people there are friendly and others unfriendly, and the proportion of each does not seem noticeably different from other regions with which I am familiar. Suppose I immediately abandon the belief that Midwesterners are unfriendly. I say to myself, ‘I was taught that Midwesterners are unfriendly, but I never had an adequate basis for that belief, and now I see that it is incorrect.’”*

At this juncture, Blum's judgment regarding the Midwests being friendly carries a non-stereotypic manner, as the alteration of stereotypes requires significant resistance. However, as seen in the example, when confronted with evidence opposing this belief, the perception of the existing belief has not shaped the thought in a manner similar to the perception in a stereotypical judgment.

Stereotypical belief holders tend to believe that women are fragile and emotional, while men are more rational and tough; however, they might often be unaware that these judgments stem

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<sup>51</sup> Blum, 2004.

from stereotypes. Moreover, individuals can hold such beliefs and keep them beneath the level of conscious awareness, which brings us to the concept of stereotype activation mentioned earlier. An individual can discover having a stereotype by reflecting on their behavior or recognizing unacknowledged expectations from a group's members; for example, being surprised by the fact that female jazz musicians play the drums, and then realizing that the astonishment stems from a stereotypical belief as one recognizes that female jazz musicians can have an interest in every instrument. Certainly, determining whether a belief is submerged beneath conscious awareness is not an easy task, yet it is not entirely impossible either.<sup>52</sup>

### **5.3. Personal Beliefs**

Referring to the views of a psychologist Patricia Devine<sup>53</sup>, Blum contends that individuals can recognize the functioning of stereotypical associations in their minds, and subsequently exercise control over personally endorsing or not endorsing them, along with the choice of incorporating these into their belief system. Hence, it is evident that we bear moral responsibility for the personal beliefs we acquire about the attributes of groups. At the outset of his article, Blum acknowledges the culturally formed stereotypes, emphasizing its individual nature. However, there are also specific stereotypical views that have been ingrained in us by the society we grew up in, and Devine argues that automatically evoked responses in our minds, occurring beyond our consciousness, do not incur responsibility in individuals. Yet, Blum highlights the significance of cognitive processes in such associations.<sup>54</sup> In other words, there is a high likelihood of public behavior contributing to stereotypes; these behaviors are the ones that conform to and align with the culture one resides in, in order to fit into the societal norms. At this juncture, Blum cites an incident involving Stephen Carter, an African American author and law professor, as an example of the situation. Carter frequently takes the train and notes that people rarely sit next to him, preferring instead to choose other vacant seats. Even on the train, it is evident that people hold the stereotype that Black individuals are threatening and act accordingly, even though these individuals might hold overtly negative stereotypes about Black people. In this case, we cannot say that this person is not morally responsible due to this

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<sup>52</sup> Blum, 2004, p. 267

<sup>53</sup> Devine, P. G. (1989). Stereotypes and prejudice: Their automatic and controlled components. *Journal of Personality and Social Psychology*, 56(1), 5–18. <https://doi.org/10.1037/0022-3514.56.1.5>

<sup>54</sup> Blum, 2004, p.269

stereotypical behavior, as Blum points out, such behaviors require a cognitive process. The Carter example is false and unjustified, representing an excessive generalization about Black individuals. The same holds true for gender stereotyping; these kinds of notions are rigidly and persistently embraced. Moreover, the cognitive distortions inherent in these judgments also constitute the source of moral distortions.<sup>55</sup>

#### **5.4. Individuality and Internal Variety of Stereotyped Group**

However, all stereotypes carry an inherent negativity, although some stereotypes may possess worse attributes than others. For instance, attributing an image of a social group to its members instead of evaluating individuals within the group individually, thus negating their individuality, presents a morally problematic perspective, says Blum. One might hold a stereotype that female jazz musicians are more inclined towards vocal performance, yet this notion hinders the recognition of the individuality of female jazz musicians. There is a considerable amount of individual diversity within society, and by forming stereotypical judgments, these individualities are disregarded. As mentioned earlier, an individual with a stereotypical belief does not necessarily reject the individuality of every member within the social group; there will be “exceptions”.

So, is evaluating individuals within a group based on their personal diversity always the most appropriate behavior? According to Blum, this is not a universal standard, as certain interactions with others, due to their transient nature, might call for instrumental behavior. For instance, encountering a train conductor may not provide a suitable context for delving into their personal diversity, making more generic behaviors more appropriate. Nonetheless, approaching that individual within a framework of respect remains crucial, and it's important not to judge them based on the stereotype associated with their group. So, the problem in the stereotype is not merely failing to treat a member within a group as an individual. As an example, when a female jazz musician plays the saxophone, emphasizing her gender identity over her musician identity (example: You play the saxophone really well for a woman!) is also morally flawed and contains a stereotype.

Another harmful aspect of stereotypes is their indifference towards the diversity within a group, leading to homogenization of the group. According to Blum, there are two distinct ways through which internal diversity remains unseen through stereotyping, and the first is

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<sup>55</sup> Blum, 2004

related to the nature of the stereotypical attribute itself. For example, if it is claimed that women are emotional, the qualities that women possess will be overlooked. The second way involves the framework set by the stereotypical attribute for the group's image; in this case, only specific attributes of the group are taken into account. For example, the assumption that female jazz musicians are primarily vocalists (the characteristic attributed to female jazz musicians is that they are generally vocalists, but there are also female jazz musicians who play instruments such as drums, saxophones, and trumpets). In this way, individuals engaging in stereotyping tend to uphold the prevailing view about the group, concealing all human attributes of the entire group, including those that do not contradict the stereotype.<sup>56</sup> For instance, the case of female jazz musicians being predominantly vocalists exemplifies this. In this manner, individuals engaging in stereotyping assert dominance over the perception of the group, effectively concealing all human attributes shared by all groups, including those that do not contradict the stereotype.<sup>57</sup> The masking of these attributes does not imply their denial. A stereotype asserting that female jazz musicians are not inclined toward playing instruments will persist; however, stereotypes generally function as perceptual filters for the understanding of groups. Nevertheless, individuals harboring stereotypical judgments are often unaware of this, as Blum suggests that stereotypes operate beneath the level of conscious awareness.

The initial and subsequent shortcomings of stereotypes may appear recognizable, yet the former impacts both the collective entity and an individual concerning their group identity, while the latter affects an individual in relation to their distinctiveness. What is intended here is that, apart from an individual's own diversity, the group to which they belong also possesses certain characteristics and diversities. Disregarding this group's diversity is also morally flawed. In specific circumstances, stereotyping can manifest as a way of masking diversity within a subgroup, preventing it from being seen or acknowledged in a way that is harmful or hurtful. For example, an educator who holds the stereotype that women are inclined towards softer music may not consider a female jazz student interested in bebop.

### **5.5. Historical and Cultural Backgrounds of Stereotypes**

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<sup>56</sup> Blum, 2004, p.273

According to Blum, stereotypes contain historical connotations and cultural meanings in their content. In seeking to comprehend the wrongs of stereotypes, it is essential to investigate the historical connotations and cultural backgrounds that contribute to why these stereotypes are harmful. At this juncture, an historical explanation will be provided as to why women in jazz music are associated with stereotype-based judgments tied to their gender rather than their musical identities. Male dominance is not something that originated with jazz music; however, it was developed by it. Throughout history, women were confined to specific activities under male hegemony. Men were generally responsible for tasks requiring physical strength, while women were relegated to duties such as nurturing, childcare, and household chores. Women were largely marginalized from the realms of art, literature, and science in their limited daily lives. Nonetheless, the historical stage is replete with numerous "male names" striving to carve a place for themselves in these fields, often disguising themselves as men to gain agency, despite their significant isolation from artistic, literary, and scientific pursuits. For instance, in terms of music history, women had the right to attend church, and as a result, they were engaged in what was then referred to as "church music," now known as "classical music." Consequently, over the course of many years, a stereotype was constructed around women performing this "soft" music, leading to the gender stereotypes we observe today. As Blum points out, examining where a stereotype originates from before rationalizing it underscores why such stereotypes are morally problematic. However, not everyone is always aware of these historical and cultural backgrounds, and members of the group associated with the stereotype often remain oblivious to it. Hence, Blum proposes the following:

*"A more fine-tuned assessment can be provided here of the moral fault involved in stereotyping would have to set standards for what historical, cultural, and social knowledge it is reasonable to expect of differently placed persons and groups."*

However, the influence of cultural and historical background on the prevailing beliefs is still significant whenever possible.

## **Conclusion and Implications**

Stereotypes consist of rigidly adopted exaggerated views about a social group. These views involve distortions about individuals within the group and these distortions carry moral wrongness. Stereotypes can be epistemically accurate and possess features that make them



usable in everyday life. However, when it comes to disregarding individual diversity, stereotypes acquire a moral wrongness. This article discusses the detrimental effects of gender stereotyping on female musicians within jazz music, questioning the source of stereotypes both epistemically and morally. To be conscious of and prevent the proliferation of these gender stereotypes, various actions can be taken. For instance, as proposed by Erin Wehr, the Self Efficacy theory—consisting of Positive Mastery Experiences, Social Persuasion, Vicarious Experiences, and Physiological States—can facilitate the establishment of self-efficacy among female jazz musicians. Increasing the presence of role models, reducing stereotype threat in educational environments, and conscientiously reframing jazz education materials to disengage from gender-stereotypic support hold significant importance. Besides, everybody has a moral responsibility to be aware of it and prevent it.

In addition, being aware of the psychological triggers of stereotypes as discussed by Puddifoot, acquiring more moral knowledge, and critically approaching adopted information, especially when culturally developed, can contribute to the reduction of gender stereotypes. When addressing gender stereotyping in jazz music, the intention is not to objectify gender, but rather to evaluate jazz musicians on an equal footing. This approach aims to humanize all jazz musicians, allowing them to create on an equitable plane. The interviews conducted for this research illustrate this inequality, emphasizing the significant importance of gender stereotypes in jazz music.

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## **Appendix**

### **6.1. Interview with Female Musicians**

The following questions were asked to a female musician who studied classical music but is currently making jazz music:

**a.** Do you think there is a gender stereotyping in music (according to your experiences) and do you think you affected by this?

**b.** Do you think you were exposed by any gender stereotyping while choosing your instrument?

The first female musician plays the harp and her musical life continues actively. Having studied classical music, the musician also plays in a jazz band. In a personal interview September 3, 2022, the musician said,

*“ There are sure gender stereotypes in music. For first question, you find more men in the composer seat, or as a conductor. In this case, it is more about power and job ranking.”*

*“For choosing an instrument, I am thinking that it is more about culture. For example harp: Here in Western Europe mostly women play the harp, but in South-America mostly men play. I think in general, it is about the sound: soft and high sounds=female, low and hard sounds= male. So that is why you find more men playing drums, bass, tuba etc., and more women flute, harp,...*

*I did not feel these stereotypes when choosing an instrument when I was a kid but unconsciously it would be certainly be part of my choice. Because you never see a girl playing drums or bass, you do not think it as an option. As a matter of fact I tried flute, mandoline and harp.”-*  
*Marjolein(harp player,26)*

The second female jazz musician was asked what difficulties she faced as a female saxophonist in jazz music in general:

**Adia(26,saxophone player):** *“The first problem is, when I talked about this topic with male jazz musicians, they said that they did not realize that until I said there is a deficient population of female musicians in jazz. Because they are generally playing with male jazz musicians, they do not realize that there are no female jazz musicians. Also, in the conservatory, our teachers were only male. We only had one female person in the conservatory, and she was the head of the department. I tried to talk about my difficulties with gender stereotyping, but she did not care; also, she liked the male side of jazz. There is a separation between male and female jazz; male jazz is more tough and fast, but female jazz is softer. Also, because of this reason, I do not enjoy attending jam sessions. They are generally men are they are playing in a particular style. Once, we were in the class, and we were playing. I like soft jazz, and my professor meant that I was playing like a girl. It was his comment about my music, and I found it very offensive.*

*When I started my professional music career, I always looked for a role model. There was a girl who was older than me; she was also a saxophone player in jazz music. But my male friends said they wanted to play with her because she is very hot. So to avoid that situation, I only wear neutral clothes during my education. I did not wear a skirt or anything sexy because I want to be evaluated by my music, not by my look.”*

## 6.2. Interview with Male Musicians

Based on the post-feminism view, questions were asked about gender stereotyping of male musicians because the research aimed to be more comprehensive. These questions are:

- a. Do you think there is a gender stereotyping in music (according to your experiences) and do you think you affected by this?
- b. Do you feel any difference between playing with a female musician and a male musician?

One of the male musicians is a bass guitarist, and the other is a drum musician. They studied jazz at the same conservatory. They are actively continuing their jazz music life at the moment.

They answered the first question as follows:

**Casper**(drummer,29): *Yes, I am aware that there is gender stereotyping. My approach to female musicians is always within the framework of awareness. I do not often play with them because the number of female jazz musicians is deficient. In the conservatory where I studied jazz music, our instructors were predominantly male, and I only had one female drummer classmate. Most of my other female musician friends were in vocal training.*

**Ruben**(bass player, 30): *Of course, there is gender stereotyping, but I don't think I'm affected much by it because when I look at musicians, I usually evaluate them musically. For example, I currently work in 4 projects and there are two female musicians in one of them. One is a drummer, and the other harp player.*

The answers to the second question are as follows:

**Casper**(drummer): *I don't play with many female musicians; I usually play with male musicians. But I take a more sensitive and aware stance when I play with female musicians.*

**Ruben**(bass player): *When playing with women, I don't take a different approach because, at that moment, I only focus on the music we make and the people who I work with. Everyone has a role in a band, and I don't think I'm discriminating based on gender once everyone has done their part well. But now, the group where I play with female musicians has a softer atmosphere. But, again, I think it has to do with the music we make.*