

MIDLANDS STATE UNIVERSITY

FACULTY OF SOCIAL SCIENCES

DEPARTMENT OF MUSIC BUSINESS, MUSICOLOGY AND TECHNOLOGY

TOPIC:

**GENDER INVOLVEMENT IN INSTRUMENT PLAYING: A CASE STUDY OF THE
SALVATION ARMY BRASS BAND.**

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APPROVAL FORM

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DEDICATION

This is a special dedication to my family for the unwavering support they have rendered to me during this time of hard economic challenges. I also dedicate this study to my church, The Salvation Army Nkulumane Corps.

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ABSTRACT

The major purpose for this study was to examine gender involvement in instrument playing in The Salvation Army church Brass Band. The research employed a case study in the qualitative form. The four corps Nkulumane, Mpopoma, Bulawayo Citadel and Bulawayo temple were chosen as the case study because the researcher attends church services at one of the corps. Interviews, questionnaires and participant observation were used to collect data. Collected data was presented in the form of graphs and interpretation. Major findings of the study indicate that there is gender imbalance in the playing of instruments. This is so because of a number of factors that include stereotype, preferences lack of encouragement, limited time, incompetency and attitude towards the playing of brass instruments. Most females prefer to play the tambourine and *hosho*. It can therefore be recommended that The Salvation Army territorial council and corps councils encourage young girls to join the brass band so that they grow up with music knowledge and music background to organize and conduct workshops as well to help females to read and play music as this will help future generations.

Contents

Chapter 1	1
1.0 Introduction.....	1
1.1 Background of the study	1
1.2 Statement of the problem.....	3
1.3 Research questions.....	3
Synopsis of Methodology	3
1.4 Significance of the study.....	4
Community	4
Bandmasters.....	4
Band members	4
Church council.....	4
Parents and Guardians.....	4
Researcher.....	4
1.5 Definition of terms.....	5
1.6 Limitations	5
1.7 De- limitations	6
1.8 Conclusion	6
Chapter 2.....	7
2.0 Literature Review.....	7
2.1 Introduction.....	7
2.2 History of the Salvation Army and its music.....	7
2.3 History of the Salvation Army Church in Zimbabwe.....	9
2.4 Gender issues in the Salvation Army Church.....	10
2.5 Gender and Music.....	13
2.6 The role of culture and Gender issues in Music	16
2.7 Gender issues in Brass instruments.....	17
2.8 Summary.....	18
Chapter 3.....	20
3.0 Methodology.....	20
3.1 Introduction.....	20
3.2 Research design	20
3.2.1Case Study	20
3.3.1 Population	22

3.3.2 Sample and Sampling Procedure	22
3.4 Research Instruments	23
3.4.1 Interviews.....	23
3.4.2 Questionnaire	24
3.4.3 Participant Observation.....	24
3.5 Data Presentation and Analysis	25
3.6 Ethical issues.....	25
3.7 Summary	25
CHAPTER 4	26
4.0Data Presentation and Analysis	26
4.1Introduction.....	26
4.2 Gender imbalance in the playing of brass instruments.	26
4.3 The views and reactions of society towards women who play instruments in bands.....	29
4.4 Attitudes of females towards playing of brass instruments.	31
4.5 Observations	32
4.6 Strategies to curb gender imbalance	36
4.7 Summary	37
Chapter 5.....	38
5.0 Summary, Conclusions and Recommendations.....	38
5.1 Introduction.....	38
5.2 Summary	38
5.3 Conclusions.....	38
5.4 Recommendations.....	40
References.....	41
Appendix 1:Interview Guide.....	45
Appendix 2: Questionnaire Guide	46
Appendix 3: Observation Guide	48

Chapter 1

1.0 Introduction

This study is set to examine gender participation in instrument playing in the Salvation Army church. This chapter will articulate the background of the study, statement of the problem, research questions, and significance of the study, delimitations, limitations and summary.

1.1 Background of the study

The researcher has noted that generally most women do not take part in the playing of instruments. In most bands the researcher have noticed women are mostly involved as leading vocalists, backing vocalists or dancers. In the early 1990s when the researcher was staying with her aunt in Shamva, they used to attend to live shows where musicians like Paul Matavire would be performing. In all Matavire's shows that the researcher attended there was no single day when she saw females playing drums or a guitar. All the women in the band were dancers and backing vocalists.

Abeles and Porter (1978) note that instruments are associated with femininity and masculinity. Feminine instruments include flute, clarinet, and oboe whilst masculine instruments include trumpet, trombone, and percussion. Macoby (1988) posits that the roles of males and females have varied between cultures and within them depending on factors like social class and religious beliefs.

The researcher is a member of the Salvation Army church at Nkulumane corps in Bulawayo. The church has a number of music brigades where some of the brigades play instruments such as tambourines and woodwind instruments. The researcher belongs to the songsters brigade, timbriel brigade, and the brass band brigade. In all the brigades mentioned above the timbriel brigade has the highest number of female participants, followed by the songsters then

lastly the brass band brigade. The researcher became a member of the brass band at the age of sixteen. She was motivated by her brother who was the bandmaster in the brigade at Makokoba corps.

In 1999, the researcher attended a music workshop in Mazowe at Mazowe high school. The music camp involved all the Salvationists in Zimbabwe who are members of music brigades in the church. Participants from Bulawayo which happens to be my home town were ten with three males and seven females. Out of the seven ladies, the researcher was the only one taking part in the brass band. On the first day of the music, camp participants were placed according to their brigades. The researcher realized that there were sixty-four members in the brass band. Auditions were conducted so that there are two groups A and B according to the member's ability. In group A there were thirty males no female and group B thirty- two males and only two females one of the females being Sibusisiwe Mpofu from Tshelanyemba and the other being the researcher.

The researcher noted that the songsters brigade had about eighty percent -females taking part, timbral with around ninety- eight percent females. *Hosho* brigade had an equal number of participants for males and females. In 2002 there was a church congress in Harare at the national sports stadium. There was an international brass band the researcher also realized that most of the band players were males and females were playing tambourines. In 2016 the researcher went to Tanzania and attended a church service at the territorial headquarters of Tanzania in Mgulani and she realized that females who played brass instruments were very few compared to males. The researcher attend church services at Nkulumane corps in Bulawayo she noted that out of the fifteen band members she is the only female player. She visited three other corps in Bulawayo and realized that the number of female instrumentalists is far less than that of men. Taking a look at the structure of the church one will find out that the brigade in which females participate in large numbers is the timbriel brigade.

When the researcher joined the music department at Midlands State University she became eager to research the participation of women in playing brass instruments in the Salvation Army church. This is done to examine the reasons behind gender imbalance in the playing of the brass instrument in the Salvation Army Church in Bulawayo Metropolitan.

1.2 Statement of the problem

The purpose of this study is to examine gender involvement in instrument playing in the Salvation Army brass band in Bulawayo Metropolitan.

1.3 Research questions

1. Why is there a gender imbalance in the playing of brass instruments?
2. How does society view and react to women who play musical instruments in bands?
3. What is the attitude of females towards playing brass instruments?
4. What strategies can be employed in order to improve gender imbalance?

Synopsis of Methodology

In this study, my research design will be a case study because it will enable me to closely examine the data since I have selected a small geographical area as a subject of study. According to Yin (2009) case study is defined as an in-depth study of a small number of cases. I will use the qualitative method and analyze my data using interviews, questionnaires and participant observations.

1.4 Significance of the study

This research is necessary as it will help them:

Community

The girl child in the church will improve her competency skills and also assist other people in the community.

Bandmasters

The bandmaster will get to realize the importance of gender balance and they will be then encouraged to mobilize more females to take part in playing brass instruments.

Band members

It will enlighten band members on the importance of balancing males and females.

Church council

The church will move forward and have females playing brass instruments at women ministries congress. More practice time will be provided for learners by the church council.

Parents and Guardians

Parents and guardians will influence their girl children, spouses and mothers to take part in playing instruments.

Researcher

Gives insight on how to instill a positive attitude amongst females towards playing brass instruments.

1.5 Definition of terms

In my study the words bandmaster, brigade, corps, salvationist, songster and timbriel mean:

Bandmaster	leader of the band
Bandsmen	female/male who plays in the brass band.
Brigade	group
Corps	branch
Salvationist	a member of the Salvation Army church
Songsters	choral group
Timbriel	tambourine
Corps officer	pastor of a particular branch
Divisional commander (DC)	church oversear of an area e.g Bulawayo.
DDWM	women oversear of an area.

1.6 Limitations

The distance between the researcher and the supervisor might create challenges in that the expected smooth-flow of the study in terms of ideas might be interrupted by other programs that might crop up. The financial base might also hinder progress because the researcher does not have an immediate project financier, as she might want to make recordings, audios, videos, and etcetera.

1.7 Delimitations

Delimitations are the boundaries of the study area. The study will be focusing on The Salvation Army Bulawayo Metropolitan because that's where the researcher is based. Every Sunday as the researcher will be attending church services she will be carrying out her research as well.

1.8 Conclusion

The chapter addressed the background of the problem where the researcher talked about the experiences she had about female participation in playing instruments. The motivation that led the researcher in being eager to do research. A statement of the problem and research questions were stated. The significant of the study identified the target audience of the study and also some terms were defined.

Chapter 2

2.0 Literature Review

2.1 Introduction

There is a vast pool of knowledge that has already been gathered and published by scholars concerning Gender involvement in the playing of brass instruments as well as a bit of history of the development of music in the Salvation Army (Church). While a lot has been said, this chapter seeks to bridge a gap between what has been written about Gender involvement in musical instrument playing focusing on The Salvation Army Church in Bulawayo Metropolitan. Kothari (2004) says that literature review aids in providing a perception of what has been done and what needs to be done centering on the experiences of other scholars.

2.2 History of the Salvation Army and its music

The Salvation Army is a church and Christian charity that was initially organized in the representation of the military service. It was founded by William and Catherine Booth, who sought to bring physical and spiritual help through Christian salvation to the poor, destitute and hungry. The Army was founded in London's East End in the year 1865 by a former Methodist minister William Booth. Originally, Booth named the organization the Christian Mission. The name then became The Salvation Army. An Article by Mckinley (1995) states that as the popularity of the organization grew and Salvationists worked their way through the streets of London attempting to convert individuals, they were sometimes confronted with unruly crowds. A family of musicians (the Frys, from Alderbury, Wiltshire) began working with the Army as their "bodyguards" and played music to distract the crowds. In 1891 a Salvation Army band attempted to parade and play music in Eastbourne, Sussex, England. This was in contravention of local by-laws and resulted in the arrest of 9 Salvationists. Unperturbed the Army continued to parade in defiance of the law, with the aim of gathering

support for a change in legislation. The tradition of having musicians available continued and eventually grew into standard brass bands.

Brass instruments were used to accompany outdoor hymn singing in the first year of the Army's foundation, but it quickly became apparent that brass bands could fulfill an important evangelical purpose: they drew attention to the Christian message and helped articulate the military metaphor (Hughes 1885).

These are still seen in public at Army campaigns, as well as at other festivals, parades and at Christmas. Across the world, the brass band has been an integral part of the Army's ministry and an immediately recognizable symbol to Salvationists and non-Salvationists alike. According to Taiz (2001) the Salvation Army also has choirs; these are known as Songster Brigades, normally comprising the traditional soprano, alto, tenor and bass singers. The premier Songster Brigade in the Salvation Army is the International Staff Songsters (ISS).

The standard of playing is high and the Army operates bands at the international level, such as the International Staff Band (a brass band) which is the equal of professional ensembles although it does not participate in the brass band contest scene, and territorial levels such as the New York Staff Band. Some professional brass players and contesting brass band personnel have Salvation Army backgrounds. Many Salvation Army corps have brass bands that play at Salvation Army meetings, although not all. The Salvation Army also fielded large concertina bands. From the turn of the (20th) century to the Second World War between a third and a half of all SA officers in Britain played concertina. Elstow (1990), notes that for an evangelist the concertina's portability, its ability to play both melody and chords, and most especially the fact that the player can sing or speak while playing, were all distinct advantages over brass instruments.

It was never Booth's intention that brass bands should be prominent in their own right (he equated virtuosity with vanity), but they soon became ubiquitous and ambitious. Salvation Army bands represent an important strand of activity in the history of British brass playing.

The first Salvation Army members were known as the Salvationists, they took their Gospel message to the people in their own environments, largely in the streets and markets of the towns. In 1878 Charles Fry and his three sons formed a brass quartet which played during outdoor meetings. The Army's founder, William Booth, came to hear of them and started to use them in his own campaign. Over time the Fry ensemble was augmented with other instruments, not exclusively brass, and became famous under names such as "The Hallelujah Minstrels" and "The Happy Band". The Fry family themselves very soon gave up their family business and joined the Salvation Army full-time.

According to Hughes (1885), the first-ever Salvation Army Corps Band was formed in December 1879 in Consett, County Durham, a former steel working town, another followed later in Northwich, Cheshire in 1880. It was not long before the Army fully adopted the use of music in its work, and the Salvation Army Headquarters eventually established the International Staff Band, its flagship ensemble, in 1891.

Gradually the bands developed into the same basic format as the traditional amateur brass band and a rich repertoire of music was adapted, arranged and composed for the Salvation Army specifically. Many of the leading brass band composers and players of the 20th century had roots in or close links with the Salvation Army.

2.3 History of the Salvation Army Church in Zimbabwe

According to an article published by The Salvation Army Bulawayo Temple corps in September 2019 the genesis of The Salvation Army in Zimbabwe traces back when the pioneer party of captain R.H Scott, captain Edgar Mahon, Captain David Crook and

Lieutenant Theodore Seale led by Major & Mrs Pascoe, who set out from Kimberley, South Africa on 5 May 1891 in a wagon drawn by eighteen oxen, arriving in Fort Salisbury on 18 November. By then it was still Rhodesia and it became a separate Territory on May 1, 1931. Since then the gospel of Christ and charitable work has since spread to Botswana where The Salvation Army was officially recognized in 1997.

Founder of the Salvation Army General William Booth visited Rhodesia in 1908 his train made a stopover at Woodleigh Farm also known as Usher farm to assess progress there When he arrived I Harare on October 3, 1908, he instructed that The Salvation Army word be spread into the hinterland of Matabeleland Lieutenant B Mohambi was one of the first black officers to be trained. Lieutenant Mohambi has thrust the responsibility to spread the Salvation Army's work and word to the people of Matabeleland from 1908. He stayed at Usher Farm and played a pivotal role in the establishment and growth of The Salvation Army church in Matabeleland.

In Zimbabwe, the gospel is preached nationwide in, English, Ndebele, Shona, Chitonga, and Tswana. Music forms an integral part of The Salvation Army worship and evangelism in Zimbabwe. The Brass band, songsters, timbrels and *Hosho* are a crucial part of church life and public events with the brass band as the most recognized feature of the Salvation Army.

2.4 Gender issues in the Salvation Army Church.

From the establishment of the Salvation Army Church, it has been noted that women involvement in the band has been problematic, even though Booth's vision, and indeed one of his arguments with the Methodist movement, was that women should be allowed to preach and take an active part, he found that accomplishing this was not necessarily easy within the military structure that he had created. In an article written in the war cry on 17 February 1881

Booth encouraged women artists: ‘And do not our prophetesses lead their people with music and song under the bare heavens in processions of mercy? Do they not play their music – if not their timbrels –their violins and cornets, and concertinas, and such other instruments as come to their hands?’ Indeed, in 1889, an attempt was made to launch a ‘Lasses’ Household Troops Band, but the response must have been disappointing as nothing came of it (Boon 1985). By the early 20th century Salvation Army bands were almost exclusively male. In the 1901-7 survey of 51 bands, out of a total number of players, only nine were women (Local officer, 1901-1907). The male domination however, did aid to counter the traditional imbalance in favor of females in the congregations of Victorian Churches where many women took leadership roles, particularly within the Sunday school. Salvation Army bands, together with the boy Scouts and boys Brigade of the late 19th century went against any notion that Christianity was in essence ‘feminine’, citing their combination of religion with militarism and imperialism (McLeod 1993). Callum Brown (2001) argues that much of the music of evangelical discursive culture was loud and powerful, symbolizing its battle with evil and creating a characteristic male world with uniforms and brass instruments all within the context of sacred music so I this regard the Salvation Army Band can be seen to have been too ale dominated. They further mention that the Salvationist men embraced a new manliness with the opportunity afforded to them to be part of a ‘fighting unit’. The military metaphors and talk of winning the war appealed to the masculine mind.

An illustration of machismo in action was provided by a correspondent to the Musical Times in 1890 from Melbourne, where the local band was preparing for a visit by William Booth: With body thrown well back and the great drum supported on his swelling chest, this drummer did fearful and brilliant things with his sticks. He evolved them apparently out of the small of his back, and brought them down both together with a crash that made everyone jump; he twisted them under his shoulder blades, and around his neck and leveled them first

on one side and then on another, and then both together with dead certainty; he marked time in a bewildering series of circles and semi-circles and figures of eight until he seemed to be surrounded by a horde of flying drumsticks; finally concentrating all his energy, he turned their force in one mighty blow, and stopped, perspiring, palpitating, but triumphant (*Musical Times*, n.d.1890: 22). This example gathers wit to form an argument against Booth's vision of equality amongst the sexes in regard to Army activities. This emphasis did little to improve, causing tensions and losses of female members as they were not encouraged to play a brass instrument, or take part in many corps bands. What is interesting is that whilst there were many female leaders within the movement, the Founder's daughter Evangeline Booth (1865 – 1950), who became the fourth General of The Salvation Army, is one such example, the musical sphere of the movement continued to encourage male participation in bands but quietly discouraged females. This action was to divide opinions and damage the initial view of Booth that women had a musical role to play within bands for many years.

It must be noted that through my own personal experience more women now take their place not only in the songsters but the band also. This divide has lessened to an extent now where female participation is seen as a normal process of taking part in all musical sections. Stephen Cobb a bandmaster in the salvation army, notes now that all Salvationist music groups have adopted an approach to include men and women, although he acknowledges that exclusion of women has led to losses within the movement in the past (personal communication, 20 March 2012). From my own experience, it could be argued that female membership has only aided many bands where without them they would certainly not be able to operate musically.

2.5 Gender and Music

According to Weinstein and Martin (1995), music in itself is neither masculine nor feminine, but those who create it are of predominately one sex. Never waning in their presence throughout history, men are more likely than women to become musicians, producers, composers, or record label owners. This same view is also held by Coates (1997), who suggests that music and gender are both about performance where gender is performed through music. He extends this view stating that music is an avenue that gives men the power to express sentiments that are discouraged in other public settings, music is important for the performance of masculinity and thus music is a source of status and prestige, involving instruments, images, and poses that symbolize male sexuality and power.

According to Neuls (1996), women have frequently had a lower status than men in social, economic and even academic environments. This made women not to be able to have the same exposure and opportunities to music as men. Greece women in the ancient years were not even considered citizens because of their gender. Ancient civilizations were mostly patriarchal and hence in these days, women were mainly seen as the occupants of the lowest level in society. Maregedze (2018) depicts that the gender system of stereotyping is highly dynamic stressing out that colonial historiography depicts women as marginalized into private spaces thereby falling into a replica of the Victorian domestic ideology of the 'Angel in the House' which was dominated by male chauvinism. Women were considered only able to participate in choruses when it comes to music. Women were only able to start gaining a musical education at convents. The first music by a female composer came from Kassia who learned how to compose musical chant at the convent there. Since Kassia was able to sing and compose she allowed women at the convent to express themselves through singing (Pendle 2001).

Pendle (2001), further highlights that During the Renaissance period women were able to take part more in music, but their main role was to please and entertain men. Women were expected to sing or choose an instrument in accordance with the ideal of the feminine. This was so because men were essentially scared to see women doing anything masculine. The Baroque era came with women seen performing and composing. During this period women started to write their own songs, played instruments and sang in salon concerts. According to Pendle (2001), women during the Renaissance were expected to be able to read music, sing, dance, and play at least one instrument.

Throughout the 17th and 18th centuries, women were able to enter the opera scene as performers but composing was still not common. The Classical Era permitted for more women to obtain musical education, though this was mainly restricted to upper-class women. Music was mainly meant to be a social accomplishment. Neuls (1996) indicates that during the 19th century, women in the middle class were able to start participating in music as well, although it was still the only amateur. However in the latter part of this century, women were able to join state music schools and get an education, but their curriculum was different from the males. Essentially, men did not want women to be on the same level as them, and they did not believe women ever could be. (Shuker 2005) notes that there is a significance of gender shown to be evident in a number of areas such as: the construction of popular music history, the perceived masculine or feminine nature of particular genres/styles, audiences, fandom, record-collecting, occupation of various roles within the music industry, youth subcultures, and gender stereotyping in song lyrics and music videos Bjorck (2011) explained the gendered nature of popular music by focusing on what she termed sexual representation and gendered. Sexual representation means that some genres have been pointed out as particularly over-represented by males, while gendered signification refers to how popular music appears to be broadly aligned with two traits associated with masculinity: assertive and aggressive

performance, and technological mastery. One aspect of this differentiation has been the gender-stereotyping of the musical activities which are perceived as appropriate for males and females and, in parallel with this, the gender-stereotyping of particular instruments.

Bayton (1998:26), established a gender distribution chart which showed the gender stereotyping in the music industry where men are the major participants in the industry.

Table 1: Typical gender distribution of social roles in the popular music world

Female	Male
Singer	Instrumentalist
Backing	vocalist Manager of band
Fan	Live sound engineer
Groupie	Technician (guitar tech, drum tech, etc.)
Girlfriend	Roadie
Wife	Lighting engineer
Mother	Driver
Dancer	Rigger
	Road manager
	Music press photographer
	The buyer for the retail chain
	Sales rep
	Promoter
	Plugger
	Club DJ
	Music press journalist
	Radio DJ

The above information shows the participation social roles of males and females in the music industry, the distribution on this table shows that women turn to have fewer roles than men in the music industry. Men are portrayed as energetic, tolerant, considerate, hard-hearted and free whilst women are portrayed as emotional, meek, depend on men, childish and agreeable (Moskowitz 2009:72). The researcher would like to find out why females have fewer social roles than men.

2.6 The role of culture and Gender issues in Music

According to Macoby (1988), gender roles have been differentiated by culture and this varies between cultures depending on social class and religious beliefs. Mhiripiri (2011:103) highlights the role of culture in the shaping gender issues in the music of Zimbabwe, he mentions that “lingering colonial attitudes and dominant male patriarchy guise as ‘traditional’ culture have been strongly implicated in discouraging women from professionally recording music or performing in public”. Maccoby goes on to say one aspect of this differentiation has been the gender-stereotyping of the musical activities which were seeming as appropriate for males and females and also the gender-stereotyping of particular instruments. The cultural gender-stereotyping of instruments inevitably has an impact on the preferences of boys and girls for playing particular instruments leading to girls typically preferring to play smaller, higher-pitched instruments. Abeles and Porter (1978) postulate that instruments such as drums, trombones, and trumpets have tended to be played more by boys, while flute, violin, and clarinet have tended to be played by girls.

The above statements stimulate to a question that if gender roles are differentiated by culture depending on social class and religious belief, here in Zimbabwe do we have the social classes when it comes to gender roles? Do religious beliefs that society has to differentiate gender roles? The research by Abeles and Porter was done in the Western countries Due to

the scenario above the researcher would like to find out whether here in Zimbabwe gender roles are differentiated by social class or religious beliefs.

2.7 Gender issues in Brass instruments

Harrison (2005) points out that there is a well-proven stereotypical preference for musical instruments, based on masculine/feminine binaries, his argument was centered on a study he carried out constructed for studying gendered participation in music, employing a post-feminist perspective. He explains that one of the major areas in which female participation does not match their male counterparts is in that of brass playing. He further went on to carry out a review of the literature into stereotypical behaviors associated with instrument choice and gendered participation in music. He mentions that from eleven studies undertaken between 1978 and 2003, a profile of individual instruments prone to stereotyping could be established and the results were as follows:

- 1)The flute was on the feminine end of the scale in ten out of the eleven studies;
- 2)Clarinet and violin were either second or third most feminine in eight out of eleven studies; 3)Tuba was the most masculine in every study in which it was an option, while drums/percussion were the most masculine in five of the studies;
- 4)Trumpet, trombone, drums and other lower brass were consistently deemed masculine;
- 5)The saxophone was consistently neutral;
- 6) Singing was towards the feminine end in all the studies in which it was an option.

The researcher would also want to find out whether gender involvement in the playing of brass in the Salvation Army has to do with stereotyping.

Bartle (1968) basing on an investigation carried out on the Australian setting, highlighted that many orchestras in girls' schools lacked brass players. It has to be taken into account that stereotyping is significantly irrelevant when applied to a group of objects such as the association of maleness with playing the drums and femaleness with playing the violin. The sex-stereotyping of musical instruments, therefore, tends to limit the range of musical experiences available to male and female musicians in several ways, including participation in instrumental ensembles and selection of vocations in instrumental music.

Given that frameworks for investigating females' and males' participation have been driven almost entirely by a feminist agenda, a broader, post-feminist construct is required for examining issues of gender in the music and general education. The post-feminist viewpoint was adopted after a thorough investigation of first, second and third-wave feminism, men's rights, pro-feminism, masculinity therapy and conservatism (Harrison 2003, 2005, Adler and Harrison 2004) The author's post-feminist view acknowledges the disadvantages that each of these brings to both men and women. Within this viewpoint (which implies moving beyond feminism), the term critical genderism thinking and action (Adler and Harrison 2004) describes the process of examining issues of gender across the entire gender spectrum. By removing references to feminine and masculine, this term allows for the discussion of gender in the broader context. It, therefore, provides a means of examining the experiences of individuals or groups regardless of gender or gender bias, illuminating the interconnectedness of differing experiences.

2.8 Summary

Literature relating to gender involvement in instrument playing has been discussed in detail. The researcher looked at the history of The Salvation Army church and gender issues in the Salvation Army church. It appeared that nothing much is written in the African countries

about issues of gender and music. The literature review has been undertaken in an attempt to address the major and sub research questions. Chapter three presents the research methodology.

Chapter 3

3.0 Methodology

3.1 Introduction

This chapter summarises the methodology that the researcher used to present, gather and analyse data for the study. The methodology is crucial in a study as it provides a way on how to carry out a study. In this chapter, the focus will be on research design used, population, sampling procedures, research instruments used to collect, present and analyse data.

3.2 Research design

According to Cresswell (2014), a research design is a set of methods and procedures used in collecting and analysing measures of the variables specified in the problem research. The study was in qualitative form. Sharma (2016) says that qualitative research is concerned with qualitative phenomena. It aims at discovering the underlying motives and desires by using in-depth interviews for the purpose. The researcher selected the qualitative research design so as to closely examine why most females in The Salvation Army do not partake in instrument playing in bands.

3.2.1 Case Study

Shuttleworth (2008) defines a case study as an in-depth study of a particular situation rather than sweeping statistical data. It is a method used to narrow down a very broad field of research into one easily researchable topic. Sharma (2016) points out that a case study is an in-depth method of study. It places more emphasis on the full analysis of a limited number of events or conditions and their interrelations. Dul and Hak (2008) define a case study as a study in which one case or a small number of cases (comparative case study) in their real-life context are selected and scores from the case are analysed in a qualitative manner. This

implies that a case study investigates one or a few cases in their true state and the cases are analysed in a qualitative or narrative way. Collins and Hussey (2009) say that a case study is a methodology that is used to explore a single phenomenon in a natural setting using a variety of methods to obtain in-depth knowledge. Case study nowadays is not only used in connection with one case but includes the study of small number cases as well normally not more than four or five cases are included in the study. It is a process or record of research into the development of a particular person, group or situation over a period of time. Case studies explore and investigate contemporary real-life phenomena through detailed contextual analysis of a limited number of events or conditions and their relationships. It is a unique way of observing any natural phenomenon which exists in a set of data.

A case study is capable of accommodating different research techniques and is normally used when it is required to obtain in-depth knowledge with regard to a particular phenomenon. Gerring (2007) says a case study can accommodate qualitative and quantitative data. This means that the researcher can get a mix of data for the study. It can also allow both quantitative and qualitative analyses of data, for example, some longitudinal studies of individual subjects rely on qualitative data which gives descriptive accounts of behavior. Some cases seek evidence from both numerical and categorical responses of individual subjects.

A case study also enables a researcher to closely examine the data within a specific context. In most cases, it selects a small geographical area or a very limited number of individuals as the subjects of the study. Yin (1984) says that the examination of the data is most often conducted within the context of its use. This implies that the data is assessed in the situation in which the activity takes place. A case study helps in explaining the complexities of real-life situations which may not be captured through experimental or survey research. Case studies enable researchers to examine data at the micro-level and they present real-life

situations. They also provide better insights into the detailed behaviors of the subjects of interest. A case study simplifies complex concepts and it improves analytical thinking and communication. The solutions obtained can be useful answers to similar problems or situations. However case studies also have a dependency on a single case exploration making it difficult to reach a generalising conclusion. This means that it is difficult to generalise the results.

The researcher favoured to use a case study approach in her study because its characteristics will allow her to have a better understanding of a particular case, The Salvation Army Brass band in Bulawayo Metropolitan. The case study was chosen as it will allow the researcher to do participant observation, interviews, and questionnaires. The study enabled the researcher to have enough data that can be used to generalise all the Salvation Army scenarios on the involvement of women in playing brass instruments, as it allowed her to interview corps officers that always move from place to place due to transfers.

3.3.1 Population

According to Haub (2004) population is the number of all the organisms of the same group which lives in a particular geographical area. In this study, the population used constituted four Salvation Army corps in Bulawayo Metropolitan. This was so because that's where there are members of the church who play in the brass bands. By working with this group of people it will give an assurance that the researcher will get enough information.

3.3.2 Sample and Sampling Procedure

A sample is a smaller representation of a large whole, Goode, and Hatt (1952). Kerlinger (1979) defined sampling as taking any portion of a population or universe as representative of

that population or universe. The researcher worked with fifty members of the Salvation Army in the four corps in Bulawayo Metropolitan. The sample included the divisional commander, divisional women ministries, corps officers, bandmasters, bandsmen, older women and young women from each of the four corps. Purposive sampling will be used in this study, it involves purposive selection of particular units of the universe for constituting a sample that represents the universe Sharma (2016). The sample for this study is The Salvation Army brass bands in Bulawayo Metropolitan.

3.4 Research Instruments

Research instruments are tools used to collect, measure and analyse data related to a particular object. These tools can be tests, surveys, questionnaires, interviews, and Gumberg (2018). In this study, the researcher used interviews, questionnaires and participant observation.

3.4.1 Interviews

According to Sharma (2016), an interview involves a person designated the interviewer, asking questions mostly face to face contact generally to the other person or persons and designated the interviewee who gives answers mostly to these questions. Sharma goes on to say an interview is a purposeful discussion between two or more people in which the interview can help to gather valid and reliable data that are relevant to the research questions. This implies that an interview is a process whereby one asks questions face to face thereby gathering reliable and relevant data.

According to Sharma (2016) information secured through interviews is likely to be more correct compared to that secured through other techniques. The language of the interview can be adopted to the suitability or educational level of the person being interviewed. The researcher opted for interviews so that she can use the language that is to be understood better

by the respondent. However, the presence of the interviewer on the spot may over stimulate the respondent. The researcher interviewed the Divisional commander of Bulawayo Metropolitan, corps officers and bandmasters of the four Salvation Army brass bands in Bulawayo Metropolitan.

3.4.2 Questionnaire

According to Sharma (2016), a questionnaire is a data collection instrument that consists of a number of questions printed or typed in a definite order. A questionnaire affords great facilities in collecting data from the large, diverse and widely scattered groups of people. It makes it possible to cover at the same time a larger number of people spread over a large territory. Questionnaires place less pressure on the respondents for immediate response. Again complex issues that are bound to have strong emotional overtones may not be inquired in to by means of the anonymous tool Sharma (2016). The researcher used questionnaires during her study as they could reach a greater number of The Salvation Army church members in answering the questions. However, If a respondent misinterprets a question or writes his reply unintelligibly there is very little that can be done to correct this.

3.4.3 Participant Observation

Observation is another instrument which was used by the researcher. Observation claims what people think and do by watching them in action. The researcher observed men and women playing brass instruments at the Salvation Army churches in Bulawayo Metropolitan. Sharma (2016) posits that observation is a basic method of obtaining information about the world around us. Participant observation makes the researcher be able to record behaviour as it occurs again it can afford well-grounded generalisations. The researcher chose to use participant observation as it helped her to observe how band rehearsals were done. She attended the band rehearsals and church services at Nkulumane, Mpopoma, Bulawayo

Temple and Bulawayo citadel corps. By participating in band rehearsals the researcher got experience on why most women are not taking part in brass bands. The researcher developed a good rapport with the bandsmen and she had more time to interact so well. However, observations are limited to the duration of the event.

3.5 Data Presentation and Analysis

Creswell (2003) says that qualitative data analysis is the process of making sense from research participant's views and opinions of the situation. The presentation and analysis of data collected were represented in the form of graphs and narrative form.

3.6 Ethical issues

The researcher had to seek permission from the divisional commander of The Salvation Army in Bulawayo Metropolitan. She explained to the divisional commander on her intentions of the data collection. The researcher also had to seek permission from the corps officers of Nkulumane, Mpopoma, Bulawayo temple and Bulawayo citadel corps.

3.7 Summary

The chapter looked at the methodology used in collecting data. The researcher used a case study in qualitative form. The Salvation Army in Bulawayo Metropolitan was employed as the case of study. The research instruments used were interviews, questionnaires and participant observations. Data was presented in the form of bar graphs and in narrative form. Chapter four will present and analyse the data collected.

CHAPTER 4

4.0 Data Presentation and Analysis

4.1 Introduction

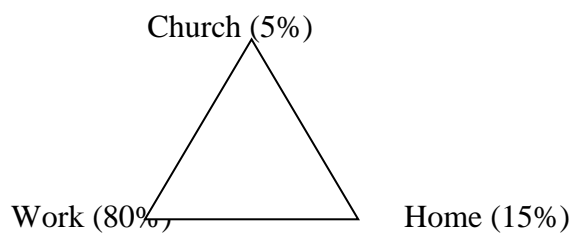
This chapter sets out to present, discuss and analyse the data based on the interviews, questionnaires, and observations made. Judd and McClelland (1989) alluded that data analysis is the method of examining, cleansing, changing and showing data in order to discover appropriate information, suggest conclusions and supporting decision-making. Since the study sought to examine gender involvement in instruments playing in The Salvation Army church in Bulawayo Metropolitan collected data were analysed and presented in an attempt to establish the relationship the findings and the research problem.

4.2 Gender imbalance in the playing of brass instruments.

The researcher managed to gather information from the church members and officers on the reasons why there is a gender imbalance in the playing of brass instruments. From the information obtained from the interviews, respondents had the following to mention about the gender imbalance in brass instrument playing. For purposes of acquiring adequate and reliable information, gender imbalance had to be narrowed down to generally ask why they were more men involved in the brass instrument playing, for better understanding and clarity. Amongst the respondents from an interview carried out on the 23rd of September 2019 was Mr. Sidambe, a bandmaster from Mpopoma Corps. He mentioned that the core reason for gender imbalance in brass instrument playing in the Salvation Army is that women hold a biased perspective on brass band performance, ruling them out as strictly being meant for men. He went on to mention that this belief is psychologically attached to the females and that no matter how one tries to detach them from it, you get a less significant

number of females willing to play brass instruments in the church. Another respondent by the name of Mrs. Chakwana agreed with the view that women believed that brass instrument playing was meant for males alone. She further made much emphasis on the roles of women in society and homes at large, saying that most women had no time to get into the practice of learning how to play the brass instruments. This was also supported by the Divisional Commander of Matabeleland Division, Major Chepsiri, who highlighted that women have roles they do in society and much time is taken by other important commitments such as work and home chores. He illustrated this point with a triangulated diagram below.

Fig 4.1



The diagram above shows the commitment patterns of women, this was based on the weekly evaluation of commitments of women. It shows that from Monday to Friday they spend their time at work and home. On weekends they do their home chores especially on Saturdays, then Sunday is the only day they commit themselves to go to church.

There are two other respondents who agreed that the reasons behind there are fewer women than men in brass instruments playing in the Salvation Army Church are centered on gender stereotypes. The first one Mrs. Siphethangani Bhebhe mentioned that brass instrument playing is a masculine phenomenon, just as playing tambourine is believed to be feminine, her argument was solely based on a historical element where men have always played instruments in wars and women have since thought that it is men's territory. The second one

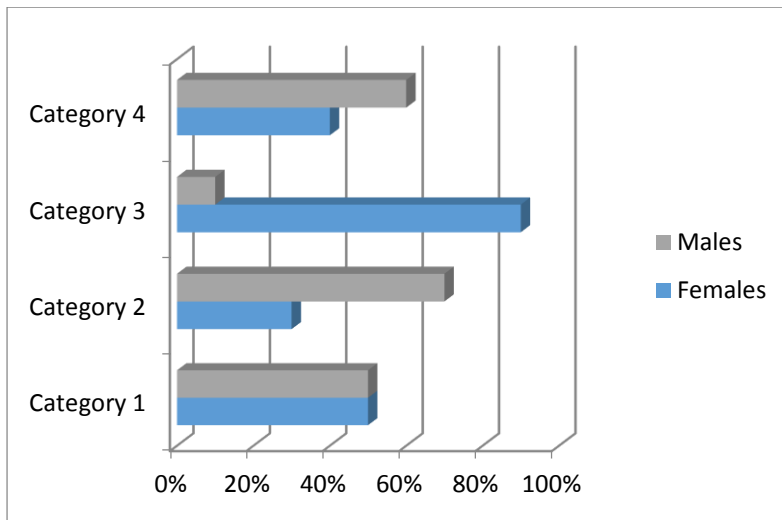
Major Gomba of Bulawayo Citadel Corps said playing of brass instruments is masculine and women need femininity.

However from what the respondents above said about stereotyping in instrument playing it might be the case in the Salvation Army church but when we look into popular music, musicians like Edith Weutonga has managed to break these stereotypes. Greens (1997) points out that eagerness to control an instrument on the part of a women player disturbs the confirmation that a women is a mere portion of nature that is controlled by men. Weutonga has made it through the music fraternity, she is one of the best guitarist in Zimbabwe.

In a thesis written by Viriri (2014:43) she noted that “Weutonga was the first female bassist in Zimbabwe who was affected by the scarcity of female role models from whom to draw inspiration and the unfortunate dominance of gender based stereotypes about which instrument women should or should not play”.

From twenty questionnaires given to respondents, both males and females agreed to the fact that there was a gender imbalance in the playing of brass instruments in the Salvation Army Church. However, the respondents differed relatively on the reasons for the gender imbalance. Most males agreed to the fact that gender imbalance was mainly caused by gender stereotyping, while most females and a few males took the notion that the reasons for the imbalance were mainly due to the attitudes held by females towards instrument playing. Some, however, noted incompetence and lack of educational experience in issues to do with music such as sight-reading and general music practice.

Fig 4.2



Key:

Category 1: Views about the existence of Gender imbalance.

Category 2: Views about Gender stereotyping.

Category 3: Views on attitude.

Category 4: Views on lack of competency.

4.3 The views and reactions of society towards women who play instruments in bands.

Information gathered from questionnaires showed that all respondents strongly agreed that the society had a major role to play in the influencing of gender imbalance in instrument playing in the brass band of the Salvation Army Church. From the information gathered on the reactions and views of the society, the researcher observed that the respondents had mixed feelings on how society influences gender imbalance. Mrs. Chakwana a respondent who is recently a senior bandsmen at Bulawayo Temple Corps alluded that brass instrument playing used to be male dominated and women were rarely involved in brass bands. So the society would view women who play in the brass band as not properly mannered ladies as

they would tend to behave like men. According to Prentice and Carranza (2002) the society capture how men and women are expected to behave and also communicate how they think they should behave. Women who behave in line with what the society expect are appraised more positively than women who tend to challenge what gender expects of them. She further mentions that she still feels the same even up to now, even though she is a bandsmen. In this case, the society believes that brass instrument playing in the church is a male occupation.

Ms. M.J. Ndlovu pointed out that there is a general view held by the society on music as a whole, be it popular music or sacred music with or without instrumentation, the society views the participants of the music as vagabonds. This applies to both males and females. She then went on further to stress that people were groomed that instrument playing is for those of loose morals, and the people usually play in bars. This view is in support with what was said by Badget and Folbre (2003) that individuals who clearly disconfirm stereotypical expectations tend to be devalued as they wont be representing their gender. Major T Moyo who is a Corps Officer at Nkulumane Corps had this to say about the views and reactions of the society, she said ‘socially some things are not meant for women, and those who get involved in things not meant for them are said to like things (popularly referred to as *kudazvinhu in shona ukuthandaizinto* in Ndebele).

Mrs. S. Sadziwa pointed out that society believes, or has a misconception that when women participate in the music band, such women are said to attracted to men rather than the love of music. She went on to say that society views women in music as having loose morals, that they take themselves as sex symbols, with disregard for protecting their sexuality, dignity, and pride. In simpler terms, they are diminished to the level below that of prostitutes. Major T. Moyo added that African society does not favour the interaction of women and men who are married. She went on to say that the society sees this as a major taboo because some men

do not want their women to associate with other men, it is seen as a violation of their marriage bond.

Major Mushamba of Bulawayo Temple Corps also brought the sentiments held by the society on women who play instruments saying that the African societies think that women who play instruments are radicals. He explained that this was mainly because of the systems of socialization which grace or glorify patriarchy and masculinity. He said African societies believe that women are women because they are a lesser version of the male species.

The views by the society that women who play brass instruments are radicals has a negative on women who are already playing brass instruments in the church. In that view the society now is becoming a barrier to other females who want to join the band brigade. The church leader must teach the church society so as to improve the negative notion.

4.4 Attitudes of females towards playing brass instruments.

Data collected from the questionnaire about attitudes of women towards brass instrument playing depicted that women had a negative attitude than men towards instrument playing. From the interviews and questionnaires carried out by the researcher, it shows that most women carry false assumptions that it is very difficult to play brass instruments and to read music. Most women took the view towards their parents and said that this was all brought about by the way they were brought up in the society which was masculine in nature. They noted that these attitudes were perpetuated by issues to do with culture, as the African culture discriminates women from things viewed as masculine.

In 1995 the United Nations reported that in no society today do women enjoy the same opportunities as men. African women are denied equal enjoyment as men by virtue of lesser status ascribed to them by tradition and custom. Many women in Africa experience discrimination due to the intersection of sex. Discrimination against women persists not only

in the developing African states but also in the more developed states. The other reason for having such attitudes were justified by respondents saying women do not give themselves time to learn music thereby leading in incompetency. A female respondent noted that music learning is a complex thing to do, that needs time and it is hard to learn.

Some women believe they cannot play instruments but those who have taken up the challenge show strong determination prowess in doing it. From the research findings the researcher noted that females in the church cannot interpret music because they do not give themselves time to learn music. They also have a misconception that the blowing technique of the instruments is difficult. Some females enjoy and appreciate playing of brass instruments they do not have an attitude they like it though they are of a less significant number. It showed that not all women have a negative attitude towards brass instruments playing in the Salvation Army Church. There was also a significant number of women who portrayed stigmatic attitude towards their fellow colleagues who wanted to take part in the playing of brass instruments, they were not so encouraging. Women who are already playing in the brass band were so encouraging to other women. They joined the brigade because they wanted to praise the Lord through playing in the brass band. Women in the brass band also mentioned that they joined the brigade so that they have vast knowledge to sight read music in staff notation.

4.5 Observations

The researcher observed different brigades during rehearsals and during their presentations in church services. She noticed there was a gender imbalance in all the brigades. From the four corps under observation, it clearly showed that there was a gender imbalance in the playing of brass instruments. In one of the rehearsals that the researcher observed there were thirty-five males and only six women. Below is a picture of the four Salvation Army brass bands understudy at one of the church services.



Fig 4.3 Matabeleland Divisional Band

In some of the rehearsals observed only men took part in instrument playing. By first-hand observation, one can note that there is a gender imbalance in the playing of brass instruments in the church. Below is a picture where the researcher observed that only males took part in the playing of brass at Nkulumane corps.



Fig 4.4 Nkulumane bandmen.

The researcher also attended the commissioning of divisional bandmen at Mpopoma corps and noticed that thirty-two bandmen from the four corps under study were commissioned. Out of the thirty-two bandmen, eight were females with five aged 31-50 and three aged 12-18.

Below is the picture of commissioned bandmen.



During the rehearsals and presentations observed during church services, the researcher noted that gender imbalance in the playing of brass instruments may be caused by preferences that the church members have. Most of the females in the church preferred to play feminine

instruments like the tambourine and *hosho* (shakers). Tambourine and *hosho* are referred to as feminine as they do not need a lot of energy when playing unlike brass. When playing tambourine or *hosho* you need to struck and shake the instrument only, whilst for brass instruments blowing and tonguing is required for sound to come out. There learners practices for brass where aspiring bandmen are taught theory of music by the bandmaster within the church. Music played by the bandmen is in staff notation whilst in tambourine and *hosho* they use rote. Playing of instruments need time to learn theory first before you can present a song in church therefore commitment and patience is key. Tambourines and Hosho only need a few hours to learn then you can present the song. Some females in the church preferred to be in the songster brigade. Below are pictures of different brigades timbrel, *Hosho*, and the songsters brigades.



Fig 4.6 Matabeleland Divisional timbrielists



Fig 4.7 Nkulumane Senior Songsters



Fig 4.8 Nkulumane *Hosho*

4.6 Strategies to curb gender imbalance in The Salvation Army church

Female respondents had much to say in terms of strategies which can be implemented in order to curb gender imbalance in the playing of brass instruments in the Salvation Army Church, most of the females alluded for the start of training both male and females equally at a tender age so as to build up a culture of both female and male engagement in instrument playing. They highlighted that since most of the gender imbalance is caused by cultural

factors it was best to counter this with the inception of new cultural programs that upraise and equate females with males in music practice. They went on further to suggest the age needed for the introduction of both males and females to music practice and this should be done mainly to the 5-year-olds going up so that they grow with musical knowledge.

However challenges can be encountered in an effort to implement these strategies. There might be resistance of females when it comes to learning of theory of music It might take time for the young ones to understand the concepts taught in theory of music. As indicated by Mrs Chakwana a bandsmen who agreed on the misconception that brass band is for men. Most women who might want to join the brigade may fail to get enough time to learn how to play brass instruments. This will be caused by the limited time women have as they have household chores to do as well.

4.7 Summary

The data collected from the respondents aimed at shedding light on the research questions which wanted to examine gender participation in instrument playing in the Salvation Army church. The responses showed that there is gender imbalance in the playing of brass instrument. Data presentation, analysis and interpretation was done in this chapter. The views of the society about women participation in instrument playing has been revealed. This has been done under the guidance of sub questions. The discussion included information collected through the use of interviews, questionnaires and observations. In the next chapter the researcher will focus on the summary, conclusions and recommendations.

Chapter 5

5.0 Summary, Conclusions and Recommendations

5.1 Introduction

In this chapter, a summary of the study, conclusions, and recommendations are based on the findings of the study which mainly revealed in chapter four. The study sought to examine gender involvement in instrument playing a case study of the Salvation Army Brass Band in Bulawayo Metropolitan. The major focus of this chapter is to discuss the findings basing on gender involvement in instrument playing and also strategies that may be employed to overcome gender imbalance in the playing of brass instruments in the Salvation Army Church.

5.2 Summary

The purpose of the study was to examine gender involvement in instrument playing a case study of the Salvation Army brass band in Bulawayo Metropolitan. A qualitative methodology was deemed suitable for this study. A case study was adopted so that the researcher can examine the data closely in the real-life phenomenon. The data was presented in themes based on questions asked.

5.3 Conclusions

Basing on the findings of this study it is crystal clear that there is a gender imbalance in the playing of the brass instrument in The Salvation Army Church in general. The interview respondents included corps officers who have been in the field for so many years. These corps officers have been appointed to different corps here in Zimbabwe and they gave their general views on gender imbalance according to the experiences they have from other corps they were once appointed to. Observations made by the researcher clearly show that there is a

gender imbalance in the playing of brass instruments in the Salvation Army Church. Most of the female respondents showed out that gender imbalance is mainly caused by gender stereotypes the assumptions which people have that playing of brass is meant for men. This sync with Maccoby in related literature when he posits that there is gender stereotyping of musical activities which were seeming as appropriate for males and females and also gender stereotyping of musical instruments.

The researcher also noted that gender imbalance in the brass band may be caused by gender preferences. During different brigade rehearsals, most females were found in the timbrels, *hosho* and songsters brigade. This concurs with related literature from Booth's vision that women's involvement from the brass band has been problematic. The researcher concluded that when it comes to instrument preferences most females prefer to play feminine instruments.

The fact that most bands are male-dominated, the society tends to view women who play in bands as not properly mannered and some assume they will end up behaving like men. Some view these women as those of loose morals who always want to associate themselves with men. Mcleod in related literature postulates that women were only allowed to perform on instruments that were deemed socially acceptable and required a graceful posture, therefore, conforming to the social of female behaviour. Each gender is said to conform to their role as assigned by the society, therefore stereotypes are continued.

From the findings of the study, most females have a belief that playing instruments is for men and needs masculinity. However, females who take part in the playing of brass instruments are willing to learn more. For the improvement of gender imbalance in the Salvation Army Church, there is a need for awareness since most females have no knowledge about the playing of brass instruments.

5.4 Recommendations

Having established and found out that there is a gender imbalance in the playing of brass instruments in the Salvation Army Church. It is important for the Territorial leaders, Divisional Commanders, Corps officers, and Local officers to consider the following:

- ❖ Educate the girl child and women in the church regularly that instrument playing is for all not only for men.
- ❖ Recruit and start teaching girls at a younger age for them to grow up with the knowledge of music.
- ❖ Encourage females in the church to join the brass band.
- ❖ The church to organize music workshops and music camps regularly.
- ❖ More instruments to be made available.
- ❖ Spread awareness of gender bias.
- ❖ Practice time should be convenient for everyone.
- ❖ Bandmasters to be patient with females when teaching them.
- ❖ Men in the brass band to attend practices with their spouses.

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Appendix 1: Interview Guide

I am a student at Midlands State University, studying for a Bachelor of Science Honours Degree in Music Business, Musicology and Technology. My research aims to examine Gender Involvement in Instrument playing: A case study of the Salvation Army brass band. Your contribution towards the study will be greatly appreciated and information retained will be used for the purpose of study only.

The purpose of an interview is to get your views and opinions on Gender Involvement in Instrument playing. I as the researcher, I guarantee that all views and comments will remain confidential and will compile all the views without making any reference to individuals who contributed to this study.

1. Why is it that there are more men than women who play brass instruments in the Salvation Army church? Q1
2. What are the reasons for having few women who play brass instruments in the church? Q1
3. As a church do you hold music workshops that involve men and women of all age groups? Q1
4. What are some of the beliefs held by the society on women who play musical instruments in bands? Q2
5. How does society stereotype women in music instrumentation? Q2
6. What does this stereotyping of women who play instruments affect the future of women in music? Q2
7. How do women view themselves in music instrument playing? Q3
8. Why is it that women disassociate themselves from playing musical instrument? Q3
9. How can the society be made aware of its gender bias that it holds on female participation in playing of musical instruments? Q4
10. What can be in order for women to be involved more in playing brass instruments in the church? Q4

Appendix 2: Questionnaire Guide

I am a student at Midlands State University, studying for a Bachelor of Science Honours Degree in Music Business, Musicology and Technology. My research aims to examine Gender Involvement in Instrument playing: A case study of the Salvation Army brass band. Your contribution towards the study will be greatly appreciated and information retained will be used for the purpose of study only.

1. What is your sex?

Male Female

2. Age

18-30 31-50

3. Is there gender discrimination in the playing of brass instruments in the church?

4. How often do you attend band rehearsal? Q1

Always

Once in every fortnight

Once a month

Never

5. Do you think the society has a role in influencing gender imbalance?

6. Give reasons for your answers in number 3. Q1

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7. Do women possess the same attitude like men towards playing of brass instruments?

8. Why are there few women who take part in the playing of brass instruments?

Lack of competencies

Stereotyping

Discrimination

Attitude

9. How does the society view women who play instruments in the brass band? Q2

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10. What is the attitude of women in playing of brass instruments? Q3

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11. What can be done to improve gender imbalance in the playing of instruments? Q4

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12. What is your view in the playing of brass instruments in the church by women? Q2

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13. Do you see more women taking part in instrument playing in the Salvation Army brass band? Q3

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Appendix 3: Observation Guide

Brigades rehearsals and Church Services

1. Observe whether there is gender imbalance in playing brass instruments in the church.
2. Note the number of women taking part in brass band, timbriel, songsters and *Hosho*

Research Questions

1. Why is there gender imbalance in the playing of brass instruments?
2. How does the society view and react to women who play musical instruments in bands?
3. What is the attitude of females towards playing of brass instruments?
4. What strategies can be employed in order to improve gender imbalance