Ross and Kirsten seem to be on the same page in regards to the programming of new music and that music's relationship to gender. They take the stance that if more new music is presented in classical/art music venues the inequality of representation within the world of new music will work itself out. I am not on this page. I wish that this page was possible. I hope that we will find it to be true. Especially given my desire for new works to be presented more often than the oldies. I think that Ambrose's article straddles the line between the two discourses noted in the prompt. It seems to me that Ambrose is attempting to reveal the discrepancies between how a woman is treated in an interview and how a man would be treated in a similar interview. It seems to me that Ambrose's article is essentially about how women are tokenized in an interview setting.

I think that both discourses can be reduced in the following way: 1) recognition of gender identity and 2) denial of gender identity. These discourses remind me of the discourses around race, namely, critical race theory and colorblindness. The first asserts that race, though it is a social construct, is fundamental to how people experience the world; the second asserts that in a post-civil rights world, invoking race serves no purpose, we have equality. The discourses which deny social constructs seem to believe that equality already exists.

Here is where I get into some of what ends up being considered my politics. Personally, I think that equality is not as important as equity. I am not interested in political freedom which can be considered associated with the second discourse, the discourse of denial. I am interested in social freedom of which the first discourse might be associated. In order for there to be true equality we each individual must have equity.

EQUALITY VERSUS EQUITY
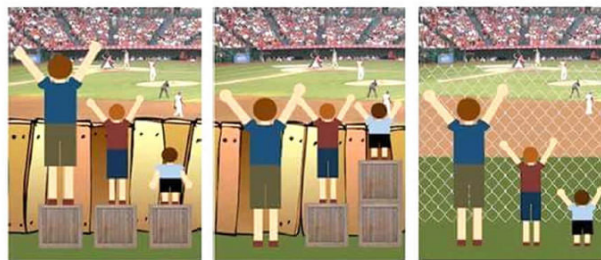
In the first image, it is assumed that everyone will benefit from the same supports. They are being treated equally.

In the second image, individuals are given different supports to make it possible for them to have equal access to the game. They are being treated equitably.

In the third image, all three can see the game without any supports or accommodations because the cause of the inequity was addressed. The systemic barrier has been removed.

This image sums up my view on the matter of equability quite succinctly. I think that it highlights a discourse which is not mentioned in these articles: what is causing this inequality? How can we remove it? I think that Ross and Kirsten think that the amount of new music premieres is the source of the barrier. Others might say that the donors, those that are over 55 and seem to prefer the oldies, are the barriers. However, when we remove those options, examples of which are elucidated in McSweeney's article, the inequality remains. I think that the question that we should be asking is "what is the barrier that is keeping composers of all backgrounds from equal representation? My knee-jerk response would

be capitalism; however, there may be other barriers which might be easier to remove. I think that I would be interested in examining the intersection between gender studies, Marxism, and musicology. I think that it would reveal some interesting avenues for discussion and contemplation. This would be where we all wish that Adorno would have went in his analyses.