

Diversity, Equity, and Inclusion (DEI) in the Collegiate Solo Trumpet Repertoire of the United States: Establishing the Standard Repertoire

■ By Jeffrey Doll

The 3 Key Terms



Term 1



Collegiate Solo Trumpet Literature of the United States:

- Any composition which features a single Trumpet as the primary melodic instrument, typically performed by students studying at a minimum of the undergraduate level of collegiate study located within the United States, either accompanied in any format or unaccompanied.

Term 2

The Standard Repertoire:



Term 2



The Standard Repertoire:

- The collective functional understanding of a body of literature as it is understood by the body of scholars with expertise on said body of literature.
- In this context, the body of literature defined in the 4 categories to be discussed today by the polled population.

Term 3



Diversity, Equity, and Inclusion (DEI):

- **Diversity:** the condition of having or being composed of differing elements. Especially the inclusion of people of different races, cultures, etc. in a group or organization.
- **Equity:** justice according to natural law or right. *Specifically* freedom from bias or favoritism.
- **Inclusion:** the act or practice of including and accommodating people who have historically been excluded (as because of their race, gender, sexuality, or ability).

Term 3



Diversity, Equity, and Inclusion (DEI):

- Respect for all persons, from all starting points, with no exclusivity.

The 3 Key Terms

Term 1: Collegiate Solo Trumpet Literature of the United States

Term 2: The Standard Repertoire

Term 3: Diversity, Equity, and Inclusion (DEI)

Purpose & Procedures



Purpose of the Study

The purpose of this study was to create defined lists of the Standard Repertoire of Collegiate Solo Trumpet Literature as it existed in 2023 and subsequently analyze these lists for representation through the lens of Diversity, Equity, and Inclusion in order to see if the opinions of applied Trumpet professors throughout the United States on Diversity, Equity, and Inclusion were in alignment with their actions.

Inclusion Criteria

Potential respondents met the inclusion criteria if they:

- Were 18 years of age or older
- Were currently teaching applied Trumpet at a National Association of Schools of Music (NASM) accredited postsecondary music institution
- Had achieved the minimum academic rank of “Assistant Professor”
- Were an active member of the College Music Society (CMS)
- Had the teaching specialization of “Brass: Trumpet” listed on their directory entry on CMS’s *Directory of Music Faculties*

Survey Format

Part 1

- Demographical Questions
- Attitudinal Questions

Part 2

- Defining the Standard Repertoire
- Contact Info for potential follow-up interviews

Other Survey Procedures

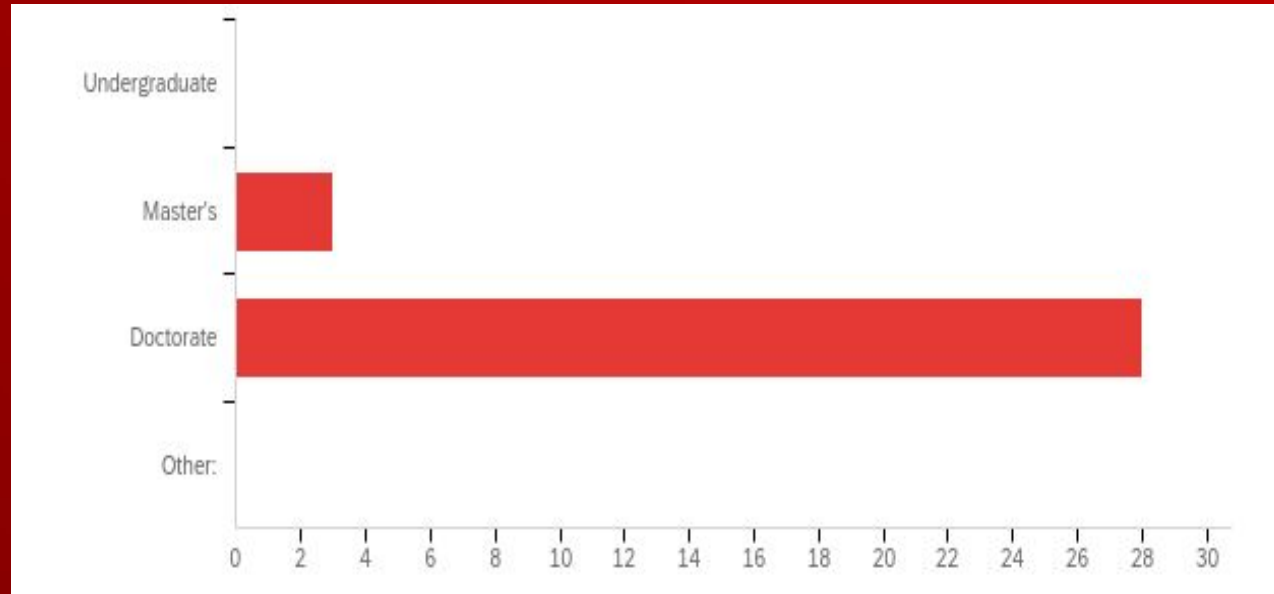
- Data collection occurred for 8 weeks.
- Homogeneous population of $N = 304$ potential respondents.
- Total of 33 recorded responses at the time of the survey's closing.
- Data analysis occurred through Qualtrics or a spreadsheet program (when data needed to be manually converted into numerical data prior to analysis).

Results



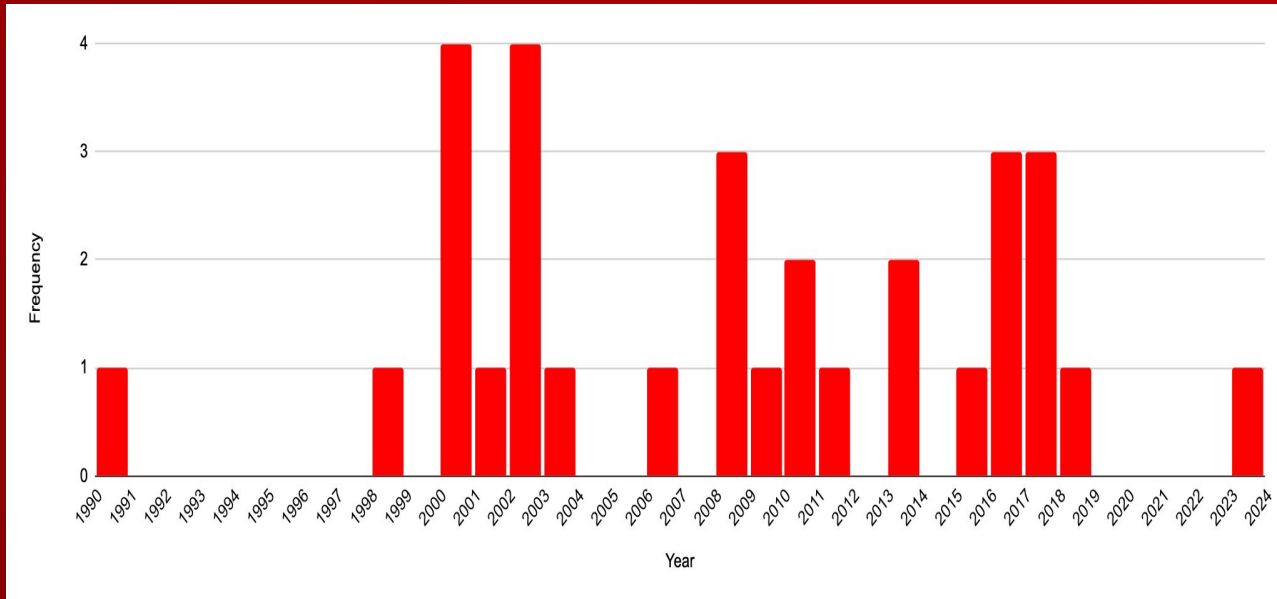
Question 1

What is your highest completed degree?



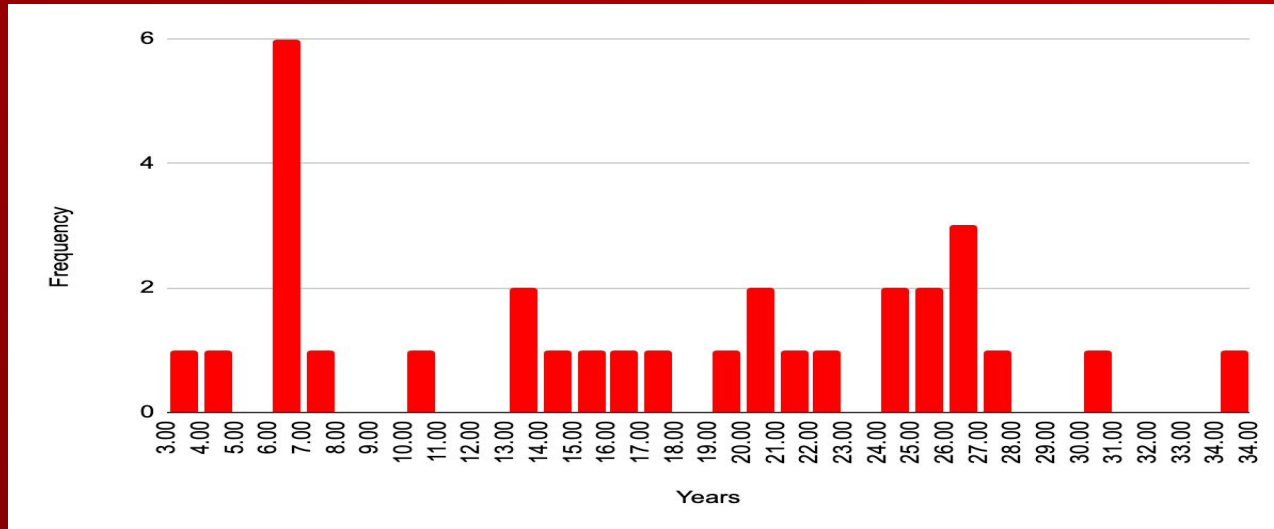
Question 2

When did you complete your highest completed degree?



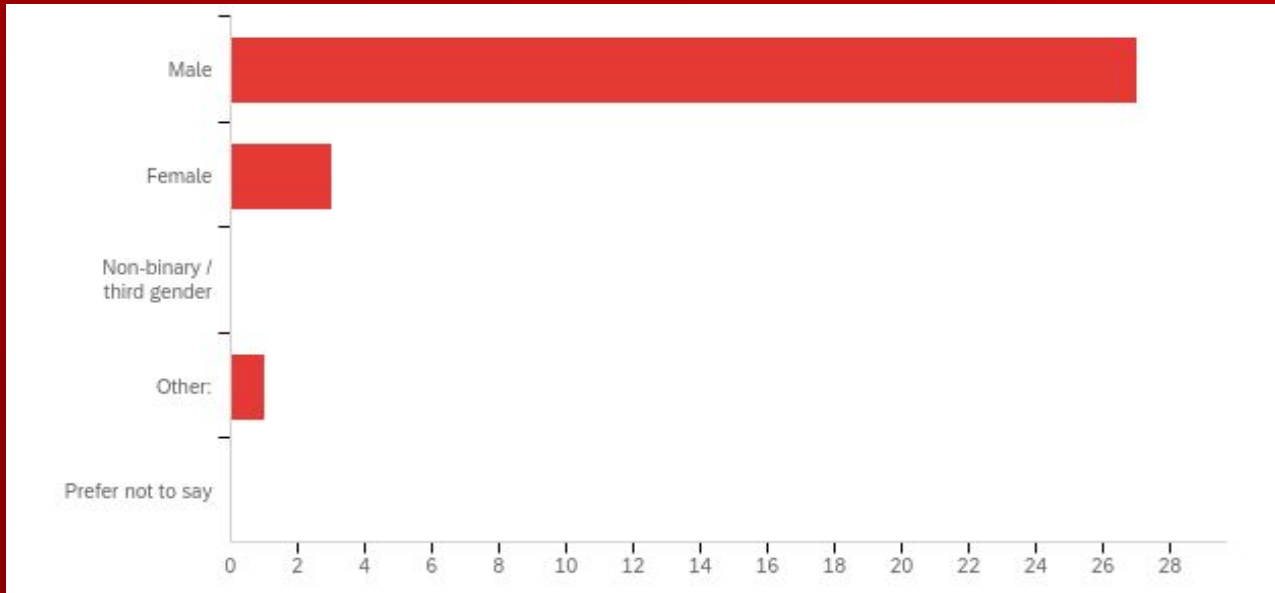
Question 3

How long have you been teaching applied Trumpet at the post-secondary level?



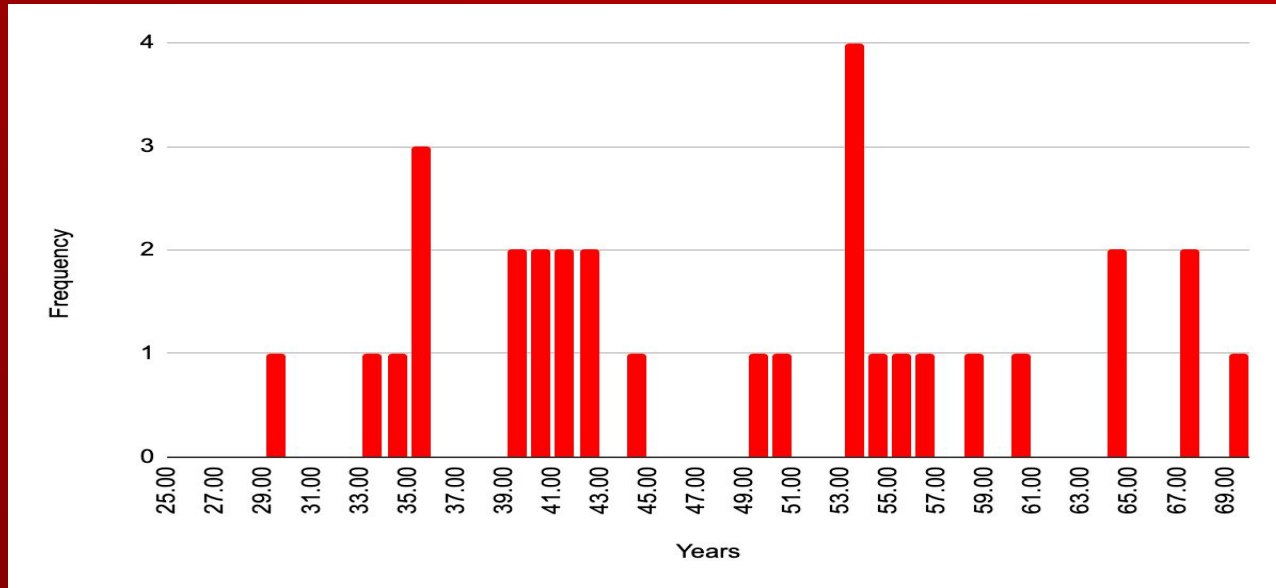
Question 4

What gender do you identify as?



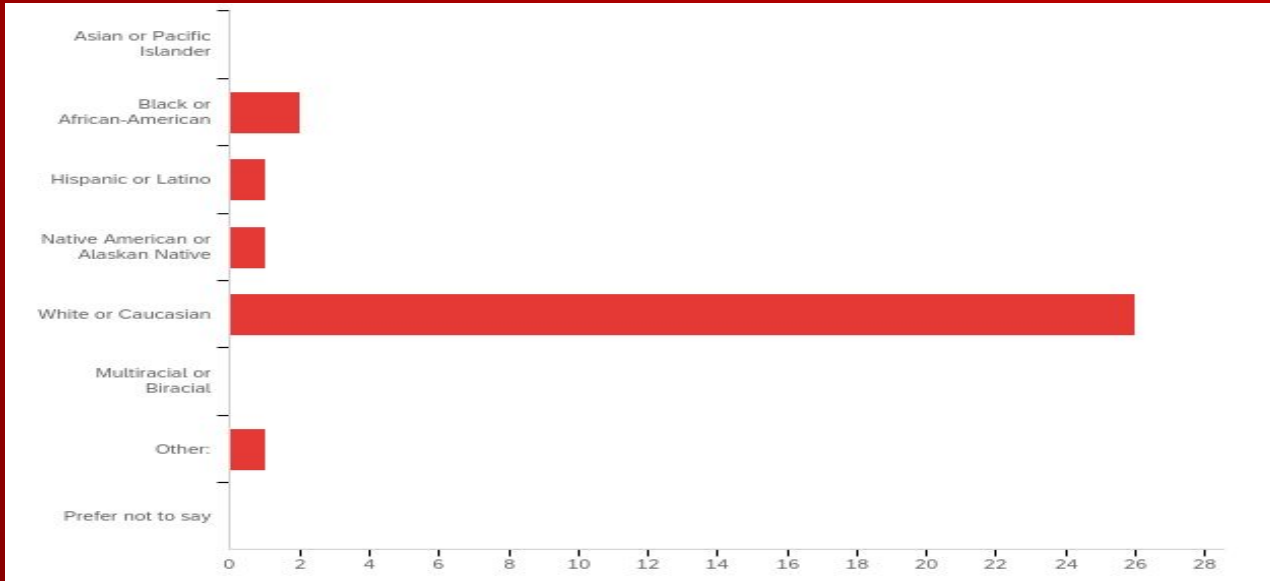
Question 5

What is your age?



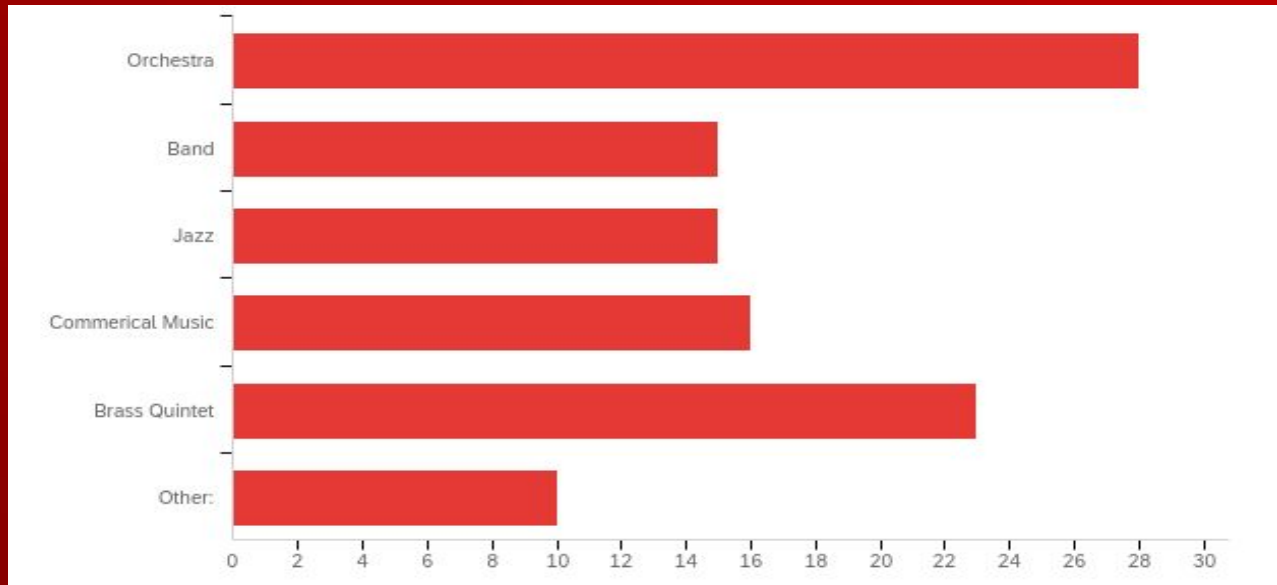
Question 6

Which of the following best describes your ethnicity?



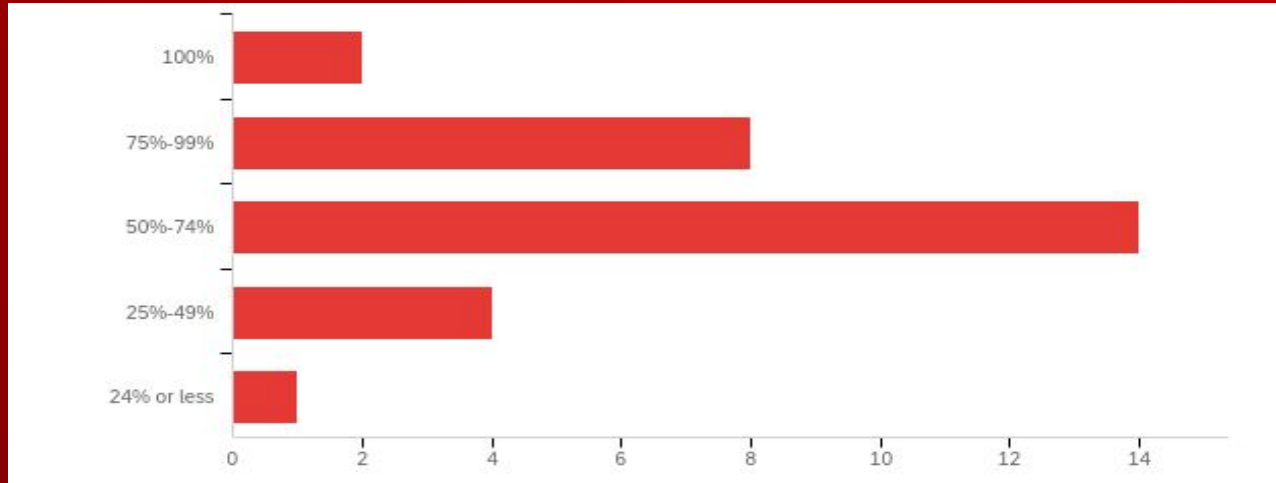
Question 7

What is your professional musical outlet?



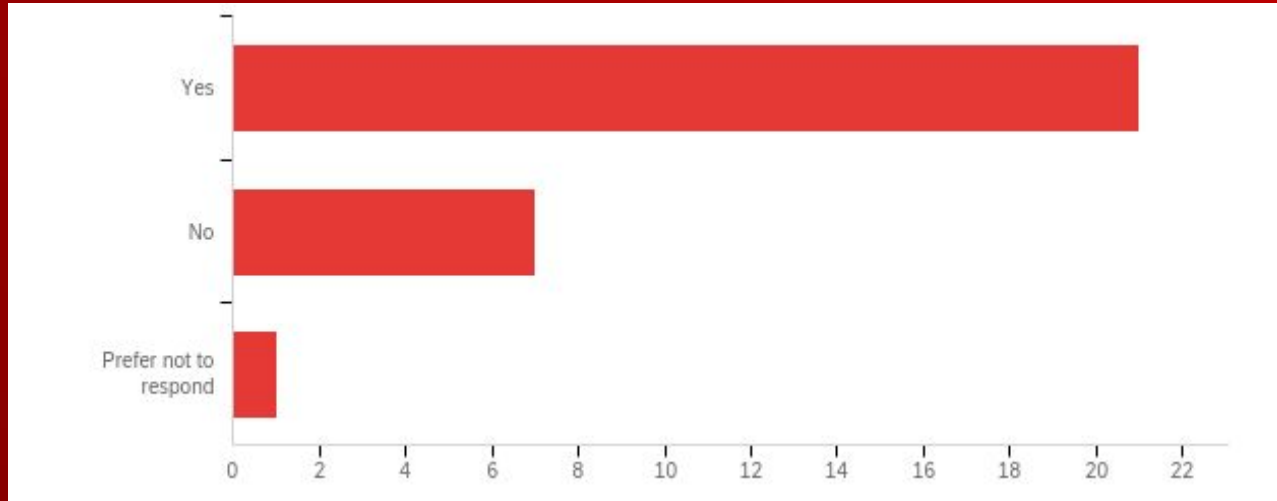
Question 8

What percentage of the repertoire you currently teach are the same materials as the repertoire that were taught to you during your own collegiate music education?



Question 13

Does Diversity, Equity, and Inclusion affect your choice of repertoire for your own study or performance?



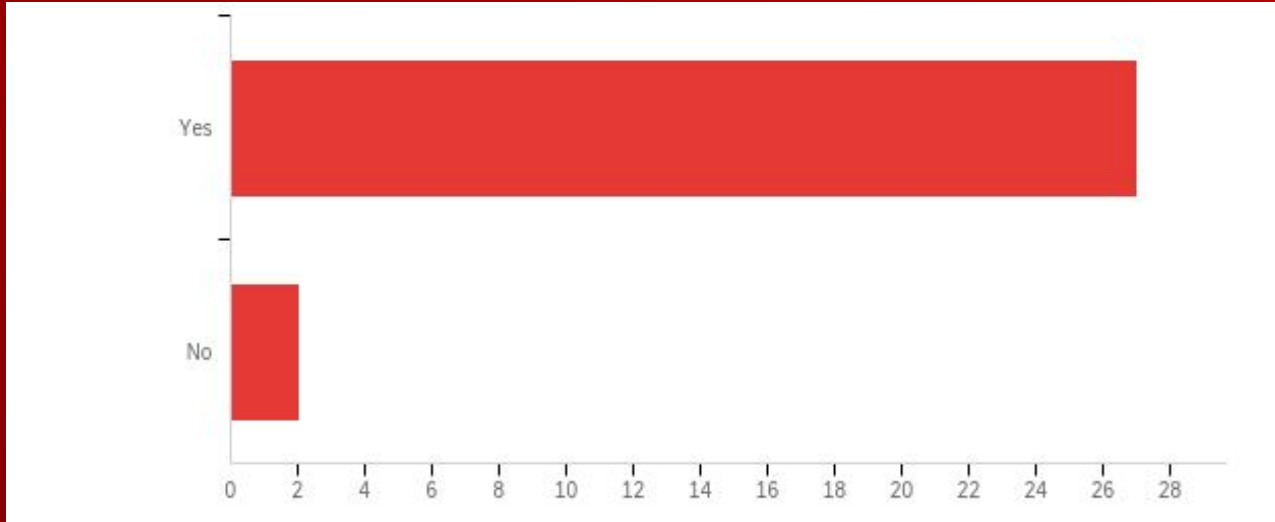
Question 20

Table 1 - Attitudinal Responses to the statement “Diversity, Equity, and Inclusion affect my choice of repertoire I choose for my own study or performance.”

Score	Classification	Frequency	Percentage (%)	Cumulative (%)
3.25 - 4	Strongly Agree (4)	7	26%	100%
2.5 - 3.25	Agree (3)	13	48%	74%
1.75 - 2.5	Disagree (2)	5	19%	26%
1 - 1.75	Strongly Disagree (1)	1	3.5%	7%
Null	Prefer Not To Respond (Null)	1	3.5%	3.5%

Question 14

Does your institution have a university-wide commitment to Diversity, Equity, and Inclusion?



Question 15

Table 2 - Attitudinal Responses to the statement “Diversity, Equity, and Inclusion are valuable in post-secondary music education.”

Score	Classification	Frequency	Percentage (%)	Cumulative (%)
3.25 - 4	Strongly Agree (4)	14	52%	100%
2.5 - 3.25	Agree (3)	11	41%	48%
1.75 - 2.5	Disagree (2)	1	3.5%	7%
1 - 1.75	Strongly Disagree (1)	1	3.5%	3.5%
Null	Prefer Not To Respond (Null)	0	0%	0%

Question 21

Table 3 - Attitudinal Responses to the statement “The student body of my applied studio is diverse.”

Score	Classification	Frequency	Percentage (%)	Cumulative (%)
3.25 - 4	Strongly Agree (4)	6	23%	100%
2.5 - 3.25	Agree (3)	12	44%	77%
1.75 - 2.5	Disagree (2)	7	26%	33%
1 - 1.75	Strongly Disagree (1)	1	3.5%	7%
Null	Prefer Not To Respond (Null)	1	3.5%	3.5%

Table 4 - Summary of Survey Population (n=33)

Q1	Education	90% Doctorate
Q2	Years since Graduation	Avg 15
Q3	Years Teaching Experience	Avg 17
Q4	Gender	87% male
Q5	Age in Years	Avg 48
Q6	Ethnicity	84% white
Q7	Professional Musical Outlet	26% Orchestra
Q8	% Same Repertoire as Studied	83% of Population taught 50%-100% Same Repertoire
Q13	% DEI affects Personal Repertoire	72%
Q14	% of Institutions with DEI Policy	93%
Q15	Mean attitudinal DEI score: Value in post-secondary Ed	3.4 (Strong Agreement)
Q20	Mean attitudinal DEI score: Personal Repertoire	3 (Agreement)
Q21	Mean attitudinal DEI score: Studio Diversity	2.9 (Agreement)

The Four Categories

Category 1

Solo Repertoire Approved of as Audition
Material for Entry into an Undergraduate
Program

Category 2

Solo Repertoire Approved of for
Performance For Credit during an
Undergraduate Program

Category 3

Solo Repertoire Approved of as Audition
Material for Entry into a Graduate Program

Category 4

Solo Repertoire Approved of for
Performance For Credit during a Graduate
Program

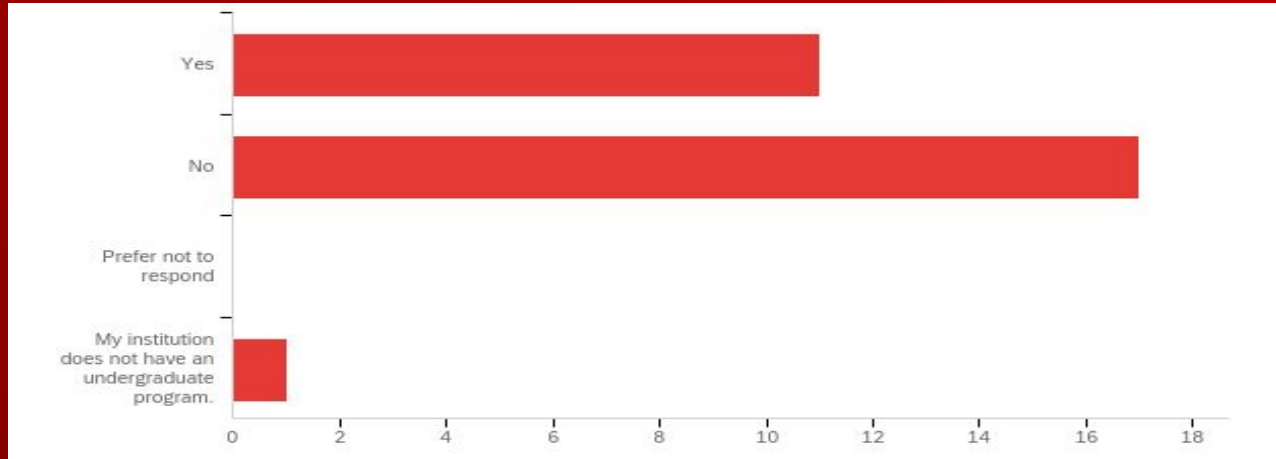
Category 1

Solo Repertoire Approved of as
Audition Material for Entry into
an Undergraduate Program

Question 9

|

Does Diversity, Equity, and Inclusion affect your choice of repertoire you approve of as audition material for entry into your undergraduate program?



Question 16

Table 5 - Attitudinal Responses to the statement “Diversity, Equity, and Inclusion affects my choice of repertoire I approve of as audition material for entry into my undergraduate program.”

Score	Classification	Frequency	Percentage (%)	Cumulative (%)
3.25 - 4	Strongly Agree (4)	3	11%	100%
2.5 - 3.25	Agree (3)	7	26%	89%
1.75 - 2.5	Disagree (2)	12	44%	63%
1 - 1.75	Strongly Disagree (1)	4	15%	19%
Null	Prefer Not To Respond (Null)	1	4%	4%

The Standard Repertoire of Category 1

**Please view Table 6
on your handout**

Aleksandra Pakhmutova



[Pakhmutova] studied composition with V. Yu. Shebalin at the Moscow Conservatory, as an undergraduate (until 1953) and at [the] postgraduate level (1953–6). She made an immediate impact on the world of Soviet song, securing a reputation among popular songwriters through her individual voice and unfailing ability to respond acutely to contemporary events, whether it be the heroism of Gagarin or the tragedy of Chernobyl.

Pakhmutova was secretary to the Board of the USSR Composers' Union and enjoyed not only official Soviet recognition, rare for a composer, but also international renown. She was the first composer to be awarded the Komsomol prize, was twice a state prize-winner and was decorated with the Order of Lenin and the Order of the Red Banner of Labour.

Program Notes - Pakhmutova |

Pakhmutova's **Trumpet Concerto** was composed as an Orchestral work in 1955, and was premiered by Soviet Trumpet soloist Ivan Pavlov in 1956. It went largely unnoticed outside the Soviet Union until 1978, when Trumpeter Timofei Dokshitzer "rediscovered" the concerto, which eventually led her to substantially revise the work.

Composed as a single movement, the work is highly tonal and features a variety of thematic materials that is decidedly Russian in character. There are three main sections: a somewhat ominous introduction is followed by a bravura Allegro in E-flat minor; the second features a slow, legato melody in E major; the final section begins with a transition that eventually returns to thematic materials from the previous Allegro.

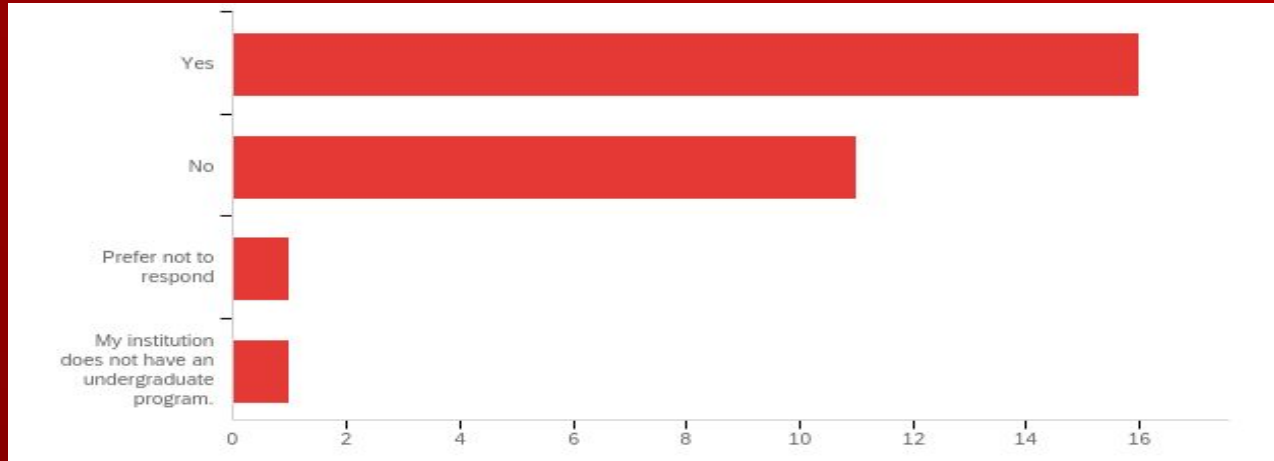
Performance:
Alexandra Pakhmutova's
Concerto for Trumpet
and Orchestra

Category 2

Solo Repertoire Approved of for
Performance For Credit during an
Undergraduate Program

Question 10

Does Diversity, Equity, and Inclusion affect your choice of repertoire you approve of for performance for credit for your undergraduate program?



Question 17

Table 7 - Attitudinal Responses to the statement “Diversity, Equity, and Inclusion affect my choice of repertoire I approve of for performance for credit for my undergraduate program.”

Score	Classification	Frequency	Percentage (%)	Cumulative (%)
3.25 - 4	Strongly Agree (4)	4	15%	100%
2.5 - 3.25	Agree (3)	11	41%	85%
1.75 - 2.5	Disagree (2)	8	30%	44%
1 - 1.75	Strongly Disagree (1)	2	7%	14%
Null	Prefer Not To Respond / My Institution does not have an undergraduate program (Null)	2	7%	7%

The Standard Repertoire of Category 2

**Please view Table 8
on your handout**



Winds of Change

12 Progressive Solos for Trumpet and Piano

Edited by Dr. Carrie Blosser & Ashley Kilam



Diversify The Stand

Diversify The Stand



Diversify the Stand provides accessible educational music for younger musicians by commissioning composers marginalized by race, ethnicity, nationality, gender, and orientation.

We strive to listen and learn from the stories and experiences of passionate musicians. In our podcast, we interview musicians, performers, educators, historians, and entrepreneurs to expand how we think of the music we perform and expand our knowledge into non-traditional career paths!

We have established connections with many other individuals and organizations who are striving to make a difference in the programming and music education fields in regards to diversity, equity, and inclusion.

Leopard's Pursuit by Marcus Grant |



Marcus Grant is a professional composer, Trumpeter, teacher, clinician, producer, and content creator from Virginia. He is the Co-founder and Director of the Trumpeter's Multi-Track Competition and Seminar and contributes compositions and arrangements as a Signature Artist with the world's leading digital sheet music retailer, [musicnotes.com](https://www.musicnotes.com). Marcus's award-winning compositions and arrangements are continually performed and recorded by world class artists and ensembles all across the globe.

Leopard's Pursuit by Marcus Grant |



Marcus is driven by the goal to provide transformative opportunities and impactful encounters to all people using his love for music, holding the philosophy that everyone deserves the best experiences in education, and that music is an essential element of those experiences. He seeks to use music to provide education, inspiration, and empowerment to all who are willing to receive it.

Leopard's Pursuit by Marcus Grant



Leopard's Pursuit is designed to take the performer behind the scenes on the chase of one of nature's most evasive predators: the leopard. Join the rare company of these solitary and elusive creatures as they stalk and hunt their prey through the night. You will need to master the art of switching from quiet to energized in the blink of an eye, so as not to alert your target too early, and - when the time is right - be prepared to leap at your prey with your claws outstretched!

**Performance:
Marcus Grant's
*Leopard's Pursuit***

Evolving Landscapes by **Alonso Malik Pirio**



Alonso Malik Pirio, Grammy award-winning artist, grew up listening to and writing music from a wide variety of styles, including jazz, R&B, rock, Afro-Cuban, funk, and hip-hop. Classically trained, he holds a degree from UCLA's Herb Alpert School of Music, and has since formed a career as a film composer, performer, music director, Orchestrator, and educator.

Evolving Landscapes by Alonso Malik Pirio



When I was a kid whenever I was in a car, I would play a game with my middle and index finger. I would pretend they were a pair of legs, running across and doing stunts on whatever buildings or geological features I saw through the passenger window.

Evolving Landscapes was written on a road trip I took from Los Angeles, CA to Minneapolis, MN during summer of 2021. On our trip we saw such a variety - vast deserts, lush grasslands, dense forests, jagged, imposing rock structures, and occasionally a city or two. This piece is the action score that I wish could accompany me while I played that two-legs-finger game from back in the day.

**Performance:
Alonso Malik Pirio's
*Evolving Landscapes***

A Crab, A Quill by Gala Flagello



Gala Flagello is a composer, educator, and nonprofit director whose music has been described as “both flesh and spirit, intensely psychological without sacrificing concrete musical enjoyment.” She is the Festival Director and co-founder of the nonprofit contemporary music festival Connecticut Summerfest.

Gala strives to use music as a vehicle for social change, engaging with topics such as environmental advocacy, gender equity, and mental health in her work. Gala holds a Bachelor of Music in Composition degree from the Hartt School, a Master of Music in Composition degree from the University of Michigan, and is currently pursuing a Doctor of Music Arts degree at the University of Michigan.

A Crab, A Quill by Gala Flagello



A *Crab, A Quill* sonically explores the painting “The Naturalist” by Victor Grasso wherein an octopus, perched patiently upon a tree trunk, holds many mysterious objects in its tentacles. I viewed this painting in person for the first time several years ago, and it has been a sticky memory for me ever since: Why is this octopus here? What is it thinking? Why has it come to shore clutching a crab, a quill, a kettle, a teacup, and an axe? *A Crab, A Quill* examines each of the octopus’ objects and attempts to answer these questions in music.



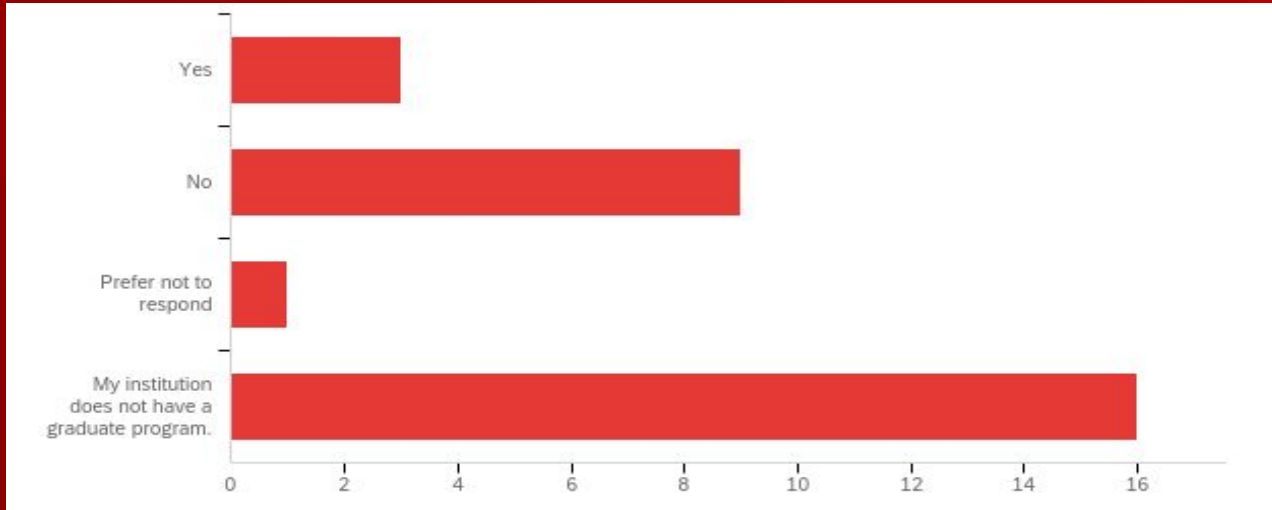
Performance: Gala Flagello's A Crab, A Quill

Category 3

Solo Repertoire Approved of as
Audition Material for entry into a
Graduate Program

Question 11

Does Diversity, Equity, and Inclusion affect your choice of repertoire you approve as audition material for entry into your graduate program?



Question 18

Table 9 - Attitudinal Responses to the statement “Diversity, Equity, and Inclusion affects my choice of repertoire I approve of as audition materials for entry into my graduate program.”

Score	Classification	Frequency	Percentage (%)	Cumulative (%)
3.25 - 4	Strongly Agree (4)	1	4%	100%
2.5 - 3.25	Agree (3)	2	7%	96%
1.75 - 2.5	Disagree (2)	7	26%	89%
1 - 1.75	Strongly Disagree (1)	2	7%	63%
Null	Prefer Not To Respond / My Institution does not have a graduate program (Null)	15	56%	56%

The Standard Repertoire of Category 3

**Please view Table 10
on your handout**

Lauren Bernofsky



Lauren Bernofsky's music has been performed across the United States as well as internationally in major venues from Carnegie Hall to Grieg Hall in Bergen, Norway. She has over eighty publications with Theodore Presser, Alfred, Carl Fischer, Boosey & Hawkes, FJH, Hal Leonard, Grand Mesa, Balquhidder, and Wingert-Jones. Her music is often heard at festivals and conferences, including Tanglewood, The Midwest Clinic, and the International Women's Brass Conference, and it has been played by members of The Metropolitan Opera Orchestra, the Boston Symphony Orchestra, the Atlanta Symphony, the Philadelphia Orchestra, and many others. Recordings of her music can be heard on the Polarfonia, Emeritus, Blue Griffin, MSR Classics, Summit, and Albany labels.

Lauren Bernofsky



For a composer who comes from a performance background, writing a concerto was a particularly appealing project. I love the clear, brilliant sound of the Trumpet, and of course it works wonderfully as a solo instrument against the combined forces of the Orchestra. I was also well aware of the relative lack of "meaty" concertos for Trumpet -- this piece has since been described as a substantial contribution to the repertory and has been performed widely in the United States as well as internationally.

This piece was originally Orchestrated for a classical-size Orchestra with double winds and brass, and a Piano reduction was later commissioned by Mary L. Thornton as part of her doctoral dissertation project at the University of Wisconsin-Madison. The piece was also written up in the International Trumpet Guild Journal.

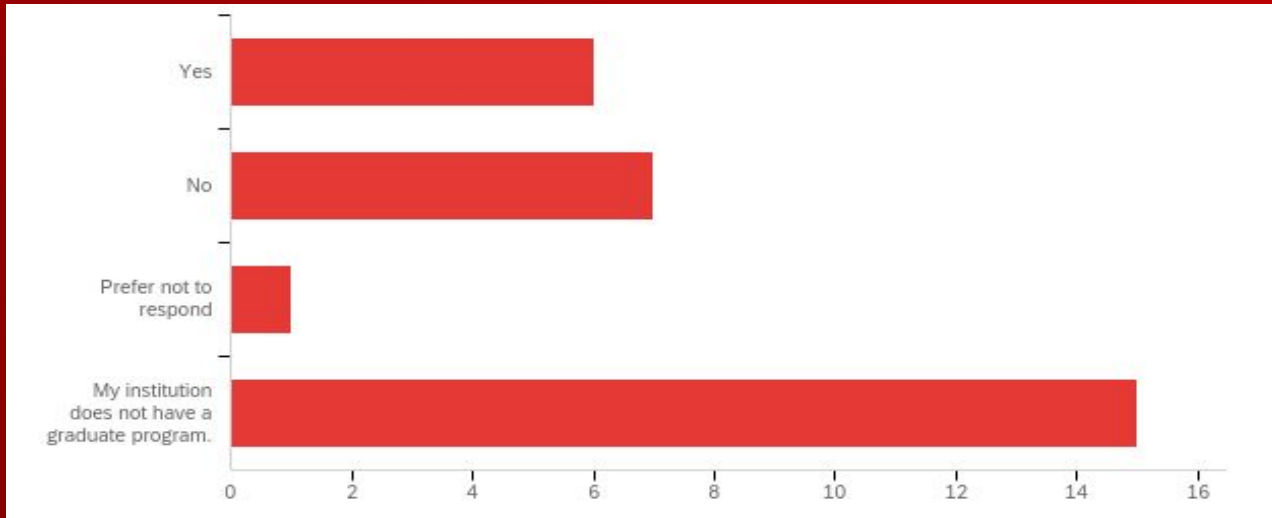
Performance:
Lauren Bernofsky's
Concerto for Trumpet
and Orchestra
I - Allegro

Category 4

Solo Repertoire Approved of for
Performance For Credit during a
Graduate Program

Question 12

Does Diversity, Equity, and Inclusion affect your choice of repertoire you approve of for performance for credit during your graduate program?



Question 19

Table 11 - Attitudinal Responses to the statement “Diversity, Equity, and Inclusion affects my choice of repertoire I approve of for performance for credit during my graduate program.”

Score	Classification	Frequency	Percentage (%)	Cumulative (%)
3.25 - 4	Strongly Agree (4)	2	7%	100%
2.5 - 3.25	Agree (3)	3	11%	93%
1.75 - 2.5	Disagree (2)	4	15%	82%
1 - 1.75	Strongly Disagree (1)	1	4%	67%
Null	Prefer Not To Respond / My Institution does not have a graduate program (Null)	17	63%	63%

The Standard Repertoire of Category 4

**Please view Table 12
on your handout**

Regina Harris Baiocchi



Image: <https://reginaharrisbaiocchi.com/about/>

Regina Harris Baiocchi writes notes and words to fill vessels called music, poetry, fiction, and creative nonfiction. Regina is driven by her curiosity to create art that is informed by research, speaks to diverse audiences, and moves people.

Regina's catalogue includes compositions for woodwinds, brass, percussion, strings, Orchestra, keyboard, multi-media, choral, sacred, jazz, opera, art songs, and pop tunes. Her music has been performed by members of the Detroit Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, Seattle Philharmonic, US Army Band, American Guild of Organists, Chicago Brass Quintet, Gaudete Brass Quintet, Milwaukee Brass Quintet, Lincoln Trio, Avalon String Quartet, and other acclaimed artists.

Program Notes - *miles per hour* |

mph was inspired by Miles Dewey Davis and dedicated to Prof. William Butler Fielder.

miles per hour may be performed on solo B-flat or C-Trumpet; or as a duet.

When performed as a Call-and-Response duet, the Caller (C) plays on stage using a harmon mute; the Respondent (R) plays offstage without a mute.

When performed as a solo, this Sonatina/Jazz Fanfare is played offstage through the first ending. Measures 35 - 38 are used as a vamp that should be repeated (ad lib: i.e., bending notes, taking rhythmic and other liberties, et cetera) as often as needed to give the performer ample time to reach center stage for the full repeat and second ending.

Program Notes - *miles per hour* |

A fusion of various idioms, the fanfare beckons listeners to, "Stop what you're doing. Listen. I have something to say about the lineage of Trumpet players and how they impact Trumpet literature: from Buddy Bolden, Louis Armstrong, "Dizzy" Gillespie, Miles Davis, Lee Morgan, Clifford Brown, Clark Terry, Freddy Hubbard, Dr. Willie Naylor, Burgess Gardner, Woody Shaw, Lionel Bordelon, Stanley Polluck, John Faddis, Wynton Marsalis, Terrance Blanchard, Nicolas Payton, Wallace Roney, Orbert Davis, Roy Hargrove, Tina Davis, Clora Bryant, Cynthia Robinson, Valaida Snow, Dolly Jones, to Prof. Bill Fielder, and many more.

Performance:
Regina Harris Baiocchi's
miles per hour

Conclusions



Table 13 - Condensed Findings of the Survey Categories

		Standard Collegiate Solo Trumpet Repertoire Category			
		1 Entry into Undergrad	2 Credit for Undergrad	3 Entry into Grad	4 Credit for Grad
Part 1 of Survey	% DEI affected Repertoire⁽¹⁾	39%	57%	31%	46%
	Mean Attitudinal DEI Score⁽²⁾	M = 2.3	M = 2.7	M = 2.2	M = 2.6
	Net Attitude toward DEI⁽³⁾	Negative	Positive	Negative	Neutral
Part 2 of Survey	Repertoire % DEI⁽⁴⁾	9%	34%	24%	25%

(1) Does DEI affect approved repertoire (yes/no)? Questions 9, 10, 11, 12, respectively.

(2) Does DEI affect choice of approved repertoire (1=strongly disagree, 2.5= neutral, 4=strongly agree)? Questions 16, 17, 18, 19, respectively.

(3) Overall attitude toward DEI based on 1 and 2 above.

(4) % of reported repertoire representing DEI. Questions 23, 24, 25, 26, respectively.

**Thank You
For Coming**

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