

**DIVERSITY, EQUITY, AND INCLUSION (DEI)  
IN THE COLLEGIATE SOLO TRUMPET LITERATURE OF THE UNITED STATES:  
ESTABLISHING THE STANDARD REPERTOIRE**

**A LECTURE DISSERTATION  
SUBMITTED TO THE GRADUATE SCHOOL  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE  
DOCTOR OF ARTS  
BY  
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**BALL STATE UNIVERSITY  
MUNCIE, INDIANA  
JULY 2023**

## **ACKNOWLEDGEMENTS**

Thank you to Dr. Stephen C. Campbell for your guidance throughout my doctoral studies as well as over the last 10 years for which we have known each other.

Thank you to my committee members, Chris Van Hof, Brett Clement, Mark Buselli, and Michael O'Hara for your guidance throughout the process of completing my dissertation.

Thank you to my family and friends for the financial support and love you have given me throughout my studies for the last 10 years.

## LECTURE DISSERTATION SCRIPT

### Part 1: Introduction - Defining the 3 Key Terms & Background Information

Hello, and welcome. We are here today to discuss two concepts: “The Standard Repertoire of the Collegiate Solo Trumpet Literature of the United States,” and “Diversity, Equity, and Inclusion” (DEI) within said repertoire.

Before proceeding, it is important to have a functional definition of three key terms. This includes the term “Collegiate Solo Trumpet Literature of the United States”, the term “The Standard Repertoire” and the term “Diversity, Equity, and Inclusion.”

For the purposes of this discussion, “Collegiate Solo Trumpet Literature of the United States” is defined as “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.” Henceforth, if the term is shortened to “Collegiate Solo Trumpet Literature” or similar variations, we will assume an understanding of the geographical limitations of the term.

In order to understand the term “The Standard Repertoire” for the purposes of this discussion, some context is required. The idea of the Standard Repertoire is a seemingly universally understood concept from the art of music. The Orchestra has a Standard Repertoire from which excerpts are pulled for auditions, patrons continually donate to see performed, etc. Any instrument has a Standard Repertoire of solo literature as well. These are just two of many potential examples. Despite the presence of the Standard Repertoire as a concept within the art of music, the Standard Repertoire is actually an amorphous concept at best in most if not all aspects of the art of music in which it appears to be applicable. While scholars or professionals

of any of these aspects can name their list of the Standard Repertoire for their area of expertise, there is a potential for variance between these lists. This potential variety among the concept of the Standard Repertoire inherently makes the Standard Repertoire no longer standard.

Becoming functionally an oxymoron, the Standard Repertoire which often attempts to serve as a tool to better understand a body of literature now stands as an invisible barrier to the understanding of that very literature. For this issue to cease, the Standard Repertoire needed to be codified universally in a given field, hence the need for this study.

The data which were collected as a result of this study have created a depiction of the Standard Repertoire of Collegiate Solo Trumpet Literature as it was understood at the time of this research in four different Categories of collegiate study of the Trumpet. These depictions, to be discussed shortly, are the functioning definition of the term “The Standard Repertoire” for the purposes of this discussion.

While the creation of these depictions of the Standard Repertoire of Collegiate Solo Trumpet Literature are massive resources in and of themselves, the true goal of the creation of these depictions of the Standard Repertoire lists was to discover where the polled population was underrepresenting various Categories of composers through the lens of Diversity, Equity, and Inclusion in their approved solo repertoire.

For the purposes of this discussion, “Diversity, Equity, and Inclusion” is considered a single term. In order to properly define Diversity, Equity, and Inclusion as a single term, each individual word should be defined. Diversity, Equity, and Inclusion are each individually defined as follows according to the Merriam-Webster dictionary:

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).

These individual definitions lead to the definition of the single term “Diversity, Equity, and Inclusion” for the purposes of this discussion: respect for all persons, from all starting points, with no exclusivity.

With a functioning definition of the key terms “Collegiate Solo Trumpet Literature,” “The Standard Repertoire,” and “Diversity, Equity, and Inclusion,” the procedures and results of this research can now be accurately discussed and understood.

## **Part 2: Purpose & Procedures of the Study**

Before speaking about the results of the study, let’s overview what the purpose and procedures of this study were.

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. In order to accomplish this goal, a national, web-based survey was sent to a homogeneous sample of applied Trumpet professors throughout the

United States that met the 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 post-secondary 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 the College Music Society’s *Directory of Music Faculties*

These criteria were selected in order to create a homogeneous sample of applied Trumpet professors from throughout the United States whose opinions and actions as shown by the collected data would be an accurate representation of trends throughout the entire field. Each aspect of the inclusion criteria aided in this. The National Association of Schools of Music is a major accrediting institution in the field of music academia, and any professor who teaches at an institution accredited by NASM is held to a national set of standards. Having achieved the minimum academic rank of “Assistant Professor” ensured that members of the population would be faculty who have demonstrated a distinct level of commitment to teaching applied Trumpet at the post-secondary level. Being an active member of a professional development society such as the College Music Society demonstrated that members of the polled population were dedicated to professional development in their field, and the usage of the CMS *Directory of Music Faculties* is what allowed the list of specific members of the homogenous population to be created. In addition to the inclusion criteria, the survey also received content validity prior to being sent to the population.

The survey sent to the population consisted of two major parts. The first part consisted of questions that collected demographical information about the population and attitudinal questions on the opinions of the population on Diversity, Equity, and Inclusion in various aspects as it related to their teaching. The second part consisted of long-form questions which asked the population what pieces of music they currently approve of either as application materials for entry into their program or for performance for credit during their program at both the undergraduate and graduate levels. Population members who already had a compiled list of these data were able to upload a PDF of these data as opposed to manually typing it all into the survey. They were asked to remove any identifying information from the PDF if they chose this option, as all responses to the survey were anonymous unless a respondent chose to provide an email address for a potential follow-up interview. No follow-up interviews were necessary, therefore leaving all responses fully anonymous.

Data were collected for 8 weeks to allow for an ample amount of responses from the population. The population consisted of n=304 potential respondents, with the total number of responses reaching 33 recorded responses at the time of the survey's closing. Data analysis occurred through Qualtrics where applicable, or manually in a spreadsheet program when data needed to be converted to numerical data prior to analysis, such as for the responses to attitudinal questions throughout the survey.

### **Part 3: Results From the Study**

Moving on to a discussion about the results of the survey, as previously stated, responses to the original web-based survey which was created for this study resulted in information that depicted the Standard Repertoire as it was understood by the population at the time of data collection. In order to better understand the population's opinions on Diversity, Equity, and Inclusion as the concept related to both themselves and their students,

demographical questions were asked of the population in order to create an image of the typical population member. Population members were asked what their highest completed degree was, when their highest completed degree was completed, how long they have been teaching applied Trumpet at the post-secondary level, the gender they identified as, their age, their ethnicity, their most common professional musical outlets, and what percentage of the solo Trumpet repertoire they have taught is the same repertoire that they were taught during their own collegiate studies. They were also asked if Diversity, Equity, and Inclusion affected their own personal choice of solo Trumpet repertoire that they have chosen to study or perform, if their current institution had a university-wide commitment to Diversity, Equity, and Inclusion, if they have found Diversity, Equity, and Inclusion to be important in post-secondary education, and if the student population of their collegiate Trumpet studio was diverse.

Of the 33 received responses to the survey, a varying number of respondents completed individual questions. All questions within the survey were optional, with the exception of the informed consent form which was required of all respondents, and thus not all questions received a total of 33 responses. Let us now go through the received responses to the demographical questions in order to understand the stereotypical population member and their opinions on Diversity, Equity, and Inclusion. We will discuss the data collected from each individual question, and then discuss what the data collectively meant about the population.

Of the 31 responses received to Question 1 which asked “What is your highest completed degree?”, 90% (n=28) of the respondents indicated their highest completed degree was a Doctorate. The remaining 10% of the population (n=3) indicated that their highest completed degree was a Master’s Degree.

Of the 31 responses received to Question 2 which asked “When did you complete your highest completed degree?”, the responses had a range of 33 years, with the most recently completed degree being finished in 2023 and the least most recently completed degree being finished in 1990. The average time that the population had had their highest completed degree was 15 years.

Of the 31 responses received to Question 3 which asked “How long have you been teaching applied Trumpet at the post-secondary level?”, the responses had a range of 31 years. The average time that the population had been teaching applied Trumpet at the post-secondary level was 17 years.

Of the 31 responses received to Question 4 which asked “What gender do you identify as?”, 87% (n=27) of the respondents indicated that they identified as male, 10% (n=3) of the respondents indicated that they identified as female, and 3% of respondents indicated that they identified as “other.”

Of the 31 responses received to Question 5 which asked “What is your age?”, the responses indicated an age range of 40 years, with an average age of 48 years old.

Of the 31 responses received to Question 6 which asked “Which of the following best describes your ethnicity?”, 84% (n=26) of the respondents identified as White or Caucasian, 6% (n=2) identified as Black or African-American, 3% (n=1) identified as Hispanic or Latino, 3% (n=1) identified as Native American or Alaskan Native, and 3% (n=1) identified as “other.”

Question 7 asked, “What is your professional musical outlet?” 26% of the respondents indicated a professional musical outlet of performing with an Orchestra, the most frequently

reported outlet. However, all the asked Categories, including Orchestra, Band, Jazz, Commercial Music, and Brass Quintet, each had at least 14% of the respondents indicate that those genres were included in their professional musical outlets. 9% of the respondents also included write-in Categories under “Other,” with the additional written-in Categories including Latin Music, performing as a Soloist, and British Brass Band.

Of the 29 received responses to Question 8 which asked “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?” 83% of the respondents indicated that the repertoire they have taught was between 50% to 100% the same as the repertoire that they were taught during their own collegiate music educations.

Not all of the demographical questions were asked sequentially. Henceforth, the number of the question may no longer be sequential.

Of the 29 received responses to Question 13 which asked “Does Diversity, Equity, and Inclusion affect your choice of repertoire for your own study or performance?”, 72% (n=21) of the respondents indicated that Diversity, Equity, and Inclusion does affect their choices.

Question 20 was an attitudinal question that was asked during the survey in order to verify the responses of the population from Question 13. All attitudinal questions from the survey were analyzed individually. The attitudinal responses of the population to Question 20, which asked the population to select the best answer in response to the statement “Diversity, Equity, and Inclusion affect my choice of repertoire I choose for my own study or performance,” can be seen in Table 1.

**Table 1**

## Attitudinal Responses to Question 20

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%

On this scale, where Strongly Agree was equal to 4, Agree was equal to 3, Disagree was equal to 2, and Strongly Disagree was equal to 1, a Mean response between the values 1 and 1.75 indicated a sentiment of Strong Disagreement with the statement by the respondents, a Mean response between the values of 1.75 and 2.5 indicated a sentiment of Disagreement with the statement, a Mean response between the values of 2.5 and 3.25 indicated a sentiment of Agreement with the statement, and a Mean response between 3.25 and 4 indicated a sentiment of Strong Agreement with the statement. A Mean value of precisely 2.5 would have indicated true neutrality within the responses to the statement by the respondents. This scale was used to analyze responses from all attitudinal questions in the survey.

Attitudinal responses to Question 20 had a Mean of  $M = 3$ . This reflected a sentiment of Agreement with the statement "Diversity, Equity, and Inclusion affects my choice of repertoire I choose for my own study or performance" by the respondents. This sentiment of Agreement

was the same as was indicated by respondents to Question 13, which demonstrated that the population agreed with itself that Diversity, Equity, and Inclusion was important in this context.

Of the 29 responses received to Question 14 which asked “Does your institution have a university-wide commitment to Diversity, Equity, and Inclusion?”, 93% (n=27) of respondents indicated that their institution did have a university-wide commitment to Diversity, Equity, and Inclusion.

Question 15 was an attitudinal question that asked respondents to indicate their response to the statement “Diversity, Equity, and Inclusion are valuable in post-secondary music education.” The responses to Question 15 can be seen in Table 2.

**Table 2**

Attitudinal Responses to Question 15

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%

After analyzing the table, it was found that attitudinal responses to Question 15 had a mean of  $M = 3.4$ . This reflected an overall sentiment of Strong Agreement with the statement

“Diversity, Equity, and Inclusion are valuable in post-secondary music education” by the respondents.

Question 21 was an attitudinal question that asked respondents to indicate their response to the statement “The student body of my applied studio is diverse.” The responses to Question 21 can be seen in Table 3.

**Table 3**

Attitudinal Responses to Question 21

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%

After analyzing the table, it was found that attitudinal responses to Question 21 had a mean of  $M = 2.9$ . This reflected an overall sentiment of Agreement with the statement “the student body of my applied studio is diverse” by the respondents.

All of these demographical questions and questions about the opinions of the population created a depiction of an average member of the population which can be seen in Table 4. A typical population member was a White or Caucasian male in their upper 40s with a Doctorate, who has been teaching applied Trumpet at the post-secondary level for about 17 years at an

institution with a university-wide commitment to Diversity, Equity, and Inclusion. They had a slight bias towards Orchestral music over other genres and mostly taught the same solo repertoire that they were taught during their own study. They also found the concept of Diversity, Equity, and Inclusion to be valuable in post-secondary education, found that Diversity, Equity, and Inclusion affected the choice of repertoire they choose for their own study or performance, and taught a diverse body of students.

**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)

While this compiled information may not be surprising, to the best of our knowledge this is the first known time that this type of information has been addressed in this context. With an

understanding of a stereotypical member of the population and a functional understanding of our three major terms, the Standard Repertoire lists which were generated by the respondents can now be analyzed and understood.

The Standard Repertoire of Collegiate Solo Trumpet Literature of the United States as it was defined by the population for the purposes of this research was defined in four separate Categories. These four Categories were “Solo Repertoire Approved of as Audition Material for Entry into an Undergraduate Program”, “Solo Repertoire Approved of for Performance For Credit during an Undergraduate Program”, “Solo Repertoire Approved of as Audition Material for Entry into a Graduate Program”, and “Solo Repertoire Approved of for Performance For Credit during a Graduate Program.” For the purposes of this research, “graduate program” was defined as any academic study resulting in certification beyond the Undergraduate degree (e.g. an Artist Diploma, Master’s Degree, Doctoral Degree, etc.). Each of the Categories were analyzed individually. For each Category, we will first discuss the responses to the relevant survey questions. We will then examine how the responses to the survey questions compared to the Standard Repertoire list for the given Category, and then there will be a performance of a work or works from the Standard Repertoire list for the given Category which represented Diversity, Equity, and Inclusion.

### **Category 1: Solo Repertoire Approved of as Audition Material for Entry into an Undergraduate Program**

The first Category we will discuss is “Solo Repertoire Approved of as Audition Material for Entry into an Undergraduate Program.” Let’s look at the results of the relevant survey questions.

Of the 29 received responses to Question 9 from the survey which asked “Does Diversity, Equity, and Inclusion affect your choice of repertoire you approve of as audition material for entry into your undergraduate program?”, 28 responses indicated that their institution had an undergraduate program for the study of the Trumpet. Of the 28 responses which indicated they had an undergraduate program, 61% (n=17) of respondents indicated that Diversity, Equity, and Inclusion did not affect their choice of repertoire that they approve of in this context.

Question 16 was an attitudinal question that was asked during the survey in order to verify the responses of the population from Question 9. The attitudinal responses of the population to the statement from Question 16, which was “Diversity, Equity, and Inclusion affects my choice of repertoire I approve of as audition material for entry into my undergraduate program,” can be seen in Table 5.

**Table 5**

Attitudinal Responses to Question 16

<b>Score</b>	<b>Classification</b>	<b>Frequency</b>	<b>Percentage (%)</b>	<b>Cumulative (%)</b>
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%

An analysis of the table showed attitudinal responses to Question 16 had a mean of  $M = 2.3$ , indicating an overall sentiment of Disagreement with the statement “Diversity, Equity, and Inclusion affects my choice of repertoire I approve of as audition material for entry into my undergraduate program”. This is in agreement with the sentiment of the respondents indicated by Question 9, which demonstrated that the population agreed with itself that Diversity, Equity, and Inclusion was not important to them in this context.

This overall sentiment of Disagreement with the idea that Diversity, Equity, and Inclusion affected the choice of the repertoire in this context was reflected in the body of literature described by the second half of the survey. The Standard Repertoire of Solo Repertoire Approved of as Audition Material for Entry into an Undergraduate Program as defined by the population can be seen in Table 6. For your convenience, I have provided this Standard Repertoire list, as well as the Standard Repertoire lists for the other 3 Categories to be discussed, on a physical handout as the lists are too large to be put on the screen and still be legible.

This list was organized by the total number of entries of specific compositions from respondents. More popular compositions were reported by multiple respondents and were listed at the top of the list. As the list continues, compositions were reported less frequently by the respondents. Lists from all the Categories to be discussed were also organized in this manner.

An analysis of this list from the perspective of the value of Diversity, Equity, and Inclusion showed that this list did not represent the value of the concept, as was expected based on the responses to the survey questions from this Category. Entries were defined as representing Diversity, Equity, and Inclusion if they were works by composers that did not represent the majority population of composers as they were reported by the respondents. For all lists to be

discussed today, the majority population of composers were male Caucasian composers of European or American heritage. Therefore, any composers who did not fall into this definition were defined as having been a representation of the value of Diversity, Equity, and Inclusion.

**Table 6**

The Standard Repertoire of Solo Repertoire Approved of as Audition Materials for Entry into an Undergraduate Program

<b>Composer (Last, First)</b>	<b>Piece</b>	<b>Total # of Entries</b>
Kennan, Kent	Sonata for Trumpet and Piano	6
Arutunian, Alexander	Concerto	5
Hummel, Johann Nepomuk	Concerto in Eb Major	4
Ropartz, Guy	Andante et Allegro	4
Balay, Guillaume	Petite Piece Concertante	4
Stevens, Halsey	Sonata for Trumpet and Piano	3
Goedecke, Alexander	Concert Etude	3
Haydn, Johann Freidrich	Concerto in Eb Major	3
Ewazen, Eric	Sonata for Trumpet and Piano	3
Hailstork, Adolphus	Variations for Trumpet	2
Handel, Georg Friedrich, arr. Fitzgerald, Bernard	Aria Con Variazioni	2
Pakhmutova, Aleksandra	Concerto for Trumpet and Orchestra	2
Thome, Francis	Fantasia	2
Balay, Guillaume	Andante et Allegretto	2
Corelli, Arcangelo, arr. Bernard Fitzgerald	Sonata VIII	2
Clarke, Herbert L.	Maid of the Mist	1
Peaslee, Richard	Nightsongs	1
Purcell, Henry	Trumpet Sonata No. 2	1
Hue, Georges	Solo De Concert	1
Senée, Henri	Concertino	1
Savard, Augustin	Morceau De Concours	1
Erlanger, Camille	Solo De Concert	1

Rougnon, Paul	Concert Polonaise	1
Vivaldi, Antonio, arr. Bernard Fitzgerald	Allegro	1
Bach, Johann Sebastian, arr. Bernard Fitzgerald	Aria (Bist du bei mir)	1
Bernard Fitzgerald	Introduction and Fantasy	1
Bach, Johann Sebastian, arr. Bernard Fitzgerald	Bach Suite	1
Scarlatti, Alessandro, arr. Bernard Fitzgerald	Scarlatti Suite	1
Bozza, Eugene	Rustiques	1
Brandt, Vassily	Concert Piece #2	1
Barat, Joseph Eduard	Fantasie in Eb	1
Fitzgerald, Bernard	English Suite	1
Barat, Joseph Eduard	Orientale	1
Hindemith, Paul	Concerto	1
Arban, J. B.	Do You See The Glittering Snow	1

There were a total of 35 separate entries on this list, and 3 of the 35 entries represented Diversity, Equity, and Inclusion, or 9% of the list. The remaining 32 entries, or 91% of the list, represented entries from the majority population of composers, and therefore did not represent Diversity, Equity, and Inclusion.

The three entries on this list that did represent Diversity, Equity, and Inclusion were Alexander Arutunian's *Concerto*, Adolphus Hailstork's *Variations for Trumpet*, and Aleksandra Pakhmutova's *Concerto for Trumpet and Orchestra*. Alexander Arutunian was a male Armenian composer, Adolphus Hailstork is a male African-American composer, and Aleksandra Pakhmutova is a female Russian composer.

Of the three entries, both composers Hailstork and Pakhmutova are currently still living. Interestingly, both Hailstork and Pakhmutova also appeared on every subsequent list in the

coming Categories. While Hailstork appeared in every Category, he appeared with varying compositions. In contrast, Pakhmutova appeared in every Category with the composition listed here, her *Concerto for Trumpet and Orchestra*. The prevalence of Pakhmutova's *Concerto* across this and all subsequent Categories was significant enough of a reason to discuss it here as opposed to the works by Arutunian or Hailstork.

A short overview of Pakhmutova can best be done by referring to her entry from *Grove Music Online*. A truncated form of how she is described in her entry by Olga Manulkina reads:

[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 from the performance of Pakhmutova's *Concerto for Trumpet and Orchestra* given at Sonoma State University on December 11th, 2019, as they are listed on the Wind Repertory Project, provide some insight into the work itself:

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.

There will now be a performance of Pakhmutova’s *Concerto for Trumpet and Orchestra*, performed for the purposes of this presentation with Piano accompaniment.

### **[Performance of Aleksandra Pakhmutova’s *Concerto for Trumpet and Orchestra*]**

### **Category 2: Solo Repertoire Approved of for Performance For Credit during an Undergraduate Program**

Let’s now move on to a discussion of the second Category: Solo Repertoire Approved of for Performance For Credit during an Undergraduate Program.

Of the 29 received responses to Question 10 from the survey which asked “Does Diversity, Equity, and Inclusion affect your choice of repertoire you approve of for performance for credit for your undergraduate program?”, 28 responses indicated that their institution had a program for undergraduate study of the Trumpet. Of the 28 responses which indicated they had an undergraduate program, 57% (n=16) of respondents indicated that Diversity, Equity, and Inclusion did affect their choice of repertoire that they approved of in this context.

Question 17 was an attitudinal question that was also asked during the survey in order to verify the responses of the population from Question 10. The attitudinal responses of the population to the statement “Diversity, Equity, and Inclusion affect my choice of repertoire I approve of for performance for credit for my undergraduate program” can be seen in Table 7.

An analysis of this table showed attitudinal responses to Question 17 had a mean of  $M = 2.7$ , indicating a sentiment of Agreement with the statement “Diversity, Equity, and Inclusion affects my choice of repertoire I approve of for performance for credit for my undergraduate program.” This was in agreement with the sentiment of the respondents indicated by Question 10, which demonstrated that the population agreed with itself that Diversity, Equity, and Inclusion was important to them in this context.

**Table 7**

Attitudinal Responses to Question 17

<b>Score</b>	<b>Classification</b>	<b>Frequency</b>	<b>Percentage (%)</b>	<b>Cumulative (%)</b>
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%

This overall sentiment of Agreement with the idea that Diversity, Equity, and Inclusion affected the choice of the repertoire in this context was reflected in the body of literature described by the second half of the survey. The Standard Repertoire of Solo Repertoire Approved of as Audition Material for Entry into an Undergraduate Program can be seen in Table 8, again provided on your handout.

An analysis of this list from the perspective of the value of the concept of Diversity, Equity, and Inclusion showed the highest magnitude of the value of the concept of any of the four lists to be discussed today. This list was made up of 70 separate entries, and 24 of the 70 entries represented Diversity, Equity, and Inclusion, or 34% of the list. The remaining 46 entries, or 66% of the list, represented entries from the majority population of composers, and therefore did not represent Diversity, Equity, and Inclusion.

**Table 8**

The Standard Repertoire of Solo Repertoire Approved of for Performance for Credit during an Undergraduate Program

<b>Composer (Last, First)</b>	<b>Piece</b>	<b>Total # of Entries</b>
Kennan, Kent	Sonata for Trumpet and Piano	6
Ewazen, Eric	Sonata for Trumpet and Piano	6
Bozza, Eugene	Rustiques	4
Pakhmutova, Aleksandra	Concerto for Trumpet and Orchestra	4
Haydn, Johann Friedrich	Concerto in Eb Major	3
Ropartz, Guy	Andante et Allegro	3
Stevens, Halsey	Sonata for Trumpet and Piano	3
Böhme, Oskar	Concerto for Trumpet and Orchestra	3
Hummel, Johann Nepomuk	Concerto in Eb Major	3
Grant, Marcus	Leopard's Pursuit	2
Pirio, Alonso Malik	Evolving Landscapes	2

Flagello, Gala	A Crab, A Quill	2
Arutunian, Alexander	Concerto	2
Clarke, Herbert L	Maid of the Mist	2
Corelli, Arcangelo	Sonata VII	2
Turrin, Joseph	Caprice	2
Bernstein, Leonard	Rondo for Lifey	1
Webb, Joy	Share my Yoke	1
Purcell, Henry	Sonata No. 1	1
Bernofsky, Lauren	Concerto for Trumpet and Orchestra	1
Lee, HyeKyung	A Castle in the Air	1
Amrhein, Karen	Fancy Free	1
Short, Rylee	Awakening	1
Poe, Lara	Aiguille	1
Gillie, Gina	Song for the Lost	1
Fanslow, Devin	Summon Light	1
Nishimura, Yukiko	Golden Trees	1
Cutler, Zoe	Largo et Andante et Allegro et Presto et cetera	1
Slater, Angela	Noctilucent	1
McDowall, Cecilia	Framed	1
Fine, Elaine	Sonata for Trumpet and Piano	1
Antheil, George	Sonata for Trumpet and Piano	1
Dello Joio, Norman	Sonata for Trumpet and Piano	1
Tull, Fisher	Eight Profiles for Solo Trumpet	1
Baiocchi, Regina Harris	miles per hour	1
Stephenson, James	Vignettes for Trumpet and Percussion	1
Dejarnett, Eris	Helios for Trumpet and Fixed Media	1
Balay, Guillaume	Piece De Concours	1
Torelli, Giuseppe	Concerto in D Major	1
Rachmaninoff, Sergei	Vocalize for Trumpet and Piano, Op. 34, No. 14	1
Brandt, Vassily	Concert Piece No. 2	1
Hailstork, Adolphus	Variations for Trumpet	1
Bowles, Meg	Night Sun Journey	1
Einfelde, Maija	Maza Ballada	1

Rice, Hannah	Free to Be	1
Thome, Francis	Fantasia	1
Barat, Joseph Eduard	Fantasia in Eb	1
Fitzgerald, Bernard	English Suite	1
Balay, Guillaume	Petite Piece Concertante	1
Geodicke, Alexander	Concert Etude	1
Barat, Joseph Eduard	Orientale	1
Hindemith, Paul	Sonata for Trumpet and Piano	1
Fasch, Johann Friedrich	Concerto in D Major	1
Sachse, Ernst	Concertino	1
Persichetti, Vincent	The Hollow Men	1
Hovhanness, Alan	Prayer of St. Gregory	1
Hummel, Bertold	Sonatine	1
Collins, Brendan	Concerto for Trumpet and Piano	1
Plog, Anthony	Sonata for Trumpet and Piano	1
Stephenson, James	Sonata for Trumpet and Piano	1
Neruda, Johann Baptist	Concerto in Eb Major	1
Hoehne, Carl	Slavische Fantasy	1
Gabaye, Pierre	Boutade for Trumpet and Piano	1
Hubeau, Jean	Sonata for Chromatic Trumpet and Piano	1
McKee, Kevin	Centennial Horizon	1
Hidgon, Jennifer	Trumpet Songs	1
Larsen, Libby	Fanfare for Women	1
McMichael, Catherine	Totem Voices	1
Barat, Joseph Eduard	Andante et Scherzo	1
Alexius, Carl	Sonata	1

Of the 24 entries which represented Diversity, Equity, and Inclusion, the concept was represented in many various ways. There were compositions that represented African-American composers (Marcus Grant, Alonso Malik Pirio, and Adolphus Hailstork), Armenian composers (Alexander Arutunian and Alan Hovhanness), Asiatic composers (HyeKung Lee and Yukiko Nishimura), Transgender and Non-Binary composers (Rylee Short, Devin Clara Fanslow, and

Eris Dejarnett), Australian composers (Brendan Collins), and female composers (Alexandra Pakhmutova, Gala Flagello, Joy Webb, Lauren Bernofsky, HyeKung Lee, Yukiko Nishimura, Karen Amrhein, Lara Poe, Gina Gillie, Zoe Cutler, Angela Slater, Cecilia McDowall, Elaine Fine, Regina Harris Baiocchi, and Maiji Einfeldt).

With a large body of literature to choose from to feature from this Category, it was difficult to pinpoint what was the most interesting to highlight for this lecture. Aleksandra Pakhmutova's *Concerto*, which we just heard, was the most frequently reported composition that represented Diversity, Equity, and Inclusion. However, it would be redundant to repeat the same information here now for Category 2. Using the frequency of reported compositions as a basis for what to choose to highlight, the next most interesting compositions were those by Marcus Grant, Alonso Malik Pirio, Gala Flagello, and Alexander Arutunian, who all received 2 mentions within this list as opposed to the 4 received by Pakhmutova or the 1 received by all other composers who represented Diversity, Equity, and Inclusion. Alexander Arutunian's *Concerto* was a composition of significance as can be seen from its inclusion in multiple Categories, but for the purposes of this discussion today, the works by Marcus Grant, Alonso Malik Pirio, and Gala Flagello were much more prevalent.

*Leopard's Pursuit* by Marcus Grant, *Evolving Landscapes* by Alonso Mailk Pirio, and *A Crab, A Quill* by Gala Flagello all represented entries on the list which came from the *Winds of Change* collection, a graduated book of 12 progressive solos for Trumpet and Piano published by Diversify The Stand. There is also a version of the *Winds of Change* collection for Trombone and Piano, and more versions of the collection for other wind, string, and percussion instruments are currently being formed. The entire *Winds of Change* collection was represented on this list, including the previously mentioned compositions as well as the works by HyeKung

Lee, Karen Amrhein, Rylee Short, Lara Poe, Gina Gille, Devin Clara Fanslow, Yukiko Nishimura, Zoe Cutler, and Elizabeth Slater.

Diversify The Stand is an initiative that was started in December 2020 in order to create a larger body of repertoire which are readily available for performance by students by Diverse composers. As they describe themselves on their website:

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.

While the entire *Winds of Change* collection contains music that is pertinent to the topic of today, there will be performances of the works by Marcus Grant, Alonso Malik Pirio, and Gala Flagello as they were the most frequently reported compositions from the *Winds of Change* collection on the list. For the purposes of today's lecture, these works will be performed with electroacoustic accompaniment, officially provided by Diversify The Stand on their YouTube channel.

The first performed work from the *Winds of Change* collection will be *Leopard's Pursuit* by Marcus Grant. This composition is the first work from the *Winds of Change* collection and represents an entry into the "Beginner" Category. Marcus Grant provides a Biography and Program notes for the work within *Winds of Change* which read:

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. Marcus's award-winning compositions and arrangements are continually performed and recorded by world class artists and ensembles all across the globe.

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* 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!

There will now be a performance of *Leopard's Pursuit*, a short, 2-minute-long work that is easily accessible to the youngest of soloists.

## **[Performance of Marcus Grant's *Leopard's Pursuit*]**

The second work to be performed from the *Winds of Change* collection will be *Evolving Landscapes* by Alonso Malik Pirio. This composition is the fourth work from the *Winds of Change* collection and represents the first entry into the “Intermediate” Category. Alonso Malik Pirio provides a Biography and Program notes for the work within *Winds of Change*, of which a truncated form reads:

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.

On *Evolving Landscapes*, Pirio writes:

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.

There will now be a performance of *Evolving Landscapes*, a work that clearly demonstrates an advancement of difficulty into the “Intermediate” range when compared to *Leopard’s Pursuit*.

**[Performance of Alonso Malik Pirio’s *Evolving Landscapes*]**

The third and final piece to be performed today from the *Winds of Change* collection will be *A Crab, A Quill* by Gala Flagello. This composition is the fifth work from the *Winds of Change* collection and represents another entry into the “Intermediate” Category. No pieces from the “Advanced” Category from the *Winds of Change* collection will be performed today due to the time constraints of this lecture. Like the other composers, Gala Flagello also provides a Biography and Program notes for the work within *Winds of Change*, of which a truncated form reads:

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 Musical Arts degree at the University of Michigan.

*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.

There will now be a performance of *A Crab, A Quill*. Flagello provides a link to the painting she references within her Program notes, so we will be able to view the image during the performance.

### **[Performance of Gala Flagello's *A Crab, A Quill*]**

### **Category 3: Solo Repertoire Approved of as Audition Material for Entry into a Graduate Program**

Moving on, let's now discuss Category 3: Solo Repertoire Approved of as Audition Material for Entry into a Graduate Program.

Of the 29 received responses to Question 11 from the survey which asked "Does Diversity, Equity, and Inclusion affect your choice of repertoire you approve as audition material for entry into your graduate program?", 13 responses indicated that their institution had a program for graduate study of the Trumpet. Of the 13 responses which indicated that they had a graduate program, 69% (n=9) of respondents indicated that Diversity, Equity, and Inclusion did not affect their choice of repertoire that they approve of in this context.

Question 18 was an attitudinal question that was also asked during the survey in order to verify the responses of the population from Question 11. The attitudinal responses of the

population to the statement “Diversity, Equity, and Inclusion affects my choice of repertoire I approve as audition materials for entry into my graduate program” can be seen in Table 9.

An analysis of this table showed attitudinal responses to Question 18 had a mean of  $M = 2.2$ , indicating an overall sentiment of Disagreement with the statement “Diversity, Equity, and Inclusion affects my choice of repertoire I approve of as audition materials for entry into my graduate program”. This was in agreement with the sentiment of the respondents indicated by Question 11, which demonstrated that the population agreed with itself that Diversity, Equity, and Inclusion was not important to them in this context.

**Table 9**

Attitudinal Responses to Question 18

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%

This overall sentiment of Disagreement with the idea that Diversity, Equity, and Inclusion affected the choice of the repertoire in this context was reflected in the body of literature

described by the second half of the survey. The Standard Repertoire of Solo Repertoire Approved of as Audition Material for Entry into a Graduate Program can be seen in Table 10, again provided on your handout.

**Table 10**

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

<b>Composer (Last, First)</b>	<b>Piece</b>	<b>Total # of Entries</b>
Pakhmutova, Aleksandra	Concerto for Trumpet and Orchestra	2
Tomasi, Henri	Concerto for Trumpet and Orchestra	2
Haydn, Johann Friedrich	Concerto in Eb Major	2
Honegger, Arthur	Intrada for Trumpet and Piano	2
Hailstork, Adolphus	Sonata for Trumpet and Piano	1
Chaynes, Charles	Concerto for Trumpet and Orchestra	1
Jolivet, André	Concertino	1
Tamberg, Eino	Concerto for Trumpet and Orchestra	1
Stevens, John	Sonata for Trumpet and Piano	1
Tartini, Giuseppe	Concerto in D Major	1
Gregson, Edward	Trumpet Concerto	1
Hailstork, Adolphus	Variations for Trumpet	1
Ketting, Otto	Intrada	1
Bernofsky, Lauren	Concerto for Trumpet and Orchestra	1
Neruda, Johann Baptist	Concerto in Eb Major	1
Turrin, Joseph	Two Portraits	1
Peskin, Vladimir	Concerto for Trumpet and Piano	1

Similarly to the list from Category 1 on Undergraduate Audition Materials, an analysis of this list from Category 3 on Graduate Audition Materials displayed a distinct lack of the value of Diversity, Equity, and Inclusion. This list was made up of 17 separate entries, and 4 of the 17

entries represented Diversity, Equity, and Inclusion, or 24% of the list. The remaining 13 entries, or 76% of the list, represented entries from the majority population of composers, and therefore did not represent Diversity, Equity, and Inclusion.

Of the four compositions on this list that represented Diversity, Equity, and Inclusion, the first was the most popularly represented piece on the list, Aleksandra Pakhmutova's *Concerto*, yet again. As Pakhmutova's *Concerto* has been addressed previously, it will not be discussed again here. The other compositions that represented Diversity, Equity, and Inclusion from this list are the two compositions by Adolphus Hailstork, and well as the composition by Lauren Bernofsky. As the aspect of Diversity, Equity, and Inclusion that Hailstork represents has been addressed in previous Categories due to our discussion of the *Winds of Change* collection, and due to the time constraints of this lecture, Hailstork's *Sonata* and *Variations* will also not be addressed here. This leaves time for a discussion about Bernofsky as a composer and a performance of the first movement of her *Concerto for Trumpet and Orchestra*.

Lauren Bernofsky is a White American female composer with many accolades in her profession. She describes herself as follows on her website:

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, Balquhider, 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.

Bernofsky also provides some background information about her *Concerto for Trumpet and Orchestra* on her website which reads:

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.

There will now be a performance of the first movement of Lauren Bernofsky's *Concerto for Trumpet and Orchestra*, performed with Piano accompaniment for the purposes of this presentation.

**[Performance of Lauren Barnofsky's *Concerto for Trumpet and Orchestra*, Movement I]**

#### **Category 4: Solo Repertoire Approved of for Performance For Credit during a Graduate Program**

Finally, we can discuss the last Category, Category 4: Solo Repertoire Approved of for Performance For Credit during a Graduate Program.

Of the 29 received responses to Question 12 from the survey which asked “Does Diversity, Equity, and Inclusion affect your choice of repertoire you approve of for performance for credit for your graduate program?”, 13 responses indicated that their institution had a program for graduate study of the Trumpet. Of the 13 responses which indicated that they did have a graduate program, 54% (n=7) of respondents indicated that Diversity, Equity, and Inclusion does not affect their choice of repertoire that they approve of in this context.

Question 19 was an attitudinal question that was also asked during the survey in order to verify the responses of the population from Question 12. The attitudinal responses of the population to the statement “Diversity, Equity, and Inclusion affects my choice of repertoire I approve of for performance for credit for my graduate program” can be seen in Table 11.

An analysis of the table showed attitudinal responses to Question 19 had a mean of  $M = 2.6$ , indicating a sentiment of Agreement with the statement “Diversity, Equity, and Inclusion affects my choice of repertoire I approve of for performance for credit for my graduate program.” This was notably not in agreement with the sentiment of the respondents indicated by Question 12. This lack of alignment between responses to Questions 12 and 19 was likely due to a larger number of respondents indicating null responses to Question 19, including “Prefer Not To Respond” or “My Institution does not have a graduate program,” than there were null responses to Question 12. This lack of agreement between the two questions by the population, as well as

the results which were notably close to being truly neutral, indicated an overall Neutral reaction to the statement “Diversity, Equity, and Inclusion affect my choice of repertoire I approve of for performance for credit for my graduate program” by the respondents.

**Table 11**

Attitudinal Responses to Question 19

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%

This overall sentiment of Neutrality with the idea that Diversity, Equity, and Inclusion affected the choice of the repertoire in this context was reflected in the body of literature described by the second half of the survey. The Standard Repertoire of Solo Repertoire Approved of for Performance For Credit during a Graduate Program can be seen in Table 12, again provided on your handout.

An analysis of this list from the perspective of the value of the concept of Diversity, Equity, and Inclusion showed a lesser magnitude of the value of the concept. This list was made up of 24 separate entries, and 6 of the 24 entries represented Diversity, Equity, and Inclusion, or 25% of the list. The remaining 18 entries, or 75% of the list, represented entries from the majority population of composers, and therefore did not represent Diversity, Equity, and Inclusion. In comparison to Category 3 which addressed Graduate Audition Materials, this percentage is slightly higher, as expected due to the respondents' Neutrality on Diversity, Equity, and Inclusion for Category 4 as opposed to the respondents' Disagreement in Category 3.

**Table 12**

The Standard Repertoire of Solo Repertoire Approve of for Performance For Credit during a Graduate Degree

<b>Composer (Last, First)</b>	<b>Piece</b>	<b>Total # of Entries</b>
Tomasi, Henri	Concerto for Trumpet and Orchestra	4
Pakhmutova, Aleksandra	Concerto for Trumpet and Orchestra	3
Honegger, Arthur	Intrada for Trumpet and Piano	2
Bernofsky, Lauren	Concerto for Trumpet and Orchestra	2
Hailstork, Adolphus	Sonata for Trumpet and Piano	2
Chaynes, Charles	Concerto for Trumpet and Orchestra	2
Stevens, John	Sonata for Trumpet and Piano	2
Fasch, Johann Friedrich	Concerto in D Major	1
Higdon, Jennifer	Trumpet Songs	1
HyeKyung, Lee	Frenetic Dream	1
Baiocchi, Regina	miles per hour	1
Jolivet, André	Concertino for Trumpet, Piano, and Strings	1
Tamburg, Eino	Concerto for Trumpet and Orchestra	1
Haydn, Johann Nepomuk	Concerto in Eb Major	1
Tartini, Giuseppe	Concerto in D Major	1
Peskin, Vladimir	Concerto for Trumpet and Piano	1
Turrin, Joseph	Two Portraits for Flugelhorn (Trumpet) and	1

	Piano	
Turrin, Joseph	Concerto for Trumpet and Orchestra	1
Desenclos, Alfred	Incantation, Threne, et Danse	1
Böhme, Oskar	Concerto for Trumpet and Orchestra	1
Arutunian, Alexander	Concerto	1
Antheil, George	Sonata for Trumpet and Piano	1
Gregson, Edward	Trumpet Concerto	1
Roem, Ned	Cries and Whispers	1

Of the 6 compositions on this list that represented Diversity, Equity, and Inclusion, listed in order of popularity as they were reported by the respondents, are compositions by Pakhmutova, Bernofsky, Hailstork, Higdon, HyeKyung, and Baiocchi. The compositions by Pakhmutova and Bernofsky, both of their respective concerti, have already been addressed in this lecture, and therefore will not be addressed here. Hailstork as a composer has also already been addressed in this lecture, and therefore also will not be addressed here. Due to the time constraints of this lecture, the compositions by Higdon and HyeKyung must also not be addressed here as they are of significant length. This leaves time for a brief discussion about composer Regina Harris Baiocchi and her work *miles per hour*.

Baiocchi is an African-American female composer, poet, and author. She describes herself as follows in her self-published Biography on her website which reads:

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.

Baiocchi also provides some context for her composition *miles per hour* within the work which reads:

***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.

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.

There will now be a performance of Regina Harris Baiocchi's *miles per hour*. A slightly different version of the work will be presented; the Call-&-Response duet version will be performed by a single performer on B-flat Trumpet with an additional mute, remaining on stage for the entire performance. This will be the final performance of this lecture, followed by a discussion of the conclusions that can be drawn from the data presented today.

**[Performance of Regina Harris Baiocchi's *miles per hour*]**

**Part 4: Conclusions and Suggestions for Further Research**

Beyond the inherent value of the Standard Repertoire lists as they were defined by the population in the 4 studied Categories, what conclusions can be drawn from the data presented today?

Firstly is that the population claimed to find Diversity, Equity, and Inclusion to be valuable in post-secondary education. This was shown by their responses to the survey questions which did not address any of the four specific Categories of repertoire. Given the homogeneous population which was generated for this research's accolades based on the inclusion criteria, it is safe to conclude that this viewpoint is one which is held by the majority of applied Trumpet professors throughout the United States. This viewpoint is in alignment with the views of the institutions for which these professors work, as was also indicated by the results of the survey.

However, this viewpoint was not reflected in the majority of the actions of the population based on the responses to the survey questions about the four specific Categories of repertoire. This can be seen by looking at Table 13, which succinctly presents all the data on the Standard Repertoire Categories as it was reported by the polled population.

**Table 13**

Condensed Findings of the Survey Categories

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

Only one of the four Categories showed a high magnitude of the value of Diversity, Equity, and Inclusion based on the reported repertoire by the population. Category 2, Solo Repertoire Approved of for Performance For Credit during an Undergraduate Degree, displayed the highest magnitude of the value of Diversity, Equity, and Inclusion with 34% of the Standard Repertoire list from this Category being made up of entries that represented the concept. Other Categories showed weaker percentages than this, with the lowest Category displaying 9% of its entries being made up of compositions that represented Diversity, Equity, and Inclusion. Given that a percentage of 25%, the percentage found from Category 4, was considered Neutral,

based on the collected data, a percentage of about one third of the Standard Repertoire should be compositions that represent Diversity, Equity, and Inclusion in order for the Standard Repertoire to show of the value of Diversity, Equity, and Inclusion as a result of a positive attitude towards the concept in the studied context.

What this means is that the actions of the population did not reflect the value of Diversity, Equity, and Inclusion to the same degree to which the population claimed to give value to the concept in the context of the solo repertoire that they teach their students. This could mean one of two things. Either the population did not realize how their value of the concept of Diversity, Equity, and Inclusion related to the solo repertoire they chose to teach, or the population valued Diversity, Equity, and Inclusion in post-secondary music education in some context other than in the solo repertoire that they chose to teach. Regardless, the actions of the population in this context did not align with their self-reported values based on the collected data.

It is hard to say what this means for the Collegiate Solo Trumpet Repertoire of the United States. There is a conflict between the values stated by the institutions at which this repertoire is taught, the claimed values of the professors who teach at those institutions in the studied context, and the values the professors of those institutions actually have based on their actions in the studied context. As we move forward, further research will need to be done to address this issue. Is it a problem that the applied Trumpet professors have this conflict in their values in the studied context versus the values of their institutions? If the population values Diversity, Equity, and Inclusion in post-secondary music education in some other context than the solo repertoire that they teach, what is that context? Would repeating this study at a later point in time show different results, possibly highlighting a trend in some direction about this conflict? Would the inclusion of adjunct professors in the population have a major impact on the results? It could also be said that the population reported a value of Diversity, Equity, and Inclusion at a

relatively high magnitude in Categories 2, 3, and 4 given the centuries of repertoire that represents the majority of composers in the art of music compared to the relative short time frame that represents the minority of composers. The definition of high or low magnitude of the value of the concept of Diversity, Equity, and Inclusion is one which needs clearer definition. Again, further research will need to be done to answer these questions. If anything, I hope that this research has highlighted the need to address these questions in the future by highlighting this conflict of values.

Thank you so much for coming.

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## APPENDIX A - SURVEY QUESTIONNAIRE

### Diversity, Equity, and Inclusion (DEI) and the Collegiate Standard Repertoire for Trumpet

Ball State University Office of Research Integrity Institutional Review Board (IRB) INFORMED CONSENT FORM

Study Title: Diversity, Equity, and Inclusion in the Collegiate Solo Trumpet Literature of the United States: Establishing the “Standard Repertoire”

IRB Number: 1997786-2

#### Study Purpose and Rationale:

The purpose of this study is to create a defined list of “standard repertoire” that is either approved for performance for credit or approved as application materials for entry into postsecondary schools of music by applied trumpet professors from the National Association of Schools of Music (NASM) accredited institutions in the United States who are also members of the College Music Society (CMS). This “standard repertoire” list will then subsequently be analyzed through the lens of Diversity, Equity, and Inclusions (DEI) in order to discover the opinions of this population on DEI in their field.

#### Inclusion/Exclusion Criteria:

To be eligible to participate in this study, you must be over the age of 18, teach applied trumpet at a National Association of Schools of Music (NASM) accredited institution, be an active member of the College Music Society (CMS), and have achieved the minimum academic rank of “assistant professor.”

#### Participation Procedures and Duration:

The following web-based survey is completed in two parts. For the first part, please fill out the survey completely. This part consists of demographical information which may demonstrate interesting trends as well as Likert scale questions. For Likert scale questions, select the option which best describes your opinion on the statement provided.

For the second part, you have two options for completing the survey. You may either manually write out the information of as many pieces as you wish to provide data for, or if you have a studio syllabus (or similar document) with approved pieces for credit and/or entry into your school of music, you may upload that document instead. Please remove all identifying information from the document if you choose to upload one.

This survey should take approximately 15-30 minutes to complete. Those participants who choose to type data in part 2 of the survey may have a slightly longer completion time.

There is an option to provide your email address for an optional email-based follow-up interview in the event that your answers to the second part of the survey are unclear (e.g., typos). Should you choose not to provide your email address, your answers will remain anonymous. All email addresses will be removed from the data after all follow-up interviews are conducted. Should you choose to provide your email address, your responses will remain anonymous due to the deletion of the collected email addresses after the completion of any needed follow-up interviews.

Follow-up interviews will consist only of the following question: “Can you please provide clarity

to your response to question 23/24/25/26/27?" The exact question referenced will depend on which answers need clarification at the time of the follow-up interview.

Follow-up interviews will take no more than 5 minutes to complete.

**Data Confidentiality or Anonymity:**

All survey data will be kept anonymous if you do not provide your email address for the follow-up interview.

Email-based follow-up interviews will be kept confidential; identifiable data from the follow-up interviews (e.g., email addresses) will be removed from the collected data upon the completion of each interview in order to keep responses anonymous.

No identifying information such as names will appear in any publication or presentation of the data.

**Data Security, Storage, and Retention Period:**

The data from the survey will be stored on the web-based survey system Qualtrics as well as on the researcher's password-protected personal computer indefinitely. The data from email-based follow-up interviews will be kept on password-protected secured cloud storage (Ball State University's OneDrive) indefinitely; the follow-up interviews will be transferred to OneDrive immediately upon completion of each follow-up interview. Only the researcher and the Principal Investigator will have access to the data. Data will be stored indefinitely so that it may be used in future research.

**Future Research:**

Data will potentially be used for future research. Future research may include a repeat of this survey after X number of years and analyzing the data from this survey and future surveys in order to discover interesting trends in the field over time about this subject.

De-identified data (all identifying information removed) may be shared with other researchers. You won't be told specific details about these future research studies.

**Risks or Discomforts:**

There are no perceived risks for participating in this study.

**Benefits:**

There are no perceived benefits for participating in this study.

**Voluntary Participation:**

Your participation in this study is completely voluntary and you are free to withdraw your permission at any time for any reason without penalty or prejudice from the investigator. Please feel free to ask any questions of the investigator before signing this form and at any time during the study.

If you decide to withdraw from this study, the researchers will ask you if the information already collected from you can be used.

**IRB Contact Information**

For questions about your rights as a research subject, please contact the Office of Research Integrity, Ball State University, Muncie, IN 47306, (765) 285-5052, or at [orihelp@bsu.edu](mailto:orihelp@bsu.edu).

Consent Statement:

Please select your choice within the Qualtrics survey. You may print a copy of this consent form for your records. Clicking on the “Yes, I consent” button indicates that

- You have read the above information
- You voluntarily agree to participate
- You are 18 years of age or older
- You currently teach applied trumpet at a National Association of Schools of Music (NASM) accredited institution.
- You are an active member of the College Music Society (CMS).
- You have the minimum academic rank of “assistant professor.”
- You agree that submission of a response to this survey constitutes authorization for the use of the submitted information for current and future research and publication.

Researcher Contact Information

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- Yes, I consent.
- No, I do not consent

PART 1:

Q1 What is your highest completed degree?

- Undergraduate
- Master's
- Doctorate
- Other: \_\_\_\_\_

Q2 When did you complete your highest completed degree? List the year you graduated.  
Example: 2001

\_\_\_\_\_

Q3 How long have you been teaching applied trumpet at the post-secondary level? List the total number of years. Example: 6

\_\_\_\_\_

Q4 What gender do you identify as?

- Male
- Female
- Non-binary / third gender
- Other: \_\_\_\_\_
- Prefer not to say

Q5 What is your age? List your age in years. Example: 45

\_\_\_\_\_

Q6 Which of the following best describes your ethnicity?

- Asian or Pacific Islander
- Black or African-American
- Hispanic or Latino
- Native American or Alaskan Native
- White or Caucasian
- Multiracial or Biracial
- Other: \_\_\_\_\_
- Prefer not to say

Q7 What is your professional musical outlet? Select all that apply.

- Orchestra
- Band
- Jazz
- Commercial Music
- Brass Quintet
- Other: \_\_\_\_\_

Q8 What percentage of the solo repertoire you currently teach are the same materials that were taught to you during your collegiate music education?

- 100%
- 75%-99%
- 50%-74%
- 25%-49%
- 24% or less

Q9 Does Diversity, Equity, and Inclusion (DEI) affect your choice of repertoire you approve of as audition material for entry into your undergraduate program?

- Yes
- No
- Prefer not to respond
- My institution does not have an undergraduate program.

Q10 Does Diversity, Equity, and Inclusion (DEI) affect your choice of repertoire you approve of for performance for credit for your undergraduate program?

- Yes
- No
- Prefer not to respond
- My institution does not have an undergraduate program.

Q11 Does Diversity, Equity, and Inclusion (DEI) affect your choice of repertoire you approve of as audition material for entry into your graduate program?

- Yes
- No
- Prefer not to respond
- My institution does not have a graduate program.

Q12 Does Diversity, Equity, and Inclusion (DEI) affect your choice of repertoire you approve of for performance for credit for your graduate program?

- Yes
- No
- Prefer not to respond
- My institution does not have a graduate program.

Q13 Does Diversity, Equity, and Inclusion (DEI) affect your choice of repertoire for your own study or performance?

- Yes
- No
- Prefer not to respond

Q14 Does your institution have a university-wide commitment to Diversity, Equity, and Inclusion (DEI)?

- Yes
- No

Q15 Select the best answer in response to the following statement: Diversity, Equity, and Inclusion (DEI) are valuable in post-secondary music education.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree
- Prefer not to respond

Q16 Select the best answer in response to the following statement: Diversity, Equity, and Inclusion (DEI) affect my choice of repertoire I approve of as audition material for entry into the undergraduate program.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree
- My institution does not have an undergraduate program.
- Prefer not to respond

Q17 Select the best answer in response to the following statement: Diversity, Equity, and Inclusion (DEI) affect my choice of repertoire I approve of for performance for credit for my undergraduate program.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree
- My institution does not have an undergraduate program.
- Prefer not to respond

Q18 Select the best answer in response to the following statement: Diversity, Equity, and Inclusion (DEI) affect my choice of repertoire I approve of as audition material for entry into the graduate program.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree
- My institution does not have a graduate program.
- Prefer not to respond

Q19 Select the best answer in response to the following statement: Diversity, Equity, and Inclusion (DEI) affect my choice of repertoire I approve of for performance for credit for my graduate program.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree
- My institution does not have a graduate program.
- Prefer not to respond

Q20 Select the best answer in response to the following statement: Diversity, Equity, and Inclusion (DEI) affects my choice of repertoire I choose for my own study or performance.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree
- Prefer not to respond

Q21 Select the best answer in response to the following statement: The student body of my applied studio is diverse.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree
- Prefer not to respond

PART 2:

Q22 Which version of Part 2 this survey will you be completing?

- Option 1 - Manually Typing Data
- Option 2 – Uploading a PDF of approved repertoire (such as a studio syllabus)

Q23 OPTION 1 - What solo pieces do you approve of as audition material for entry into your undergraduate program? List at least 10 examples in no particular order.

Please format your answers as “Composer\_Last\_Name, Composer\_First\_Name, - Title\_of\_piece.”

If your institution does not have undergraduate music programs, list “N/A.”

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Q24 OPTION 1 - What solo pieces do you approve of for performance for credit in your undergraduate program? List at least 10 examples in no particular order.

Please format your answers as “Composer\_Last\_Name, Composer\_First\_Name, - Title\_of\_piece.”

If your institution does not have undergraduate music programs, list “N/A.”

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Q25 OPTION 1 - What solo pieces do you approve of as audition material for entry into your graduate program? List at least 10 examples in no particular order.

Please format your answers as “Composer\_Last\_Name, Composer\_First\_Name, - Title\_of\_piece.”

If your institution does not have graduate music programs, list “N/A.”

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Q26 OPTION 1 - What solo pieces do you approve of for performance for credit in your graduate program? List at least 10 examples in no particular order.

Please format your answers as “Composer\_Last\_Name, Composer\_First\_Name, - Title\_of\_piece.”

If your institution does not have graduate music programs, list “N/A.”

---

Q27 OPTION 2 – Upload a PDF of your approved repertoire (such as a studio syllabus). Please remove/redact any identifying information prior to uploading the document.

Q28 Do I have permission to contact you for clarification of your responses if needed?

- Yes
- No

Q32 If you responded yes to the previous question, please provide your email address. If you responded no, you may leave this question blank and your responses will remain anonymous.

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Q30 Please provide any additional information you feel is needed or appropriate:

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