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Playing like a girl: An analysis of the role of gender in trumpet performance

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PLAYING LIKE A GIRL:
AN ANALYSIS OF THE ROLE OF GENDER IN TRUMPET PERFORMANCE

A Thesis
Submitted
in Partial Fulfillment
of the Requirements for the Designation
University Honors with Distinction

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University of Northern Iowa
May 2010

This Study by: Leslie Ellen Aboud

Entitled: *Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance*

Has been approved as meeting the thesis or project requirement for the
Designation University Honors with Distinction.

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ABSTRACT

The area of classical trumpet performance has been primarily regarded as a masculine profession and many are surprised to be informed of or stumble upon some of the great female trumpeters of our time. Since the gender of trumpet players is seemingly one-sided, it is important to note to what degree, if any, gender impacts this profession. The goal of this research is to use experiences and opinions of prominent female trumpet players to identify the role of gender in classical trumpet performance from the standpoint of musical expression and approaches to performance. In order to carry out these goals, interviews were conducted via written questionnaires with prominent female classical trumpet players in order to gauge what they believe to be the impact of gender on their profession. The study analyzes the differences the participants perceived between their approach to musicianship and that of their male peers and/or colleagues. Individual participants were chosen on the basis of career and success in the field. This study explores the experiences of these professional women while explaining the variances and emphasizing the similarities in their responses. The end result of this study, taking the form of a journalistic view of the experiences and views of these women, serves to bring to light this minority population within the field of trumpet performance and show that there is no such thing as playing like a girl: only playing like an individual.

INTRODUCTION

Presented with An Issue: Does Gender Matter?

The world of trumpet playing, from elementary school to the professional stage, is a predominately male society. When children are allowed to choose their first instrument, a gender presumption is often made, woodwinds for females and brass for males. These gender-based stereotypes can be seen when analyzing many musical large ensembles. Women have been making progress in the trumpet profession, as well as in other male-dominated fields, within the last forty years, but it still tends to strike many in society as a novelty to see a successful female trumpet player.

At the age of 14, I participated in a music camp in which I was the only female in the trumpet section. At one point, one of my male peers suggested that I “use my feminine side” as a means to play more lyrically. This was the first time my gender came into question as affecting my approach or ability to play the trumpet. Of course, I had noticed I was normally in the minority as a female in the trumpet section, but that fact was insignificant until this experience. Does gender play a role in one’s ability to play the trumpet? Are women able to play more lyrically than men? Why did people seem surprised when I told them I was a trumpet player? Why does society assume girls do not play the trumpet? Why are there so few professional female trumpet players? These questions plagued me for some time, and I was unable to find any answers when pursuing research. In a world in which behaviors are viewed as gender-specific, it is important to determine if gender is a defining characteristic of certain skills, or if these gender-based roles are simply part of a societal construct designed to justify certain discriminations or biases. This study provided me with an opportunity to evaluate and answer a few of these questions.

The purpose of this study is to determine if women trumpet players believe their gender affects their ability or approach to playing the trumpet, therefore justifying stereotypes and generalizations that could possibly persuade women not to take up a brass instrument. On another level, this study also looks at the reflection-construction model of relations between social perception and social reality, in that people's stereotypes are accurate simply because they themselves make them so through behavior confirmation processes (Swim 21). In other words, do women subconsciously change their approach to playing the trumpet as a way to fit into a world that is predominantly male? Or, is it simply a matter of an individual playing a musical instrument that is most suited for their musical gifts and abilities?

Gender Generalizations & Stereotypes

The history and rationale behind the use of stereotypes are not based on evidence-supporting prejudices, but instead on justifications and rationalizations used for sexual division of labor (Swim 21). For ages, the decisions as to who should perform a specific role in society were made using this gender categorization. For example, the men of a tribe were called to be the hunters - an aggressive, relatively dangerous role, while the women would be the gatherers - a peaceful, social responsibility. These generalizations continue to be applied in various fields, including that of education and occupation. While some of the characteristics on which role-assignments are based can be broadly corroborated, their application has been greatly misused. In a study conducted through the University of Western Ontario, Doreen Kimura found that men, on the whole, have been seen to do better on spatial tests, perceptual disembedding tasks, and mathematical reasoning. Women, on average, were found to experience more success on articulatory and verbal fluency tasks, manual dexterity, and perceptual speed (133). Kimura determined that while these characteristics could be useful, such as in determining various

techniques of educating children, gender is a very poor instrument as a means of screening for admission to occupations or life activities (146). Individuals and the activities in which they engage are complex. No one career or life activity requires one specific skill that only one gender possesses. In the broad continuum that is human skill and development, there is definite overlap between the genders. For example, the strongest woman will be stronger than the weakest man, the highest female IQ will be higher than that of the lowest male, and vice versa.

In analyzing different characteristics based on gender, researchers have created several broad categories: active and passive, and agentic and communal. Men are thought to be the more aggressive, violent, and outgoing of the sexes. They are also seen as more active, in that they are focused on self-assertion, self-expansion, and the urge to master (Eagly and Steffen 736). Women, on the other hand, are seen as delicate, soft, nurturing, sympathetic, compassionate, and graceful (Macleod 291), as well as communal, with qualities such as selflessness, concern for others, and a desire to be at one with others (Eagly and Steffen 736). These traits can be seen in the history of women in music, particularly the brass field. In fact, the likelihood that a woman would play a specific instrument would not change from the late 19th century through the 1980s. In the late 19th into the early 20th centuries, women were only allowed to perform on instruments that were deemed socially acceptable, such as the guitar, keyboard instruments, and the harp. These instruments were relatively soft and delicate sounding, had a melody within the soprano or alto voice range, and required a natural and graceful posture, therefore conforming to the social connotations of female behavior for the time (Macleod 292). Over the years, these unspoken rules and expectations were challenged and broadened, but they have still not been completely abolished.

The most difficult aspect in overcoming and dealing with gender-specific roles comes from society's satisfaction with and acceptance of them. Gender-based stereotypes have become accurate due to behavioral confirmation processes, in which people act in a way that conforms to preconceived expectations and stereotypes (Swim 21). This is seen in the musical world as well. As the flute is considered a feminine instrument and is portrayed as such, young girls are urged toward - and seem content with - playing an instrument which society has determined "fits their gender." Boys, on the other hand, are encouraged to perform on more masculine, active instruments, such as the trumpet and other brass instruments. Each gender conforms to their role as assigned by society, and therefore the stereotypes are continued. Individuality is not taken into account in these instances. Just as strength and IQ differences between the genders can be placed on a broad, over-lapping continuum, characteristics such as assertiveness, compassion, and sympathy can be charted out in the same manner, with a variety between the genders occurring. Therefore, as music is a complex art requiring many different skills with multi-faceted dimensions, more than gender-based social connotations should be utilized in determining which instrument an individual student pursues.

Women in Trumpet: Previous Perspectives

In her doctoral dissertation for West Virginia University in 2009, Dr. Robyn Dewey Card interviewed several prominent female trumpet players (three of which are summarized in this study), who provided additional insight into the discrimination women have received in this field. Her interviews briefly touched on the impact of gender on the career prospects for women in trumpet performance and the difficulties in seeking employment within the last few decades. The concepts and experiences provided by these interviews proved to be valuable to the general findings for this study.

Barbara Butler, Northwestern University, Professor and Soloist

For Butler, the rarity of women within her trumpet community was not unusual - there were simply not a lot of women trumpet players. In regards to her gender impacting her playing, Dr. Butler agrees it is a factor. However, she believes gender is just another element of an individual; the ability to play an instrument and survive in the career as a musician is based on an individual's personality and willpower, not strictly his or her gender (93).

Joyce Johnson-Hamilton, Diablo Symphony

Johnson-Hamilton discusses her experience auditioning for the San Francisco Symphony in 1968. This was the first time the orchestra implemented the use of blind auditions for the preliminary rounds. In blind auditions, the judges cannot see the individual performer, helping to eliminate potential bias. The San Francisco Symphony was one of the first orchestras to utilize this audition procedure. Johnson-Hamilton auditioned for the assistant principal position in three separate auditions. In the first two rounds, the conductor refused to hire her once the identities of the finalists were revealed. On the third audition, the conductor was forced to succumb and hire Johnson-Hamilton. Experiences such as these were discouraging to women of that generation who were attempting to pursue careers as trumpet performers (103).

Marie Speziale, Shepherd School of Music at Rice University, Cincinnati Symphony

Speziale is a pioneer in the field of trumpet performance, as she was the first woman to win a position in the trumpet section of a major symphony orchestra (Cincinnati Symphony). Like Johnson-Hamilton, Speziale also discusses her experiences with auditioning in a time of great gender-bias. When considering auditioning for the second trumpet position of the St. Louis Symphony Orchestra in 1962, the personnel manager informed her that the conductor would not listen to her - no matter how good she was - due to her gender. The symphony would go on to

hire Susan Slaughter in 1969 under a different conductor. Slaughter would later become the first woman to win the position of principal trumpet in a major symphony orchestra in 1972.

The experiences of these women illustrate the social environment in which women have had to compete during the last fifty years. These difficulties and biases may explain some of the hesitation and reluctance of other women in pursuing this career path.

Definitions: Key Terms of Importance

In order to focus the scope of this study, certain terms were utilized in the selecting of participants and to whom the results would apply.

Professional – the participant must maintain herself as a musician and a trumpet player as her primary career. Such qualifying careers include, but are not limited to, university professor, symphony musician, and known soloists with published recordings.

Classical – the participant must primarily perform literature outside the realm of jazz and popular music. Music by composers within the Baroque, Classical, Romantic, and 20th century classical genre suffices.

Successful – the participant must be known within her field, be a member of a professional organization such as International Trumpet Guild or International Women's Brass Conference, be published in music-oriented journals, and/or have material on nationally distributed recordings.

LITERATURE REVIEW

There have been several studies conducted over the past thirty-five years focusing on sex-role associations in music. These studies have identified the rationale behind the lack of female brass players on a societal level, but they have not looked at the differences in musical approach

of the two genders. One of the first major studies to investigate this issue was conducted by Harold F. Abeles and Susan Yank Porter in 1978. After reading about and witnessing predominantly single-sex instrumental ensembles, Abeles and Porter sought to determine if the association of a gender with a particular musical instrument causes certain genders to be drawn to or away from certain instruments (65-66). Two studies were conducted with adult subjects to determine if sex-stereotyping with musical instruments exists in the general public, and if so, which instruments were generally associated with specific genders. These studies rank eight instruments on a feminine-masculine continuum, and the results are, for the most part, consistent with basic societal assumptions: flute (most feminine), violin, clarinet, cello, saxophone, trumpet, trombone, drum (most masculine) (68, 72). Further studies conducted by the researchers indicate sex-stereotyping in musical instrument preference is not strong in young children but develops predominantly in children beyond the third grade (72). This would be consistent with the socially accepted idea that the older children get, the more they become in tune with their respective gender and seek to fit the norm for that gender in society.

Following these results, other researchers conducted several studies to expand upon Abeles and Porter's findings. Philip A. Griswold and Denise A. Chrobak, both professors at Rutgers University, conducted a study to see if a more extensive knowledge of music impacted sex-stereotyping of instruments. They also expanded the instrument selection of Abeles and Porter's study, as well as adding conducting professions to the list of items being ranked as either masculine or feminine (57-58). This study is relevant to analysis of gender impact in trumpet perceptions as it highlights the masculine connotation of the trumpet. On a scale of one to ten, ten being the most masculine, the trumpet averages a 7.72, behind only the string bass and tuba as the most masculine instruments (59). Griswold and Chrobak's key findings show gender

connotations and stereotyping are related to the amount of exposure one has to the study of music (61). In 1993, Rosemary Bruce and Anthony Kemp conducted a similar study showing the gender of the person playing the instrument has a significant impact on the way an instrument is perceived and stereotyped by younger children (216-217).

Unfortunately, what these studies lack is a general definition of what characteristics determine the sex-stereotype of an instrument. While it is important to see how society views musical instruments, it could be argued that having a well-established idea of what makes a musical instrument masculine or feminine is essential in order to assign consistent and universal labels to each instrument. A study conducted by Lucy Green in the United Kingdom sheds some light on this issue. Green sent questionnaires to music educators to get “common sense” views about gendered musical relationships (221). In differentiating the musical styles of males and females, Green determined some general characteristics for each gender-association based on the responses in the surveys. Femininity is linked with strong emotions/feelings, delicacy, and decoration, as well as highly developed communication skills, a more open mind, and passivity (227-228, 242). Masculinity, on the other hand, is associated with activity and the idea of being more ‘macho’ (231-242). One of Green’s more profound findings ascertains that each gender tends to stay within the activities or instruments deemed socially appropriate for that gender in order to avoid being accused of some sort of musical transvestism (248).

The studies that come closest to identifying a difference in musical expression or even ability to play the trumpet between the genders are those which focus on the impact of blind auditions. Until the late 20th century, most of the leading orchestras in the world utilized live, visual auditions, and the directors would hand-pick those (usually male) individuals they wanted to fill vacancies in their ensembles (Goldin and Rouse 715-716). Then, in the 1970s and 1980s,

in an attempt to overcome a perceived sexual bias in hiring for orchestral positions, audition committees began implementing blind auditions for at least their preliminary rounds (716). Goldin and Rouse analyzed rosters and audition records for several of the leading American orchestras and found the use of a screen during an audition increases the probability of a female musician advancing beyond the preliminary round and greatly enhances the likelihood that a female applicant will win the final round (716). An interesting aspect of this study is the amount of time allotted for an individual's audition. Applicants are allowed only five or ten minutes to demonstrate their abilities for the audition committee. This allows very little time for the applicant to express individuality, and the committee must rely solely on this brief sample of tone, musicianship, and technique (722). Whether a female musician is able to bring something different to this situation has yet to be determined. However, it is interesting to note that none of the major orchestras analyzed by Goldin and Rouse currently employs a female trumpet player.

These studies have all looked at sex-stereotyping from a societal standpoint, but none have analyzed the experiences of those female brass players who have succeeded in the professional world. While much effort has been put forth in discovering the origins of sex-stereotyping in music, little to no research has been done in determining its long-term effects. Analyzing the experiences of female trumpet players in the professional world is a starting point to see how gender has impacted their approach to their instrument in regards to musical expression.

In an article by Douglas Myers in *Women and Music – A Journal of Gender and Culture*, Ramona Galey, a trumpet player in the Women's Philharmonic Orchestra, was quoted as saying, "The truth is that women have performed on brass instruments throughout history. Ever since the fifteenth century, society's leaders have acknowledged women brass players, praising their

technical virtuosity, superior tone quality, and musical expressiveness. However, the annals of history have the unfortunate habit of forgetting about women” (28). This research will be a step in considering the ‘technical virtuosity, superior tone quality, and musical expressiveness’ female trumpet players bring to the table, and if their gender contributes to their skills and musical ability.

PURPOSE

The purpose of this research is to determine whether or not women who have succeeded in the career of trumpet performance believe their gender has had an impact on their playing ability and/or musical experiences. By collecting and comparing the experiences and opinions of prominent female trumpet players, I have created a qualitative study analyzing how gender may affect different elements of music, such as ability, emotion, and technique, as well as the overall approach to the instrument. A study of this scale has not been conducted in recent years, particularly in the field of trumpet performance, and could therefore serve as an educational guide to performers, teachers, and students of trumpet. This study can serve as a guide to future generations of female trumpet players, as well as providing one more rock to throw at the glass ceiling separating women from the success and opportunities for which they strive.

RESEARCH QUESTIONS

- 1) Do women believe gender has an impact on trumpet performance in regards to tone color, emotion, experience, expectations, style of music, multi-tasking, etc?
- 2) If gender does have an impact, why is that? Is it a physical and/or psychological impact?

- 3) Do women have a unique connection (emotional or otherwise) to the music they are performing?
- 4) If gender does NOT have an impact, why is that? Are women consciously/sub-consciously changing their approach to playing the trumpet to fit a pre-conceived masculine stereotype?

RESEARCH METHODS

Instrument

This project utilized a questionnaire for its primary instrument. Contact was made with potential participants via email to gauge interest in participation, and - due to the amount of positive responses received - it became clear a written questionnaire distributed via email would be the best vehicle. This option allowed me to access direct and original contributions from the participants in their own words to avoid any misinterpretation. The questions were designed to be open-ended so as to allow the participants to contribute as much or as little of their experiences as they wished. Once it was determined there were to be over 15 participants within this study, a quantitative portion was added in order to create minimal statistical results and organize the data in a more structured manner.

The questionnaire asked for basic demographic data and included general questions that addressed the research questions previously stated. The demographic data allowed me to sort responses based on age, region of the country in which the participants worked, and career, in order to look for trends within these different sub-groups. The main questions posed stemmed from my own curiosity about the opportunities and possible discrimination the participants had experienced in their profession.

Population/Participants

The participants for this study were all women who had achieved success in their field of trumpet performance. Success was determined by the attainment of a doctorate degree in trumpet, a professorship at an accredited university, membership within the International Trumpet Guild, and/or performance recordings. These women were initially chosen based on my or my advisor's previous knowledge of their success or through Internet searches. The first few participants also contributed names of professional players who would potentially be willing to participate in the study. I contacted 35 women through this process and received 22 responses.

Participants for this study are as follows, including their career/profession as indicated on questionnaire:

Kathryn Adduci, University professor and freelance trumpeter

Lauraine Carpenter, Principal trumpeter for Toledo Symphony

Ashley Hall, Dayton Philharmonic Orchestra and Cincinnati Chamber Orchestra

Elisa Koehler, College professor and orchestra conductor

Jennifer Marotta, Professional musician/teacher

Amy McCabe, trumpet/cornet in United States "President's Own" Marine Band

Kelly Parkes, Musician, Music educator

Amanda Pepping. Music/soloist

Carole Dawn Reinhart, Soloist, professor, orchestral trumpeter, chamber musician

Susan Rider, trumpet/cornet in United States "President's Own" Marine Band

Carolyn Sanders, Professor of Music, University of Alabama in Huntsville

Susan Slaughter, Principal trumpet, St. Louis Symphony Orchestra

LeAnn Splitter, United States Marine Musician, trumpet instructor at Navy School of Music

Nancy Taylor, Music faculty, University of Texas at El Paso

Mary Thornton, Trumpet professor/performer

Ginger Turner, Trumpet player in the United States Army Field Band

Alexa Yates, Trumpet Artist and Clinician

Five participants wished to remain anonymous. Their contributions are coded as follows:

Participant A, professor

Participant B, professor

Participant C, professor

Participant D, military

Participant E, professor

The demographic information for my participant population is as follows:

Figure 1: Mapped locations of participants as indicated on questionnaire

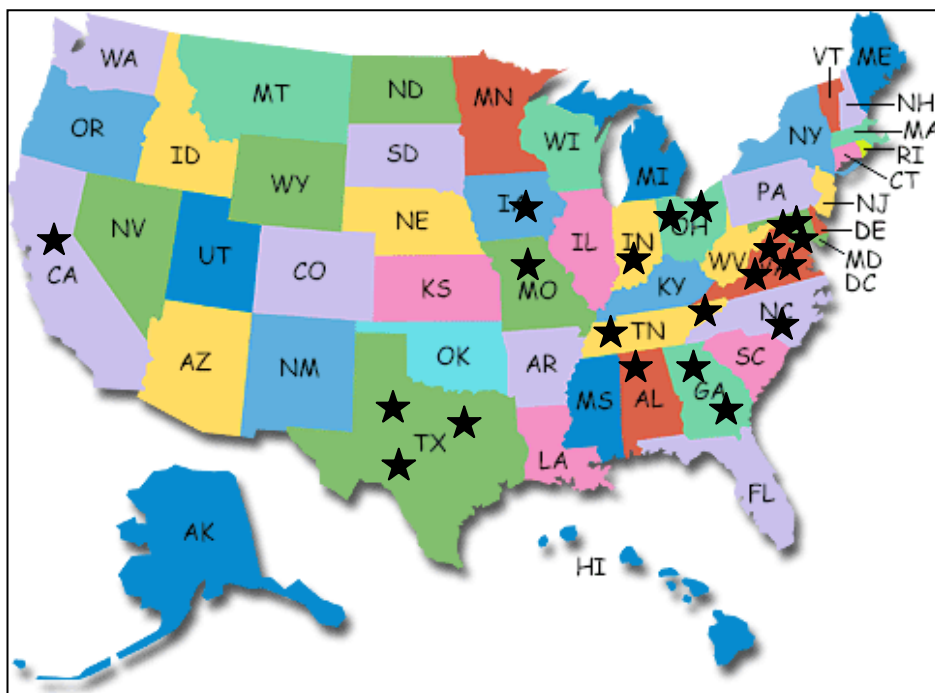


Figure 2: Graphed ages of participants within ranges of 9 years

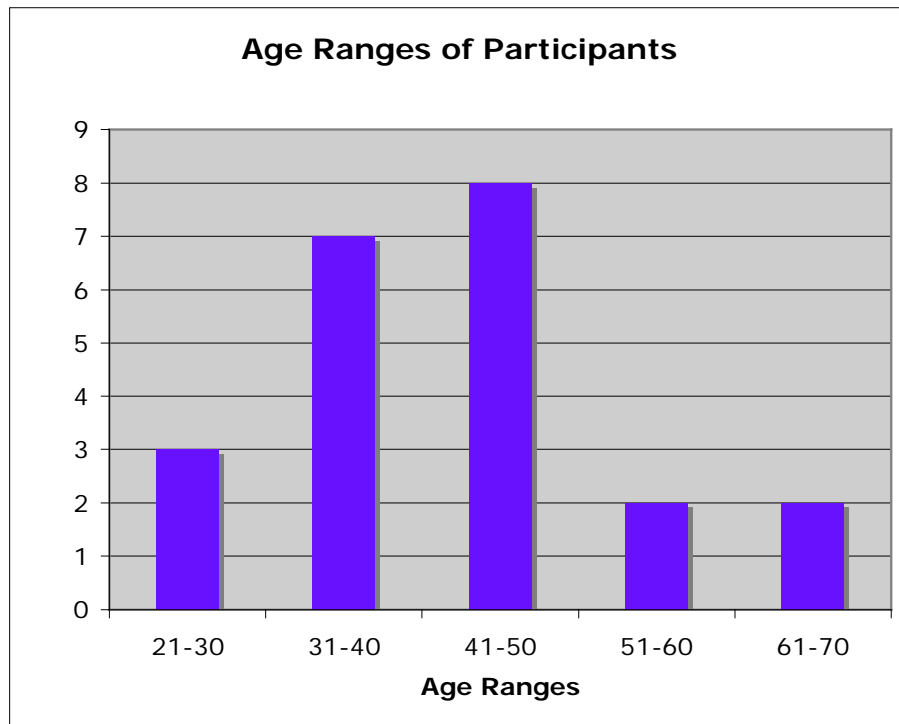
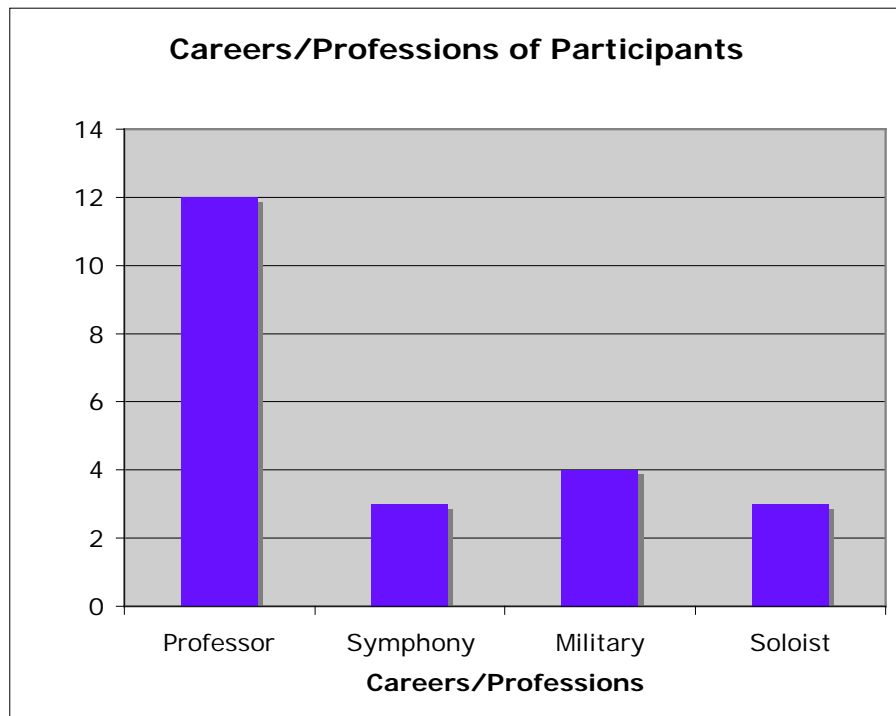


Figure 3: Graphed representation of career variance of participants



Procedure

Proposal

The initial work on this research project began with the development of a proposal based on previous research done in the field of sex-stereotyping in music. My research led me to discover very little had been done in the area of gender studies with specific instrument choices following to the initial choosing of the instrument. Based on this research and my own curiosity, I developed a list of questions about the impact of gender on trumpet performance to be answered by those who have succeeded in this field. The final proposal was submitted for review and approved.

IRB Approval

As human participants were necessary for the conducting of this study, I was required to apply to the Institutional Review Board (IRB) in order to determine that my study would cause no irreparable harm to my participants. In order to gain IRB approval, I submitted an application and created an informed consent form for my participants to sign in order for me to release their names as participants within my study. I sent the informed consent form along with the questionnaire via email and saved all received forms in each participant's folder.

Analysis

Once I received the completed questionnaires from all participants, I began the analysis portion by reading through each individual response looking for themes. Responses were sorted based on age, and then recorded for possible trends. The same sorting was repeated based on career and geographic region.

FINDINGS

The research conducted in this study indicates a wide variety of opinions regarding the impact of gender on trumpet performance. The role of any characteristic in determining behavior is nearly impossible to isolate. In the analysis of the participant responses, no trends were identified relating to geographic region or career. However, there was a slight trend relating to age. The older participants were more likely to indicate a stronger role of gender in trumpet performance. This trend is most likely due to the severe scrutiny and discrimination these women experienced as being the first women to enter the career field of trumpet performance in the 1960s. In regards to the overall question of impact, many of the participants stated they do not believe - nor do they feel comfortable in asserting - gender to have a substantial impact on playing the trumpet or on any musical aspects. However, the participants do indicate several broad implications and generalizations they have witnessed in the differences between genders based on years of performing and/or teaching experience. These generalizations are broken down into the same categories as specifically noted in the questionnaire: approach, experience, expectations, ability to incorporate emotion, tone color, musicianship, ability to multi-task, physical qualities, and various styles.

Categories of Musical Elements

Approach

Of the 22 respondents, ten indicated they have seen differences between male and female approaches to trumpet performance. The most apparent difference, agreed upon by six participants, is that men seem to use a more physical and athletic approach to playing the trumpet, while women are more likely to focus toward the thought process and musical elements of the instrument. Another difference in approach between the genders is stated by Participant

D, “While I have met many male trumpet players who talk and act as if they are one of the best trumpet players, I have not met any female trumpet players with a similar ego.” Elisa Koehler, college professor and orchestra conductor from Westminster, Maryland, echoes this observation in the differences in the behavior of men and women. She states “male trumpet players tend to have a more physical approach to trumpet playing, or at least they talk about it more often.” This observation gives thought to how much gender differences actually exist, versus how much they simply seem to exist through verbal prowess and ego. However, despite these generalizations, almost all participants who indicated such differences mentioned these ideas are very broad and are not to be attributed to all trumpet players.

Experience

The question of experience identified the closest trend, in that all participants who indicated a difference between the genders in this category were over the age of forty. For these women, the doors to certain opportunities and careers have not always been open to them. Ginger Turner, a trumpet player in the United States Army Field Band, stated, “In general, I think [men] value the experience of other men slightly higher than that of women.” This response could be somewhat influenced by the participant’s specific career in the military, as none of the other participants working in the military echoed Turner’s observations. Trumpet artist and clinician Alexa Yates contributed her views that “women have to act cautiously and play twice as good to be considered equal,” which were also echoed by Susan Slaughter of the Saint Louis Symphony Orchestra. Hopefully - as indicated by the lack of younger players noting such discrimination and differences - these issues will no longer be of consequence over time.

Expectations

Seven participants indicated slight sex-stereotyping in regards to the expectations of other performers or conductors concerning gender. While there was no indication of any trend in the responses within this area, the overall theme in this category is women are not expected to play as well and have less range and endurance than their male colleagues. However, to win an audition or seat, women seem to have to prove themselves to a greater extent. Carolyn Sanders, Professor of Music at the University of Alabama in Huntsville, states, “I do think, at times, women are expected to play more perfectly than their male counterparts, since they are playing an instrument that is traditionally considered one to be played by males.” This expectation could go along with the mindset that if a girl thinks she can do play in a “man’s game,” then she had better be great.

Ability to Incorporate Emotion

This study addressed the ability to incorporate emotion in performance twice: first, in the initial question regarding many different elements of music, and secondly in a question focused specifically on emotion. Many of the participants indicated a possibility of female “superiority” in this area. However, Ashley Hall of the Dayton Philharmonic Orchestra recognized, “this [concept] is impossible to prove and is completely subjective.” For many players, the issue of playing with emotion comes from life experiences and their own maturity. Turner and Yates both mention the possibility of women having a more “natural” tendency towards incorporating emotion, whereas men may have to work a little harder at harnessing this idea. Slaughter proposes, “Women have the ability to identify with emotions because they are not afraid to express emotion.” The social connotations that “women are too emotional” and “boys don’t cry”

offer anecdotal support for incorporating this idea. However, as Amy McCabe of the United States “President’s Own” Marine Band summarizes, “It is so incredibly difficult to judge a perspective of emotional connection. The great players, regardless of gender, have the courage to do this. It’s what makes them great.”

Tone Color

The concept of tone color is of a more personal nature for many players. Most players strive to emulate one player or another, but nearly all develop a unique sound. Three participants noted broad gender-based differences in this area, including women’s tendencies to develop nicer, darker, smaller, and more focused sounds. For Slaughter, this difference is linked to the differences in approaches to the instrument she sees between the genders. For her, “women usually develop better sounds because they do not attempt to ‘muscle’ out their sound.” However, nearly all indicated the idea that one’s personal sound and tone are nearly completely determined by factors other than gender.

Musicianship/Ability to Multi-Task

These two categories had very few responses indicating a possible difference between the genders. Musicianship, like tone color, is a very personal concept for most musicians. Like the incorporation of emotion, it is very subjective, but it also means various things for different people. For the three participants who saw differences between the genders, each observed a separate element. For Participant B, “women are more concerned about emotional content,” while for Slaughter, “Women are much better and considerate of composers.” Yates determined “women are more organic.” Each of these concepts could be tied with a previously mentioned sex-stereotype term, such as emotional, compassionate, and nurturing. As for the ability to multi-task, only two participants saw a difference between the genders, and each favored women.

Physical Qualities

This category refers to aspects beyond the mental control and musical ability of a player, such as physical endurance, breathing, and posture. Of the seven participants who cited certain physical differences between males and females, six mentioned the smaller lung capacities of women. As the trumpet is a wind instrument, and good breathing is essential in order to perform, smaller lung capacities can provide a challenge. Despite this challenge, university professor and freelance trumpeter Kathryn Adduci pointed out that while “females tend to have smaller lung capacities and therefore have to breathe very efficiently, good male trumpet players will also be breathing efficiently.” Air is not biased, nor does it discriminate: you have to use it and use it well in order to succeed with a career in trumpet performance, no matter your gender.

Also related to breathing, Lauraine Carpenter, principal trumpeter of the Toledo Symphony, noted tendencies toward poor posture on the part of women, possibly due to a greater concern for and/or poor body image. Susan Slaughter mentioned how the weight of a woman’s breasts can restrict inhalation of the breath quite severely. Alexa Yates combined these two ideas in “most women have breasts and do not feel comfortable sitting completely erect with the ‘girls’ out there, [therefore] they tend to develop slumped postures beginning at puberty and for some it carries into adulthood.” These physical elements can be overcome, as the women in this study can confirm. However, they are important to note, especially in the teaching of younger players.

Various Styles

This question can be linked to emotion and musicianship. A stereotype seems to exist (stemming from the social convention that women are delicate, graceful, and have an overall

‘softer’ personality) that women are much more adept to playing lyrically and beautifully, while men take on the more technical and aggressive/active music. Participant B noted this can be the case, but is mostly seen in younger players and not so much with the professional players. This would appear to be true, given that in a professional setting, players are required to play all types of styles and genres. Other than this observation, there were no other views that were corroborated by more than one participant.

Overall Perceptions

While several participants made general observations about specific elements of trumpet performance, the overwhelming majority stated their belief that gender does not play a significant role in determining a player’s approach or ability on the trumpet. The following charts indicate that the participants did see gender as having an impact, but most of these positive responses were qualified with comments noting that many characteristics have an impact on trumpet performance. No person has a specific set of skills or abilities due to their gender. Amy McCabe summarizes this point well in saying, “I think we all have a balance of ‘male’ and ‘female’-associated characteristics, and everyone has a different ratio of this based on preference and experience.” Ashley Hall proposes the theory “there used to be more specific differences between the genders in the past then there are today, but this might be more because of stereotyping and cultural acceptance than anything else. I believe that distinctions between trumpet players have less to do with their gender and more to do with the types of music and artists that they listen to and attempt to emulate.” Amanda Pepping and Participant E stated their observations of specific gender-oriented and developmental issues seen mostly in the early years of musicianship, but these slowly fade away as players mature. In regards to being judged based

on her gender, participant A recognizes, “people tend to prejudge, no matter what the criteria might be.”

In regards to ranking the precise impact of gender on their personal ability or approach to playing the trumpet, the participants showed a wide variety of responses. These responses are broken down in the following charts:

Figure 4: Chart identifying if participants saw gender as a factor in trumpet performance.

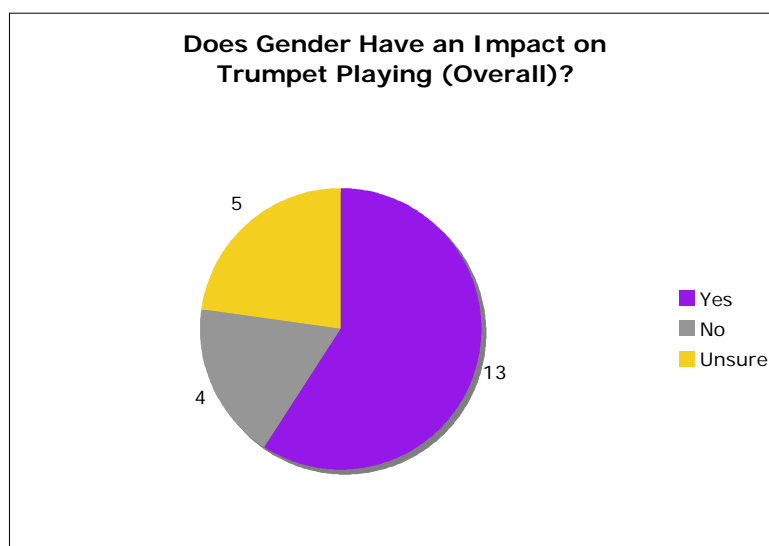
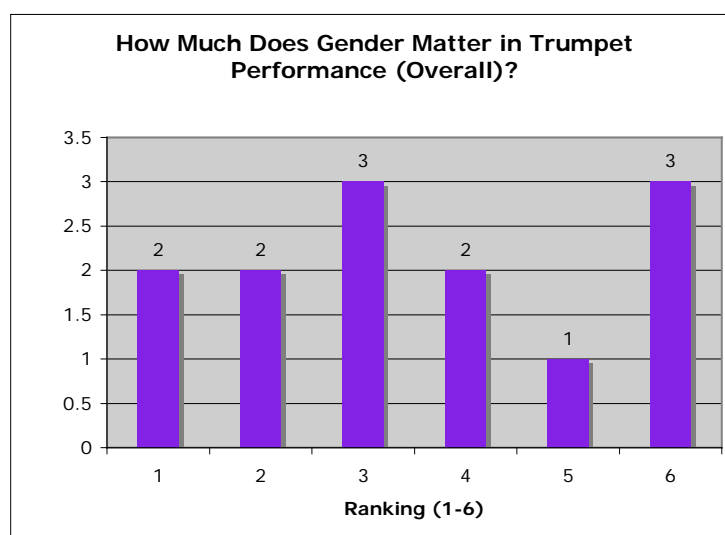


Figure 5: Isolates those responses that indicated they saw a difference into specific rankings



As the charts indicate, four participants stated they did not believe gender has had any impact on their ability or approach to playing the trumpet. Five participants were either unsure as to how to answer this question or did not respond, and 13 believed gender to play some role. Of those who did see some impact, the variety was pretty well distributed. There was once again a slight pattern indicated by the age of the participants. The older respondents were among those who ranked gender quite high as an indicator and the 41-50 age group contained all of the unsure responses. The 21-30 age group contained the widest variety, with a 1, 3, and 5. Analysis by geographic region and career field did not reveal any trends.

In the explanations that accompanied these quantitative rankings, many of the participants stated specific reasons for the number they assigned. Elisa Koehler qualified her ranked answer by stating, "As for approach, I think that gender can play a role, but only as far as it relates to an individual's unique personality, which is of course influenced by gender." Nancy Taylor, a member of the music faculty at the University of Texas at El Paso, qualified her response of 0 with, "I think my personality, determination, environment, training, level of intelligence, and a supportive family have made me the musician I am today." The overall theme in these responses showed support for gender influencing other factors that play a significant role in determining the type of musician and trumpet player a person can become, but gender itself is not a factor.

DISCUSSION/SIGNIFICANCE

The findings in this study serve two primary purposes. One, they show broad areas in which gender can be a factor in influencing trumpet performance - especially in younger players - which can serve as a tool for music educators when teaching young trumpet players of

different genders. Two, as there is really no difference between the genders once musicians mature and enter the upper-level and professional worlds, this study proves women are just as capable of succeeding in careers of trumpet performance as their male counterparts. These realizations will hopefully end prejudgments against female trumpet players, as well as promote young girls to take up the instrument without feeling biased against or like they have to “play like a girl.”

Relating Findings to Research Questions

Do women believe gender has an impact on trumpet performance in regards to tone color, emotion, experience, expectations, style of music, multi-tasking, etc?

Each of the participants had a different view of the role of gender within their own careers. The over-arching trend realized throughout the research identifies the role of gender in impacting certain elements within a person’s life (such as personality and education) which in turn can have a significant impact on musicianship and approach to the trumpet. Broad generalizations can be made about each gender (particularly before puberty) that coincide with society’s generalizations and stereotypes, but the amount of weight these aspects are given is blown out of proportion in most cases. The individuality of the musician in question is much more relevant to these different aspects of trumpet performance than the person’s gender.

If gender does have an impact, why is that? Is it a physical and/or psychological impact?

In the broad generalizations in which gender can have an impact, there are cases of both physical and psychological impact. Physical issues, such as smaller lung capacity and poor posture can easily be overcome through diligent work and appropriate teaching. For educators, it is important to note the cause of these problems, and if gender is at the root of them, different methods should be used to fix them. Psychological issues, no matter the gender of the student,

require hard work and various teaching styles and methods to overcome. Discovering where the problem originates can be helpful in determining potential solutions. It is of utmost importance to realize, however, physical and psychological issues in trumpet playing occur in both genders for various reasons. The question of gender simply helps to isolate some of the problems for some players.

Do women have a unique connection (emotional or otherwise) to the music they are performing?

The question is still up for debate, as it is not possible to scientifically measure the amount of emotional connections of different players. As noted in the findings, there is anecdotal evidence women come by this connection more naturally than men, yet the ability to communicate emotion is essential for any musician, regardless of gender. The possibility of women talking about this connection more, as Elisa Koehler suggests, is most likely.

Throughout history, men have been encouraged to conceal and control their feelings, while it seems women are encouraged to embrace them. In some cases, emotional connections may not occur, no matter the gender of the individual. This also confirms the importance of personality and individuality within music.

If gender does NOT have an impact, why is that? Are women consciously/sub-consciously changing their approach to playing the trumpet to fit a pre-conceived masculine stereotype?

The emphasis on individuality and personality continues into this question. Most of the participants did not see themselves as attempting to fit a certain sound or stereotype. As musicians, they are using their own ideas of musicianship in order to interpret music to the best of their abilities. While many of them did not have female mentors, they also did not indicate a preference, or even an awareness, of the gender of the players to whom they listened. The most important idea is the music: how to understand, learn, and perform a piece or work created by

another human being as a means to portray a story, emotion, or general sense of being to an audience.

CONCLUSIONS/IMPLICATIONS

The broad implications of this study favor the continuation and advancement of women in trumpet-related careers. In analyzing the impact of gender on trumpet performance, the results indicate gender plays as much of a role in trumpet performance as any other demographic characteristic of a player. The areas most affected by gender are the opportunities that have not been available to women strictly due to their gender, but these seem to be occurring much less in recent years. The most common observation between the genders is the athletic, physical, strength-oriented men and academic, thoughtful, emotionally-oriented women. Nearly all participants cited individual and personality traits having much more of an impact on musical performance than one's gender. However, these traits are often influenced by gender. Most gender-oriented comments, difficulties, and tendencies are found more often in younger players before puberty than in the professional world. Finally, the majority of gender differences are not of a musical nature, but variations in how genders carry themselves and speak about their playing.

RECOMMENDATIONS FOR FURTHER STUDY

The field of gender studies within the area of music is an extremely interesting, yet under-researched field. If this study were to be built upon, I would like to see a more extensive pool of participants. While the input I received from my participants was comprehensive, there are other professional, classical female trumpet players did not contribute to this study. To

create a study analyzing even more opinions and experiences would be a great addition to the foundation created here. In addition to extending the pool of participants to a wider range of women, a study could be done with various male trumpet players who have had experience playing in sections with female trumpet players. To see a man's perspective on gender would provide another side of this issue and help to either corroborate or contradict the findings of this study.

If resources and time were available, the most revealing study would be to examine and observe a group of young trumpet players of both genders as they first begin their musical studies and progress through high school or collegiate levels while performing on trumpet. To analyze the differences between the genders at the very beginning of study and track the possible changes as the students mature would shed a lot of light on whether or not the genders learn and/or progress differently in various elements of trumpet performance. An analysis of this type would likely provide the most comprehensive and unbiased results. A study of this nature could also answer questions about whether certain "stereotypical" personalities develop due to instrument choices, or whether certain personalities are drawn to certain instruments in the first place.

SUMMARY

The overall purpose of this study was to determine if women who make a career based on trumpet performance believe their gender to be a significant factor in their approach to the instrument. However, the underlying purpose was to either confirm or discredit the stereotypes given to women and to show that women trumpet players, while in the minority, are neither a rarity nor inferior to their male colleagues. Overall, Elisa Koehler summarizes this point well

saying, “There are no gender differences in trumpet playing, only in the attitudes of the trumpet players. Good musicianship, intelligent artistry, emotional connection, and physical prowess don’t discriminate.” That being said, the main conclusion this study makes is there is no reason for gender to be a deciding factor in choosing an instrument, for there is no such thing as playing like a girl, only playing as an individual.

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APPENDIX A

Research QuestionnaireDemographic Information

- 1) Name:
- 2) Career/Profession:
- 3) Area of Residence (Country/State):
- 4) Please Indicate Appropriate Age Range: 21-30, 31-40, 41-50, 51-60, 61-70, 71-80

Questions

- 1) Why did you decide to play the trumpet?
 - Did you have any pre-conceived ideas about the trumpet?
- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...
 - Approach
 - Experience
 - Expectations
 - Ability to incorporate emotion
 - Tone Color
 - Musicianship
 - Ability to multi-task
 - Physical Qualities (Endurance, Breathing, Posture, etc.)
 - Ability to play various styles? (Ex: Lyrical vs. Technical)
- 3) Do you usually feel an emotional connection with the music you are performing?
 - Do you believe women have a unique emotional connection to music that is not found in your male colleagues?
- 4) Did you listen to any female trumpet players for inspiration or guidance?
 - When/How were you exposed to other female Classical trumpet players?
- 6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?
- 7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

APPENDIX B

Participant Responses**Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance****Research Questionnaire**Demographic Information

- 1) Name: Kathryn Adduci
- 2) Career/Profession: University Professor and freelance trumpeter.
- 3) Area of Residence (Country/State): California, CA
- 4) Please Indicate Appropriate Age Range: 21-30. 31-40, 41-50, 51-60, 61-70, 71-80

Questions

1) Why did you decide to play the trumpet? Because I couldn't learn the saxophone (then my first choice) or trombone (my second choice) at my school, but they had some spare trumpets and a teacher ready to teach it. 5 minutes after being told there were no trombones available but there was a spare trumpet, I was having my first trumpet lesson.

- Did you have any pre-conceived ideas about the trumpet? None whatsoever. I barely knew what it was. It wasn't until I realized that it was the instrument playing the Star Wars theme that I figured it out, and fell in love with it.

2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...

- Approach. Everyone is unique. I could say that females tend to approach the trumpet from a more lyrical side, but then I have seen some very muscular approaches from some females, and very lyrical approaches from some males.

- Experience. No.

- Expectations. No.

- Ability to incorporate emotion. No. Again, everyone is unique.

- Tone Color. Females tend to be less likely to have a forced, brassy sound, but then again, there are many exceptions.

- Musicianship. No.

- Ability to multi-task. No

- Physical Qualities (Endurance, Breathing, Posture, etc.). No, although of course females tend to have smaller lung capacities and therefore have to breathe very efficiently, although a good male trumpet player will also be breathing efficiently.

- Ability to play various styles? (Ex: Lyrical vs. Technical). No.

3) Do you usually feel an emotional connection with the music you are performing? Always.
- Do you believe women have a unique emotional connection to music that is not found in your male colleagues? Maybe. I haven't asked many of my male colleagues about their emotional connection.

4) Did you listen to any female trumpet players for inspiration or guidance? I did not go out of my way to. Also, there were not any recordings of female trumpet players readily available to me where I lived most of the time while studying.

- When/How were you exposed to other female Classical trumpet players? There were a number of good female trumpet players in the city that I grew up in – I often heard them performing, and didn't consider them unusual when I was young.

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously? Criticism relating to gender makes me even more determined to succeed, to surprise people by my ability to play the trumpet despite looking more like a flute player – you could say it really sets a fire under me. It has only perhaps altered my playing from the results of determination to show audiences that yes, women can make music with the trumpet just as well as, if not better than, men.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail. 2 – it may make me less inclined to have to show how high I can play, but instead focus on how musically I can play and just play high when called for, although this may be more of a personal issue rather than a gender issue.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Lauraine Carpenter
- 2) Career/Profession: Principal trumpeter Toledo Symphony
- 3) Area of Residence (Country/State): Lucas/Ohio
- 4) Please Indicate Appropriate Age Range: 21-30, 31-40, 41-50, 51-60, 61-70, 71-80
51-60

Questions

- 1) Why did you decide to play the trumpet? I loved the sound
 - Did you have any pre-conceived ideas about the trumpet? None
- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...
 - Approach women seem to be more musical
 - Experience men are given more opportunities to perform
 - Expectations lower expectations are given to women
 - Ability to incorporate emotion
 - Tone Color women seem to have a nicer/darker sound
 - Musicianship same
 - Ability to multi-task same
 - Physical Qualities (Endurance, Breathing, Posture, etc.) Women often have poor posture as perhaps a result of poor body image. Breathing is different as we have a smaller lung capacity.
 - Ability to play various styles? (Ex: Lyrical vs. Technical) none
- 3) Do you usually feel an emotional connection with the music you are performing? I find connecting to the emotional content of the music important as it creates a sense of engagement.
 - Do you believe women have a unique emotional connection to music that is not found in your male colleagues? I think it is easier for women to express and show emotion
- 4) Did you listen to any female trumpet players for inspiration or guidance? Susan Slaughter and Marie Speziale
 - When/How were you exposed to other female Classical trumpet players? As a freshmen in college
- 6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?

Criticism has caused me to work harder and smarter. When told “you can’t do that” – I make sure I CAN.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

5 As a women trumpet player, I believe I have had to perform better than my male colleagues to achieve the same success. I think women have to be more diplomatic in dealing with male colleagues and my approach has always been to be part of a team.

I look forward to the day when all rounds of auditions will be screened and women are invited equally to audition. I have been turned down from auditioning in orchestras when my male colleagues with lesser experience have been invited. I feel the inequity still exists and yes there is a glass ceiling.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

I would love a copy of the final results. Thank you and good luck.
Lauraine Carpenter

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

1) Name: Participant A

2) Career/Profession: This is more complicated than you'd think! Generally, on these forms, I simply put "musician", but the truth is that I make my living in several different ways: I make trumpets, I play trumpet, I teach trumpet.

3) Area of Residence (Country/State): USA/ Tennessee

4) Please Indicate Appropriate Age Range: 41-50

Questions

1) Why did you decide to play the trumpet?

There was one in my house when it was time for me to choose an instrument, so that's what I played. Lucky for me, it was a good fit!

- Did you have any pre-conceived ideas about the trumpet?

Only that it would be fun!

2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...

Before I handle each of your suggested categories, I'll say that I believe that the differences I have seen between musicians have much more to do with the fact that all people are different, not only due to gender, but to countless other factors, and that to focus on gender, solely, is misguided, and not empirically provable. That said, I will address each of your delineated areas.

- Approach – no.

- Experience – How can you possibly relate this to **only** gender? No.

- Expectations – Again, I find this varies from person to person, mostly due to their own experiences. I will say that on more than one occasion, when I have shown up to the gig, I have experienced some negative expectations from some of the men in charge, only to turn out to be

their favorite, by the end of the evening. I have also, though, experienced similar scrutiny due to the fact that I am a native New Englander, and living in the south, I am very often expected to be the stereotype Northerner, arrogant and difficult, until I am given a chance to prove that I can be as normal and easy going as the next person. So once again, I could not say **exclusively** that any expectations people have of me stem solely from the fact that I am a woman. People tend to prejudice, no matter what the criteria might be.

- Ability to incorporate emotion – no. I have heard gut wrenching emotion come from both male and female musicians.

- Tone Color -- Again, I think this is a person to person variable. There are SO many factors involved that it would be impossible to prove that one is more active than another in the final outcome. I will say that I believe it is a myth that “girls play prettier” – I have had hundreds of students in my career, both male and female, and that the best players, tone quality-wise, have been the ones who had more natural ability and who worked at playing the trumpet, and that these factors have nothing to do with gender.

- Musicianship -- This term can mean something different to each person who uses it. Does it mean showing up to the rehearsal on time, with all of your stuff, prepared and ready to play? Does it mean the ability to play beautifully? Does it mean both of these? Any way you define this term, I would once again state that I do not believe that a person’s gender has any bearing on the subject.

- Ability to multi-task – There has been a lot of research on this subject, and it is generally accepted that women are better multi-taskers than men. A quick google search, though, brings up several studies to show that there is no discernable difference. I think you can make the numbers say what you want them to say, quite frankly, and that overall, maybe this is not such an important question.

- Physical Qualities (Endurance, Breathing, Posture, etc.)-- I’d have to say no, here. I know both men and women who have enviable strength and endurance, and that it comes mostly down to conditioning and the efficient use of your body. I have a male friend who is 6’8”, and who has huge lung capacity. I have a female friend who is about 5’2” with a much smaller lung capacity. Both are eminently capable players.

- Ability to play various styles? (Ex: Lyrical vs. Technical) – No.

3) Do you usually feel an emotional connection with the music you are performing?

I do, usually. At least, that is my hope, each time I perform. Sometimes it happens, other times it doesn’t.

- Do you believe women have a unique emotional connection to music that is not found in your male colleagues? Absolutely not.

4) Did you listen to any female trumpet players for inspiration or guidance?

I listened to any trumpet player I could, growing up.

- When/How were you exposed to other female Classical trumpet players?

There was a girl who went to my local high school, and to my church, when I was in elementary school. I always enjoyed her playing, and looked up to her. When I was in high school, in fact, I had the opportunity to study with her one summer. That was special for me. (I'd like to add, though, that there were lots of boys whose playing I admired, as well.)

Any time I participated in a district band, or all region, etc, there were other girls. It just wasn't that big a deal, I guess. And we're talking 30, 35 years ago, now.. I guess that's why I'm not sure why we're still talking about this.

5) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?

In my earliest years, it possibly spurred me on to be better than they were.. I was always first chair, until I got to high school, where I had to work my way up. By then, if there were any comments based on my gender, I must have just not paid any attention, since I do not recall any.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

I don't really think that any of us can make this call accurately, because again, my feeling is that my gender is just one part of who I am. I do not identify myself, as you did in your initial contact email, Leslie, as "a female trumpet player". I am "a trumpet player". And I think that this different outlook speaks volumes about where each of us is coming from.

My abilities come as much from my physical make up, my training, my work ethic, the support I received as a child, the fact that I was lucky enough to have outstanding teaching all along the way and about a hundred other factors as much as it does from my reproductive system. If I had not run into people who did not expect me to be competent, perhaps I would not have worked as hard as I have, but that's not something that is measurable, or therefore, provable.

Have I heard the comments? Sure.. "My, she certainly is a strong girl, isn't she?", whereas a male colleague may have received praise in the same situation, but I generally have laughed at the people who say things like that, because it shows their ignorance, and is in no way a reflection upon me.

In closing, I'd have to reiterate that I do not believe that one's gender alone has any special effect, either positive or negative, on one's experience in life. It is more about who you are as a total person than any one factor. I wish you the best of luck, both with this project and with your life after college. Thanks for the opportunity to share my experience.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Participant B
- 2) Career/Profession: Professor
- 3) Area of Residence (Country/State): Illinois
- 4) Please Indicate Appropriate Age Range: 41-50

Questions

1) Why did you decide to play the trumpet? My mother played cornet in high school and when I was little I “played on” her cornet. Also listened to my grandmother’s records of Harry James.
 - Did you have any pre-conceived ideas about the trumpet?

2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...

- Approach – men: more physical, obsession with the upper register
 women: more focus towards the musical issues
- Experience – no
- Expectations – some men feel that women won’t be good players before they have heard the women play.
- Ability to incorporate emotion – more so in women players
- Tone Color - no
- Musicianship – women are more concerned about the emotional content.
- Ability to multi-task
- Physical Qualities (Endurance, Breathing, Posture, etc.) – breathing can be better in men because they physically have a larger lung capacity.
- Ability to play various styles? (Ex: Lyrical vs. Technical) – in younger plays I see a difference in the genders. With professional players not so much.

3) Do you usually feel an emotional connection with the music you are performing? Yes

- Do you believe women have a unique emotional connection to music that is not found in your male colleagues? yes

4) Did you listen to any female trumpet players for inspiration or guidance? Yes

- When/How were you exposed to other female Classical trumpet players? Heard Marie Speziale when I was an undergraduate. She was the only female player I knew about for a long time. Really found out about the larger number of women players after attending the first International Women's Brass Conference.

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously? No, I have tried to stay true to my playing and approach.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Ashley Hall
- 2) Career/Profession: Professional Solo and Orchestral Trumpeter and Music Educator; third trumpet with the Dayton Philharmonic Orchestra and principal trumpet with the Cincinnati Chamber Orchestra
- 3) Area of Residence (Country/State): USA/Ohio
- 4) Please Indicate Appropriate Age Range: 21-30

Questions

- 1) Why did you decide to play the trumpet?

My mom was a music teacher and professional French horn player. When I was in the fifth grade, she asked me if I wanted her to show me how to play the trumpet. I agreed, and really enjoyed it.

- Did you have any pre-conceived ideas about the trumpet?

My one pre-conceived notion about the trumpet was that very few girls did it, and I really wanted to prove that a small petite girl like myself could really keep up with the boys!

- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...

- Approach
- Experience
- Expectations
- Ability to incorporate emotion
- Tone Color
- Musicianship
- Ability to multi-task
- Physical Qualities (Endurance, Breathing, Posture, etc.)
- Ability to play various styles? (Ex: Lyrical vs. Technical)

I think there used to be more specific differences between the genders in the past than there are today but this might be more because of stereo-typing and cultural acceptance than anything else. I believe that distinctions between trumpet players have less to do with their gender and more to do with the types of music and artists that they listen to and attempt to emulate. Within the female gender of professional trumpeters, for example, there is a tremendous variability in the

styles and approaches to playing the trumpet. Take two examples, Alison Balsom and Susan Slaughter, both of whom are incredibly accomplished musicians with completely different styles, sounds and approaches to the instrument. The same can be said of male trumpeters. George Vosburgh versus Phil Smith, for example. It would be hard to draw a distinct conclusion that one sex is different than the other in trumpet approaches. While generalizations can certainly be made and individual temperamental tendencies should certainly be taken into account, I have seen trumpet playing span the widest spectrum in both genders.

2) Do you usually feel an emotional connection with the music you are performing?

It totally depends on the piece.

- Do you believe women have a unique emotional connection to music that is not found in your male colleagues?

Sure, it could be claimed that George Vosburgh, for example, has less emotional connection to the music than Alison Balsom, but this would be impossible to prove and is completely subjective.

It would also be interesting to note here that the lines defining what it means to be male and female in this day are becoming more and more blurred. Research on gender identity proves that human sexuality falls on a vast spectrum, so it would be impossible for me again to generalize and stereotype women as being “more emotionally connected” to the music that they perform than men.

4) Did you listen to any female trumpet players for inspiration or guidance?

- When/How were you exposed to other female Classical trumpet players?

I did not listen to any female trumpet players for inspiration or guidance. I studied with trumpet soloist Bibi Black, at the Eastern Music Festival when I was in high school. In undergrad, I studied with Marie Speziale at the Cincinnati Conservatory of Music. Both of these ladies were some of the leading pioneers for women trumpeters in this country. I also began attending the International Trumpet Guild Conferences and National Trumpet Competition when I was very young and was exposed to many of the women trumpeters who had already paved the way for women in this field.

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?

No. The only comment I ever remember receiving of this nature actually regarded my clothing choice for orchestral auditions. One of my male colleagues suggested that I wear heavy shoes to an audition (before they used carpet) so that the panel seated behind the screen did not make any pre-judgments about my playing based on the gender that sound of high heel shoes would suggest.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

1... I love being a girl trumpet player and believe that I was made to do it. I have experienced nothing but encouragement from both sexes.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: **Elisa Koehler**
- 2) Career/Profession: **College Professor, Orchestra Conductor**
- 3) Area of Residence (Country/State): **Westminster, Maryland, USA**
- 4) Please Indicate Appropriate Age Range: **41-50**

Questions

- 1) Why did you decide to play the trumpet?
 - Did you have any pre-conceived ideas about the trumpet?

I decided to play the trumpet when I was ten years old because it participated in the most diverse array of musical styles (classical, jazz, pop, marching band, etc.). I liked all kinds of music and did not want to be left out of the action. My music teachers in elementary school strongly encouraged me to play the violin because they told me I had a good ear, but I chose the trumpet because it was easier to hold and (seemed to be) less complicated.

Looking back now, I think that I probably didn't have a good shoulder rest for the violin I tried in our "Exploratory Music" class. Maybe if I had a better introduction to the violin (and more initial success) I would have chosen violin over the trumpet. My musical tastes are overwhelmingly classical and I have always wished I had played the violin, but thought it was just beyond me. I eventually did learn to play the violin (as an undergraduate Music Education major at Peabody) and earned a doctorate in Orchestral Conducting, so that gives you an idea of where I'm coming from.

My pre-conceived ideas about the trumpet were that it was easy to play (in terms of posture) and lots of fun.

- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...
 - Approach
 - Experience
 - Expectations
 - Ability to incorporate emotion
 - Tone Color

- Musicianship
- Ability to multi-task
- Physical Qualities (Endurance, Breathing, Posture, etc.)
- Ability to play various styles? (Ex: Lyrical vs. Technical)

It's hard to generalize, but I believe that male trumpet players tend to have a more physical approach to trumpet playing, or at least they talk about it more often. I honestly can't say that there are gender differences in trumpet playing, only in the attitudes of trumpet players. Good musicianship, intelligent artistry, emotional connection, and physical prowess don't discriminate. Let's face it: the trumpet is a difficult instrument that requires physical strength and a sense of bravado. It's also important to remember that the overwhelming majority of music is composed by men.

I'm no expert in the realm of jazz, but there seems to be a much steeper mountain of gender-related issues there. If you are not aware of Krin Gabbard's recent book, *Hotter Than That: The Trumpet, Jazz, and American Culture* (Faber, 2008), I think you will find it interesting (or maddening). Gabbard overwhelmingly views the trumpet as a symbol of masculinity.

- 3) Do you usually feel an emotional connection with the music you are performing?
- Do you believe women have a unique emotional connection to music that is not found in your male colleagues?

I often feel an emotional connection with the music I am performing, but not always. I think that men certainly do, too. The difference is that women probably tend to talk about it more.

- 4) Did you listen to any female trumpet players for inspiration or guidance?
- When/How were you exposed to other female Classical trumpet players?

I earned my master's degree with Cathy Leach at the University of Tennessee as her Graduate Teaching Assistant. She was (and still is) the principal trumpet of the Knoxville Symphony Orchestra and had a tremendous influence on my development. She was a fabulous role model and an inspiring professional. Part of my position at UTK involved playing second trumpet with her in the university faculty brass quintet, and that was a great experience, too.

When I was in high school, there was another female trumpet student, Margaret Demarest, who was a year ahead of me. She was always first chair and we both studied with the same private teacher (Wayne Cameron). There were also other female role models growing up: Gail Hutchens (fourth trumpet, Baltimore Symphony Orchestra) and Carolyn Foulkes (trumpet teacher at the Baltimore School for the Arts).

- 6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?

Rather than hearing any criticism or comments, most of the time they just wouldn't talk to me much at all – passive aggressive stuff – to send the message that I perhaps did not belong on their turf or perhaps they were jealous that I was first chair. This happened when I was younger, but as I grew up, established a career, and earned some respect, that all went away (thankfully). Still, growing up and going through school was very lonely. I didn't want to be "one of the guys," there weren't many other girls who played the trumpet at my school (Peabody), and there was a toxic atmosphere charged with a lot of unhealthy competition. Most of my friends were pianists and violinists.

All of this isolation (perhaps self-imposed, to some extent) probably did affect me subconsciously. I have always been a maverick with my own ideas. Looking back, I think that feeling like a misfit or an outsider made me work harder and made me more independent.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

My response would be 0 for ability and 3 for approach. I believe that anyone can develop the physical ability to play the trumpet well and that gender has nothing to do with it. As for approach, I think that gender can play a role, but only as far as it relates to an individual's unique personality, which is of course influenced by gender.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Good luck with your research! If you want to know more about my background, check out my web site: <http://faculty.goucher.edu/ekoehler>.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Jennifer Marotta
- 2) Career/Profession: Professional Musician/Teacher
- 3) Area of Residence (Country/State): USA, Georgia
- 4) Please Indicate Appropriate Age Range: 31-40

Questions

- 1) Why did you decide to play the trumpet? It was the one I was best at
 - Did you have any pre-conceived ideas about the trumpet? Not really, wasn't my top choice but I thought I'd at least try it since it was the one that responded the easiest for me
- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...
 - Approach-Nope, varies widely in both sexes
 - Experience-None
 - Expectations-None
 - Ability to incorporate emotion-No
 - Tone Color-No, varies greatly from every person, regardless of sex
 - Musicianship-No, again, it varies based on the person, not the sex
 - Ability to multi-task-Same, varied
 - Physical Qualities (Endurance, Breathing, Posture, etc.)-Same, I've heard women and men succeed and struggle with similar issues
 - Ability to play various styles? (Ex: Lyrical vs. Technical)-No
- 3) Do you usually feel an emotional connection with the music you are performing? Yes
 - Do you believe women have a unique emotional connection to music that is not found in your male colleagues? No. I have played with some men that are very sensitive and others that aren't. And likewise with women. It usually depends on their personality, not the sex.
- 4) Did you listen to any female trumpet players for inspiration or guidance? Barbara Butler, Susan Slaughter. But I don't listen to them just because they are "female", I listen to them because I admire them as musicians and trumpet players.
 - When/How were you exposed to other female Classical trumpet players? Right when I started, there were female musicians and trumpet players.

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously? No. I strive to sound how I want to sound, and not based on any gender reason.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail. 0. I work very hard to be a great musician and performer. Gender doesn't impact that all, just the intentions of the composers, and my own musicality that I bring to what I feel and play.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Amy McCabe
- 2) Career/Profession: trumpet/cornet in United States "President's Own" Marine Band
- 3) Area of Residence (Country/State): Washington DC
- 4) Please Indicate Appropriate Age Range: 31-40

Questions

- 1) Why did you decide to play the trumpet?
I ended up not really having a choice! My parents and sister all played brass instruments when they were in school, and they wanted to be able to help me if I had trouble with anything, and told me I could only "pick a brass instrument." I guess I thought trumpet was the coolest of the brass instruments at that time.
- Did you have any pre-conceived ideas about the trumpet?
None! I did, however, have a pre-conceived idea (probably supplied by my parents) that flutes and clarinets were ordinary and that a lot of kids/girls chose these instruments because they were popular choices and you could sit by your friends.
- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...
 - Approach
 - Experience
 - Expectations
 - Ability to incorporate emotion
 - Tone Color
 - Musicianship
 - Ability to multi-task
 - Physical Qualities (Endurance, Breathing, Posture, etc.)
 Ability to play various styles? (Ex: Lyrical vs. Technical)

I've played with sooooo many different players, and I feel that any of these differences noted as far as the list above really depends on the person and who they are. I think we all have a balance of "male" and "female"-associated characteristics, and everyone has a different ratio of this based on preference and experience. These personality and physical characteristics can influence your playing, but through diligent study and a willingness to get uncomfortable to try new ideas, a balanced reservoir can be created to access great musicianship and communication. For instance, some of the most beautiful, gentle playing I've heard has come from males and

some of the most direct, aggressive playing I've heard has come from a female. To be a great trumpet player today, you have to embody the widest ranges of all aspects of the person and the human experience in order to communicate music in an extraordinary way.

3) Do you usually feel an emotional connection with the music you are performing?

I try use all of my “self” when performing in order to create a unique and musical experience for the audience, which does include accessing a palette of emotions.

- Do you believe women have a unique emotional connection to music that is not found in your male colleagues?
- Again, I don't believe having an emotional connection to music is unique to females. This all depends on the emotional maturity of the person...it's also so incredibly difficult to judge a male perspective of emotional connection. The great players regardless of gender have the courage to do this. It's what makes them great.

4) Did you listen to any female trumpet players for inspiration or guidance?

My older sister of 2 years played trumpet as well, and was very successful. She was probably my first example. She and I grew up in a small town with few other trumpet players, so gender was never an issue, we always just tried to be great at whatever we did. We were expected to perform at a high level from our band directors etc. and really grew with their encouragement.

- When/How were you exposed to other female Classical trumpet players?

My first teacher at the undergraduate level was a female. She is a wonderful player and teacher who is very passionate about her craft and successful because of that. I also studied at the graduate level with a female, and half of our studio was comprised of females. Gender was truly not an issue. It was about studying great trumpet playing and being a great trumpet player by stretching your limits.

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?

If anything, as I've heard comments like this throughout the years, it has motivated me to balance my playing so I have the ability to perform with all characteristics of playing without overbalancing the traits which come more naturally to me. I probably have actually overbalanced at times, but I suppose that's part of the learning curve.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

It's really difficult for me to attach a number to this. Being a female is part of who I am as a person, so it has affected my growth and approach to life and the trumpet. In addition, my family, my teachers, my life experiences, my friends, my fellow students....have all affected my approach and ability. There are infinite "causes" to why something happens in life....I don't really believe in one "this causing that". Once you discover that and get over it, you get on to being a great musician and involving yourself in music-making, which involves so much more than gender. I suppose if I were divided into 6 pieces, than one piece of that would involve my physical gender. So I guess my answer is 1.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Kelly Parkes, Ph.D.
- 2) Career/Profession: Musician, Music teacher educator
- 3) Area of Residence (Country/State): VA, USA
- 4) Please Indicate Appropriate Age Range: 21-30. 31-40, 41-50, 51-60, 61-70, 71-80

Questions

- 1) Why did you decide to play the trumpet? I was at the end of third grade, , 8 and a 1 /2 years old, and was tested for musical aptitude, in Australia at my elementary school. I was asked what instrument I wanted to play and I chose the trumpet.
- Did you have any pre-conceived ideas about the trumpet? Absolutely none about the trumpet – I knew I could play music, I had been singing and playing recorder already
- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...
- Approach not really, I have seen different approaches in all players, male and female
 - Experience everyone's experience is different, not just in terms of job opportunity or male versus female
 - Expectations none
 - Ability to incorporate emotion none
 - Tone Color none
 - Musicianship none
 - Ability to multi-task none
 - Physical Qualities (Endurance, Breathing, Posture, etc.) I notice that good players breathe when they need to in a phrase, every trumpet player I know would like to be able to play longer, higher and faster and everyone strives for an ease of posture to maximize their own body's ability to produce the best product = music
 - Ability to play various styles? (Ex: Lyrical vs. Technical) none
- 3) Do you usually feel an emotional connection with the music you are performing? I understand the expressive characteristic the music is asking me to portray, how I need to achieve it and I try to do my best for the composer
- Do you believe women have a unique emotional connection to music that is not found in your male colleagues? no

4) Did you listen to any female trumpet players for inspiration or guidance? Not really, but growing up in Australia did not have any female brass role models until my early 20s.

- When/How were you exposed to other female Classical trumpet players? It wasn't until I came to the USA to an ITG conference in my early 20s that I saw Barbara Butler and Gail Williams (Fr Horn) to be models that made sense to me and I met other young woman on a national level in Australia when I started to work professionally. I have to point out though that my entire class of peers at the Canberra School of Music (as it was known then) from when I started taking private lessons at 11 or 12 years old were mostly all girls = it seemed completely natural to me and nothing unusual was apparent to me to be a female brass player.

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously? No male has made a criticism of me for being female – all my teachers have offered constructive criticism about my musical performance and my most formative teachers have all been male – they all have altered how I play for the better – absolutely 100%

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail. 0 -I am a woman so that is inherent to who am I am (not what I am) and therefore don't believe gender has had an impact at all. I am a musician. If anything has had an impact, it has been parental support, teachers, and a self-determination to succeed ☺

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

I would be really interested to hear the results , keep me posted! Thanks for inviting me to be a part of this research.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Amanda Pepping
- 2) Career/Profession: Music
- 3) Area of Residence (Country/State): Austin, Texas
- 4) Please Indicate Appropriate Age Range: 21-30

Questions

- 1) Why did you decide to play the trumpet? Mom said trumpeters have the most fun in band.
 - Did you have any pre-conceived ideas about the trumpet? According to Mom, trumpet=fun.

- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...
 - Approach
 - Experience
 - Expectations
 - Ability to incorporate emotion
 - Tone Color
 - Musicianship
 - Ability to multi-task
 - Physical Qualities (Endurance, Breathing, Posture, etc.)
 - Ability to play various styles? (Ex: Lyrical vs. Technical)

I think most of these developmental issues are more obvious in the formative years of musicianship. At a professional level, people need to have it together to survive in this business. The difference I feel is in my grade-school/college experience—it's hard to be one of the guys when you're not a guy. Similarly, I know it's totally cliché, but in school, it feels like you have to do more work for recognition. I have seldom felt this way in a professional environment.

- 3) Do you usually feel an emotional connection with the music you are performing?

It depends on the environment, setting, and how I'm feeling. I am not sure I have an emotional connection with the music when performing—the music is a means by which I connect with the audience.

- Do you believe women have a unique emotional connection to music that is not found in your male colleagues?

No, I don't believe "women have a unique emotional connection to music that is not found in your male colleagues." I find this question a little off-putting: are women able to connect to all arts better than men?

4) Did you listen to any female trumpet players for inspiration or guidance?

Friends and colleagues. I'm not sure that I hear female trumpeters different than male trumpeters. Having said that, Laura Vukobratovich who plays in Mannheim is/was a great role-model for how to be a female artist. Debbie Taylor, who plays trombone in the New Mexico Symphony Orchestra, is a great role-model for balancing life and work. She's a nurse, but my mom was always a great role model to me for how to be professional, excellent, and a good and loving human.

Actually, although they aren't female, David Hickman (ASU) is like an uncle to me who encouraged me to dream and demanded my best, Bob Dorer (Minnesota Orchestra) was a compassionate and encouraging first teacher, Ed Tarr helped me realize that I can be more dimensional, and Ray Sasaki is so wonderful. I don't know how these teachers treat me differently because I am a woman, but they helped me realize opportunities and truths about myself that brought me to where I am today.

- When/How were you exposed to other female Classical trumpet players?

I'm not sure. There weren't so many growing up or in college, but when I went to Germany there were female trumpeters everywhere.

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?

As a girl growing up in New Mexico, the boys always told me that girls weren't supposed to play trumpet and that I needed to sit last chair. (None of them are musicians today.) I suspect that is part of why I've always just done my own thing and not tried too hard to fit in with the guys.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

2.5 I'm not really sure how to answer this question. I mean, I am a woman, so that affects my life and how I move through the world. I think that being in a male-dominated profession requires me to be braver than if I played a female-dominated or gender-even instrument (or at least it did growing up). I think a lot of the questions that are being asked here are much more relevant in one's student days, when she is surrounded by other trumpeters. In the working world, I see myself as a musician in a community of musicians, not just a trumpeter in a community of trumpeters.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Carole Dawn REINHART
- 2) Career/Profession: Concert Soloist, Professor, Orchestral Trumpeter, Chamber Musician
- 3) Area of Residence (Country/State): Austria
- 4) Please Indicate Appropriate Age Range: 21-30, 31-40, 41-50, 51-60, 61-70, 71-80

Questions

- 1) Why did you decide to play the trumpet?

My mother, who played trombone and piano, started teaching my 6-year-old brother when he was 3. Hearing him practice and play, naturally I wanted to learn. My mother started teaching me when I was 2 ½. In addition to my brother, 2 of my uncles were professional trumpeters. When they were working in New York, they would often come and stay with us and of course practice.

- Did you have any pre-conceived ideas about the trumpet?

No, not at that age.

- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...

- Approach
- Experience
- Expectations
- Ability to incorporate emotion
- Tone Color
- Musicianship
- Ability to multi-task
- Physical Qualities (Endurance, Breathing, Posture, etc.)
- Ability to play various styles? (Ex: Lyrical vs. Technical)

I cannot really say that there were specific differences between me and my male colleagues, anymore than there would be between my playing and that of Susan Slaughter or Marie Speziale. Each trumpeter has an individual concept and style. The elements of my playing that made my career as a soloist possible were years of solo performance experience, sound (Bb trumpet for Haydn, Hummel and Neruda), Viennese articulation, accuracy, musical emotion, elegance and finesse. (The latter two are probably not always associated with trumpet.) Regarding experience and expectations, during my years at Radio City Music Hall in New York, a colleague came to me and asked which solos he should learn for an audition for the position as soloist with the Goldman Band. I asked if he had ever played a solo before, and his response was “no”, but he

was certain that he would be able to do it. Just playing a solo is not being a soloist. I once read that men assume that their success is deserved, while successful women tend to be more humble and feel that they were fortunate to have been able to achieve so much. This does seem to me to really be an actual difference.

3) Do you usually feel an emotional connection with the music you are performing?

I always have an emotional connection with the music I am performing, which isn't so easy with some modern works. As a soloist, I only performed works with which I could connect. My emotional approach was definitely influenced by my experiences with the Salvation Army. We were told to think of the words of a hymn and try to express the text through the music. Naturally in Classical repertoire there is no text, but one can still feel and express emotion through the natural line of the phrase. In addition, using physical emotions (like sighing or compressed anticipation) are the perfect physical elements for bringing the music to life.

- Do you believe women have a unique emotional connection to music that is not found in male colleagues?

I do believe that women search more for the emotion in the music than men, at least until men begin to recognize the difference between playing notes and playing music.

4) Did you listen to any female trumpet players for inspiration or guidance?

As a young musician, I never had the opportunity to hear another woman trumpeter. My inspiration was my brother. Later, I was influenced by the recordings of Rafael Mendez, and the teaching and performances of James Burke, with whom I worked at Star Lake Band Camp. In the years when I grew up, there were not even any Classical trumpet soloists. Helmut Wobisch, my professor during my Fulbright Scholarship year in Vienna, performed the first recording of the Concerto for Trumpet by Joseph Haydn, but I did not hear his recording until 1964, when I was studying in Vienna.

- When/How were you exposed to other female Classical trumpet players?

In 1965 (still in Juilliard), I performed with the Boston Women's Symphony and had two colleagues in the trumpet section. However, I have no idea how and if their careers developed. My first experience with top female Classical trumpeters was in 1993 at the First International Brass Conference. I had never been aware of the accomplishments of Susan Slaughter and Marie Speziale until that conference in St. Louis.

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?

As a young small teenager (5'4", 90 lbs.), the bigger guys at first tried to intimidate me at the All-State auditions, the first time I was ever in competition with other trumpeters. In my freshman year, I was second in our Regional Band – first chair was a junior who had been first in All-National. Even with braces on my teeth, I got third chair in my sophomore year. In my junior and senior years, I was first in Regional, All-State Band and All-State Orchestra. The first audition experience with big guy trumpeters, instead of making me timid, only made me more determined to show what I could do.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

I believe that being a woman has had the maximum (5) influence on both my ability and approach to playing the trumpet. As a young girl, I had to face certain physical challenges in competing with the bigger stronger (louder) boys. This especially meant developing an efficient breathing technique to build up dynamics, range and endurance. Fortunately, my teacher, Edward Treutel, at Juilliard (Preparatory Division) gave me the proper knowledge to make this possible. My experience as a teacher, has shown me that girls generally tend to look for beauty in the instrumental sound and in the music. The boys are the athletes aiming for higher, faster and louder. Naturally in the end, a good trumpeter, man or woman, needs all of these elements. Perhaps my gender also affected my willingness to accept new suggestions in my playing. One of the greatest musical influences was Prof. Helmut Wobisch who introduced me to the important elements (articulation, styling and rhythm) of the Viennese classic style. I feel that I, as a woman, was more open to understanding and accepting this concept than my male colleagues would have been. For me, the trumpet serves in bringing the music to life, which is my ultimate goal, not just playing the trumpet well.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: *Susan Rider*
- 2) Career/Profession: *Professional trumpet player; Teacher; Trumpet/cornet section member with "The President's Own" United States Marine Band, Washington, DC*
- 3) Area of Residence (Country/State): *United States of America/Virginia*
- 4) Please Indicate Appropriate Age Range: *41-50*

Questions

- 1) Why did you decide to play the trumpet?
 - Did you have any pre-conceived ideas about the trumpet?

Initially I was interested in playing the alto saxophone. When it came time to choose instruments, the alto sax had already been taken. My older brother played the trumpet, so my band director decided to give it to me as well. I don't remember having any pre-conceived ideas about the trumpet, but I came to really enjoy it very quickly.

- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...
 - Approach
 - Experience
 - Expectations
 - Ability to incorporate emotion
 - Tone Color
 - Musicianship
 - Ability to multi-task
 - Physical Qualities (Endurance, Breathing, Posture, etc.)
 - Ability to play various styles? (Ex: Lyrical vs. Technical)

First of all, I want to say that I have felt camaraderie and support from most every trumpet player I've ever been in contact with. I feel very fortunate to have had this experience in my professional life. I've also found that both genders are capable and can approach the attributes listed above in the same way. However, generally I've noticed that some male trumpet players often show support to each other while still exhibiting some friendly competition on the instrument. I've found that females show their support to each other while not necessarily feeling this same kind of friendly competition. Many more times than not, I've seen both men and

women exhibit encouraging and supportive behavior to each other. Professionalism and mutual respect are such key elements in both genders working together successfully.

- 3) Do you usually feel an emotional connection with the music you are performing?
 - Do you believe women have a unique emotional connection to music that is not found in your male colleagues?

Much of the time I feel an emotional connection to the music I am performing, but this doesn't necessarily happen all the time. I have heard many of my male colleagues play with a lot of emotion, so I think that both genders have equal abilities in this way. I don't necessarily think emotion is relegated to one gender or the other.

- 4) Did you listen to any female trumpet players for inspiration or guidance?
 - When/How were you exposed to other female Classical trumpet players?

Barbara Butler was an early influence on me. The first time I heard her was live while I was in high school. I also heard Susan Slaughter with the St. Louis Symphony early on in my development as a musician. These were two of the most visible women playing the instrument at the time.

- 6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?

I suppose that hearing the phrase "you play like a girl" in a facetious tone made a certain impact on my trumpet playing at one point in some fashion. Though this phrase is generally used with a humorous tone, there can be an underlying derogatory effect to the use of it especially when males might say it to each other as a way of competing and joking with each other, and not always seeing women in an equal fashion (whether they realize it or not). One time, after hearing two male trumpet players joke with each other in this way, I told one of them (the one who was on the receiving end of that comment) that he should take it as a compliment since there are many accomplished female players in the field. He didn't quite know how to respond to my saying that since I think he was surprised by it. Eventually, in turning that phrase around in my mind I didn't feel belittled anymore by hearing that comment.

- 7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

I would probably say around a 2. I don't see myself as having an overly aggressive approach as a player, which may be attributed a bit to my gender, but probably is more due to how I approach my life. Both males and females display different approaches to how they play the instrument. This aspect, however, may be more due to their general personality rather than anything having to do with their gender.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Carolyn Sanders, D.M.
- 2) Career/Profession: Professor of Music, University of Alabama in Huntsville
- 3) Area of Residence (Country/State): Huntsville, AL
- 4) Please Indicate Appropriate Age Range: 21-30, 31-40, 41-50, 51-60, 61-70, 71-80
51-60

Questions

- 1) Why did you decide to play the trumpet?

Orthodontist said I could only play a brass instrument; we had a trumpet, found in the attic of our house, so I chose that rather than my Dad's trombone. Wanted to play clarinet!

- Did you have any pre-conceived ideas about the trumpet?

No

- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...

- Approach: Sometimes more aggressive in men

- Experience: No

- Expectations: I do think, at times, women are expected to play more perfectly than their males counterparts, since they are playing an instrument that is traditionally considered one to be played by males.

- Ability to incorporate emotion: No

- Tone Color: No

- Musicianship: No

- Ability to multi-task: No

- Physical Qualities (Endurance, Breathing, Posture, etc.)

Endurance: I do believe that males have a greater ability, in general, to develop a greater amount of muscle mass where facial muscles are concerned, and that this can have a positive impact on endurance, and perhaps range-still not sure about that one.

Breathing: Males have larger lung capacities overall, and the result may be an advantage in having a greater amount of choice when it comes to breathing in musically appropriate spots.

- Ability to play various styles? (Ex: Lyrical vs. Technical) No

- 3) Do you usually feel an emotional connection with the music you are performing? Yes

- Do you believe women have a unique emotional connection to music that is not found in your male colleagues? Not necessarily; it all depends on the person and their emotional makeup.

4) Did you listen to any female trumpet players for inspiration or guidance? In formative years, not really. I did study with Dr. Betty Scott (University of Missouri-Columbia) and found that to be extremely rewarding and very inspiring in terms of the doors she and others opened for trumpet players in my generation.

- When/How were you exposed to other female Classical trumpet players?

As an undergraduate, first, and all through my college experiences, there were always a few around. I have attended the International Women's Brass Conference, and have been impressed with the number of female trumpet players who are active as professionals.

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?

No

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

3

This goes back to the idea that as women, we are expected, in some cases, to be better than our male colleagues, and that there are people, regardless of gender, who are threatened when someone holds a position higher than they do.

I can only think of two situations where my gender impacted how I was accepted by a conductor. In one case, I was barred from even auditioning for an orchestra when I was a Master's degree student, since everyone was aware that the conductor would not allow females to play in the trumpet section of the orchestra.

In another case, when I was playing Principal Trumpet in a regional orchestra, after obtaining a university position, it was clear to everyone in the orchestra that I was being singled out time after time, during one rehearsal prior to a concert by a guest conductor. The theory of most of my friends in the orchestra was that it was because I was a female holding the position of Principal Trumpet.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Participant C
- 2) Career/Profession: Musician/ Professor
- 3) Area of Residence (Country/State): NC, USA
- 4) Please Indicate Appropriate Age Range: 21-30. 31-40, 41-50, 51-60, 61-70, 71-80
41 -50

Questions

- 1) Why did you decide to play the trumpet? Loudest melodic instrument, we owned a cornet, my older sister played and everyone played brass in my family (3 older brothers and sisters)
 - Did you have any pre-conceived ideas about the trumpet? See above
- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...
 - Approach
 - Experience
 - Expectations
 - Ability to incorporate emotion
 - Tone Color
 - Musicianship
 - Ability to multi-task
 - Physical Qualities (Endurance, Breathing, Posture, etc.)
 - Ability to play various styles? (Ex: Lyrical vs. Technical)
- 3) Do you usually feel an emotional connection with the music you are performing? I try, like Pierre Boulez, represent the composer's intent as musically as possible. I'm the vessel – yes I'm telling a story, but I am simply the story teller, crafting the impact of the tune with the best musicianship and sound I can conjure up, with all of my experience and education to serve the music.
 - Do you believe women have a unique emotional connection to music that is not found in your male colleagues? No.
- 4) Did you listen to any female trumpet players for inspiration or guidance? I've been lucky to have been a student/friend/colleague of Susan Slaughter for many years.
 - When/How were you exposed to other female Classical trumpet players? My sister and a few are musicians where I group up, all very fine musicians played in a "Moose band" so I saw this as no big deal.

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously? Only driven me to be clear and powerful so there's no question about my intent on the trumpet.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail. Practically impossible to reply to as I haven't (obviously) experienced life as anyone but myself, it's a bit like asking what was it like growing up in your family – it is what it is, my reality, so it's difficult to rank your reality.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

I only responded to questions I felt comfortable with and I try very hard not to be lead in one direction or another by questions. I've played and taught in so many situations globally and style-wise that I cannot generalize to answer any of question 2.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Participant D
- 2) Career/Profession: Trumpet Instructor/Military
- 3) Area of Residence (Country/State): Tennessee
- 4) Please Indicate Appropriate Age Range: 21-30, 31-40, 41-50, 51-60, 61-70, 71-80
31-40

Questions

- 1) Why did you decide to play the trumpet?
- Did you have any pre-conceived ideas about the trumpet?

Initially, when it was time for us to pick instruments in fifth grade, I chose percussion. I was not having a good time playing percussion however because 1) I was very small, and it was very difficult for me to carry the snare drum around in its case 2) I was the only female percussionist in my elementary school and 3) I was bored. I analyzed all the other instruments and determined that the trumpet must be the easiest instrument to play because it only had three “buttons”. I determined that there were only 7 valve combinations and therefore only 7 notes that I would have to play. Boy was I wrong.

- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...
 - Approach
 - Experience
 - Expectations
 - Ability to incorporate emotion
 - Tone Color
 - Musicianship
 - Ability to multi-task
 - Physical Qualities (Endurance, Breathing, Posture, etc.)
 - Ability to play various styles? (Ex: Lyrical vs. Technical)

Honestly, in my 22 years of playing the trumpet and my 8 years of professional experience, there are very few characteristics of trumpet players that I have associated with their gender. I could certainly start to consider that from this point forward. But because I have not thought in this way, it is almost impossible to look back and try to make those connections now. It is possible that statistically, female trumpet players have certain tendencies as a whole and that

male trumpet players have tendencies as well. Another issue is that in total, I have played with many more male trumpet players than female. I therefore don't feel I have gathered enough "evidence" from female trumpet players regarding their characteristics. Making conclusions about trumpet players based on their gender is thus difficult.

However, I have noticed several tendencies. While many of the female trumpet players I have met have cried from time to time as a result of frustration from trumpet playing, I have not met many men who have done the same. On the other hand, while I have met many male trumpet players who talk and act as if they are one of the best trumpet players, I have not met any female trumpet players with a similar ego.

I have met some professional trumpet players that believe that trumpet players tend to have or not have certain characteristics based on their gender (females tend to have more beautiful sounds, for example, or females can not play loud or high). But for me, most professional trumpet players I know have a beautiful sound, male or female, and most can play high and loud, male or female. I have not found one gender to be weaker than the other in these characteristics.

3) Do you usually feel an emotional connection with the music you are performing?

- Do you believe women have a unique emotional connection to music that is not found in your male colleagues?

Yes, I usually feel an emotional connection with the music I am performing. I do not know what kind of emotional connection my male colleagues have with music. But most of the male trumpet teachers I have studied with have taught me a lot about the emotion behind the music and how to bring this out in my playing.

4) Did you listen to any female trumpet players for inspiration or guidance?

- When/How were you exposed to other female Classical trumpet players?

I remember the first time I saw/heard a professional female trumpet player. When I was a student at UMASS Amherst, the Cincinnati Symphony Orchestra came to perform and Marie Speziale was principal trumpet at the time. As I was sitting in the audience, I did not know that the principal trumpet would be female. I remember noticing her on stage and my jaw dropped. I couldn't believe that there was a female trumpeter on stage; I had never seen a professional female trumpet player. I was in awe of her presence for the entire concert. After the concert, I hurried backstage to see if I could see her and confirm for sure that she actually was a she. It was not really my intention to talk with her, for some reason (I think I was intimidated), but I did watch her walk off stage and I was so amazed. It was in fact a female!

Honestly, I have not spent a lot of time listening to professional female trumpet players. Also during my time at UMASS, the St. Louis Symphony visited and I had the pleasure of hearing and taking a lesson with Susan Slaughter. That was inspirational. She encouraged me to attend the International Women's Brass Conference, which I did not attend until many years later. When I did finally attend, I was already a professional trumpeter in the U.S. Navy Band, but I was inspired by the number of female trumpet players there and by the performances I heard (Judith Saxton was one). I have studied orchestral recordings by Marie Speziale and Susan Slaughter; their performances on these recordings have been goals to which I have strived. I have also admired and been inspired by Ingrid Jensen and Laurie Frink. Furthermore, I have

regularly been inspired by the other female trumpeters I have played with, most of which were/are in the military bands in Washington, D.C. (Amy McCabe of the Marine Band, Michelle Rakers of the Marine Band, Eileen Bedlington of the Navy Band, Liesl Whitaker of the Army Band, Ginger Turner of the Army Field Band, to name some).

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?

There have been times when men have been skeptical of my ability to play the trumpet and I have sensed that this has been because of my gender. Men have asked if I can “handle” something, or if something is too “hard” for me. A female conductor also once expressed concern to me that if I played the first trumpet part, it would not be loud enough (this was before she heard me play). These types of comments have always motivated me and inspired me to play my best and prove them wrong.

However, I feel I have almost always been sensitive about my range. I have always had a suitable range, but some music has been out of my reach, and I have not felt that range has been a strength of mine. I have heard men make general comments about difficulty that women have playing high, and I think this has contributed to my self-consciousness and tentativeness in the upper register. I have never wanted it to seem like I am working hard to play those notes, which I think has resulted in less confidence in the upper register and less range in the long run for me. I am not sure which came first—performing experiences which made me think range was a weakness for me, or comments from males concerning the difficulty that women have playing high. For some reason, when it comes to range, I have been influenced by what people say.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

I rank the impact that gender has had on my ability and approach to playing the trumpet at around 2.5. I feel that particularly in terms of range, I have been more tentative and not as aggressive in my approach as many male trumpet players and that this has hindered my ability in this area to some degree. I feel that while many male trumpet players enjoy showing off their abilities and are therefore confident in approach, I have not always enjoyed showing off, and have not always been confident; I feel my more timid approach has limited me at times.

However, I honestly have wanted to be “better than the boys” during my career, and I think that has motivated me to practice much more and play much better than perhaps I would have if most trumpet players were female, or if I were male. I have never wanted anyone to think I couldn’t play something or anything because I was a female. I have never wanted anyone to think that I was beaten in auditions because I was a girl. I always knew I could be as good as the boys.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: **Participant E**
- 2) Career/Profession: **Trumpet Professor**
- 3) Area of Residence (Country/State): **Iowa**
- 4) Please Indicate Appropriate Age Range: 21-30. **31-40**, 41-50, 51-60, 61-70, 71-80

Questions

- 1) Why did you decide to play the trumpet?
 - Did you have any pre-conceived ideas about the trumpet?

I started the summer after 5th grade. There was a need in the band for flutes and trumpets and I decided the trumpet looked more interesting. I had no pre-conceived ideas whatsoever when I started playing.

- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...
 - Approach
 - Experience
 - Expectations
 - Ability to incorporate emotion
 - Tone Color
 - Musicianship
 - Ability to multi-task
 - Physical Qualities (Endurance, Breathing, Posture, etc.)
 - Ability to play various styles? (Ex: Lyrical vs. Technical)

I have never noticed any differences in the playing itself; however, there seems to be, mainly in younger players, a correlation with the trumpet to masculinity. I've noticed that with older, more mature players, this no longer seems to hold.

- 3) Do you usually feel an emotional connection with the music you are performing?
 - Do you believe women have a unique emotional connection to music that is not found in your male colleagues?

I do feel an extraordinary amount of emotional connection with the music I am performing; however, I do not believe this is unique in any way to women.

- 4) Did you listen to any female trumpet players for inspiration or guidance?
- When/How were you exposed to other female Classical trumpet players?

No, I never listened to female trumpet players for inspiration/guidance. I had the wonderful opportunity to be at Indiana University when Marie Speziale was teaching. Also, I have always enjoyed Susan Slaughter's playing with the Saint Louis Symphony.

- 6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?

Not at all.

- 7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

0—I have never thought of gender when approaching the trumpet. It has always seemed above that for me. Keeping my head in the music seems to be the most important aspect of playing the trumpet and nothing else.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Susan Slaughter
- 2) Career/Profession: Principal Trumpet, Saint Louis Symphony Orchestra
- 3) Area of Residence (Country/State): St. Louis, MO
- 4) Please Indicate Appropriate Age Range: 61-70

Look below:

Questions

- 1) Why did you decide to play the trumpet? **Loved the sound**
 - Did you have any pre-conceived ideas about the trumpet? **No**
- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...
 - Approach - **Women are more thoughtful in working out problems, men are more athletic. We need both to succeed.**
 - Experience - **men "bond" together - women have to really be substantially better to succeed and beat out a man. That still holds true even today.**
 - Expectations - **greater for women. Men can get by with less.**
 - Ability to incorporate emotion - **easier for women. Men still hide their emotions**
 - Tone Color - **women usually develop better sounds than men because they do not "muscle" out their sound.**
 - Musicianship - **women are much better and considerate of the composers**
 - Ability to multi-task - **women usually better**
 - Physical Qualities (Endurance, Breathing, Posture, etc.) **because men are encouraged to perform in sports, they usually develop more quickly in these areas. We can too - we just need to "do it". The only handicap women have is that sometimes the weight of the breast can restrict the inhalation of a breath-often quite severely.**
 - Ability to play various styles? (Ex: Lyrical vs. Technical) - **If ones hand is small, then this can hinder the technical part, which would affect mostly women. The lyrical part - women prevail**
- 3) Do you usually feel an emotional connection with the music you are performing? **Yes, almost always**
 - Do you believe women have a unique emotional connection to music that is not found in your male colleagues? **Women have the ability to identify with emotions because they are not afraid to express emotion. Women also usually read more, thus**

they expose themselves to other people's experiences which allows them to bring more insight to the music.

4) Did you listen to any female trumpet players for inspiration or guidance? Only one person that I actually knew was Barbara Harnish who was 4 years ahead of me at Indiana University. I had heard of Marie Speziale, but never met her until the 1993, first International Women's Brass Conference. I met tons of women player then. I hope you will attend the 2010 IWBC conference at Toronto, June 16 - 21. Go to:

www.iwbctoronto2010.com

to find out more. I hope you will attend. There is also a competition which puts men against women (like the real world), BUT we choose music which will allow women to "shine" when they compete. The competition category ages range from 0 to infinity because this will give those women who were discouraged from competing in their younger years and opportunity to compete.

- When/How were you exposed to other female Classical trumpet players? I met Barbara Butler in 1987, so you can see how important the IWBC is to US WOMEN!!!!

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously? No, only that I worked harder to make myself more valuable - someone they would want on their "team".

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? 5

Please explain your response in detail. I was determined NOT TO FAIL. I was determined to play in an orchestra in spite of my gender - regardless of what orchestra it might be, and regardless of what the position might be. It was 1967 when I hit the "audition trail". There were 30 openings but I was invited to only 3 auditions. Was I qualified? Yes. Was I discriminated against? Yes. Did I overcome? Yes, I believe I did.

Hope this helps.

Susan Slaughter

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: LeAnn R. Splitter
- 2) Career/Profession: United States Marine Musician – Trumpet instrumentalist at Quantico Marine Corps Band from June 2007-Dec 2009, Trumpet Instructor at Navy School of Music from Dec 2009-present.
- 3) Area of Residence (Country/State): Virginia
- 4) Please Indicate Appropriate Age Range: 21-30

Questions

1) Why did you decide to play the trumpet? I wanted to play piano when I was in elementary school after seeing a couple of shows featuring pianists, but my parents never got me lessons. When I got to 5th grade and it was time to pick an instrument for band, I chose trumpet probably because my two older cousins both played trumpet. I thought it was cool and had no interest in playing a woodwind instrument. My best friend also played trumpet, but I think I influenced her to play it more than the other way around.

- Did you have any pre-conceived ideas about the trumpet? I don't really remember, it's been a long time since I started playing.

2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...

- Approach – Although I know many males who muscle the instrument I don't think I know any females who use this approach.

- Experience – Even when I first started, I think all of the female trumpets in my beginning band (there were 3 of us in the 9 or so that started on trumpet) realized that we were in a male dominated instrument and that we had to push ourselves. Sometimes it seemed like the males didn't realize that there was that different expectation that we felt that maybe wasn't even there.

- Expectations – I think expectations have varied depending on the ensembles I have been with. At the college at which I got my undergrad, there were no music majors (primarily engineers), so the bands were all volunteer. Those who had the drive to be in the ensembles were accepted to whatever positions and capabilities they could handle. It was quickly seen that I had decent intonation and good reading capabilities so I was moved to first part and was eventually the principal and section leader for every ensemble excluding jazz band. I don't remember anyone reacting poorly to having a female in that capacity, in fact most seemed to think it was pretty cool. In grad school where I was working on a masters in trumpet performance while holding a bachelors in engineering, the expectations were different. I

definitely had to prove myself capable in the eyes of my fellow students and not just my professors before they accepted that I was an equal member of the section. When parts were assigned me and the other female in the section typically ended up with the “last” parts. We were both in the last chairs in the seating audition, but the parts were rotated for each piece and generally ignored seating placement. The lack of first parts didn't bother either of us, but the guys were definitely always wanting the top parts. In the Marine Corps in general there are not a lot of females, so you always have to be on top of your game. We are taught at boot camp (the Marines are the only remaining military service with gender segregated initial entry training) that we must always prove ourself, and unfortunately it seems as if the men are taught that female Marines are somehow lesser because we can not serve in the combat arms no matter how many times we've proven ourselves on the field of battle. So that mindset definitely transfers over to the fleet. The female trumpet players I know in the Marine Corps field bands (i.e. not the President's Own) are some of the more driven musicians that I know because we all know that we have to be twice as good to be perceived as equal. Generally the trumpet sections are all male with at most one female. The section that I worked with in my band, as well as the instructors at the Navy School of Music, have all been very supportive. I've never had a problem being a female trumpet player in the Marine Corps.

- Ability to incorporate emotion – I think this is more a factor of background and training than gender
- Tone Color – This comes more from the musicians you listen to and who you use as a basis to form your mental sound picture
- Musicianship – Training again
- Ability to multi-task – no idea!
- Physical Qualities (Endurance, Breathing, Posture, etc.) - I think this is the area that is easiest to specify differences between genders. Most of the men I've worked with have a much greater endurance and larger breathing capacity than I do. I have however worked with men who for whatever reason do not have as good of endurance and this can usually be attributed to poor training in the formation of their earliest habits just as it can with women with poor endurance and breath control. In my experience as a marching instructor with the Colts Drum and Bugle Corps, differences in postural habits between the genders were obvious due to the way our hips are built. Women tended to kick their hips forward and men tended to kick them back more often, but some had the opposite tendencies. Once made aware of their individual tendencies through consistent reinforcement and encouragement, all of the musicians could assume the desired “upright” posture with their head and neck in line with their shoulders directly over their hips which were in line with knees and ankles.
- Ability to play various styles? (Ex: Lyrical vs. Technical) – I think the unfortunate tendency now is to be extremely technically based in everything we play. It's rare to hear a young musician who truly understands how to play a musical line, regardless of gender.

3) Do you usually feel an emotional connection with the music you are performing? That's a hard one to answer. Sometimes I do and sometimes I don't...but I can't say that there is any hard and fast rule of when it does or doesn't.

- Do you believe women have a unique emotional connection to music that is not found in your male colleagues? I think it's different for every person, and I can't say if it's gender based. I can only feel what I personally feel not what others feel. (Sorry I still think like an engineer!)

4) Did you listen to any female trumpet players for inspiration or guidance? I didn't know any professional female trumpet players personally until I was in grad school. I also don't think I ever had a recording of any until very recently. Actually I take that back, my best friend took lessons from Tijuana Julian at Drury College when we were in high school, so I did know one professional female trumpet player.

- When/How were you exposed to other female Classical trumpet players? The first one I was exposed to was Susan Slaughter of the St. Louis Symphony. I knew she existed but never saw her play until the Symphony came to Rolla when I was an undergrad. The first professional female trumpet player that I really met and got to work with was Susan Rider of the President's Own Marine Band. When I got to my band, I was able to take lessons from her since I was so close and it was cool finally to just talk shop with someone who has had somewhat similar experiences.

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously? Maybe a little, I had to learn how to match the tone quality and volume that my section was producing, and most of the time I've been playing it's been an all male section. I have also had to learn the "trumpet ego" over time – I used to be the shy girl who would never talk to anyone and didn't want to play anything by myself. To prove myself as a player, I had to learn how to come out of that shell.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail. 4 I think the biggest affect it has had on me is knowing that there is that perception out there that "girls can't do ____" fill in the blank with whatever you are trying to accomplish at the moment. I've always been good at math, played trumpet as well as or better than most of my peers through school, got an engineering degree, joined the Marine Corps – none of which are typical "girl" things to do. I've had to learn how to deal with the stereotypes that exist because even when my fellow musicians didn't hold them, I still kinda felt that they were out there somewhere and I had to be better than a male to hold equal footing.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance Research Questionnaire

Demographic Information

- 1) Name: Nancy Taylor
- 2) Career/Profession: music faculty, University of Texas at El Paso
- 3) Area of Residence (Country/State): El Paso, TX
- 4) Please Indicate Appropriate Age Range: 21-30. 31-40, 41-50, 51-60, 61-70, 71-80

Questions

- 1) Why did you decide to play the trumpet?
My dad talked me into it. He played and so did my brother, so we already had a trumpet.

Did you have any pre-conceived ideas about the trumpet?
No, but other people did. I was told from the very beginning that *Trumpet is a BOY's instrument!* This statement motivated me for the next 20 years or so - I had to prove them wrong... (and I did..)

- 2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders?

I don't think there are any wide-sweeping general differences between men and women trumpet players, though I have heard more careless, aggressive playing from men than women. However - there are significantly more men than women playing trumpet, so I've heard more men play than women. But do men, in general, play more carelessly and aggressively than women? No - I don't think so.

You wouldn't assume any of those differences in someone's playing due to their race, religious belief, or political affiliation would you? I think children choose certain instrument because it appeals to them and that they *persist* (strive to get better at it) because of the rewards - social or otherwise - through high school.

I think we choose to continue the instrument as a career direction because it fits who we are.

Why do more girls start trumpet now than back in 1973? I think it parallels the role of women in society - but that's a study in itself!

- 3) Do you usually feel an emotional connection with the music you are performing?
Absolutely!

Do you believe women have a unique emotional connection to music that is not found in your male colleagues?

No.

4) Did you listen to any female trumpet players for inspiration or guidance?

When I first joined band in 1973 there was one girl trumpet player in band. The high school band had 3 girl trumpet players. We were a rare thing back then. It wasn't until my 3rd year of undergrad that I heard of Susan Slaughter, and not until the summer after graduate school that I met her when I went to the Grand Teton Music Festival in Wyoming (I was 25 then).

I always felt a little weird about being a woman trumpet player until I went to the first *International Women Brass Players Conference* in 1991 or 92... It was the first conference, in St Louis. Anyway, That was the first time in my life that I'd been in the majority. There were something like 400+ women and 12 men brass players. It was a great feeling - to not feel different.

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?

I understand my own weaknesses as a trumpet player and don't think they have anything to do with being a girl. I've always been very self-motivated and been more critical of myself than anyone else. People are always going to talk smack about each other - it's the nature of trumpet players! ☺ I just play the best I can, every day.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

Zero. I think my personality, determination, environment, training, level of intelligence and a supportive family have made me the musician I am today.

LESLIE, About a year ago I had to write a paper, Self Analysis of Personal Play Object History for one of my occupational therapy classes. I copied it below as I think it might answer the above questions in more depth.

Not Bad For A Girl

It was August. I was eight years old. I remember like it was yesterday - standing at my mother's desk, watching as she tore up the check for \$17 she'd just made out to the instrument rental store. In my eight-year-old mind I'd just cost my mother \$17, but I knew the decision I'd just made was worth every penny.

The check my mother wrote was for the rental of a clarinet. Two weeks before, the older kids in my school had come around to the classrooms and demonstrated band instruments. It was

then I'd decided the clarinet was for me. When I shared my vision with my father on that night in August he was appalled, "Clarinet? Why on earth would you want to play the clarinet?"

Everyone in my family of seven played an instrument, and we all played the piano - but no clarinets. My father and brother both played the trumpet. My mother played violin, my sister played the flute, and another sister played the oboe. My younger sister chose to only play the piano. No clarinets. My father convinced me to ditch my clarinet dreams for the practical reason that we already had two trumpets, and two trumpet players, in the house. So mom tore up the check and I was introduced to my favorite thing of all time: my trumpet.

My first lesson was with my brother. By the end of the hour I could play *It's a Grand Old Flag* on the last page of his band book, and I was hooked. Playing the instrument was as natural to me as riding a bike, which as it turns out is the only individual activity I've done longer than play the trumpet.

Though playing trumpet came easily, I wasn't first chair in the band right away. There were older kids who were better than me, and not encouraging *at all*. They said, "that's a boy's instrument - girls can't play the trumpet!" As I practiced and practiced and finally won first chair, their comment changed to "not bad for a girl." Little did I know that the motivation created by that one comment would drive me all the way to The White House.

As a child, I practiced my trumpet every day. My trumpet went with me on family vacations, to camp, and even on short day trips (just in case we ran into an occasion that necessitated middle-school level music). I took my trumpet to school with me every day and never let it out of my sight - almost never. One day I got to the bus stop early, sat my trumpet case down at the spot where the line starts and walked away. Then a truck ran over it. I was crushed. I cried and cried, sure that life as I knew it was over. But my wonderful parents saw my devastation and replaced it. Life was good again, and I (literally and figuratively) haven't let my trumpet out of my sight since.

I was the fourth child in the family and very shy. Being in band provided me a strong social network where I fit in. I learned essential life skills of problem solving, self-discipline, teamwork, and competition. Before long this instrument was central to who I was as a person.

My trumpet is perfect: the sound of the instrument energizes me; the weight of it in my hands calms me; playing the instrument itself focuses me. It's the same as having a *blanky* or favorite doll for some people. The texture, the smell, the sight of it - everything about it evokes a certain state of mind that instantaneously brings me back to the root of who I am.

When things get hectic in my life, playing trumpet is one of the first things to be put aside. All I need to do is pick it up, play a few notes, and I am home. When I play the instrument I'm focusing on controlling my breathing, thinking about note phrasing and musical expression, sensing and directing the muscles in my face, concentrating on the mechanics of tone production and articulation, yet the physical sensation of playing the trumpet - in all its intensity - is beautifully calming.

The phrase *not bad for a girl* that followed me through high school and on to college was replaced by *WOW* when at the age of 25 I became the first *girl trumpet player* in the 200-year history of "*The President's Own*" *United States Marine Band*. During my career with the Marine Band, I played my trumpet at The White House, the Pentagon, and the Kennedy Center. No longer is the trumpet a boy's instrument. With trumpet in hand I proved those kids wrong and my favorite thing in the world became more meaningful to me than ever.

The purpose of this writing assignment was to write about a play object or toy from childhood. The trumpet was, and still is, my favorite toy. As it guided me through turbulent years

of adolescence and the uncertainty of young adulthood, it always brought me comfort and purpose.

Nancy Taylor
OT 5301
Fall 2008
University of Texas at El Paso

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Mary Thornton
- 2) Career/Profession: Trumpet Professor/Performer
- 3) Area of Residence (Country/State): Texas/United States
- 4) Please Indicate Appropriate Age Range: 21-30, 31-40, 41-50, 51-60, 61-70, 71-80

Questions

1) Why did you decide to play the trumpet? At the end of fifth grade, students were taken to the middle school to try out instruments. I tried the trumpet and liked it. I also wanted to play the theme to Star Wars. After trying out the trumpet and sort of leaning towards it after the tryout, I found out my grandma had played trumpet in high school and she brought her old horn out of the closet (it didn't work anymore) and showed me about playing on just the mouthpiece.

- Did you have any pre-conceived ideas about the trumpet? No, other than they were a big part of the Star Wars music...

2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...

I actually don't see gender in these aspects of playing. Instead I find it is much more related to where people have studied and what their musical experience has been. A lot of the time I think I can recognize players that warm up on C trumpet instead of Bb...it's that kind of thing. Trumpet players come in all different shapes and sizes, whether male or female. My teacher in high school was tiny but played with a huge sound. I've sat next to male trumpet players that I could probably have bench-pressed and they could play just fine. I do think that smaller players, by necessity, are very efficient with their air. In terms of musicianship you can see my comment on #3.

- Approach
- Experience
- Expectations
- Ability to incorporate emotion
- Tone Color
- Musicianship
- Ability to multi-task
- Physical Qualities (Endurance, Breathing, Posture, etc.)
- Ability to play various styles? (Ex: Lyrical vs. Technical)

3) Do you usually feel an emotional connection with the music you are performing?

Occasionally.

- Do you believe women have a unique emotional connection to music that is not found in your male colleagues? No. I tend to think this isn't related to gender but to life experience. I think people find it easier to connect and convey emotion when they have more of life under their belt...at whatever age that may happen...

4) Did you listen to any female trumpet players for inspiration or guidance? Sure. My first trumpet teacher in high school was female and I have long admired Susan Slaughter. Marie Speziale teaches at my alma mater. Some of my closest female friends are trumpet players as well.

- When/How were you exposed to other female Classical trumpet players? My high school teacher, Penny Schimek, really was the first to introduce me to Classical trumpet players of both genders. My high school band director did too. He was always bringing in recordings of the great works by all different orchestras. I heard Mahler 5, Prokofiev, Shostakovich, Dvorak, etc., in high school. I think my band director told me that Susan Slaughter was in St. Louis when we listened to one of their recordings.

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously? Actually, I don't think so. I think it may be because I am fortunate in that I studied with sort of a younger generation of players. In college my teachers were Michael Sachs, David Bilger, James Wilt, Chris Gekker, and John Aley (and we were all younger then). There were always other women in the studios and the men in the studio were good colleagues. It was a small studio for my undergrad and masters and I certainly wouldn't have put up with any crap and I don't think my teachers would have either. I do think I have played competitively in a section or something like that on occasion but it wasn't gender-related. I think it was trumpet related. "Oh really, you want to play that loud? Ok..." I think trumpet playing can be competitive. When I was younger it was much more about that competition. I think the transition from competition to musician is really important and it happens at a different pace for players of both genders.

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

0. I think I may be an abnormality but my grandma played the trumpet, my high school teacher was female, I've had very supportive teachers, I've usually gotten along with my colleagues, and if I didn't it wasn't because they were male but because they weren't good to work with (male or female). I just try to approach the trumpet in a musical way every day.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: Ginger Turner
- 2) Career/Profession: Trumpet player The United States Army Field Band
- 3) Area of Residence (Country/State): Lutherville MD
- 4) Please Indicate Appropriate Age Range: 21-30, 31-40, 41-50, 51-60, 61-70, 71-80
41-50

Questions

1) Why did you decide to play the trumpet?

- Did you have any pre-conceived ideas about the trumpet?

My mother had played the cornet in the 1940's and 50's and had worked as a band director for a few years before joining the Air Force as an officer. She did not work for them in music. I wanted to play it because we had one and it seemed cool. I had very crooked teeth and the band director recommended flute to which I remember scoffing "no way"

2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...

- Approach

Men generally approach from a louder place, less emphasis on the softer side of things

- Experience

In general I think they value the experience of other men slightly higher than that of women

- Expectations

Clearly they expect you to have less range and endurance (many are not aware that they feel this way)

- Ability to incorporate emotion
- Tone Color
- Musicianship
- Ability to multi-task

I do admire their ability to focus on the task at hand because the multi tasking DOES NOT happen. I wish I could focus better but I wouldn't trade it for losing my ability to multi task

- Physical Qualities (Endurance, Breathing, Posture, etc.)

Breathing has always been a challenge for me and I think that they have an easier time with air naturally. I have gotten a lot of help from many men trumpet players for my breathing. What I can get through exercise and practice they seem to have naturally

- Ability to play various styles? (Ex: Lyrical vs. Technical)

3) Do you usually feel an emotional connection with the music you are performing?

- Do you believe women have a unique emotional connection to music that is not found in your male colleagues?

Sometimes I do but I have played with some men who play very much from an emotional place. Women have a slightly easier time making the connection naturally

4) Did you listen to any female trumpet players for inspiration or guidance?

- When/How were you exposed to other female Classical trumpet players?

I don't specifically seek out their recordings but I get a special feeling inside when I'm listening to something and I look at the CD or hear the radio guy say it was St Louis Symphony or a jazz recording of Ingrid Jensen. It sounds crazy but I just feel better

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously?

No I don't think so but I do know that I always made an extra effort in making sure that I wasn't a "weak" player. I don't know if that was conscious or not

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail.

I suppose it is all affected but I have no idea how much because I don't know what it feels like to be a guy approaching the trumpet. I know I have had to be a little extra bit better than the guy next to me to win a chair test or other things growing up, I've had to prove myself in the freelance world much more than men and I've had to work harder than a man to maintain my physical strength as I age. Sorry I can't put a number on that but feel free to adjust me based on what you got from others.

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.

Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance

Research Questionnaire

Demographic Information

- 1) Name: *Alexa Yates*
- 2) Career/Profession: *Trumpet Artist and Clinician*
- 3) Area of Residence (Country/State): *United States Georgia*
- 4) Please Indicate Appropriate Age Range: 21-30, 31-40, [41-50], 51-60, 61-70, 71-80

Questions

1) Why did you decide to play the trumpet? *I had a natural knack for it and my band director decided that is what I should play when I was 13 years old.*

- Did you have any pre-conceived ideas about the trumpet? *I honestly didn't like it. I never thought of it as a boy's instrument because we had plenty of girls playing at that age. I wanted to play bassoon or cello - neither of which existed yet in junior high band programs.*

2) In your interaction and experiences with male trumpet players, have you noticed any specific differences between the genders, such as in...

- Approach - *Women tend to be thinkers and men more athletic.*
 - Experience - *women have to act cautiously and play twice as good to be considered equal*
 - Expectations - *women are usually considered not strong enough to lead a section of "men"*
 - Ability to incorporate emotion - *comes more naturally to women who are open to this power they have.*

- Tone Color - *usually smaller, more focused.*
 - Musicianship - *more organic than male counterparts.*
 - Ability to multi-task - *equal ability, at least on the job. I believe it part of training.*
 - Physical Qualities (Endurance, Breathing, Posture, etc.) - *because most women have breasts and do not feel comfortable sitting completely erect with the "girls" out there, they tend to develop slumped postures beginning at puberty and for some it carries into adulthood. Our lung capacity is usually not equal to that of our male counterparts, but very small men make a living playing the instrument. Endurance is a tough one. It is partially physical and partially mental. It is not necessarily gender driven, but the trend is that us ladies have to give it our all at all times. That can be exhausting for some.*

- Ability to play various styles? (Ex: Lyrical vs. Technical) *Women seem to have good technical ability while men seem to have powerful lyrical ability.*

3) Do you usually feel an emotional connection with the music you are performing? *Absolutely. That is why I became a musician.*

- Do you believe women have a unique emotional connection to music that is not found in your male colleagues? *Yes. I have also been told this by a couple of my teachers.*

4) Did you listen to any female trumpet players for inspiration or guidance? *Not really. I just listen to trumpet players regardless of gender. I also listen to all instruments and singers for inspiration, rarely trumpet.*

- When/How were you exposed to other female Classical trumpet players? *I wasn't. Susan Slaughter was the only role model for a long time. Luckily I studied with Barbara Butler. Other than Susan, Marie Speziale and Barbara - no one else existed. There have always been plenty of women in high school and college in my experiences. It is when we enter the pro world that women disappear. Some wish to have children and gladly retire the instrument, but many of us are balancing our domestic roles with our professional roles and it can be exhausting. I chose NOT to have children because I was not willing to take that chance with my career. I also looked up to Abbie Conant, who is a famous trombone player who fought a tough battle with the German orchestra system. SHE has been a powerful force for us ladies.*

6) Do you believe that criticism or comments about gender from male colleagues have caused you to alter some aspect of your trumpet playing, whether consciously or subconsciously? *It has made me stronger, tougher and brave.*

7) On a scale of 0 – 5, 0 being none and 5 being the maximum, rank the impact you believe your gender has had on your ability/your approach to playing the trumpet? Please explain your response in detail. *0 - when approaching it. 5 - when trying to obtain secure work. Men don't like women "taking what they think is rightfully theirs" and orchestra committees/conductors don't believe women are qualified to lead a brass section. I run into this prejudice repeatedly even when it is obvious I am the stronger player.*

Thank you very much for contributing your opinion to this study! I will keep you all informed as to its progress and make sure you receive a copy of the final results should you like one. Thank you again.