

THE EXPERIENCES OF WOMEN IN JAZZ:
IMPLICATIONS FOR JAZZ EDUCATION

by

Anna Rutherford

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IMPLICATIONS FOR JAZZ EDUCATION

Project Approved:

Supervising Professor: Laura Singletary, Ph.D.

Department of Music

Joseph Eckert, MM.

Department of Music

Amber Esping, Ph.D.

Department of Education

Abstract

Researchers have previously identified jazz as a male dominated field due to a variety of issues including a lack of role models, pay inequity, sexualization, tokenism, and sexist language. Erin Wehr created a model using three social psychological theories (tokenism, stereotype threat, and self-efficacy) to understand and categorize the gender imbalance in this genre of music (Wehr, 2016). Wehr created this model using text published in the *Jazz Changes* magazine between 1994 and 2000 that were written in response to the question “Why aren’t there more women in jazz education?” In this study, I sought to examine current social dynamics for women in jazz by interviewing five professional female jazz instrumentalists about their experiences and reflections on jazz participation. I used Wehr’s theory to categorize the statements from these interviews to determine the most impactful aspects for women in jazz today and the implications for jazz education.

The Experiences of Women in Jazz: Implication for Jazz Education

It is well documented that women are underrepresented in the jazz world. This can be seen phenomenologically, and this topic has been the subject of considerable study.

Traditionally, the only acceptable ways for women to participate in jazz is through singing or playing piano (McKeage, 2003; Pollock & Vincenza, 1984; Wehr, 2016; E. L. Wehr-Flowers, 2007). Female instrumentalists often find themselves as the only, or one of the only, women in their jazz bands. In a survey of college music majors, McKeage (2004), found that women are less likely to participate in jazz programs, and much more likely to quit playing jazz even if they start. For the women who do go into jazz, it's often an experience fraught with difficulties and sexism likely contributing to the high attrition rate. Such issues found by researchers include:

- **Lack of female role models** (Healey, 2016; Kernodle, 2014; Pollock & Vincenza, 1984; E. L. Wehr-Flowers, 2007),
- **Pay inequity** (Healey, 2016)
- **Sexualization of women's bodies** (Healey, 2016; Kernodle, 2014; Tucker, 1999; Wehr, 2016; E. L. Wehr-Flowers, 2007)
- **Tokenism** (Kernodle, 2014; Wehr, 2016)
- **Sexist language** (Healey, 2016; Kernodle, 2014; Tucker, 1998, 1999; Wehr, 2016)
- **Male dominated environment in which female traits and people are unwelcome** (Healey, 2016; Kernodle, 2014; Pollock & Vincenza, 1984; Tucker, 1998; Wehr, 2016; E. Wehr-Flowers, 2006).

This paper will explore some of these issues using a model proposed by Erin L. Wehr to organize research about gender imbalance in jazz. Seeking to examine *current* social dynamics

and the issue of avoidance for women in jazz, I interviewed five professional female jazz musicians about their experiences and reflections on jazz participation. Employing Wehr's model to categorize and analyze the stories, observations, and beliefs of these participants, this paper seeks to determine the most impactful factors for women presently participating in jazz and subsequent implications for jazz education today.

Research Framework

In her paper *Understanding the experiences of women in jazz: A suggested model* (2016), Erin L. Wehr sought to develop a theoretical framework to organize historical and contemporary research about gender imbalance in jazz and jazz education. Wehr consulted *Jazz Changes* magazine, documenting comments and text which aligned with three different social psychological theories: tokenism, stereotype threat, and self-efficacy. Her resulting three-theory model provides a schema to understand how these phenomena lead to jazz avoidance and attrition for women in the field.

The editors of the journal *Jazz Changes* (the official magazine of the International Association of Schools of Jazz published from 1994-2000) asked the question: "Why aren't there more women in jazz education?" Wehr's model was developed to categorize published responses to that question. Wehr used multiple coders to classify data sets (complete thoughts, concepts, stories, or ideas) by categories. Analysis of the code frequencies revealed repeated references for three main theories: tokenism, stereotype threat, and self-efficacy. Wehr then used these data and theories to develop models to explain both *jazz avoidance* and *continuation* for women. Tokenism, stereotype threat, and low jazz self-efficacy contribute to jazz avoidance in women; however, positive mastery experiences, social persuasions, vicarious experiences, and control of physiologic states work to build self-efficacy in women for successful jazz participation. Taken further, the lack of positive (or existence of negative) mastery experiences,

social persuasions, vicarious experiences, and physiological states can further lead to female jazz avoidance.

Research Method

Identification of Participants

For this study, the participants chosen were female instrumentalists whose primary instrument is saxophone, trombone, trumpet, percussion, bass, or guitar. For women, playing piano or singing is a traditionally acceptable role in a jazz setting; these other instrumental parts are less common. For the purpose of this study, female/woman was defined as anyone who identified with these terms. Participants were required to have at least two years of professional jazz experience. For this study, jazz experience is defined as time since the player began to get hired and receive money to play jazz music.

To bring credibility and authenticity to the project, participants were not kept confidential. Participants were allowed to review transcripts of the interview and correct and expand as needed. They were aware they were being interviewed and agreed to be identified by name in the document.

There were five participants in this study. Dr. Sarah Roberts (saxophone) is the Associate Professor of Saxophone and Jazz Studies at The University of Texas at Tyler. Dr. Roberts regularly performs with various jazz combos, big bands, and other ensembles; she has been a guest artist, clinician, and presenter for programs both throughout the United States and internationally. Kalia Vandever (trombone) is a musician, composer, and bandleader based in Brooklyn, New York. She has toured and performed throughout the country and internationally with her quartet as well as with many musical artists such as Harry Styles, Lizzo, Japanese Breakfast, Moses Sumney, Jennifer Hudson, and Demi Lovato. Olivia Hughart (saxophone) is a

performer, composer, and the founder/artistic director of Key of She, an organization that supports girls in jazz. Hughart gigs and records with various combos and big bands such as the Grace Fox Big Band, Andrew Neu Big Band, and DIVA Jazz Orchestra. Ann MacMillan (drums) is a performer and instrument repair technician based in Denton, Texas. She is employed at the University of North Texas as a woodwind repair technician and gigs throughout the Dallas-Fort Worth area in big bands and combos. Carly Stock (saxophone) is a performer and bandleader based in Denton, Texas. She is a member of the University of North Texas (UNT) 1 o'clock lab band and leads the Carly Stock Big Band. She also serves as the President for the UNT Jazz and Gender Equity Initiative.

Development of Interview Guide

An interview guide was developed based on the research questions and the review of literature. Questions included: did you have female jazz role models as a beginning jazz musician? What obstacles (if any) have you perceived in the jazz community related to your gender? What impact, if any, does your gender have on your confidence and self-image in a jazz setting? What tools/techniques do you think could help music educators in encouraging young women to play jazz music? See the Appendix A for the full interview guide. These questions were reviewed by the University Institutional Review Board prior to the start of the interviews. However, these questions were only used as an interview guide, and the actual interviews included several unstructured follow-up questions and conversational responses.

Data Collection

I interviewed the five participants digitally via ZOOM. The interviews ranged from approximately thirty minutes to an hour and were recorded using the ZOOM recording feature. The participants were aware of the recording and consented to it. Following the interviews, I

transcribed each interview with the help of the existing ZOOM transcription software. Each participant was then given an opportunity to edit, delete, or add anything to this transcription to ensure they were accurately represented. See Appendix B for the transcribed interviews.

Reliability

Reliability was calculated for the coding. A second trained observer coded 20% of the data, classifying the participants' statements using Wehr's categories. The total number of agreements was divided by the total number of statements, and the result was 93%.

Data Classification Process

Over the 227 minutes of interview with five participants, 187 statements were identified that related to an aspect of Wehr's theoretical framework. I classified each of these statements according to both the category of the framework it falls under and whether the statement was *positive* (contributed to female jazz continuation), *negative* (contributed to female jazz attrition), or *neutral* (merely a statement that something was important or impactful for women). The definition for each category used was taken directly from Wehr's 2016 study.

Tokenism

Wehr defined tokenism as being the sole representative of a group; tokenism occurs when tokens are fewer than 15% of the dominant group. Specific token roles include the mother-role, which involves sympathetic listening, serving, and taking care of the men; the seductress-role, where the token is viewed as a sex-object who is valued for looks rather than musical contribution; the pet-role, characterized by the adoption of the woman by the group as an amusement, a little friend, or kid sister; and lastly, the iron maiden-role, the strong woman who resists being placed in the other categories through demonstrating confidence, and/or by closing

off sexual interests. I classified a statement as tokenism when a woman mentioned being the only one or one of few in a jazz setting, such as:

“Because I think I had been the only woman in the band in a really long time- or ever” (Stock).

or when one of the listed token roles was mentioned or insinuated, for example:

“Rod Stewart's entire band was female, and they were dressed like super skimpy. They were all very tall and skinny, and, you know, beautiful. But it was like they were the showpiece, you know” (Roberts).

All tokenism comments were classified as negative (contributing to female jazz attrition) as tokenism is never a positive phenomenon.

Stereotype Threat

Wehr defined stereotype threat as the fear of confirming a negative stereotype and associating oneself or one's group with that stereotype. This included any reference to having to prove oneself. An example of one of these statements:

“Whereas women, you have to be worried like, “am I being feminine?” (MacMillan).

All stereotype threat statements were classified as negative as stereotype threat is never a positive phenomenon.

Self-Efficacy

Wehr defined self-efficacy as personal judgments of ability to be successful at a given and specific task; specifically, a woman's own thoughts or confidence level, not comments/assumptions by other people. Self-efficacy statements were classified as positive when a woman did believe herself to be successful in jazz, such as:

“I would say leading my own band has helped my confidence. I love playing my own music. I love leading. I mean, I can be introverted at times, but I feel like on the stage, a different person comes out of me, and that has helped my confidence and feeling secure in my place” (Vandever).

Comments were defined as negative when the woman judged herself to be unsuccessful or inadequate in jazz settings, such as:

“But that's how I perceived it back then, that ‘Oh, I'm just too timid to be a jazz musician.’ Even now, when I listen to my playing, I'm like, ‘yeah, you're just too timid,’ you know, like I need to play more force” (MacMillan).

Self-efficacy comments were defined as neutral when the woman merely stated that self-efficacy/confidence was important for women, such as:

“I think that if that's not nipped in the bud, and we are not addressing confidence and how to support and find support by role models. I think that plays a huge factor in the representation that we see today” (Hughart).

Mastery Experiences

Wehr defined mastery experiences as any comment involving women undergoing multiple small successes to build self-efficacy, or a lack of small successes that reduces efficacy.

These were positive when they involved having these small successes, such as:

“. . . a little organization or a little ensemble, I guess, of about twelve girls from my middle school, and from another middle school in our district. We would get together early in the mornings, and we would just listen to music together. We'd play music together” (Hughart).

These were negative when the comments addressed the lack of such experiences, for example:

“I think that's a huge reason why [women are quitting jazz]. Because they aren't paid attention to, like, in a way that that is fostering their development and pushing them to grow and pushing them to fall in love with this” (Stock).

Lastly, statements were classified as neutral when they merely stated that mastery experiences were important or possible, such as:

“Yeah, it's fostering them from the start all the way into college, through college, right, and all that stuff that's so important and just checking in on them all that stuff” (Stock).

Social Persuasions

Social Persuasions were defined as the messages, both positive and negative, that women in jazz received from others. These were both verbal and nonverbal (including ignoring, harassment, and assault), but must come from someone else (not the woman's own thoughts or beliefs). These were positive when the persuasions encouraged women to continue in jazz, such as:

"You know who's been one of my biggest champions is Joey [Carter]. He's so great, and he's just he's been so supportive, and he'll just hire me for a gig and go 'well, yeah, you can do it.' He's such a good guy" (MacMillan).

These were negative when the persuasions contributed to female jazz avoidance, such as:

"That's happened on tour before, where I walk in, and they don't know that I'm playing, so they assume that I'm not a part of the band. It's happened when I've brought my band somewhere on tour. I'll walk in, and they'll immediately talk to one of the guys in the band. I'm like, did you not do your research at all? I'm the band leader! But it'll happen in front of me all the time" (Vandever).

Statements were defined as neutral when the woman interviewed merely commented on the importance or impact of persuasions, such as:

"Just because you're used to having all men in your in your band doesn't mean that's going to be always the case. So please, that's why I just think it's best to, instead of like just paying attention to who's sitting, just get used to using gender neutral terms in general, because you don't know who's going to be sitting there, and when" (Stock).

Vicarious Experiences

For the purposes of this study, vicarious experiences included having examples of role models (women in jazz), or people to whom women could relate who are successful. Comments were classified as positive when a woman did have access to these role models, and as negative when they mentioned lacking these role models, such as:

"I don't think I've had any female jazz instructors" (MacMillan).

Comments were classified as neutral when a woman mentioned role models (or the lack thereof) as being important or impactful without a negative or positive slant, such as:

“But then also, when you're picking clinicians, and you're picking guest artists, and you're picking- you know, all kinds of people to come and work with your students, pick a diverse group of people to come work with your students” (Roberts).

Physiological States

In this study, physiological states involved anxiety and the physical and mental effects of stress. These were positive when women mentioned the lack of such anxiety and stress, and as negative when women stated having these effects, such a

“And so you go into this really bad headspace, and I would say for me, that was the biggest struggle at UNT, was the head space, you know” (Roberts).

These statements were classified as neutral when they involved merely that these physiological states existed.

Table 1
Social-psychological categories defined

Social-Psychological Categories	Definition
Tokenism (T)	Being the sole representative of a group; tokenism occurs when tokens are fewer than 15% of the dominant group. Specific token roles include the mother-role, the seductress-role, the pet-role, and the iron maiden-role.
Stereotype Threat (ST)	The fear of confirming a negative stereotype and associating oneself or one's group with that stereotype.
Self-Efficacy (SE)	Personal judgments of one's ability to be successful at a given and specific task; specifically, a woman's own thoughts or confidence level, not comments or assumptions made by other people.
Mastery experiences (ME)	Having experiences of multiple small successes to build self-efficacy.
Social Persuasions (SP)	The messages, both positive and negative, that women in jazz received from others. These were both verbal and nonverbal (including ignoring, harassment, and assault), but must come from someone else (not the woman's own thoughts or beliefs).
Vicarious Experiences (VE)	Having examples of role models (women in jazz), or people to whom women could relate who are successful.
Physiological States (PS)	Anxiety and the physical and mental effects of stress.

Data Analysis

Table 2

Participant statements coded by social-psychological categories

	Total	Roberts	Hughart	Vandever	MacMillan	Stock
Tokenism NEGATIVE (T)	45	15	6	6	1	17
Stereotype Threat NEGATIVE (ST)	14	5	5	0	3	1
Self-Efficacy (SE)	16	3	3	2	5	3
Self-Efficacy POSITIVE	3	0	1	2	0	0
Self-Efficacy NEGATIVE	12	3	1	0	5	3
Self-Efficacy NEUTRAL	1	0	1	0	0	0
Mastery experiences (ME)	7	0	1	0	0	6
Mastery Experiences POSITIVE	1	0	1	0	0	0
Mastery Experiences NEGATIVE	2	0	0	0	0	2
Mastery Experiences NEUTRAL	4	0	0	0	0	4
Social Persuasions (SP)	43	10	11	5	4	13
Social Persuasions POSITIVE	4	0	3	0	1	0
Social Persuasions NEGATIVE	36	10	8	5	3	10
Social Persuasions NEUTRAL	3	0	0	0	0	3
Vicarious Experiences (VE)	50	11	20	4	5	10
Vicarious Experiences POSITIVE	23	5	10	2	1	5
Vicarious Experiences NEGATIVE	15	3	4	2	3	3
Vicarious Experiences NEUTRAL	12	3	6	0	1	2
Physiological States (PS)	12	5	4	0	3	0
Physiological States POSITIVE	0	0	0	0	0	0
Physiological States NEGATIVE	12	5	4	0	3	0
Physiological States NEUTRAL	0	0	0	0	0	0
Total Codes	187	49	50	17	21	50

The most common topics participants mentioned were tokenism, social persuasions, and vicarious experiences. Interestingly, the most common subcategory of vicarious experiences recounted was positive (23 of 50). Women often acknowledged female role models, mentors, and teachers, and cited them as contributing factors for their own success, such as:

“I was in a very rare situation where my elementary school teachers- when I first started playing saxophone- both of them were women, and I went up to middle school, both of my jazz band directors were also women, which was really great” (Hughart).

There was also a considerable number of neutral remarks on vicarious experiences; women felt the need to express the importance of role models for young women. Conversely, most statements of social persuasions were negative (36 out of 43). Women mostly remembered

and cited instances when people remarked and acted in a way that contributed to female jazz avoidance. This included both offhand, casual comments, such as:

“And even if I'm holding my instrument on my back that is shaped like a saxophone, the amount of times that I've gotten like, ‘Oh, like, Are you one of the girlfriends?’ Or like ‘Oh, like, are you a vocalist?’” (Hughart).

and more serious instances of sexual discrimination and assault, such as

“there was one trombonist on faculty who, in multiple classroom settings, would comment on my appearance, or make suggestive comments either directed at me, or when talking about music would make a metaphor related to sex that was really inappropriate, especially when I'm the only woman in the classroom. And I also ran into him outside of school, and he asked me why I was wearing this outfit, and he asked me why I don't wear things like that to school” (Vandever).

There were very few mentions of neutral or positive social persuasions.

All mentions of tokenism (45) were negative; as defined in this study, tokenism is an inherently negative occurrence. These were mainly remarks of being the only, or one of the only, women in a jazz setting. For example:

“Over 75 years of the [UNT] one'clock [lab band]- 75 plus years. We audition every semester so there's two 1'clocks every year. So, there have been 150 versions of the 1'clock. In 150 versions of this 18-piece ensemble, there have only ever been 16 women ever- ever!- in 150 versions of 150 times 18. That's how many people have sat in the 1'clock and had the chance to sit in the 1'clock. There've only ever been 16” (Stock).

By far, the most frequent token role to come up was the seductress, implying that women are much more conscious of this token role and experience it more often. For instance, Dr.

Roberts reported one story:

“I started playing with this band. It was like this rock band, and the horns were some of the guys that I played in jazz ensemble with, and the band was called Dr. Who, and their shirt was ‘do you want to play doctor?’ And I didn't think anything of it at first, and then I quickly realized these are a bunch of kind of pervy dudes that I probably shouldn't be hanging out with. But I took this gig, so I'm going to go, and they're like, ‘Yeah, so if you could, like, wear our tank top under your shirt, and then in the middle of the show, just rip your shirt off, that would be really great’” (Stock).

Stereotype threat, physiological states, self-efficacy, and mastery experiences were referenced much less frequently than the previous categories. All mentions of physiological states were negative; women only talked about the presence of anxiety and stress rather than the absence of it. Overall, neutral comments were much less common than either positive or negative comments in any given category with the notable exception of mastery experiences. Although women rarely mentioned having (or the lack of) mastery experiences to build self-efficacy in their own lives, Carly Stock did mention the importance/impact of mastery experiences for future generations in comments such as:

“Just paying a little bit of extra attention and making sure you are catering to everybody, and not just who you think you should be catering to, actually truly catering to your students and their needs” (Stock).

Although self-efficacy only came up 16 times, nearly all the other categories contribute to either positive or negative self-efficacy, meaning that this classification may be more important than an initial look suggests. Most self-efficacy statements were negative (12 out of 16), such as:

“I've grown up thinking that well, this is fun for me to do. But don't think that you're going to succeed, because you know, I think, just deep down, there's just like this undercurrent feeling of that” (MacMillan).

Conclusion

The purpose of this study was to use Wehr’s model to categorize and analyze the contemporary stories, observations, comments, and beliefs of female professional jazz musicians to establish the most impactful factors for women in jazz and to determine any implications for jazz education. The information from the interviews with practicing female jazz musicians supported and upheld Wehr’s framework; interviewees expressed comments in each of the social-psychological categories. The three categories represented most frequently were vicarious experiences, tokenism, and social persuasions – an indication that professional women in jazz are

greatly affected by these factors. This study has important implications with how jazz educators encourage women to participate in jazz and expend their time, energy, and resources to do so. Considering the number of positive statements regarding vicarious experiences (as well as the number of statements regarding vicarious experiences overall), jazz educators may want to consider the female representation they have in their classrooms. Jazz educators can bring in female lesson teachers, clinicians, and guest artists. Olivia Hughart emphasized representation when she said:

“Expanding your repertoire to include pieces that were written by women is, like, just a very basic thing, and that is so easy to accomplish, to just throw in a new composition, or something that was written by a woman, and to not throw that composition in because it was written by a woman, but to throw it in because it's a great piece of music that your students should know about. I think the other thing, too, is visual representation of women. A lot of school posters that are on the walls for music education, or like kids playing instruments- making sure that there are girls and women on those posters, because even the subtle differences of seeing a couple of women here and there on posters that are holding instruments and playing music- that's pretty monumental, super influential, just for kids to be able to look up on the wall and see people that they can identify with and feel connected to.”

Dr. Sarah Roberts also pointed out the importance of environmental factors, saying:

“First of all, what does your room look like? So, do you have posters of female musicians? But then also, when you're picking clinicians, and you're picking guest artists, and you're picking- you know, all kinds of people to come and work with your students, pick a diverse group of people to come work with your students.”

Jazz educators also may want to consider tokenism, as this is clearly a topic about which women in jazz are talking and thinking. The majority of tokenism statements occurred when women recalled being the only, or one of the only, women in their jazz bands. Although it is true that women quit jazz at a higher rate than men, part of the issue is that fewer girls even ever start jazz (McKeage, 2003). Music educators should consider representation when helping young students pick their instruments and assembling a jazz band for the first time. Carly Stock alluded to this, saying:

“So already, if you are a woman, and you're in fifth grade, and you're picking your instrument, and you wanted to do saxophone, and then somebody steered you into doing flute or clarinet. Let's say you go on to be a professional musician. The likelihood that you're going to be a professional flute or clarinet and play jazz is very, very slim. So already, those feminine instruments with females on them, those people aren't even going to get the chance to play jazz.”

Purposefully putting a lot of girls in a jazz band may make them less likely to quit, as tokenism only occurs when tokens are fewer than fifteen percent of the dominant group (Wehr, 2016). Calculated efforts to increase particular instrument choices may result in more women in middle school jazz bands, high school jazz bands, and even the professional world.

Social persuasion statements also came up frequently in this study. Furthermore, most of these statements were negative. Clearly, women experienced poor treatment by other people in jazz settings. These statements included everything from ignorance to sexual assault. Most concerning, in many of these statements, the women received these negative social persuasions from their jazz teachers. This is unacceptable. Jazz educators should consider who they're putting in front of their students and create a policy of zero tolerance when it comes to misogyny, harassment, and assault.

Mastery experiences came up the least throughout these interviews which may indicate an underutilized technique in encouraging women in jazz. To reiterate, mastery experiences indicate multiple small successes to build self-efficacy. Jazz educators should consider how (and if) they're providing these experiences. Carly Stock referred to the topic, saying:

“Maybe they're [the girls are] really shy about improvising. Maybe you notice that they are never the first one to raise their hand or something like that in jazz band, maybe don't assume that that's their personality. Maybe reach out to them at lunchtime. Say, after rehearsal, ‘Hey, Ari, did you fully understand what we're grasping right now? Do you want to solo next class period? Do you want to improvise? Do you want something like that?’ Because what happens is people who are male at the middle school and the high school age, are very, very, very outspoken, and jazz is one of those things where if you don't react in the way you're supposed to, if you don't jump on that solo, if you don't, you know, get this thing that's going on, it's already gone, they're already 5 measures ahead. So it's definitely intimidating. Boys are

being encouraged to step out of their comfort zone and take up space, right, and girls and women are encouraged to do the opposite.”

In summary, providing ways for female jazz musicians to have meaningful successes in jazz may make a terrific difference when it comes to jazz avoidance and female participation in jazz. Jazz educators should thoughtfully consider the impact their choices, language, and actions make with regard to jazz avoidance and continuation; the next Alexa Tarantino, Roxy Coss, or Mel Beliston may very well be in their middle school band program.

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Appendix A

Interview Guide

1. When did you start playing your instrument?
2. Tell me about yourself and your career path.
3. When and why did you start playing jazz?
4. Who were your earliest jazz instructors, and did their gender impact the type of jazz education you received? If so, how?
5. Did you have female jazz role models as a beginning jazz musician?
 - a. If so, who were they and how do you believe this impacted your development as a jazz musician?
 - b. If not, how do you believe this impacted your development as a jazz musician?
6. Did you have any female mentors in the jazz community? If so, how did this impact your development?
7. What obstacles (if any) have you perceived in the jazz community related to your gender?
8. What language/words/phrases (if any) have you perceived in the jazz community that contribute to the marginalization of women?
9. Have you ever experienced any sexual harassment/assault in a jazz setting that you are comfortable sharing?
10. Have you ever experienced hiring discrimination in the jazz community related to your gender? If so, in what contexts and how has this impacted you?
11. What impact, if any, does your gender have on your confidence and self-image in a jazz setting?
12. What tools/techniques do you think could help music educators in encouraging young women to play jazz music?
13. Research shows that women are much more likely to quit playing jazz music than men. What reasons, if any, do you think contribute to this?
14. What stereotypes, if any, do you believe get applied to women in the jazz field?
15. Have you ever been afraid of confirming a stereotype related to your gender in a jazz setting? If so, when?

Appendix B

Interview with Olivia Hughart

Anna Rutherford: Hi! Do I have your permission to record this meeting?

Olivia Hughart: Yes, you do.

Anna Rutherford: Thank you. Okay. So, I have a list of questions; Feel free to derail and just talk about whatever experiences you've had, these are just sort of to get us going. So just- when did you start playing your instrument? And what is your instrument?

Olivia Hughart: So, I play alto saxophone primarily, but I also play tenor sax and soprano sax as well as flute and clarinet, and I started playing alto sax when I was in the fourth grade, so I think I was about eight years old, and now I am twenty-one, so many years.

Anna Rutherford: When did you start playing jazz? And why did you start playing jazz?

Olivia Hughart: I started playing jazz when I got to middle school. So I was in sixth grade, so I was probably ten or eleven. I joined the school's jazz band, and I wanted to start playing music, and specifically jazz, because I had always loved listening to music. My parents are both super into jazz, and my brother was in the jazz band, and so he was someone that I really looked up to, and I wanted to kind of follow a similar path that he did, and get to- I saw how much fun he was having, and I really wanted to take part in that as well.

Anna Rutherford: Absolutely. Who were your earliest jazz instructors? And how did their gender impact the type of jazz education you received- or, did it? And if so, how?

Olivia Hughart: So, I was in a very rare situation where my elementary school teachers- when I first started playing saxophone- both of them were women, and I went up to middle school, both of my jazz band directors were also women, which was really great. All my private instructors for saxophone, however, were all men. And I'm originally from Philadelphia, and they have, like, a very rich jazz scene. It's very small and very community oriented. But some of the first instructors that I had were through a music school, and they were super supportive of me playing, and would always, you know, give me the same tools that my male colleagues were getting, which I really appreciated. But it definitely did- It was definitely hard in the beginning, because I didn't really know who my role models were going to be and what they would look like, and, you know, I was immediately starting to practice transcriptions and learn a lot of jazz standards, which were all written and composed by men, which I was really grateful to have that experience and get a really great understanding of the foundations of jazz. But, during my first couple of lessons with different instructors, I was quickly realizing that there was not a whole lot of representation with women, whether it was coming through transcriptions, or even just learning about the history of the music, which is so important, especially in jazz, to understand the history, and where the music comes from. But definitely, like, having, you know, male instructors- it was super great, and I always felt supported and encouraged by them. But there

was definitely a lack of representation when learning about different transcriptions and solos and the history of the music. So that, that was difficult, and I had to take a little more time to find those role models for me that played the same instrument that I did that were women on the scene. And once I discovered those people, that's really when I felt most at home playing saxophone.

Anna Rutherford: So, you very quickly realized that jazz was male-dominated once you started playing?

Olivia Hughart: Yes. So, when I was in sixth grade, that's when I joined the jazz band, and when I got to seventh grade, and I was in- there were kind of like two jazz bands. Sixth grade, I was in like the beginner one, and then seventh grade I upgraded, and it was like the older kid one. But that's when I really realized like, "oh man, like, why, in band and orchestra- It's about fifty-fifty in terms of gender from guys to girl- and in jazz band, it's like no girls at all, like, what's the deal with that?" And so a friend and I actually went to my jazz band director, who, like I said, was a woman, and we said, "hey, why are there no girls, like, we should start like a girl's jazz club" and, like, all come together, and you know, do this super cool, you know, just like, find a way to create a community within jazz band that was more geared for girls and supporting each other to try to get more of us involved and equalize that ratio a little bit more. And so that's when the inception of Key of She started, which started as a little organization or a little ensemble, I guess, of about twelve girls from my middle school, and from another middle school in our district. We would get together early in the mornings, and we would just listen to music together, we'd play music together. We'd eat donuts and we'd just have like this great relationship with our band director, and we just got to talk and hang out. And it was a really great way for us all to feel more connected to each other, and therefore to the music. We felt more at home. We felt more confident in our playing abilities because we knew that regardless of anybody else in the band, we knew that we had the girls in the group that were supporting each other and that instantly made a huge difference. And as I got older that project continued, and we grew the ensemble to make a big band which was really great. And then, by the time I was a senior in high school, we started our first Key of She conference, which included girls that were not only in my immediate school district, but really all over the Philadelphia area and beyond that. And it was not only for girls, but for the guys, too, and for people of all genders and parents and teachers, educators, professional musicians, and it was a whole network of people. But it did start like as early as I was in middle school when I first started jazz, noticing that I was one of the only girls, and I wanted to make that change quickly.

Anna Rutherford: So, when you first started, how many girls were a part of the club?

Olivia Hughart: So, there were, I think, six of us in our immediate school, and then we branched to um like our neighboring schools within our town, and then I think there were twelve original members, which was pretty good, honestly, for jazz band.

Anna Rutherford: So, you mentioned your female jazz director in middle school, and like in elementary school as well, your female directors. Can you tell me a little bit more about your- if you had, you know, female role models both when you started playing, and now, and how that's changed, and who they are?

Olivia Hughart: Yeah, So I definitely think that role models are one of the biggest reasons that we see a lack of representation with women and jazz. And I think that it's getting better with the visibility and people understanding that that's something that we need to focus on, and put a lot of effort and attention towards. I think that having female band directors was super beneficial to me, and I didn't really understand that at the time, because I was a little kid. But looking back, I mean- I'm still keeping in touch with my middle school director, who helped me start Key of She, and she's our leading advisor now with the organization. And so that just goes to show that like relationships, like, that start when you're you know, eleven or ten or eleven years old, or however old, those can really last a lifetime and create a huge impact. I also think that, you know, since I did have that role model starting in middle school as someone that I- I really looked up to her. She was such a great director, and she was, you know, just like a perfect blend of like serious, and she was silly with us, and like, was just super encouraging, and would always, you know, inspire us to want to listen to more music and play more music, which is really everything you could ever ask for in a director. But I think that having her as a woman, to me, was really motivational and inspiring because she's someone that I really looked up to, and I didn't necessarily want to be an educator. But to know that she was representing women in the field- it helped me realize that I could vision- I could envision myself doing music in the long run, to have someone that was doing it and doing such a great job with the students and the program that I was in. So, I think that that creates a lasting impact. And I think that role models in general are just something that's super important, regardless of how you identify or what your gender is. If you have someone to look up to, and you can envision yourself as them one day, I think, it's just so important, especially the younger you are. If you're a younger student, if you're a younger girl trying to get into music. I think, you know, girls need to see other girls succeed to be able to envision themselves in the future. And I think that, you know, for me, having that experience as a young little girl in in jazz band and having that woman band director- it was a really great way for me to see that- that's just one person, and there's a whole network of people out there that are just like her, that are just like me. So that was super helpful for me to understand.

Anna Rutherford: Do you have any specific female jazz role models or mentors that come to mind now?

Olivia Hughart: I have a ton, which is really great, because just as I've grown up and gotten older and more into music, I've quickly realized how extensive that list is. But, Sherrie Mericle, who's the leader of Diva Jazz orchestra, has been a huge influence for me. She took a mentorship role for me when I was in high school, and I got to meet her, and she was just instantly supportive, and we would meet up at her venue in Philly called Drummers, which is now in Westchester, in Pennsylvania. But she would just give me life advice, and music advice about how to become a better musician and a better person, and so she- and she's still someone that is, is just super important to me. Alexa Tarantino is another one. I just admire her so much, and I would love to be her one day, and just seeing her just slaying in New York, and you know she's just so talented with her woodwinds and her doubling, and she's so organized, and she has a great aesthetic and just has everything together. She's someone that I really look up to and Tia Fuller is another one. Camille Thurman. A lot of the Saxophonists that are that are just killing it on the scene. Roxy Coss, and her organization WIJO, or Women in Jazz Organization. She's really inspiring to me

just because, you know, we're both Saxophonists, and we both have our own organizations, which is super cool and seeing her years ahead of me gives me a lot of hope for the future, and you know, just how much she's gotten from just being passionate and present about the music. So those are a couple immediate ones that come to mind. Of course, the list is just so extensive. There are a lot of Philly greats that are really inspiring to me, and the list just goes on and on. Especially women from history too, like Roz Cron and Mary Lou Williams, and just all the greats. Lil Hardin Armstrong. You know, the list goes on. But those are just a couple that come to mind.

Anna Rutherford: Absolutely. What obstacles, if any, have you experienced or seen in the jazz world that relate to your gender?

Olivia Hughart: Many, to give you a short answer. But to elaborate. Yeah, Oftentimes when I walk into a room as a woman in jazz and as a musician, I feel like I have to prove myself, and prove that I can play the saxophone before I'm taken seriously. And even if I'm holding my instrument on my back that is shaped like a saxophone, the amount of times that I've gotten like, "Oh, like, Are you one of the girlfriends?" Or like "Oh, like, are you a vocalist?" Like, little things like that, and, you know, no shade to vocalists or anything, and like, good for girlfriends for being supportive, I guess. But it's clear that I'm a musician and I'm on the bandstand, like, I'm dressed like everybody else. I'm, you know, ready to go, and the assumption is that, like I'm not here to play. I'm here to support, or like I'm here to like, do something else. So that's one of the many things. There are a lot of times that I've had where it's just assumed that, like I don't know as much as other people. Even when I was auditioning for college, I got like "all right, can you play a rhythm changes? Do you know what that is? Do you know what a blues is? Twelve bar blues? Are you, are you able to play with that?" And like, yeah, like I wouldn't be auditioning for music school if I didn't know how to play a blues or how to play a rhythm changes. So little things like that. There are a lot of times where I'll be asked to play a jam session, one on one, or play duo with another colleague of mine, and I have to take those extra steps to really think about what their motivation is, if it's to play music with me, or if they have intentions that go beyond that. That's something that is really stressful.

Anna Rutherford: Can you speak more to that? Exactly you mean by that? I think I know, I just want to have it for the record

Olivia Hughart: Absolutely. Yeah. So, there are oftentimes where someone will say like, "Oh, hey, do you want to play a jam session like I really love the way you play, I love the way you sound, like, Let's get together and play some music together, like, that'd be so great." And then you always have to think about, am I comfortable being in a room with someone one on one? Am I comfortable, you know, spending time with this person in an isolated space, whether that's a practice room? And even if the intention isn't bad, it's always something that women have to think about, because there have been so many stories of people that think they can trust someone, and not to say that we need to be like, you know, super cautious and overly cautious about our male colleagues, because that would create a lot of paranoia. And, you know, just a lot of like mistrust, I think, but it is certainly something to keep on the radar of understanding their intention and making sure that it really is about the music, and it's not about wanting to pursue something more in terms of intimacy or something that's, you know, goes beyond professional

guidelines. And so, I think that's something that I've come across a lot, especially more as a college student just in my own institution, and you know, being one of only a few women in the program, surrounded by guys all the time is, it can be a little bit overwhelming, and for the most part it's really great. But it's definitely something that I have to be aware of, and that my other female colleagues have to worry about as well, which is pretty stressful. And it's honestly really frustrating at times, too, because they don't have to think about that. The male colleagues don't have to think about that. They can just focus on coming into school and playing music, and the rest of us have to think about, you know, how can we excel in ways that others can't? And how can we push that boundary, and just be the best person, that best musician that we can be? While also thinking about how to protect ourselves, and, you know, watch out for each other. It just adds a layer of extra work that our other colleague don't have to think about, which is pretty frustrating. But I think we're all getting used to that which is good, I guess, in a lot of ways. But it would be great to get to a point in an ideal world where we can step into a room and play music, and not have to think about any boundary or any other barrier that gets in our way. We just want to step into that room and play our hearts out and not have to worry about any other barrier that would come across.

Anna Rutherford: Absolutely. I sort of cut you off, but, do you have any other obstacles that come to mind that you've experienced as a result of your gender in the jazz community?

Olivia Hughart: Yeah. So, in Jam Sessions. Jam session culture can be really toxic at times in terms of, you know, going out to clubs going out to venues, putting yourself out there. A lot of jam sessions happen late at night, and so it's definitely a huge obstacle to feel comfortable going to those jam sessions, because those are huge networking opportunities, and so to feel, you know, unsafe going to those by yourself because you have to walk home by yourself. And, you know, it always helps to have someone go with you. But sometimes that's not the case. And you do have to go by yourself, and, you know, that's cool, but it's an obstacle, because you know the guys don't have to think about stuff like that, and to be in a club by yourself at night in a place that is primarily men can be really intimidating, especially when there's like alcohol, and you know a lot of them are at bars and stuff like that. And so it can be, it can be a little overwhelming and a little challenging.

Another obstacle too, especially as a college student is your relationship with your professors. For the most part I haven't really had any issues, but I've definitely noticed with some of my professors, they'll take out all of the other students in the studio to go out for drinks or go get dinner and have that professional relationship and personal relationship. Where, some of the female students, some of the women identifying students, don't get that opportunity because the professor feels uncomfortable with inviting a woman out one on one. And there are plenty of solutions that would get around that, like inviting the whole studio out as a collective and getting to have that relationship form, not only with the professor, but with all the students in the studio. But that's always something that's on the top of my mind is my relationship with my professors, and, like I said, like none of them are- I haven't had any issues with my professors. But, it is a little overwhelming sometimes to know that some of my male colleagues are getting opportunities and networking opportunities and ways that they can build a relationship with the professor that will carry them through their professional career that I just can't have, which is really frustrating at times.

Another obstacle that I've faced, too, is just feeling really isolated in such a male dominated program and a male dominated field. Not to say that that it's a toxic place to be in, but it is frustrating when we're, you know, learning about the history of the music, and there's no woman representation. There's no, you know, explicit, like, "Here's an awesome woman that like helped influence XYZ," or you know, and I distinctly remember this one time when I was in a jazz history course at my institution, and we were talking about the bebop era and a bunch of, you know, super important people that were playing at that time like Thelonious Monk and Dizzy Gillespie and Charlie Parker, and you know just some of the iconic jazz names that we always hear. I couldn't help but remember reading about Mary Lou Williams, who at the time people really weren't talking about her at all. And I wanted- I was waiting for the professor to say, "all of these people, like Dizzy, and Thelonious Monk, like those people were mentored by Mary Lou Williams, and they are who they are, because of Mary." And that wasn't- it just wasn't brought up, and so I finally just rose my hand, and I was like, "What about Mary Lou Williams? What about the women that, you know, were relevant at this time in this era?" The professor looked at me, and he said, "Oh, all the women? Oh, we're going to talk about them in Chapter thirteen" or whatever. And I was like, wait, why are we putting all the women in one chapter as if they're like a separate category? They should be integrated throughout history. And so that was something that was really frustrating to me because I really wanted- there was a great opportunity for him to be like, Oh, yeah. And I did push back on that. I was like, why are all the women in one chapter? And he was like, "Oh, do you want to teach the class?" And so, I ended up taking ten minutes out of that class, giving him a list of people that he should have talked about in the first half of the semester that he just didn't. Again, that does not discredit his teaching, that does not discredit his knowledge that he has about the music, and I also don't blame him. It's just the way that he was taught the history, and it's the way that the books are written that just isolate the women. I think that that's something that actively needs to change, especially in Academia, is when. And I think that that would unlock a huge change in the jazz industry, is that if we are teaching our students the future of the music. I think if we're teaching those people about women, and normalizing that as something that's not, you know, something that's like "oh, so rare, so, so cool, like, women and jazz, all in this chapter." I think to integrate them into the rest of the textbook, into our lectures, and to our studies, and into, like, our transcriptions and everything that we do- I think that would be just so monumental for jazz education, and therefore jazz into the future, to normalize things like that. And that story always sticks out to me, not that it was something super dramatic, but just you know every other class that I've had. And yeah, I think it's just a problem at its core that we're taught the way we're taught, and there needs to be some way to push that boundary forward to make progress in the music.

Anna Rutherford: Absolutely. What language, phrases, or words have you heard, if any, that may contribute to the marginalization of women in jazz?

Olivia Hughart: There are so many things. When I was auditioning for college, I always got, like, "Oh, are you a vocalist?" Which, again, no shade of vocalists, but it just, you know, emphasizes the point that women instrumentalists are few and far between, and that kind of puts us all into a box which is not super great. I got, like, women can't play jazz, women shouldn't be able to play music. Just the other week, I heard one of my colleagues say that he doesn't care if he's playing

music with people that are anti-woman, because if you can play you can play, and if you can't, you can't and I was like “what? That doesn't make any sense.”

Let me think of what else I've heard. I mean, putting women into one chapter in the textbook, like, “Oh, all the women are in Chapter Thirteen.” Okay, I don't know what that means. But okay. I've gotten- I have to think more deeply. I mean, I can let you know if I think of other things.

Anna Rutherford: I'll keep going. If anything comes to mind, feel free to just pipe in. If you're comfortable speaking about this, have you any ever experienced any sexual harassment or assault in a jazz setting that you're comfortable sharing?

Olivia Hughart: Um, Not- I haven't experienced anything that I would classify- Well, it's complicated. I had an experience with one of my classmates who um tried to make an advance on me which I didn't appreciate. But that was something that was more of like a personal relationship and other complications in our friendship that was just not super ideal, but, like I said, like that's more of like a personal relationship and less of like a jazz thing. But he did happen to be a jazz musician. But overall, I think just like comments that have been made to me have been really the biggest issue that I've faced versus like any action which I'm really grateful for. Because I know that's really not the case for a lot of women which is just absolutely horrible. But yeah, for the most part I haven't had any large issues with harassment or assault which I'm really grateful for. And I think that, like you know, I'm- I feel like, you know, in my program, it's pretty safe and comfortable for a lot of people, and I think with my work with Key of She people feel comfortable reaching out and finding support through our organization and the work that we do, and it is definitely comforting to have that support of women, that we have together. And we had a like a girl's jazz forum at one of our events, and we were just talking about all the things that people have said to us, and as frustrating that was, it was really great to conclude on a note that we're all in this together, and no matter what people say or do, on our day to day life, like, we're all here for each other in the end. And that's something that I found a lot of comfort in. So, even though I haven't had any like explicit issues with harassment or assault, I know that a lot of other people have, and I really try to sympathize with that as much as possible, and just try to be someone of support to those people, and just try to be active about changing the way that things are right now.

Anna Rutherford: Absolutely. Have you ever experienced any hiring discrimination in the jazz community that relates to your gender? And if so, in what context? And how has this impacted you?

Olivia Hughart: Um in terms of hiring. I haven't had any. Not really, in terms of hiring. I haven't really had any issues. I have had issues with like seating placements which has been frustrating to me.

Anna Rutherford: Can you explain more? What you mean about seating placements?

Olivia Hughart: Sure. Yeah. So, like, giving like a lead alto chair, is oftentimes a more macho position in the saxophone section, and there have been times where it's like “Oh, we need a more, a more aggressive player playing the lead chair. So, like, you'd be better at Alto 2.” Not to

say that alto two is like- like those are both very important chairs at the end of the day. It doesn't matter if you're Alto 1 or Alto 2. But it's bene frustrating to have like "Yeah, sorry. That's a more aggressive chair." Most of the time, the alto two parts are more complicated than the alto one parts just by nature of it being an inside voice. But just like things like that, I'm just like "what?" And there are also certain bands that- and, experiences like different, you know, different ensembles and things like that. But I've been offered gigs with, and I just have to decline them because they just are an uncomfortable group of people for me to play with. So that comes up honestly more often than not. But I feel really grateful to have that as a choice, and to say "no, I've heard really horrible things about these people from people that I trust, and I don't feel comfortable playing in that setting." And at the end of the day, like I said, I'm grateful to have that choice for myself, but it's also frustrating, because, like, that's work, and it's money, and you know, it's hard to be a working musician, and to have to say no to a couple of those gigs. Which, at the end of the day is not a huge deal, because, you know, there's other work, and people that- like, calls that I would prefer to get anyway, that I'm already getting. But, it is something that when taking gigs you have to think about, like, "Do I really want this gig? Is this, like, a job that I want? Is this- are these people that I want to play with, that I want to spend time with?" Because at the end of the day, like the gig itself might only be an hour, but it's the hang before, the hang after, and the hang is half of it. If you can't hang, if it's not a good vibe, that's it, I don't want that job. And so, while I haven't experienced any, like, explicit hiring discrimination when it comes to work in jazz, when it comes to gigging and playing music and deciding what gigs I want, and what gigs I don't want, that's definitely like a huge factor is "Who else is in the band? And is that going to be a comfortable experience for me? And is it going to be worth it? Can I lose the money just to make myself feel more comfortable?" And at the end of the day, like, so far, that answer has been yes, because I have other work that's coming in. But it is a little frustrating for sure.

Anna Rutherford: Absolutely.

Olivia Hughart: So that answers that question.

Anna Rutherford: Thank you. What impact, if any, does your gender have on your confidence and self-image in a jazz setting?

Olivia Hughart: That's a good question. Um, I think that- let me think. Can you ask me the question one more time?

Anna Rutherford: So, what impact, if any does, does your gender have on your confidence and self-image in a jazz setting?

Olivia Hughart: For Sure. Yeah. So, I mentioned this earlier, but I think that just the idea of walking into a room, walking into a gig, walking into a jam session- it's an immediate read on: Okay, that's a woman playing like. Is she going to be bad? How is she dressed? And it's the little things like that that all add up, and you have to play in order to prove yourself and prove that you are there for a reason, that you can deliver. And I think that that takes a lot of extra work on women to, you know, overprepare for every situation. You always have to think twice as hard about what you're going to wear, not just because you care about how you look- if you care,

great, if you don't, like that's the least of our concern- but in terms of, like, how am I going to present myself today? And I think that it's taken me a while to find my confidence, and I've noticed that, too, with a lot of the younger girls that I mentor and teach now, is that confidence is always something that holds us back, and I think that a lot of that has to do with our gender, and just like the developmental differences that we have, just, biologically speaking, and I know that you know It's easy to generalize on those differences, but I think that girls generally do- especially in middle school- have a harder time with confidence levels, and that's a really vulnerable stage in development in childhood. And I think, you know, being aware of that is something to be to be mindful of, especially educators, but also, you know, people that are our age and students above that to understand that some people need a bigger push in terms of their confidence more than others. And, as I said, like that's a generalization. And of course, that's not true for all girls, and it's not true for all guys that they're generally more confident. Of course, there are exceptions, and everyone is different. But I think that especially in middle school, which is where emphasis with Key of She is, too, is middle school, because, you know, that's when it really- that's when I felt it personally. And I remember those feelings as an eleven or twelve year old. But I think that if that's not nipped in the bud, and we are not addressing confidence and how to support and find support by role models, I think that plays a huge factor in the representation that we see today. And so, that's kind of my thoughts on, like, confidence and gender, and how that plays a role, especially in middle school, and younger, and, you know, around that age group. I think beyond that, like for me personally, I think finding those mentors and role models and hearing that, like, I might need to work harder, and for people to be real with me about that was also super helpful in me finding my confidence and finding my voice. That was super helpful. And those are still things that I carry with me today.

Anna Rutherford: Research shows that women are much more likely to quit playing jazz music than their male peers. What reasons, if any, do you think contribute to this?

Olivia Hughart: I think one of the main things is role models, which I've emphasized a lot. But I think that, you know, as I said, girls need to see other girls succeed in order to envision themselves doing what they want to do. I think that, you know, there has historically been a lack of representation for women. And now that there are more women on the scene, I definitely see an improvement in numbers, especially in academic settings. I also think that there's an element of risk taking, which is scary to a lot of people, because to have a career in music, especially in jazz, the work is- you have to find it yourself, and I think that that's really overwhelming to a lot of people. And, you know, there may be biological aspects to that about risk taking. Again, that would be a generalization. But I think that that also might play a role in why we see fewer women as we get older. But I think that at the core of it, I really believe that role models is one of the biggest contributing factors. I think the more women we see, the more women we're going to see, which I think there's- we're going anywhere, we're just going up right now in terms of our numbers. And I think that's really exciting. But yeah, at the core of it I would say, role models are the biggest reason.

Anna Rutherford: Absolutely. What stereotypes, if any, do you believe get applied to women in the jazz field?

Olivia Hughart: I touched on this a little earlier, but I think that we get a lot of stereotypes about our appearances. And how a lot of us are vocalists. I think there is an immediate assumption that since you're a woman, you can't play as well as other people, and so you have to prove yourself before you're even given a chance. A lot of the times, there's stereotypes and assumptions that you're a girlfriend, or that you're just, like, helping carry gear in. I get a lot of people who ask me if I need help carrying my instrument because they think I'm weak or can't carry my own instrument, and that it's a burden for me, and like "oh, like, you can't carry your own horn, like, let me get that for you." And I'm like "No, I can. I can get it, like, it's a part of me, like, I can. I can do it. It's just fine." I think there's a lot of assumptions that we can't improvise as well; we can't do anything as well; that we're not as strong. I think there's also a lot of stereotyping about our emotions, and how we present ourselves, in terms of like, "Oh, I can't give them as harsh feedback because they're going to cry about it." It's like, okay. And which I've experienced personally, I've experienced, like, the teachers that hold back on feedback because they are worried that they're going to, like, step on my toes or, like, make me upset. And I think there's also a lot of, you know, stereotypes about language that's being used around us. And, you know, like, yeah, just people not really, like, watching their mouth, in terms of, like, just considering us, like, invisible and not really seeing us. Yeah, I'd say, those are- those are the top that come to mind.

Anna Rutherford: So, you kind of touched on this. But have you ever been afraid- you talked about stereotypes that I get applied to women. Have you ever been afraid of confirming this stereotype related to your gender and setting? And if so, can you talk a little bit about this experience?

Olivia Hughart: That's also a really good question. I think I try to consciously avoid the stereotypes, and, you know, like there are some gigs where I just feel really confident walking into, and I'm like, I feel great, I look great, I'm going to roll up to this gig, and people are like "oh, can I hold your saxophone?" And I'm like "no" and I just plow right through and just act like I know what I'm doing, which, I do, sometimes, most of them, I think. But in terms of, like, emotions. I remember, like my first year of college when I was in the practice rooms, I was feeling a little emotional one day, just because, like, transitioning to college is a really overwhelming experience, and I was just- I was feeling a little emotional that day. And I remember, like, feeling a little teary in the practice rooms, and I instantly was, like, felt stressed and anxious that someone would see me, like, tearing up in the practice rooms, and that I would be seen as, like, super feminine, or like such a girl, like so delicate, like emotional, or whatever. And so I remember, like, trying to pull myself together. And I went to the bathroom, and I was like, "okay, like, calm down. You can cry later. But if you're in practice, you need to calm down." And so I remember, like, really feeling a lot of stress about not wanting to fall into that stereotype of, like, women are emotional people, and I really remember that experience of, like, just feeling frustrated with myself, of like letting myself have an emotional moment and having people think that, like, I'm an emotional person, and that, like, I'm not, like, one of the guys, and I really wanted to just feel like everybody else. And so, I was able to pull myself together and get back in the practice room, but thinking about it later, I was definitely, like, "Oh, that's why I was feeling that way." Because I didn't want to slip into that stereotype, or have someone think that, like, I was an emotional mess or something like that. Or, Yeah. So that was, that was probably

one of the bigger things that I felt, like, afraid of adhering to the stereotype. And yeah, that was just, that was kind of just tough for me. But, I got through it. Here I am.

Anna Rutherford: So, you obviously- you know, you've started the whole Key of She jazz thing. What tools and techniques do you think could help music educators encouraging young women in jazz? Yeah, just want to hear your thoughts on this.

Olivia Hughart: Yeah, absolutely. So, Key of She, we do a lot of events throughout the year. We do, you know, we had our conference in 2019, which was a day-long event for students, and parents, and educators, musicians, really anyone that supports our mission of supporting and encouraging more girls to be involved in jazz starting at that middle school level. And then the pandemic hit, and so we had to go virtual, and we had, you know, similar workshopping experiences, which was super cool. And then, one of the summers, I had this realization that there wasn't really a place where people could go to just, like, find women in jazz. You have to kind of, like- even if you Google, like, "women in jazz" you find like an NPR Article of, like, "fifteen women in jazz," and it's like "fifteen? What the heck." So I was like, "you know what? I'm just going to spend the summer and make a huge resource list of women in jazz." And so, that summer, I just went to town on a bunch of jazz history books and Internet searches, and you know, recommendations from friends and colleagues and everything, and I compiled a list of over five hundred women in jazz which is now available on our website, keyofshe.org, and I think that that's something super useful, to see it all in one place. It's also searchable. It's like a searchable database. You can search, like, saxophone, and it'll show like a list of, like, fifty saxophones right off the bat. It's still a work in progress. There's, you know, obviously a lot more than five hundred women in jazz out there. But it's really exciting to me to hear a name of someone that I haven't heard before, and feel really excited about that, and to add it to the list. There is also a resources list for films and movies. There's a resources for, like, different books to check out which are all educational resources.

But, as I was working with our leading advisor, Jenny Neff, who is the mentor, my middle school band director, who I've had such a great relationship with. She is super involved still with her teaching, and she is now a professor in higher education, and I've been talking a lot with her about, you know, how we can make a change in terms of our education, and I think that there are a couple of different things that educators can actively do that will help serve girls and women into the future with this music, and I think one of the things is just awareness. And it's not enough to just be aware, but to actively implement some changes in a classroom setting which can make it a lot better. So even in, like, band and orchestra and in jazz band, like, expanding your repertoire to include pieces that were written by women is, like, just a very basic thing, and that is so easy to accomplish, to just throw in a new composition, or something that was written by a woman, and to not throw that composition in because it was written by a woman, but to throw it in because it's a great piece of music that your students should know about. I think the other thing, too, is, like, visual representation of women. So, like, a lot of academic posts are, like, little, like, school posters that are on the walls for like music education, or like kids playing instruments- making sure that there are girls and women on those posters, because even the subtle differences of, like, seeing a couple of women here and there on posters that are holding instruments and playing music- that's pretty monumental, super influential, just for kids to be able to look up on the wall and see people that they can identify with and feel connected to. I

think that's super important. I think encouraging students to listen to a bunch of different types of music by people of all different genders, especially women in jazz, and providing students with those resources and accessibility to be able to access those things. I think that's also super important.

I think having open conversations with your students about how to be a supportive student and supportive colleague, to understand that, like, not everyone is treated same in jazz, and that there are things that we can do as girls, as non-binary students, as boys, whatever, however you identify, that will make your other colleagues feel more comfortable in the workplace, and I think that educators can help accomplish and facilitate conversations like that. Even in my own institution, I've gotten to lead a few of those conversations with some of our, like, first-year students in our first-year seminar that we have here to just talk about, like, you know. If you go to a jam session, here are five things that you shouldn't do that will make you a more supportive person, and if you, you know, take that to heart and carry that with you, then great! Like, you're doing great, and if you're close minded and don't want to adopt some of those practices, then that's cool too. But just know that, like, people will see you for what you are, and that's that. So, I think, having those conversations is super important, and I think in Academia, I think educators can really facilitate that.

Anna Rutherford: Absolutely. I- Unfortunately, I have to run to class, but I will email you a transcription of this recording, and if there's anything you want to edit or add, you are more than welcome to do so. Thank you so, so much. I really appreciate it. I really enjoyed what you had to say.

Olivia Hughart: Yeah, absolutely. Hopefully we can uh meet or play.

Anna Rutherford: Absolutely. Alright, thank you so much. Bye!

Interview with Sarah Roberts

Anna Rutherford: Okay, Hello! Do I have your permission to record this zoom meeting?

Sarah Roberts: Sure

Anna Rutherford: Thank you. I'm just gonna hop in right in with questions and feel free to just interrupt and like, take us off Course. Whatever you want to say or share is totally welcome.

Sarah Roberts: Okay

Anna Rutherford: So when did you start playing your instrument?

Sarah Roberts: I started playing saxophone in fifth grade. I grew up in Iowa, and so we had band in fifth grade, but I played piano since I was four. So that was my first musical instrument.

Anna Rutherford: Okay. And when and why did you start playing jazz?

Sarah Roberts: I started playing jazz while I was in jazz band in middle school, probably like seventh grade. But I- in my tiny town we didn't really have a lot of jazz, so we played like "Beat it" by Michael Jackson, "Wipe out," you know. That was our jazz band, so I didn't really get into jazz until I started taking private lessons. And, my first lesson teacher was a grad student at the University of Iowa, and she was kind of like this jack of all trades. She played violin, and clarinet, and saxophone, and flute, and she was in the orchestra, and the band, and jazz- and she was playing lead tenor in the jazz ensemble. And so I would go watch her performances, and that's kind of where I kind of first got into it- I mean other than, like, I'd be at my grandparents' house, and they would be listening to, like, old records, you know, big band. And my mom used to listen to, like, old big band things. But, you know, I never- I kind of paid attention to it, but it was when I saw people actually playing that I was like "oh, this is really cool," and I started to get into it. But my private teacher, I had her for about a year, and then she moved away, and then I didn't have anyone helping me for jazz, so that was kind of crazy. And then, you know, in high school I was taking private lessons from a classical guy, but I would go to, like, Jazz Camp in the summer. And so that's how I kind of started to learn about jazz.

Anna Rutherford: So your first jazz teacher was actually a woman? which is-

Sarah Roberts: yeah, it was really, really cool. Her name is Marla Pheny; she lives in Atlanta, Georgia now. And she was one of my biggest influences. I am so glad that, you know, looking back, I had a female role model that was going through, you know, everything that I would eventually go through. You know, she was the only female in the band. She was very open about, like, relationships and dating, and, like, you know, with some of the struggles that she had to go through, and, like, you know, just dealing with, you know, having to constantly try and prove yourself. And she was very open to me about, you know, her struggles. And I think she told me in the hopes that, like, I wouldn't have to deal with that. So yeah, my lessons would be like three hours long. My parents would just drop me off, and they would go shopping or something and come back. So, yeah, I was pretty fortunate in that. And then when she left, like, you know, I only had like a year or two with her and then male teachers all the way through. Except at the University of Michigan, one of my jazz professors was Ellen Rowe. She's a jazz pianist, and she directs the big band. And so she was really helpful. And then when I got to North Texas there was no females as well. So yeah, kind of interesting.

Anna Rutherford: Okay, that is really interesting. So you kind of talked about this going in your previous answer. But like, did you have female jazz role models as a beginning jazz musician- which you did- And how do you believe this impacted your development as a jazz musician?

Sarah Roberts: yeah, I mean, honestly, I did not seek out female jazz musicians, and I guess it's one of those things like I didn't even consider that as a possibility, if that makes sense. Like, you know, I had Marla and, I don't know. I guess I just assumed everybody had someone like her, which they didn't, but then she left, and I didn't seek out learning about female jazz musicians. I had some people, like- when I started to get really into saxophone, I, There was this guy that played in our municipal band, and he went to hear Diva. And he brought me back a t-shirt, and that was the first time I'd ever heard of Diva. I don't know why, I just didn't look up anything, and nobody talked about it. None of my teachers talked about it, and that's one of my, like,

biggest pet peeves now is, you know people say, “Oh, I don't know how to inspire my females” or “I don't know how to create, like, a safe environment for them” or, you know, all these, or “I want more females in my jazz program. I just don't know how to get them,” and that's my thing, is like, “well, what female jazz musicians have you shown them?” You know, no one talks about it, or when you go into a high school, like, there are no female posters of any groups, you know, and it's funny because there's been female musicians throughout the history of music. You know, it's not just male, but for some reason we just, like, revere the male musicians, and we just don't talk about the females. You know, that that to me, like, if you walk in my office, I have males and females, you know, posters up. I want my students to see someone that looks like them doing what they do, and it doesn't have to be male/female. It can be, you know, somebody from LGBTQ. It can be an Asian musician or a Hispanic musician or you know, whatever. I just think, like, if people see someone that they can identify with doing what they're doing, it's more impactful. And it's funny because students don't realize that they need that until later. I didn't realize that I didn't have that until I became a teacher and saw that. I didn't even think about it. And, you know, I think now the culture is such that like, people talk about it, and there's open dialogue, and I did not feel like there was open dialogue about that at all when I was- definitely in high school, but in college as well. It was just one of those things nobody talked about, nobody addressed, and now I mean it- it's so cool, I mean even Terri Lynne Carrington's new book with all the female composers. I ordered that the day it came out, and in my jazz combo every week they've learned a new tune from that book. Because I just feel like that's so important, and they're like, “Oh, wow! These are really good.” And I was like “duh” you know. Why is that surprising?

Anna Rutherford: That's really cool? What um obstacles, if any, have you perceived in the jazz community that relate to your gender?

Sarah Roberts: So, I think that the biggest obstacle has just- No, I don't know. I don't know if it's the environment or it's me reacting to the environment or my perceived assumption of what the environment is, you know. So, sometimes, yes. I think I have had the, you know, issue of- I've been the only female, and so I have to deal with the male jokes and the male, you know, they're gonna talk how they're gonna talk, and I just have to be one of the guys. So that's one thing that is weird and uncomfortable sometimes. You know, it's like you just have to put up with certain things. But then I feel like whether it happens or not, you know, sometimes there's like the- How do I want to say it? The judgment that either is there or not there because nobody says anything. Guys are very different than women, I think, in that I think women are more open. They're more willing to give compliments, they're more willing to say, you know, polite things where- not the guys aren't polite, but I think they just don't say anything, or they just don't talk, or they feel uncomfortable, and they don't want things to get misconstrued. So then they just won't say anything. And then, as the female, you perceive that as like, “oh, they're judging me,” and “they think that I suck,” and “this is really bad.” And so you go into this really bad headspace, and I would say for me, that was the biggest struggle at UNT, was the headspace, you know, and sometimes it was there, sometimes there was- there were certain instances where I know that I was not treated like the guys because I saw it happen, and the guys saw it happen. But then there were other instances where I think there really wasn't, but because nobody talked about it, nobody said anything, and I was like... you know.

Anna Rutherford: you broke up for a second. The last thing I heard was like you said like like sometimes because it wasn't talked about.

Sarah Roberts: Okay, I might lose you. Can you hear me now?

Anna Rutherford: yes, I can hear you knpw

Sarah Roberts: Ok, cool. So the service is really weird up until we get to twenty. So it might be a little spotty. But, I just, you know. Sometimes I don't think there might have been judgment happening, but because nobody said anything or nobody did anything, you know, or maybe they felt weird. You know, they didn't want me to miss... Then I would go to this negative space of like, "Oh, wow! I must really suck," and nobody said anything to me, and like, and that's not always the case. You know, but then, when that keeps happening, and you know you feel kind of alone and like, "am I doing the right thing?" And, you know, I again- I think it just goes back to dialogue. And how do we communicate with one another, you know, and I think so often, and especially in jazz, like, there hasn't been this open communication of just honesty, and instead, maybe just like people just would rather not say anything, or they treat- they feel they have to treat women differently, and they don't! You know, like, we're all musicians, and it- I don't know. I don't know what I'm trying to say other than like, I feel like my mental health was something that I never addressed in school. No one ever talked about it in school, and I feel like there was a lot of things that played a part in that, and it's only been since I've been out of school that I feel like I have a better handle on it. But it's still not great, and there are still certain instances where- certain times that I'll play where I feel that same vibe of, like, people don't say anything. They don't, you know. They just treat me just a little differently, and I don't know why it is. And it's not bad, and I don't think they mean to. I don't think it's a malicious thing. It's just like, I don't know, the norm, I guess, of not- I don't know, not speaking to the women like you would speak to your bros, you know, like.

Anna Rutherford: Yeah. So, you talked about the whole kind of, like, lack of communication. What language or phrases, or just words have you perceived in the jazz community that may contribute to the marginalization of women?

Sarah Roberts: Oh, Gosh. I mean, I don't know if I've heard, like, phrases. I think it's just comparing, you know, comparisons, like, at least for me. I feel like that's when I hear people making assessments. They're making comparison, you know, and I mean, I think that that is- I don't know. I just I don't think that happens as much, you know, with dudes. I think, like, you know it's cool if, you know, this person plays one way and this other guy plays another way. But then, if a girl plays a little bit differently, then it's like, well, she's not as good as this person or this person. So I feel like it's been like comparisons that I've heard. I don't know. I would say I don't know if I really heard like phrases that have led to that. I feel like it's more actions, or things not being said, or the phone not ringing, or it's been sexual stuff, you know, like, instead of listening to how the person plays, they're objectifying the woman, you know, and that's happened to me on gigs as well. It's like just comments that should be made. One of my very first gigs in college as this young eighteen-year-old, right off, you know, of high school, and I started playing with this band. It was like this rock band, and the horns were some of the guys that I played in jazz ensemble with, and they were called- the band was called Dr. Woo, and their shirt was "do you want to play doctor?" And I didn't think anything of it at first, I was like "okay,"

and then I quickly realized, like, these are a bunch of kind of pervy dudes that I probably shouldn't be hanging out with. But I took this gig, so I'm going to go, and they're like, "Yeah, so if you could, like, wear our tank top under your shirt, and then in the middle of the show, just rip your shirt off, that would be really great." And I was like, "No, that's not happening." Anyways. Yeah, that was like one of my very first gigs. So, I don't know, it's just been- when I was in undergrad, I used to go- we would go to um Bakers, which is a jazz club in Detroit that's right on eight mile. So, my friends from school, we'd all load up in one car, we'd go down there, and we'd sit in on Wednesday nights at their jam sessions and the rhythm section were like these old dudes that played all the time, like, they were the guys in Detroit, you know. And so, one night, the drummer asked for my business card, he was like, "Oh, I like how you play, would you mind sharing your business card?" I was like, "oh, sure, no problem!" The entire way home all my male friends- because I was the only girl in the car- complained. and they're like "The only reason you got that is because you're a female. There's no other reason." And like, so I remember, I went to Ellen Rowe, my jazz professor, and I was really upset, and I was like, "maybe I should turn down the gig. Maybe I shouldn't, you know," like I felt really bad, and she was like "No." She's like, "Look, who knows why you got asked. Maybe it's harmless, and it's great, and like, they love how you play, and who knows? It could be any multitude of reasons but that doesn't matter. The point is, if you get a call and you get a gig, you show up, you take care of business, you play to the best of your ability, and you just do the job the best that you can. That way, nobody can ever say that you didn't, you know, fulfill your responsibility, or that you're only getting hired for this reason or this reason or this reason." She's like "No, you just have to always take care of business." And I feel like that is the advice I've always tried to live up to. You know, it's like, I don't know why I would get called above of somebody else, but I'm gonna do.... you know. And in turn, meant- I felt like I always had to be on, you know, and always had to be kind of proving myself. But, I mean, I don't know. I'm trying to think of like phrases that- I'm sure there probably have been other like phrases or things. But I feel like it's just more actions than anything else, or like, you know, just vibes, you know.

Anna Rutherford: I thought this could be mentioned earlier, talking about being like "oh, one of the boys." Which is something that I think women in jazz hear a lot as either a positive or negative. Have you ever experienced any sexual harassment or assault that you feel comfortable sharing with me? Feel free to just pass if you would like to.

Sarah Roberts: I have. It hasn't been super egregious, I will say, I'm not going to say like who or where. But it was at school, and one of the jazz professors, who, you know, was. Well, actually, gosh. Okay. So one instance was one of the jazz professors walked down the hall and grabbed my ass in front of other jazz professors. I just kept walking, and there were a couple of other females in the program, and we all got together and talked about our instances, because we all had them, and we decided that it would be better for us to keep our mouth shut, because we are afraid that we would lose gigs, or be retaliated against in our classes. And so we didn't say anything, which is awful, because that sets up that behavior for future generations, you know, and I often think about that. And I'm just like, you know, this sucks, you know. I wish I would have said something, but, like I said, we felt like we couldn't, you know. We felt like we were grateful to have the opportunities that we had, and if we said something that even those would get taken away. One time, I was assisting with a jazz festival with one of my professors, and we were working in his office, like, I was his assistant, and you know, it was like nine o'clock at

night. Nothing happened. There was, it was completely above board, but I showed up at school the next day, and the entire big band was talking about how I was sleeping with this professor, and I was, you know, doing this, and da da da da da. Again, I was the only female in the big game. And that well, I just got everything because I- you know- I was 'sleeping' with him, and he had a crush on me, or whatever. Which couldn't have been further from the truth. But it spiraled, and I got called into the Dean's office and had to talk about it. They put the professor on probation, and then we always had to have another person in the room, so we had to have like another assistant to help with the jazz, for- I mean, it's just that would never happen if I was a guy. It never would have. But the fact that I was just a studious student, you know, trying to help, then it got turned into that. So that was super awkward. I'm trying to think other instances at school. Oh! At one of my schools, I heard- I guess the faculty had a meeting? And some of the grad students were like with the faculty, and I don't know, they were planning some festival or something, and a comment was made about sleeping with professors and something. My name came up, and one of my professors was like, "Oh, I didn't know we were still allowed to do that!" And made this comment. And then one of the students came back and told me, and was joking around about it, like "ha ha ha, we were totally talking about, like, you're so fuckable," that kind of stuff. And it's like, What do you say to that? What? And also why- this is an educational institution. Why are we even going there? And why should I have to hear about this, and then go into a class where I know these professors have been talking this way about me behind closed doors? So now, like, why am I- what am I doing in this class? And is that what you're thinking about when you're educating me? And why am I paying for this? You know so, anyway. So nothing like, super, I mean, no crazy- but still, it's like things that shouldn't happen, you know, and I know one instance where because I was a female, I didn't get a certain spot because of the male, and they created extra auditions for me and the other person, the other guy that I was going up against, and no other person had to do these auditions, and they created all these extra ones, and then they were like, "well, sorry ,you didn't get it." Great. Okay, sounds good. So yeah.

Anna Rutherford: Have you ever experienced hiring discrimination in the jazz community that relates to your gender? And if so, in what context? And how has this impacted you?

Sarah Roberts: Well, that instance that I just talked about, I mean, would qualify. I mean it wasn't- It was still in school, but definitely, I was discriminated against. And the funniest part is, I went to a concert after those auditions happened- and then the semester started rolling, I went to a concert, and the director of that band made a comment like, "Oh, isn't it funny! There are no females in this group," and looked right at me. So, I definitely felt discriminated against with that. As far as like gigs, if I didn't get called, I probably didn't know about it. You know what I mean? Like I don't feel like I know about anything that I've been discriminated against. You know, yeah, I don't know. I don't think I have. I know that in my current position there have been things that I feel like the situation would have worked out differently if I had been a male versus a female.

Anna Rutherford: What do you?

Sarah Roberts: For example, certain either promotions, or just how some of the faculty- especially before I got tenure- some of the faculty treated me was a little bit differently than a

male counterpart of mine that was the same rank. And, for example, when I moved to East Texas, one of the music store owners, who is a good old boy, and all the band directors, like, use this music store, they all know each other. They even have, like this, like, hang out in the fall where they put a hog roast on- where they do a hog roast, and like whatever, like, anyways, they're like "Yeah, we called Dallas about you to see if you were legit." I was like, "What does that mean? Who- did you call the mayor like this?"

Anna Rutherford: Like the city of Dallas?

Sarah Roberts: Yeah, seriously, like, who does- who even answers that phone call, like, come on. But I mean, that kind of stuff, you know, is very much a good old boys club. It's changing now, you know, because people have retired and new people have come in. But I definitely have felt like I've had to prove myself, you know, and especially in jazz, proved like that I know something, or you know that I know what I'm talking about. But I don't know if – I'm probably am oblivious to the gigs that I've lost. And I'd rather be that way, you know. That's fine. If that's who's hiring. And I don't really, want to, you know- I think I'm at the point in my career, where, if it's a good vibe, and the gig is, you know, with players who are, you know, super great and nice to be around, then I want to do it. If it's, you know, people who are gonna just judge me and treat me differently, and they don't really want me there, well, then, I don't really want to be there either. Life's too short, you know?

Anna Rutherford: How has your gender impacted your self-image and confidence in a jazz setting, if it has?

Sarah Roberts: A hundred percent, it has. I've never been the skinny, like, you know, girl. And so, you know, just being a female, and we see like advertisements of, you know, the perfect body image. I've always had that, you know, issue. I have a twin sister who is like six feet tall, and she could eat like a horse and never gain weight, you know, and immediately, like, it's totally different. So, I mean, that's always been something that I've dealt with. With jazz, though, when you are like the only female then, and if people are like, you know, making certain comments, or if you're having to be one of the guys, and you hear the guys like "Oh, check her out." And then you're like, Oh, okay. Well, I guess I'm a dude, you know? Anyways, it's a weird place to be in. It's a weird vibe, and I can remember, you know, other females that I was going to school with, and we, you know, all look differently. And so, then you wonder like, "oh, is this one getting called because she looks this way?" And if I looked that way, and maybe I would get this gig, or I know, like, my image of myself has definitely affected how I play sometimes, and if I don't feel, you know, the prettiest, or I'm not comfortable in my current body weight or whatever, and that definitely, like, plays a part in like "oh, well, and I suck at saxophone too, and I'm sounding terrible, and da da da da da." It's just this terrible spiral, and you know, of course, some of that, it's just me, you know, because it just is, you know. But then it gets fueled by the comments that you hear, or the comments that you don't hear, or you know. I don't know, It's weird. I feel like mental health has, especially in in my last, like, five to eight years, has been something that, like, now I'm realizing all the things that I didn't realize were an issue, you know, I would just accept and go on with, and I think- I'm glad that we talk about it now. I think it needs to be part of every musician, even male, female, every musicians' kind of learning and their college. Because I feel like, you know, music, we're so judgy. We're constantly judging and

assessing, and whatever. And so then we just naturally do that with all of us or every part of our life, you know, and you have to learn how to separate.

Anna Rutherford: That's very interesting. Thank you. What tools and techniques do you think could help music educators encouraging young women to play jazz?

Sarah Roberts: Definitely showing them females. And not just like- first of all, what does your room look like? So, do you have posters of female musicians, or, you know, also, insert any descriptor for female. You know, like, do you have posters of somebody- or, musicians from LGBTQ+? Do you have, you know, whatever it may be. But then also, when you're picking clinicians, and you're picking guest artists, and you're picking- you know, all kinds of people to come and work with your students, pick a diverse group of people to come work with your students. That's been my goal. So, we just finished our fifth year of our jazz camp at UT Tyler, and I have tried very hard every year to have a new and different person, not just different instruments, but like, I've had female musicians, I've had black. And this this year, I'm inviting one of my Columbian friends who's a jazz pianist. You know, like, I'm trying to diversify the music so that the education is different because I think that's really important. I think we just have our go-to people that everybody brings in. And then that's just what everybody thinks. I was a guest artist for a jazz festival in Iowa, and it had been going on for like fifty years, and I was the first female- in fifty years! That's ridiculous! It's sad to me, like, I mean, there are so many females that could have come in, you know. And so, I work with TJEA, Texas jazz educators association. We started a DEI committee that the first thing that we did was make a document that had all of these different clinicians that could come in, and we are- it's only for the members, so like it's on our member resources page. But like, they can look it up and it has contact information for all the different clinicians. So that, like you're looking for somebody, it can be not just the norm, you know, of like these are the ten people that everybody calls, you know.

Anna Rutherford: Very cool. So research shows that women are much more likely to quit playing jazz music than men, even if they started equal numbers (which they don't). What reasons do you think may contribute to this attrition?

Sarah Roberts: I mean, all the ones we've been talking about, you know. I think the biggest reason is because I think we haven't created an inclusive culture, and there are programs that do that for female musicians. And for you know, any type of jazz musician. But especially since we're talking about female, there are- I've seen programs that the females feel supported. They feel like they're, you know, valid just like men musicians, you know, and I think you have to work hard at doing that. But the benefit is, those students are going to want to keep playing, you know. I think about when I watch Essentially Ellington, and there's, you know, the trumpet player, Summer Camargo, who's like- I don't know- she's maybe a sophomore in college now in New York. But like, you know, when I watched her high school band, which- I can't even remember where she was from- Dillard School for the Arts. Yeah, she just got hired in the Saturday Night Live band, but it's so cool, like, there were tons of female musicians in that band, and they, you know, I mean, of course she's been- I'm not there, so I can't say, but I feel like they felt supported. They felt empowered. They felt like they could do it, you know, and now she's like killing it in New York, and she's probably not even old enough to drink, you know? That's just incredible. And so, I think, like, you know, it can be done. It doesn't have to be scary, and it's

honestly not even that much more work. You just, you know, make sure that you're being inclusive and shutting down any judgment. I think that's the other thing, like, I remember, I used to teach privately a ton when I was in grad school, and I remember being at this- one of the middle schools, and this boy, he was an awesome flute player. He was so good. But his entire class teased him so much that he quit. He quit band all together, and he was the best flute player in the class. And it's like, okay. That teacher should have stepped in and shut that down, you know, like, I think, as a society, we have like these, you know, norms of "well, a male should do this. A female should do this," you know, and it's like, "Why do we have that? Why do you feel that way?" And also, you probably feel that way because you don't know that all the... "I'm just never seen a female play before." I'm like, it is 2022. Are you living under a rock? You know what I mean. But, I mean, people still don't see it, and that- I think that's, you know, something we just have to keep striving for. But it's all about inclusivity and making people feel safe, you know. And if you create a safe environment where people feel like they can- they're a part of it, then I don't think you're gonna have issues, you know, with your females, you know, feeling supported.

Anna Rutherford: What stereotypes, if any, do you believe get applied to women in the jazz field?

Sarah Roberts: I feel like women in jazz- Okay. So I was just thinking about this. So, Rod Stewart, I remember being in high school, and he was on, like, I don't know, David Letterman or something like that. And anytime there was a saxophone, my dad would say, "Sarah, come here, Sarah." Like any time it was on TV he would, like, make me come in the room. And so I came in, and there was this girl- but his- Rod Stewart's entire band was female, and they were dressed like super skimpy. They were all very tall and skinny, and, you know, beautiful. But it was like they were the showpiece, you know. So I feel like we still kind of have that mentality of like "oh, well, you're gonna be a female rock, or jazz, or pop musician," then, well, that means that you have to be a certain weight, and you have to look a certain way, and you have to dress a certain way, and you have to, you know, do all this stuff, and then vice versa. If you're one of the guys, and you're playing a big band gig, and you dress in a tux, like guys, then there's another thing like that you get stereotyped with, of like, you- oh, you must be a certain way, or you know, whatever, and so I think I think those stereotypes are still there. I also think that, you know, it's funny, and I'm kind of going off topic. But like, I was talking to my mom, and I didn't know this about her. But she said, "Yeah, you know, when I was in high school and middle school, I really wanted to play basketball, and my mom said to me, well, what are you gonna do when you get your period?" And that mentality- I mean, that was the fifties and the sixties, right, of like- well, women have this thing that changes them every month, so it's debilitating, and there's no way they're going to be able to function and do anything, you know, and it's just incredible, because I didn't- I didn't even realize that that had happened to my mom. You know, we had never talked about that. But I think we are still seeing that that effect of like, you know, just this mentality, and unfortunately, I think there's no way to fight it until that generation is gone, you know, because there's always going to be that doubt, or that, you know, I don't- that stereotype. It's there, and you can try and prove it wrong, and you can try and do things. But I think, you know, It's very hard when it's so ingrained in culture. Oh, bless you!

Anna Rutherford: Thank you. Yes, so going back to stereotypes. Have you ever been afraid of, like, confirming a stereotype in a jazz setting? Or how have these stereotypes affected you? If at all?

Sarah Roberts: No, I mean- I don't know. I don't think I've- I don't think I've been afraid of it. I think it's more mental than anything else. If it has affected me, like, I've always been the type of person like, I'm just gonna do what I'm gonna do. And you either like it or not, you know. I don't think I've ever tried to, like, conform to that. Actually, I take that back. There was one time I did. I got hired for a salsa band, and they played in Dallas, and it was a fun band. It was so cool. Our gigs started really, really late. They went really late. It was a fun club, like, there was just ton of people there, and so I did- like, I tried to dress the part, you know, like, cause I mean there's a certain way, like, when you go to the salsa club, you have to look, you know. And I loved playing on the gig. The band leader was like, "oh, you sound so great! I'm so excited for you to be playing. However, I'm not going to hire you full time." And I was like, "oh, okay, Can I ask why?" And he's like, "you're too white, and you're two blonde." So it's like, oh, okay. But all the rest of the horn players were white guys. All of them. But they all had dark hair, and they could get by. And for me, I had blonde hair. And I was like, oh, well, sorry I'm not going to dye it, like, not for a gig, that's not happening. But anyways, I think that's probably the only time that I've like, you know, tried to like, really fit in. But I mean, I just do my thing on gigs, and dress how I know I need to dress, and whatever. So, I don't think I've really tried to act a certain way because of it. But I think, probably, you know, mentally that's where I've seen the effect.

Anna Rutherford: Those are all the questions I really prepared for you. But if you have any other experiences or topics or things that you want to share, please feel free to.

Sarah Roberts: I don't know. I mean, you know, it's funny. It's very easy to say, like, this happened, or this happened, and you know. I've had all these negative things being a female. But one of my students- because last week I kind of did this talk in one of our education classes- and they had asked me about, you know, being a woman in the workplace, and whatever. And so, it was kind of similar. A similar vibe. And one of my students asked, you know, has there been any positive things about being the female? And, you know, whatever that you can point to. You know, because I think from this student's perspective, like, you know, it's very easy to go to the negative, and whatever. And I will say, you know, I think the positive thing that has come out of just all of this- and I say, you know, especially in jazz, has been people talking about inclusivity and creating a safe environment, and I will say, I've even had professors at my institutions come back and say, I really wish you could be here now because things have changed and it's really different. And so, I think that that is amazing and well needed. But also, I think, like, the unity that is formed. You know I'm a member of WIJO, women in jazz, and I love that organization. I joined, like, during the pandemic, and they had just really cool ZOOM calls. I feel like I'm like connected with people who totally understand, you know, what I'm going through. I love that JEN has the Sisters in Jazz program, you know. And so I feel like out of this chaos- and you know, I mean, look, we're all just trying to figure it out. We're trying all trying to get along. We're all trying to work together, but out of that has come a lot of really empowering and cool supportive networks that I think, you know, I kind of think it's important to share, and important to, you know, make- especially like, young educators, know these resources, like the Texas jazz girls, you know? Like they need to know, there's a camp that they can send their, you know,

female jazz musicians to. So I guess I'll just say that, like, yes, there's a lot of crap sometimes, and yes, it's not always fun, but at the same time, it is good, knowing that there are such supportive environments and networks.

Anna Rutherford: I love that. That's a very beautiful way to look at it.

Sarah Roberts: Thanks.

Anna Rutherford: So, thank you so much. I'm going to send you a transcript of this recording once I have it, like, done and edited, and so you can, like, edit, or add, or change anything that- just so you feel you're actively represented. I'm gonna end the recording now.

Sarah Roberts: OK

Interview with Kalia Vandever

Anna Rutherford: After I finish the transcription I'll send it back to you and you all the opportunity to edit, add, or remove anything.

Kalia Vandever: Ok

Anna Rutherford: I have a list of preset questions, but feel free to just talk about anything that you'd like to, or anything that relates to this. These are just to get us started. Firstly is, when did you start playing your instrument? And when did you start playing jazz?

Kalia Vandever: So, I first started playing trombone when I was about 9 years old, and I got into jazz in a serious way when I was 13.

Anna Rutherford: Okay, why did you first start playing jazz? And what contexts were you playing jazz in?

Kalia Vandever: My dad always listened to a lot of jazz music around the house, so I was introduced to it at an early age. I knew that I always wanted to learn how to improvise, but didn't have the tools to do so until I reached high school, and I went to an arts High School in L. A. called LACSA- Los Angeles County High School for the Arts. And there were quite a few really strong improvisational voices who led the way for me during high school and that's when I really dug into transcription, and you know, ultimately finding my voice towards the end of high school.

Anna Rutherford: Okay. who were your earliest jazz instructors and did their gender impact the type of jazz education you received?

Kalia Vandever: My earliest jazz instructors were all men.

Anna Rutherford: Okay.

Kalia Vandever: One of my main teachers in high school was Walter Smith III who's a really great tenor saxophonist. And then there was Jason Goldman, who taught the big band at LACSA at the time. But if I remember correctly, all of the faculty members in high school were male. At the time, I don't believe it impacted my jazz education. I wasn't really aware of my place in the jazz world from that age because I didn't know that that was the majority of the spaces I would be a part of going forward.

Anna Rutherford: Absolutely. Did you have female jazz role models as a beginning jazz musician?

Kalia Vandever: I had a few. I would say my earliest role models, musically, were Ella Fitzgerald and Sarah Vaughn. So, no one living.

Anna Rutherford: Do you believe this impacted your development as a jazz musician, to not have female role models around you?

Kalia Vandever: Hmm. I wouldn't say that it affected my development as a jazz musician until I reached college.

Anna Rutherford: Okay, what happened then?

Kalia Vandever: I went to school out here in New York- at the Juilliard School. And I was one of two women in the jazz program for the majority of my time there. Aside from my last year, there were probably three of us. In addition, there were no women on faculty until my last year. And the one woman on faculty was teaching a class specifically for masters students, so it wasn't made available to me.

Anna Rutherford: Okay. Did you have any female mentors in the jazz community? And did this impact your development? We kind of touched on this with high school and college, but even going from there.

Kalia Vandever: No, I didn't really have a mentor since living in New York until recently. I had jazz instructors at Juilliard, who I got close to to a certain degree, but I wouldn't characterize them as role models or mentors. Only recently have I had women mentors, and that was made possible by this grant program that I am a part of called "The Next Jazz Legacy," and that's led by Terri Lyne Carrington, and one of the main focuses is to pair artists with professionals of their choosing. And so, I chose Mary Halvorson and Jen Shyu, and they both have become mentors of mine. But that was specifically organized. So up until now, I haven't had any female mentors.

Anna Rutherford: Okay. That's very interesting. So what obstacles, if any, have you perceived in the jazz community that relate to your gender?

Kalia Vandever: Hmm. I've been called for a lot of gigs based purely on the fact that I'm a woman. I'm sure some of it has to do with my ability to play the instrument. But I can pretty easily read when I'm called for something for my musical voice or my gender.

Anna Rutherford: How can you sort of tell the 2 different things like from your perspective?

Kalia Vandever: Sometimes it's explicit. Sometimes there in the offer, they say they're looking for an all-female horn section, or they're forming an all-female band, or it's already known that the band has only been all women. I've played a number of gigs like that, and it's- well, I don't have an issue with that by any means. Sometimes it's intangible the times that I can tell that they don't really know my voice so much. If it's someone who has never heard me play before. I can tell because they won't reference how they were introduced to me musically, you know, the conversation is started just by saying, oh, we're trying to find a female trombonist. And so that's how I'm able to tell from the get-go. That's one way that I've perceived my place in the scene. You know, I would say mainly, when I was in college, being around men all the time. Also, forming my own thoughts as an adult, and what I want, and how I want to feel safe, became more apparent. I became more aware of that dynamic once I was in my late teens/ early twenties. I think that had always been the case when I was in high school, but I was still growing up. So that's all I knew of the jazz community.

And then I go to college, and it's still the same. But then I'm starting to form my own beliefs. And, you know, I'm around young men who constantly objectify women. And I started to think, "oh, well, what do they say about me behind closed doors." You know, especially given that I'm one of 2 women in the program. That really affected the way I acted in college, I think, and the way that I presented myself on stage, because I would play gigs and immediately get off stage and men would hit on me. And that affected the way that I dress. I remember there was a certain point when I stopped wearing fitted clothing because I didn't want to be objectified right when I got off the bandstand, and it's interesting to think about style now, and how that experience affected my style, and while I'm way more comfortable in my skin, and proud of the fact that I'm a woman in music, I still think it shaped the way that I dress to a certain degree.

Anna Rutherford: How so? Are you saying that it still has an impact on your style today?

Kalia Vandever: Not necessarily negatively, like, I think, I play with fashion a lot, and I play with feminine and masculine styles. I think, at the time, I wasn't confident in my body, also because of the people I was around. But now, especially being a band leader, that's helped a lot, too. It's like, I have full agency of what happens on stage. And even if someone objectifies me and says something after the show, it's still my show. And now I'm more aware of like, this is my domain. I feel like I have way more confidence in that way. But yeah, I think back to those years in college and those experiences at clubs when men would hit on me and it kind of shifted the way- I mean, I think I receded for a long time, but since then, I've been able to break out of that mold.

Anna Rutherford: Are there any more obstacles related to your gender that you want to talk about?

Kalia Vandever: Hmm. I think there are still instances today where I'm the only woman on a tour. And I think when that's the case, there are things that get overlooked, whether it's having an additional dressing room for me, or making sure that the folks at any given venue or any promoter recognizes that I'm a part of the band, even though I'm the only woman. That's happened on tour before, where I walk in, and they don't know that I'm playing, so they assume that I'm not a part of the band. It's happened when I've brought my band somewhere on tour. I'll walk in, and they'll immediately talk to one of the guys in the band. I'm like, did you not do your research at all? I'm the band leader! But it'll happen in front of me all the time. Someone at the

venue will go right to one of the guys in my band asking about the setup, or what we need to get done, and thankfully, the people in my life, for the most part, will immediately stop them and introduce me and say, “oh, she's the band leader; she can answer those questions.”

Anna Rutherford: Have you ever experienced any sexual harassment or assault in a jazz setting that you are comfortable sharing? If not, that is completely okay. You are welcome to pass.

Kalia Vandever: Yeah, I've experienced sexual harassment in the jazz scene. It happened a few times when I was in school at Juilliard. I wrote an article about it called “Token Girl,” that you can reference in your study. But yeah, there was one trombonist on faculty who, in multiple classroom settings, would comment on my appearance, or make suggestive comments either directed at me, or when talking about music would make a metaphor related to sex that was really inappropriate, especially when I'm the only woman in the classroom. And I also ran into him outside of school, and he asked me why I was wearing this outfit, and he asked me why I don't wear things like that to school. So that was a reoccurring issue of harassment while I was at Juilliard. But in recent years, I thankfully haven't experienced harassment.

Anna Rutherford: Okay. Thank you for sharing that. Have you ever experienced any hiring discrimination in the jazz community related to your gender? You touched on this briefly with people hiring you, like, for your gender sort of thing, and also, in what contexts, and how has this impacted you, if at all?

Kalia Vandever: Hmm. In recent years I haven't felt- or I haven't experienced hiring discrimination because I'm a woman. I've thankfully been called by people who really respect me for who I am. Personally and musically. I feel like what I've created in my career is mainly gigs that fit my voice. I don't feel like I'm getting called for stock trombone gigs. Which that's something that I feel like I've had to make an effort to curate for myself, and that's because, I have a unique voice on the instrument. And you know, I play a lot of original music, and a lot of people's original music, and they're often writing for me or have my voice in mind. I think if I was doing more- if I was subbing for people who needed a trombone sub, regardless of how I sounded, maybe I would feel more of that discrimination in the jazz world. I also am not exclusively in the jazz world. So I don't really run into that so often.

Anna Rutherford: Okay. What impact, if any, does your gender have on your confidence and self-image in a jazz or musical setting?

Kalia Vandever: I spoke on that little before. I think it had a huge impact on me when I was growing up and becoming a professional musician in New York City for the first time. But in recent years, I would say leading my own band has helped my confidence. I love playing my own music, I love leading. I mean, I can be introverted at times, but I feel like on the stage, a different person comes out of me, and that has helped my confidence and feeling secure in my place. Not even the jazz world, but in general. And even though I still play with a lot of men, I feel like the community that I'm a part of is really supportive.

Anna Rutherford: Obviously, you've produced a lot of records. I'm just curious what that experience has been like for you, and sort of your preferences in terms of live performance vs. recordings, like what kind of fires you up?

Kalia Vandever: I prefer live performance over recording. There's just an element of being in the studio that feels a little sterile to me. I feel like I feed off audiences a lot. So, the lack of that in a studio can be tough. And recreating that feeling is really hard for me in the studio. I generally won't book more than a day in the studio with my band. A lot of the music is improvised, aside from, you know, the melodies. But after a certain amount of takes, there's only so much you can do that will feel or sound different than the previous takes. So I'm a firm believer in sticking with the first or second take of something, and that works for me in my process. But I know there are folks who will spend three days in the studio. I've recorded on people's records where they book two days, or, it's been a while since I've been in the studio for a whole week. But there are people who will record over the course of a week. But for my own band, I like to limit it to a day.

Anna Rutherford: That makes sense. What tools and techniques do you think could help music educators in encouraging and supporting women and non-binary students in jazz?

Kalia Vandever: Well, there are some resources online that I would share with most educators and that's We Have Voice Collective which is really great. They have resource on their website that folks can download, and I feel like that's a good way to introduce fostering a safe space within any setting. It's not only for education, but also for gigs. But I feel like that's a useful resource for anyone, especially educators who are coming into the classroom with young people who are just coming up in the music, and, whether they've experienced harassment or not, it's good to be aware of some of the signs. And there is another program called the Mutual Mentorship program. I'll send you the link to it. Actually, one of my recent mentors, Jen Shyu, co-founded this. Oh, Mutual Mentorship for Musicians. So, they've been doing this for the last 3 years, I think. And every year they have a cohort where they pair women and non-binary folks with someone older in the music, and they will create a work together, and they've been publishing writings of all the folks involved on their website, and the writings aren't explicitly related to their experiences in jazz, but some are. There's some poetry, but there's a lot of really great materials on that website that I would share with any educator in jazz.

Anna Rutherford: Absolutely. Thank you. So, research shows that women are much more likely to quit playing jazz than men, even if equal numbers start. What reasons, if any, do you think may contribute to this?

Kalia Vandever: I mean, I think a lot of women don't continue playing the music because they've been harassed, or worse, assaulted, and that's a trauma that's hard to get over, especially when you're still faced with mostly men in the scene. I'll still end up on a gig with someone who works with a known abuser in the scene, and I'm uncomfortable with that, because any guy who's chosen to work with and support a known abuser is someone that I don't want to be around in any capacity. But men like that still get hired, and women in the scene are still having to put up with that on a regular basis, and there are certainly moments when I get really tired by it, and want to shut down and not go out again. But I think what fuels me, is the younger generation in my community. I work with mostly younger people. There are a couple elders in the scene that I

will occasionally work with, but I mostly work with people in my generation which feels really good and really supportive. But that's not the reality of everyone's career, you know. So I understand, it gets like really exhausting to be around certain men all the time.

Anna Rutherford: Yes, absolutely. What stereotypes, if any, do you believe get applied to women or non-binary people in the jazz community?

Kalia Vandever: I mean, a common stereotype that, you know, I've heard before is like, oh, they can't play, or she can't play. I mean it's a phrase that just gets thrown around in general in the the jazz community, related to women or not, people just write someone off by saying that they can't play. But I've heard it used a lot in relation to women in jazz. I remember someone in high school telling me to play like I have balls, which is like, all right, as if that's going to encourage me to play any differently. A teacher at Juilliard told me that I was playing too quietly and being too shy when I play. I get comments like that a lot: "you don't project enough" or like "you're so quiet and gentle when you play."

Anna Rutherford: Thank you. Have you ever been afraid of confirming one of these stereotypes relating to your gender? And if so, how?

Kalia Vandever: No, I mean, I think maybe when I was younger. When teachers would tell me that I'm not projecting enough, or that I'm being too gentle on the instrument, I think that affected me to a certain point, especially in an educational setting. But now, it's something that I'm really proud of.

Anna Rutherford: Absolutely. Those are all the prepared questions I have. If you- I want to be completely respectful of your time. If you have anything else you'd like to share with me, please feel free to do so, or you can add it to the transcript later. But I just want to open the floor to anything you want to discuss.

Kalia Vandever: No, I think we discussed a range of range of topics. But yeah, let me know if there's anything else that you want to bring up, even after the fact.

Anna Rutherford: Absolutely. Thank you so much for taking the time to do this interview. I really enjoyed getting to meet you and put a face with the music I listen to.

Kalia Vandever: thanks so much for reaching out. Appreciate it.

Anna Rutherford: Have a really good day!

Interview with Ann MacMillan

Anna Rutherford: So I have a list of survey questions that I'll use to get started, and you're welcome to speak of anything you have to say on the topic. Feel free to take us off course, or anything you'd like to speak of. I'll send you a transcript of this recording after I'm finished editing it, and you know, revise, or edit, delete, or add anything to make sure that you feel like you're accurately represented.

Ann MacMillan: Cool. So what is this for?

Anna Rutherford: Oh, yeah, I'm doing a- so basically, I'm a senior at TCU, and I'm doing a research project for my upper division Honors requirements where I'm studying the experiences of woman in jazz using the theories presented by Wehr-Flowers and her research articles about this topic as kind of like a framework. And I'm going to present this as a paper, and then I'm also presenting a research poster at TMEA in February, and maybe at JEN next year? We'll see.

Ann MacMillan: Yeah, that's awesome. Great!

Anna Rutherford: Thank you. So when did you start playing your instrument?

Ann MacMillan: I started playing drums first in probably the fourth grade, you know, when everybody- well, at least back then, in where I was, that's where we started. And then, when I was a senior in high school, I switched to trumpet. So I didn't really play- I studied trumpet in college. I played drums as an undergrad, and then when I came to UNT to do my master's degree, I was a trumpet player primarily, so I didn't even bring my drums. Really, I didn't even get them out because there's so many good drummers here.

Anna Rutherford: So why did you switch?

Ann MacMillan: I don't know. I just really got- my oldest brother- I have 4 older brothers, and the oldest brother was a trumpet professor at the time, or I was just finishing it. I'm not sure. He might have already been teaching. He left a trumpet at the house, and I just really enjoyed playing it. I just got more serious about it my senior year. I still played drums in the jazz band in high school, and also in college. But then, when I came here [UNT] I kind of just stopped, and then I also started my instrument repair career. So, drums kind of took a back seat, and then I got super interested in drums again, like maybe 10 years ago, something like that. And so then I've really just focused on playing the drums.

Anna Rutherford: Have you played a jazz trumpet also, or just jazz drums.

Ann MacMillan: I know jazz trumpet. I played in the lab bands here. I wouldn't call myself a great soloist. I didn't really study that part. I mean, a little bit. I can play by ear and get around enough to fake him it. But I don't know, you know, the real theory behind what I'm doing. I was mostly a classical player for sure.

Anna Rutherford: Okay. When and why did you start playing jazz?

Ann MacMillan: I think it's always been one of the, you know. I grew up in a household with people that listen to it, and it's just always- the expression of it is- I mean, I love playing in big band, trumpet especially. Well, that was mostly my experience. I don't know, it's just there's so much expression, and you know there's- I love some aspects about classical trumpet playing, but I get so caught up in like "oh, I missed that note," you know. I even would say that at UNT, when I was a graduate student, that the classical players were kind of not great to each other, and

the jazz people were really welcoming. And so, just in general, the whole vibe of it. I just liked it a lot, and when I play jazz drumset, I mean, and I don't ever get tired of it, you know. I just want to keep doing it.

Anna Rutherford: Awesome. Who were your earliest jazz instructors? And do you think their gender impacted the type of jazz education that you received?

Ann MacMillan: I'm trying to think who my early...In in high school, it was just my high school band director. That was a long time ago.

Anna Rutherford: And what gender were they?

Ann MacMillan: Male. I think they've all been male. I don't think I've had any female jazz instructors. You know the more I think about it, the more that- I mean, over the last years, and being involved in a Jazz Gender Equative Initiative- you realize how much that really does affect the way you view... I think it's weird playing the drums, even in high school, because you're known as a girl drummer. You know, you're not just known as a drummer, and sometimes that works to your advantage. You know, because it's kind of like.. Then also, it works to your disadvantage, because you know that they think it's neat that you're a girl, you know, like where I would want to just be known as a drummer, you know. So I think, and not having girl drummers to really watch growing up. That definitely changed my idea of like, should I even be doing this? Should I?

Anna Rutherford: You said you thought it work to your advantage sometimes. In what instances do you think that happens?

Ann MacMillan: Well, I remember, when I was in college as an undergrad, I went to Emporia State in Kansas. We always went to the Wichita Jazz Festival, which is a really good jazz festival. The UNT guys were always there, not the one o'clock, but the 2 o'clock and 3 o'clock usually always went to that festival, and I went to that festival in the 3 o'clock when I was a student- I remember how cool it was to go back. But I won like this jazz drum award, and I was like there's no way I should have! I knew I shouldn't have won the award, I mean, I saw- I heard all the other drummers. I think they gave it to me because I was a girl drummer, which, in a way, I guess maybe they were kind of for thinking that, let's give- because I got to go to an all-paid jazz camp in Colorado- and so maybe they were trying to, you know, further women in jazz in some kind of way, but I think it worked to my advantage, in that case, being a girl drummer. But then you're like- but is that a good thing or a bad thing? I don't know.

Anna Rutherford: Did you have any female jazz role models as like a beginner jazz musician?

Ann MacMillan: I can't think of any, really. Now, granted, I grew up in Kansas, in Western Kansas. I will say, I didn't feel, in Western Kansas, like I was discriminated against in any way for being a jazz drummer or a girl drummer. There just wasn't- they were very open, you know. Everybody was very supportive, but there just wasn't a lot of musicians in general. You know, we had a big band. It was a pretty good big band, actually, like a city big band. I think I'm pretty sure I was the only girl in there.

Anna Rutherford: So was that, you say a city jazz band? So it wasn't connected to a school?

Ann MacMillan: No. We just had like community- It was a small town, like 25,000 people, and the same people did everything. I played a million musicals, I played in the city concert band, which was really fun, I mean, I really was lucky, the experience I had there. But there wasn't that many women.

Anna Rutherford: What about when you went on to college? and your master's program? Did you then have female jazz role models?

Ann MacMillan: Yeah, I guess when I came UNT. Karolyn Kafer was playing lead alto in the one o'clock, and a friend of mine, Jami Dauber was the- we both played trumpet in the 3 o'clock, and she ended up going into the one o'clock, and then plays professionally in New York. I chose to stop, I was working on a masters in music education, so I got my job as a repair tech, you know, at Brook Mays, so I really- it was impossible for me to try to do both, so I really only had the chance to play- I think I probably would have moved into the 2 o'clock, but I don't know if I had it in me to make it into the one o'clock. I don't know. Maybe if I had been only studying jazz. But so, Jami, for sure. There's, even back then- there's still not very many women jazz musicians here, but it tends to go into certain instruments, like there's a lot of Korean jazz women piano players that for some reason. They kind of- which that kind of feeds into the idea that they see a role model, and they, you know. But so there's not a ton of...Karolyn was the only one that I can think of, even back then. Well, there was a few people, Jami, Karolyn. There's maybe 4 or 5 players, you know, but not a lot for sure.

Anna Rutherford: How do you believe this may have impacted, you know, your persona, or your thoughts is the beginning jazz musician, if at all.

Ann MacMillan: I mean, I think it impact your idea of, I'm not- I shouldn't do it. I feel like there was a masculinity that- I'm not saying this in any kind of negative connotation at all, but a lot of the female jazz musicians that I saw as succeeding were Lesbians. And I thought that they had some kind of machismo that I didn't have in some way, or I don't know. I don't know- that makes no sense. I know that makes no sense now. But that's how I perceived it back then, that "Oh, I'm just too timid to be a jazz musician." Even now, when I listen to my playing, I'm like, "yeah, you're just too timid," you know, like I need to play more force. But I think men, that comes with the territory, so they don't even have to think of it, you know. Whereas women, you have to be worried like, "am I being feminine? Am I not being?" Now, I hear a lot of women that are so just as machismo as any of the men. You didn't come up to see the Lincoln Center orchestra by chance?

Anna Rutherford: No, I couldn't.

Ann MacMillan: And Alexa Tarantino, who plays. She's so good! There's nothing overly feminine about her. I mean, that's not even- it's not really a feminine, or you know, a masculine thing, but I think that's how women have perceived it for so long that it's really a masculine thing to play correctly. I think I always feel like I get looked upon that way like, "Oh, she's a girl," you

know, like you know what I mean. I think they the men feel like, “oh, yeah, it's me.” I know- not all of them. You know who's been one of my biggest champions is Joey [Carter]. He's so great, and he's just he's been so supportive, and he'll just hire me for a gigs and go “well, yeah, you can do it.” He's such a good guy.

Anna Rutherford: He's the same way with students.

Ann MacMillan: So yeah, I bet. So just like, matter of fact like, “yes, just do it. Why can't you?” That's awesome.

Anna Rutherford: We kind of already discussed this, but currently, do you have any female mentors in the jazz community?

Ann MacMillan: No, not really, not as a drummer. I wouldn't say mentors, but I've seen a neat- we did this- I told you about the Jazz Gender...”

Ann Rutherford: Yes, you did.

Ann MacMillan: Well, we did an all-girls night, you know, so we put together a band that was all females, and I'm actually playing in an all female band right now, that's a jazz- It's for a singer.

Anna Rutherford: That's cool. Where is it? And like, who is it with”

Ann MacMillan: it's Carolyn Lee Jones, she's a singer in Dallas. And she put together this group, called Satin Dolls, which I'm not super big fan of the name of it, but it works, and it's all females, and it's been really fun.

Anna Rutherford: How does that contrast with your experience- how's that different from normal or just in terms of like how you perceive it, and how much you enjoy it, and what happens?

Ann MacMillan: There's a freeness to it. I think that's a little bit different. I'm not thinking about “oh, I hope the men think this is okay.” You know what I mean, like I feel more confident speaking- I feel, you know, feel more confident playing because I'm not feeling like I'm being judged in any way, you know, differently. It's definitely feels different to be in that. It's a fun group. Joyce Spencer plays saxophone in there, and she's a really good singer, too. She's got her stick with saxophone. She's smooth jazz saxophonist, but she- I don't think she's really studied jazz, like she doesn't know forms sometimes, and sometimes it's clear the changes are not under her fingers, but she can sing. It's not her group. But, she sings once or twice in the night. But yeah, it's really been fun. And then there's another girl. She goes by Saxophone Barbie. Have you ever heard of her?

Anna Rutherford: I have heard of her. I've never seen her.

Ann MacMillan: She's fantastic. And our bass player Peggy does a thing called girls night out. We used to play a lot right before the pandemic, and then we just did our first gig again, maybe a month or 2 ago. Courtney- that's her- Courtney Haines is Saxophone Barbie. She plays and sings,

and she's a great saxophone player, like, she studied. She sounds learned on the sax, but it's really been fun doing that. Oh, and then I should mention that, like just recently, the girl that played piano for that is Mee-Wa Choi, and she's Korean, she's fantastic and she plays for the girls night out thing, not the satin dolls. but she and I have both been hired, and it was kind of cool that we got hired for a gig, and so of the 4 of us, 2 of us were women on the gig. Piano, bass, drums, and trumpet, and the base player and trumpet player were both men. But yeah, she's good.

Anna Rutherford: What obstacles, if any, have you perceived in the jazz community that relate to your gender?

Ann MacMillan: I think, just a trust, maybe? It's funny because I spoke at the Jazz Gender Equity- I can never say JGEI- group last year, and that a lot of these questions are similar, and and they asked about that experience. I played in a country band, and it was really fun. It was a good, pretty good band, and the guitar player recommended me to his church to play. They needed a drummer for a Sunday. And the leader wanted me to drive down to rehearse, and I was like, if I had been a male, you wouldn't have asked me to do that. And by the end I was like, I think you're doing that because I'm a female, and I'm not coming, I mean, I'm not going to make the trip, you know. So we ended up not playing, but I think that kind of thing will happen, and I get it. I guess I understand it. But if somebody recommended me, it seems like that's enough, you know, but I think they just got freaked out because I was a woman. That's my feeling, and I have no way to prove that, but I think that was so. That kind of thing. But I have to be stronger, too, in feeling confident enough. And I think I'm getting better at that where my at my reaction makes them feel more comfortable, like, for some reason, you know. As a female repair technician, I have no problem doing that, but that's because I'm on the top of my game, I mean, I'm like one of the- I don't mean to be a bragging, but I have a good reputation as a repair technician. But as a drummer I'm still feeling my way, and so I'm balancing that, like, oh, yeah, I'm good enough, or like, oh, my God, I'm terrified.

Anna Rutherford: Interesting. Have you observed any language, or phrases or words, and in the jazz community that contribute to this, you know, marginalization of women? I know you referenced earlier- you're not just the drummer- you're the girl drummer. Are there any other phrases or words that come to mind?

Ann MacMillan: No, I can't really think of anything.

Anna Rutherford: Okay. Have you ever- you should feel comfortable to pass on this, if you'd like to. Have you ever experienced or seen any sexual harassment or assault in a jazz setting that you're comfortable sharing?

Ann MacMillan: Yes. and it happened to be from a professor at the colleagues. They're no longer there. But it was kind of a well known, it was kind of a well known thing that the men- certain of men in that department, you know, and I was not, I would say a victim. but definitely like, comments, or touching, or stuff, you know that was. And I think they did it, thinking, well, you know, "I'm this guy so you would be- You should be happy." So yeah, I think. And then there was also. It was well known that that same person was sleeping with somebody else. Or at least that was what I've heard. But yeah. nothing. Nothing specific to me other than that with the

touch, you know, like, just weird touching, and like rubbing the back of my leg when I'm playing. Or you know that kind of stuff. Yeah. It's kind of creepy.

Anna Rutherford: Was that- you don't have to answer if you don't want to. But was that in your undergrad or your grad degree?

Ann MacMillan: Grad. And then, and of course the jazz department is so well known, and you know I think people were like, you know, I mean, I think they thought of themselves as rock stars, you know, so I think they thought they could get away with it, or I mean it kind of- we did let him get away with it. I didn't say anything, but I don't know what I would have done. But that happens, you know. I mean in my job as a repair tech that happens. Like it's, it's weird. Yeah. Weird. Men are weird.

Anna Rutherford: Yeah. Have you ever experienced any hiring discrimination in the jazz community that you think may relate to your gender?

Ann MacMillan: No, I don't think so because I have to recognize that, I mean, for me. No, I would say no. But I have to recognize that I am at a in an area where there's like a 100 really good drummers. And so I'm not going to be like "oh, I should have gotten hired" because there's 95 other drummers that just as easily could have gotten hired. You know, and I feel super fortunate when I do get hired, and I feel like I'm getting more of, you know, more getting hired more in the last year. So I'm feeling fortunate about that. Yeah. So for me, notspecifically

Anna Rutherford: Good. That's good. What impact, if any, do you does your gender have on your confidence and self image in a jazz setting?

Ann MacMillan: huge. That's a huge. I think that's a huge issue. I mean, I just think that I've grown up thinking that well, this is fun for you to me to do. But don't think that you're going to succeed, because you know, I think, just deep down, there's just like this undercurrent feeling of that. And then there's days when I'm just like "no screw it. I'm gonna," you know. And then I get in a session, and I'm like, "no, I shouldn't be here," you know. So yeah, I think that's a huge issue.

Anna Rutherford: Do you believe that's like always been the case for you?

Ann MacMillan: Probably not as much when I was in Kansas, because I was kind of needed as a drummer. So I wasn't really thinking- which is interesting that in the small Western Kansas town was where I felt the less least amount of discrimination, you know. But I think it was mostly because there was such a small community of us that we just really needed each other. The reason I started playing drums for that big band was because the first, the only other person, probably that could have done it, got sick, or didn't show up for something, and so they threw me in, and I did a good enough job that they then I became the person. So, it was just a small community. So, I think you know they needed people

Anna Rutherford: that's interesting. I would not have expected that phenomenon. But yeah, what tools and techniques do you think could help music educators and encouraging young women to play jazz?

Ann MacMillan: I think just exposure, you know. Like a genuine exposure of every, you know. Maybe don't make a big deal of "Hey, here's a woman jazz player!" But just say, okay, here's Kenny Garrett. And then here's Alexa Tarantino, and then here's, you know, and here's Ingrid Jensen, so don't over do it so that they're getting the comparison, but just make it feel like, oh, yeah, they are as big a part as involved in this as anybody else. You know that it's not like a gender thing.

Anna Rutherford: Absolutely. So, research shows that women are much more likely to quit playing jazz than men are. What reasons, if any, do you think may contribute to this?

Ann MacMillan: I think that same feeling, like. Well, it's okay when you're a kid, but you probably don't have any business, you know... or maybe they don't feel enough confidence to continue. They might move into something else. Because why bother. I think we had that same phenomenon, even with the classical field which- it's changed dramatically. If you look at orchestras now, but if you like see those old videos of orchestra, it was all men, all white men. So yeah, I do. I mean, I could see that that I think that's kind of the reason I did- I mean, I was kind of that person. I just was like, yeah, what's the point. There's so many good drummers. But then I was just like, well, no, I really want to. So I just did it because I wanted to.

Anna Rutherford: So with the JGEI thing that you guys have at UNT, why did that start? And what do you think the impact is on the sort of the jazz community at UNT?

Ann MacMillan: I don't think it's as big as it needs to be yet, because it's fairly new. But it started with John Murphy, I believe, who was our division chair. He was awesome, but he died of cancer a couple of years ago, and he was just one of those guys. He was young when he died. He was like 60 and he was such a beautiful soul. But he just was really into, you know, gender and ethnicity issues. But then Carly [Stock], we've got to be pretty close, and she really wants to make that JGEI go, like we're discussing a scholarship thing, and she's got a really good vision. I wish she were going to be around more because she's got such a good vision for it. And you know, Alan Baylock, the director of the one o'clock he's just trying really, really hard to get more ethnicity and gender differences in the band. Really a lot. He's pushing it, and that'll be a good. I think we've had it. He and I were in a discussion about this scholarship that I'm thinking about sponsoring that would bring- I was thinking you should apply for it- if you do come and do your masters at UNT, but it has to be somebody that wants to be in the JGEI, so it'll be a scholarship for that. And we're trying to figure out how to get if it has to go to an undergrad, how to get somebody in, I mean. So there's a lot of discussion, and everybody understands. Even the Dean of the College of Music understands the importance so hopefully- fingers crossed- that it will continue. I'm glad there seems to be a lot of support for that. There's a lot of support for that.

Anna Rutherford: So with the JGEI, how is it structured? What kind of things you do?

Ann MacMillan: Well, Carly's the president, and then, unfortunately, Renee Mcgee, did you ever meet her? She played lead trumpet in the one clock. and Alan recruited her from D.C. But she just got a job in the Coast Guard band, so she just left like 2 weeks ago. But she was president-or, vice President. I think they have weekly meetings about what they want to do, but they- like, we did a fundraiser, and then they want to bring in a female person, and so it doesn't... The people that they bring in, or all the groups and things, aren't just for the members. Then they opened it up for everybody, like the fundraiser was super well attended. It was really really fun. That's the one where we did the All-girl group, and then they did multiple groups, and then we had a jam session, and people sat in, and it was- it was really really fun. They raised a lot of money, and then they want to use that to bring in somebody. And get some kind of a topic, and, you know, figure out a way to discuss it, and then bring somebody in that can talk about it.

Anna Rutherford: I love that.

Ann MacMillan: Yeah, it's neat.

Anna Rutherford: What stereotypes, if any, do you believe get applied to women in the jazz field? I know you talked earlier about, you know, being concerned about, like, playing feminine, or like, you know, not as aggressive. What other words or things do you think about, or have seen?

Ann MacMillan: Yeah, I mean, I guess that's it. Like not [playing] aggressive and timid, or you know, that kind of thing. It's funny, like trumpet was my main instrument forever, of course, and I've just now starting to play again. It's so hard. It's hard to practice trumpet. If you're not practicing for something, you know, at least for me. My husband can just practice and practice and practice for no reason, you know, and I just wish I could do that better. But like, for some reason, I was a really good piccolo trumpet player, and so I had this confidence in my piccolo trumpet playing that I wish I could do on all my other things, and I don't know why I can't do it. I'm aggressive, and I'm loud, and there's- I don't know what it is about it, I can't even remember quite what your question was. I think about my own drumming, and I'd say, I'm not intentional. Sometimes when I play I'm a little afraid to play something. So it sounds weak, kind of, you know.

Anna Rutherford: Have you ever been afraid of confirming a stereotype related to your gender in a jazz setting like that? Or are you ever worried about, you know, confirming whatever stereotypes that you worry about the people having related to your gender, you know, like, I kind of like the whole self image thing?

Ann MacMillan: Yeah, I think I understand. Yes, I'm super afraid that they're going to be like, yeah, she played like a girl, you know. Is that what you're saying? And then it's like a circular thing, like, I'm afraid to play. So then I get this stereotype. So now I'm too afraid to play. So I get this stereotype, and I'm so, you know.

Anna Rutherford: interesting. Yeah, those are all the prepared questions I have. But if you have any other experience or thoughts you want to share on the topic, please feel free to.

Ann MacMillan: Hmm. No, I can't really think- I'm just so happy that there's so- it seems like it's really on the forefront that people are very interested in talking about this, and I feel like it's changing.

Interview with Carly Stock

Anna Rutherford: So, firstly, just when did you start playing your instrument?

Carly Stock: Okay? So I started playing saxophone in fifth grade. It was through the public school system, I actually wasn't going to, and then my dad forced me to, like at the last minute. He was like, "No, you're joining band." So I picked saxophone and started in fifth grade.

Anna Rutherford: Okay, and where did you grow up and go to school?

Carly Stock: So I'm from Los Angeles. I just went to our public school system there, as far as like my state schooling. I went to a community school for music. It was called the Colburn School. It's a college, but they have community programs there, and that's in downtown LA. So I would go there 1 to 2 times a week for a long time, pretty much all through middle school and high school.

Anna Rutherford: Okay, very cool. When and why did you start playing jazz?

Carly Stock: So, this is interesting question, or I guess a tricky question for me. I started playing jazz, because that's mostly what saxophones do like. I actually didn't even- when I auditioned for UNT- solo saxophone, and like all of that repertoire, that is not a thing in Los Angeles, like classical saxophone, is like absolutely not a thing. I didn't even have a classical setup, I had never performed classically, like concerto competition, like, none of that is a thing. So I didn't even- like when I was prepping my classical stuff, I literally played it on my jazz mouthpiece, and had no idea, no concept of the style, and anything. So all I had done was really the notes and the rhythms, and the- you know, my version of the style, which wasn't very good. So yeah, so I started playing jazz, because, like, that's what I was taught, I guess? Which I'm grateful for. It wasn't something where I was like, "oh, my gosh! I really want to learn jazz, let me go get a teacher." It was more like "I really like the saxophone, and my teachers were jazz teachers, and they taught me jazz." It wasn't until later, honestly, it wasn't until late high school, or even early college, like after I had already gotten in, that I really started to fall in love with jazz. It was more about saxophone, and, I don't know, it was interesting. It was kind of backwards for me, like, usually people are really really into jazz, and then they want to learn it. It was backwards for me. It was like, I'm really into saxophone and playing, and what can I play? Oh, jazz, like, oh, this is cool. Let me like figure this out.

Anna Rutherford: Who were your earliest instructors at your instrument and jazz, and did their gender impact the type of jazz- or the type of education you received?

Carly Stock: Yeah, so I had several mentors. My very first mentor was mostly by ear, like most of the stuff- where we would read music, but then we would improvise by ear. I worked with him for at least a couple of years, and then I worked with- his name was Terry- and then I worked with Amber Navran of Moonchild, and that was actually before when Moonchild blew up, so I

had no idea like who I was really working with, and I was in like middle school, so she was awesome. She would come to my house actually, and do house calls, and we worked on a lot of bebop. We worked on a little bit of clarinet, but I never really practiced clarinet all that much in high school- or in in middle school. She was awesome. I learned a lot from her. I kind of related to her just differently like in general, like, Terry, was like an older dude. And then Amber was a young woman, and she had just graduated from USC fairly recently. So it was definitely a different, a very stark difference, so it was cool. But she was really focused on fundamentals, and being intentional and playing musically, which was really cool. So I worked with her for a bit, and then I worked with the Colburn School director. He's a studio musician Now he teaches. But he was a studio musician. And yeah, he's been in LA forever. But he was probably my main mentor just in general, because I studied with him for so long, like for 7 years, like 5 or 7 years. So he is definitely my main mentor. I think I definitely related to Amber the most, just because she was the most similar to me. I wish I had paid more attention to what she was doing, like as an artist, because she is an artist. Like she has always been. But I just wasn't really paying attention as much. So that was what I wish I paid more attention to. My older, my other mentor, Lee, was way more focused on just, like, kind of getting your shit together, like, which is just a totally different thing. Like he wasn't focused on the musical part aspect. He was more "OK, you don't know your major scales. Like, let's play them as fast as we freaking could, like, up and down the horn like, until you until you can do it." So it was very much like that, which is what I needed more of, I think, and I thank him every day for that, because, like you need to do the fundamental stuff, like all of that stuff, before you get to the other stuff. But it was inspiring to be with, you know, somebody who was obviously just took a different approach, you know. It wasn't necessarily gendered, I guess, and I'll be honest. I didn't really start thinking about gender in jazz until college, like it was always obvious to me that I was the only one. But I just kind of was like, okay. I'm the only one. Like, that's just the way it is. I wasn't expecting anything different, like, it was definitely nice to have a female teacher and I didn't- really, I don't think I appreciated it as much as I would now, because I just didn't know it was such an issue, I think, until college. I just assumed that it was the norm, and nobody was really talking about it, and stuff like that. So there were a few contemporaries that were female that went to Colburn. But I was- it's pretty much just me that's still playing. Well, no, there's a bassist that's still playing, and a trumpet. But a lot of the other ones stopped. But I mean, so did some of the guys. So you know, people stop. But as far as like people in the scene still, yeah, I can only think of two other women out of that program.

Anna Rutherford: So you say you started thinking about it in college. What changed, or what caused you to start thinking about it?

Carly Stock: I think it was more glaringly obvious that I was- I mean, there's over 50 saxophones here, and there were 2 women in the program when I was there, like out of all the all the jazz saxophonists, 2 women. She's actually my friend now. She was really really inspiring for me. She played it in the 3 o'clock, and I remember visiting UNT, and remembering that she was the only woman that I had seen in the whole big band, and she was playing lead alto, and in the 3, and I was like "that's so freaking cool," and I didn't want to talk to her or anything. But then, when I actually got here, she was a senior when I was a freshman, and I got to know her through

the jazz and gender equity initiative, because she actually formed that organization. That was her baby. So I've been involved with it since the beginning, like JGEI, this is our fifth year, and she started it 5 years ago. and so that's how I got to get to know her, and started kind of thinking about this stuff more. But it was just the fact that it was like, okay, I can deal with being like the only girl in a big band, like that's one out of 17 people, or whatever it is, 17, 18 people. But now I'm in this program, where literally, there's over 50 saxophones, and there's just me and Jess. And then you're looking at the trombone and the trumpet studios, which have, you know, 30 people, 20 to 30 people each. No girls are represented at all. I don't think any woman has come through here in my time in the last 4 years that has been- there's been 0 female trombonists, and the only... Only last year did we get a master's trumpet player, and other than that there have been 0 females. So I think it just was me going into this huge pool of people and realizing "oh, my god!" And of course, from high school, there's more women in high school, too, so not only is there already limited in high school, then you come here, and it's a way bigger pool, and then there's even less. So it was just very glaringly obvious that I was not among people like me.

Anna Rutherford: So, with JGEI, what is kind of like the vision of that organization, and what kind of things do you do that you think are most beneficial?

Carly Stock: Yeah. So, it's been definitely a wild ride. Our mission statement is to essentially create a safe space for all genders. So, you know we're talking about women, of course. But we're talking about non-binary, transgender, and any gender. Most of our meetings are open to everybody. Our faculty come to our meetings. All that stuff essentially, we want to just be talking about these issues and creating this comfortable space of acceptance. And yes, you do belong here. Here is this amount of people that are in the exact same boat that you are, you know. And then we also focus a lot on allyship. So, allyship- especially coming here, I don't have an exact number because it fluctuates every year, but I can name- I believe there's only- I will say less than 10. There are less than 10 female instrumentalists in UNT jazz program. Definitely less than 10. I want to say 5, because I can only name 5 right now. But I think I'm forgetting a couple. Definitely less than 10 instrumentalists in the whole jazz program of about- I don't know the exact number this year, either, but it fluctuates- between 200 to 250 people. If you're including vocal jazz, it's more. But if you're not including vocal jazz, so we'll say like 200 instrumentalists, like 150 to 200 instrumentalists, there's less than 10. So that's less than 1%, you know. Like as far as, you know, women go. Or- that's like 4% or 5%. Whatever it is, I don't know. But it's very small number of women instrumentalists. So, we need help. Like, if, let's say every single woman in the program showed up every week. That's still only 9 people or 10 people. You know what I mean, and so we need help. We need to get the word out. So that's why allyship is such a big focus of ours, because we need help from our peers. Essentially, if somebody is on the bandstand and not being treated the way that they need to be treated because they're a woman, or even- there doesn't even need to be reason. But, if you aren't comfortable sticking up for yourself, or whatever it is, if you hear somebody saying something sexist, that's misogynistic, like we need to have allies to back us up and say, hey, you know, maybe you shouldn't be saying that, like, on the bandstand, like we have a woman here, like, that's not an appropriate comment to be making, a professional, appropriate comment. Things like that. Something else that I'm really focused on that has been quite difficult just because of our

circumstances, and I'll talk about it in a second, is community outreach. I really have wanted to go into the community and reach out to our high schools, which we're going to be doing quite a bit of this semester. Reach out to our middle schools, reach out to our educators, and talk about what they can do to help, as far as, you know, making sure they're fostering an environment of inclusivity, and then make sure that they are encouraging their students, or maybe giving them- And I say this not as like- because affirmative action is like a very, very divisive kind of thing- I say this not as affirmative action, but as like a check in. Essentially, if you know that you only have one female, or a couple of females, and you know, maybe they're really shy about improvising. Maybe you notice that they are never the first one to raise their hand or something like that in jazz band, maybe don't assume that that's their personality. Maybe reach out to them at lunchtime. Say, after rehearsal, "Hey, Ari, did you fully understand what we're grasping right now? Do you want to solo next class period? Do you want to improvise? Do you want something like that?" Because what happens is guys, men, boys, whatever it is. People who are male at that age, at the Middle School and the high school age, are very, very, very outspoken, and jazz is one of those things where, well, if you don't react in the way you're supposed to, if you don't jump on that solo, if you don't, you know, get this thing that's going on, like, music is like that. If you don't get it, it's already gone, like they're already 5 measures ahead. So it's definitely an intimidating, kind of a go-getter kind of thing. And boys are being encouraged to kind of step out of their comfort zone and take up space, right, like they are more encouraged. And women are- actually girls. Girls and women are encouraged to do the opposite. They're encouraged to not make waves. They're encouraged to, you know, cross your legs, don't take up as much space. And this is all antiquated. But unfortunately, we still see this stuff happening. And maybe it's not blatant, but it's definitely subconscious in a lot of educators and a lot of schooling environments. So there's a lot of facets that go into what we do. So that's why I think community outreach is really important, because by the time we get to college, if we only have 10 people, that's not enough for me to work with. I want to see 30, 40, 50 women coming to JGEI. But we can't. They can't be there if they didn't pursue jazz as a college major. So we have to hold- we have to make sure we encourage them and lead them all the way through their schooling, and then it doesn't stop once they get to college. You have to check up on them also. You have to make sure that they're doing well. Obviously, again, I'm not talking about any affirmative action situations, I'm just talking about, as a mentor, maybe they might need different things than your male students. So it's a whole facet of things. Sorry that I kind of trail off. But that's our main focus, like inclusivity and outreach and allyship, and honestly just informing people, just making people aware, because a lot of people aren't even aware of what a deficit this is! What a stark difference, like in percentages and stuff.

Anna Rutherford: Cool. you mentioned earlier, like "oh, our like circumstances that UNT." What were you referring to by that?

Carly Stock: Yes, yeah, yeah. So, we started 5 years ago, and we had 2 solid years, and then Covid hit, and Covid was happening for 2 years. And then this year is our fifth year, and now I'm president. I've been involved; I was a member from the very first year, and now I'm President, which is great, and I've kind of seen it up all and change. We had- obviously the pandemic was really really difficult for everybody. Membership just in general is a huge issue

for us. So, because there's so few of us already, we have to get other people to be interested that, you know, our allies are our friends, like all those things. So we have just had some trouble essentially getting off the ground, because- so this year has almost been like. Like we just had our very first off-campus fundraiser this past fall. We did it at Steve's Wine Bar in Denton, and so that, but that was our very first one in 5 years, because we have just struggled to even get the funding, get good management, get like any of that stuff. So that's why, like it's kind of been a slow process. but this year, we made some money fundraising finally, which is great. We had some bad management with our money two years ago, so we actually lost all of it. So it was- just, it's kind of been just like an uphill battle. But hopefully, I'm kind of helping us get back on track. This year we have a t-shirt fundraiser that's going to start happening pretty soon here in the next month or 2- or no, this month. It'll be this month. And then we have our annual Jazz and Gender Equity Day, and we've done this every year. I think we didn't do it the first year, but we've done it every year since then. I don't have a date for that yet, but it should be solidified really soon. It should be March or early April. It's a Saturday where we invite guest artists and invite everybody, members and non members. It's just an admission fee to come. Attend guest artists, master classes, concert, jam sessions, all that stuff, and it's all focused on women. And, you know, women musicians in the area. We have a virtual people give virtual zooms, like things like that. So, it's a really great day. It's usually like 6 hours. I'm trying to make it a little longer this year, too, six to eight hours, and we provide lunch and kind of just hang out and play, and it's really fun. So yeah, so I'm hoping to get some- I don't have a set guest artist, but I've been chatting to some people. But yeah.

Anna Rutherford: when is that happening?

Carly Stock: So I don't have the exact date, but it should be in late March or early April, and it's on a Saturday. And yeah, I will be posting about it a ton on the JGEI page. I'm gonna also, yeah, like email some high schools and things like that in the area. And just like, hey, come to this because it's essentially open at anybody. So, if you wanted to come here, you're more than welcome to as well.

Anna Rutherford: You mentioned this already. So, you did have a female jazz role model as the beginning jazz musician? You spoke about your lesson teacher. Do you believe this impacted your development as a jazz musician at all?

Carly Stock: Okay. So, I think I was too young to realize the impact of it. To me it was just a teacher. So in this case, I'll say no, because I was so oblivious to it. So I never even thought to even have those discussions with her, like we'd never talked about her being a woman. We never talked about me being a woman. We never talked about any of that, because it wasn't at the forefront of my mind because it wasn't obvious to me as far as teachers go. She was a great teacher, like she was awesome, and she definitely impacted my development, of course. But I don't know if I would say that her gender necessarily impacted me, not like it would if I talked about that now, like if she was my teacher. Now, I would absolutely say it would, because I am now thinking about these things, and I would think to ask her "hey, can we talk about this, like, I

would love to hear,” you know, and we're actually still in kind of- She did some JGEI stuff for me this last year, and like, we actually we got lunch when Moonchild was in Dallas. We got lunch at a barbecue, and stuff like that. So she's all- like, we're still in contact, and we have talked about that stuff since. But when you're in sixth, seventh grade, it's not really, you're not thinking about it. So, that's kind of a nebulous answer, not really black or white, but it's. If it was now, I would say absolutely yes. But in the past, I was just focused on what she was saying, because I was so much worse at the saxophone, too, like I was just trying to get, you know, my bearings on the saxophone, and kind of listen to her. So, we didn't really get to talk about any of those nuanced things? I will say, I do think it's very inspiring now, as a person now, and I think it's very inspiring, like, seeing women. Alexa Tarantino came to UNT this past fall. Melissa Aldana was there my freshman year. So just seeing those women is definitely inspiring for me now. It's also just different, because, like, I don't know. They just, when you hear, when I hear them talk, I think it's just more meaningful for me. I relate to it a little bit more, and I don't know, people talk about different brain types, you know, like, obviously, men and women had different brains. When I found them, like what they say, and how they approached jazz and different concepts and things like that, like- Alexa came and gave a master class, and she gave improv feedback and stuff like that. And I was like, “that's exactly- nobody said that, and that's exactly what I think. That's exactly my philosophy. My whole philosophy, like that's what I try to do when I play.” So that was really cool, and again, she said that, and I related to it. I don't know if this is because she's a woman, but I have a feeling it might be like at least a little bit. So yeah, so I think now I'm more attuned to it. But before it wasn't as impactful to me. That was a very long way of saying that. But yeah.

Anna Rutherford: What obstacles, if any, have you perceived in the jazz community that relate to your gender?

Carly Stock: Yeah. So I have never been somebody to kind of shy away. I'm fairly outgoing. I don't mind being friends with guys, like my best friend growing up is a guy, he still is my best friend. I've always been. I haven't really felt as maybe like out of place as like other people, just because I haven't really cared about that as much like growing up, or anything like that. I've always been around guys. I have an older brother. It's not as big of a deal for me, but for some people it really is, and I will say- when I was at Colburn, I was the only girl, and I was cool to just go there and show up and play, and then leave. I didn't really see it as a social thing. I saw it as a like, let's go, and then I'm going to go home. But one friend- who's a good friend of mine still, to this day, I just saw him- a saxophone player. He really liked me. I think he had a crush on me or something when we were little, and but basically, he involved me in everything. Because he was actually friends with all of the people at Coburn, and I wasn't. So then he would pull me along and be like, “Let's all hang out.” I actually thank him a lot for that, and I wasn't until high school really, but middle school, and like early high school, I pretty much kept to myself at Colburn, and that was just fine. I was fine with that, like I didn't feel excluded or anything. I just knew that nobody was really going to talk to me, and I wasn't going to really talk to them. So, if I was a dude, that might have been different, I might have been already part of the whole hang.

You know what I mean, because I was often the only girl. So, I kind of just accepted it. I think that being said, yeah, I mean, that is an obstacle for some people, like that could have totally deterred somebody else if they were like, “nobody's talking to me here. I'm the only girl, and I hate that, and I don't want to be in a room full of 10 other guys. That is so scary,” like I understand that. For me, it wasn't, but for somebody else, that's absolutely valid. Now, I am very comfortable being around guys, and I don't feel excluded in that, and I know I have enough confidence to kind of stick up for myself and make it known that I'm not here to be screwed around with. But that's just me, again, that's my personality. Other people really do have problems, and I've seen it. I've seen it happen on the bandstand and in rehearsals. I've seen people be talked down to. I have seen people, you know, other females, not get up to play ever or not be asked to improvise. I just went to a jam session, and I went up to play with one of my friends, and then one guy that I just met, and they were awesome, and I got to know them. Met them, played with them, super cool, he's actually sending me some big band charts that he wrote so that we could play, so like, we're cool now. But this guy went up after us, and he came down after he played, and me and my friend and this other guy that I just met were all talking because we did just played a turn together, and we were just getting to know each other, and he- this guy comes down off the stage after he finished, and he said hi to both the other people that I was standing with, and great job. “Hi, my name is blah, you did a great job,” and then to nothing to me. And I didn't say anything to him because I was like, “if you're not going to talk to me, I'm not going to talk to you.” It didn't really bother me, but I did notice it, but it didn't bother me. But for somebody else, it might really bother them. It might have made them go home and shit, you know, which is completely valid. It's completely valid, but I'm just at a point where I don't care as much, but I have my friends, and my friends know I can play, and I don't care. So. Yeah, but I've seen it, like it's definitely happened to me, that's not the first time that's happened. I've had people stare me in the face and not acknowledge me. And then I go up to play, and then they're like, “oh, where do you go to school? Who do you study with?” and it's like, okay, You didn't want to talk to me 5 minutes ago. And now you want to talk to me all of a sudden. Why is that? So, you know, it definitely happens. Yeah. I've just learned to handle it fairly well. But it's still happening for sure, and it's a lot of- I don't know if a lot of it's completely blatant, or if it's more subconscious. Usually it's subconscious, but sometimes I'm sure it's blatant, too, so just offense.

Anna Rutherford: Thank you. What languages or words or phrases, if any, have you perceived in the jazz community that may contribute to the marginalization of women and other non-male people?

Carly Stock: Okay. Yeah, This is a good question. These words don't bother me personally. But I see why they could bother people. And if, you know, of course, if somebody says, please don't say that, or you know, of course I would change or anything like that if it offended them. People have talked about like “shredding,” or like “killing,” like things like that. Because they're very masculine kind of words, like if you're shredded, like you're ripped, right, and that's not something that's usually associated with women. And then killing, like it's just kind of, I think, just the violent aspect of it bothers some people. I like to use the word “cats,” instead of guys or

girls, or whatever, you'd say musicians obviously, too. But I say cats all the time, because that's like an old school way of addressing, and it's totally gender-neutral right. So I say that a lot. I do say killing. But I just- if somebody was like, hey, don't do that, I wouldn't. I'm not trying to annoy anybody. I'm trying to think what other words I've heard because there is a language. There is a lingo for sure. There is absolutely a lingo. Yeah, I don't know. I think just being more conscious of gender-neutral pronouns in general because the number of times- like I was just on that cruise ship gig, and he goes-he was just like, "okay, gentlemen, like we're doing this." And then, like everybody, kind of paused for a second. Because I think I had been the only woman in the band in a really long time- or ever. Maybe. I don't know. And he was like, "okay, gentlemen, blah, blah, blah!" And then, like people were kind of- and he was like, "what did I say?" And he was like, "oh, I'm so sorry, gentlemen and lady," and I was like, okay, just you know, you could just say like anything else other than that. I don't have like specific words other than the ones I said. But I think that is just something to be more careful of in general. Most of the lab bands here are male. I am the only woman in any of the top 4 bands, I think. No, no, no; there's one pianist in the 2, so me and the 2 o'clock pianist. But beyond that, the next woman sits in the 5 o'clock. Just because you're used to having all men in your in your band doesn't mean that's going to be always the case. So please, that's why I just think it's best to, instead of like just paying attention to who's sitting, just get used to using gender neutral terms in general, because you don't know who's going to be sitting there, and when.

Anna Rutherford: Absolutely. have you ever experienced any sexual harassment or assault on jazz setting that you are comfortable sharing? Feel free to pass on this one.

Carly Stock: Yeah. So nothing too serious. And I say that lightly, because obviously it's different for everybody. But this past fall was probably the worst. I don't mind sharing this. There is a Sax player who actually just moved here, and he is old friends with our jazz studies director at UNT. He's a UNT alumni. So he- and he is a retired now, but was a professional gig musician for 35 plus years. He was in the show business, toured with Frank Sinatra, we're talking about that kind of show business, you know, like old-school show business, and me and some friends went to his house to meet with him and help him move actually, like we were helping him move because we wanted to. He's old, and we wanted to get to know him, and like, see if there was, you know, just make a connection with him, right, like he just moved, this is the really great player, like we're trying to get to know him here and play just anything like that. So we went over to his place, and we had met him before, because he had been kind of coming back and forth to Denton. Because he's friends with our jazz studies director. So, we had met him before, so I had met him, maybe like 3 or 4 times before that, and I went with 4 guys, and then me and they were all moving stuff. They were all- we were all there, and he comes up to me, and he starts, you know, grabbing me on the, like, on the crook of my back, and gave me a kiss on the cheek. "Goodbye," and, like you know, "talk to me," like, "call me baby," like several times, like stuff like that. So that definitely made me uncomfortable. And like my friends who were there with me, were like, "are you okay?" But it was very obvious that he was treating me differently. So he was at a bunch of our celebrations last fall, like for the 75th, and so I'd see him a few times after that, and we were at a reception, and he literally touching me like on, you know, nothing like crazy. But on the crook of my back, like getting close to me, like all that stuff. And he was like, "oh, how are you, baby?"

How are you?" We are like in front of faculty members when I was at this gala, or at this reception. He literally asked me to go get him a beer and I was like oh, my God, what is happening. I ended up talking to one of the faculty members there, because my boyfriend wasn't there with me. Usually he's there, but he wasn't at this time, so I was very much alone, or I felt like I was alone. So I reached out to one of the faculty members that I was close with, who was also at the reception, and I just said, like I pulled him aside, I was like, "can I talk to you for a second? Can we go somewhere and talk for a second?" And again, there's no women instrumentalists on faculty at UNT, So that's another thing. But again, like I was comfortable talking to this person, but had there been a woman there, I may have talked to the woman instead, so I pulled him into the jazz office, where we could like just talk. And I was like, there is someone here that's making me very uncomfortable. What can we do? I need to let someone know, like, I don't know if I want to do anything, or if you know. So that was like the situation. You know. It just happens, and I hate that. It happens. It could have been obviously a lot worse. Like nothing super serious has happened. But it was definitely embarrassing for me, like I was just at this reception to have fun and meet alumni and meet people. And yeah, so it was definitely not a situation that I would want anybody else to be in. But again that's, it's just tough, because I went over to his house. Obviously he came here, and, like he's a great resource for the whole saxophone department. But you know, if he was to ever be like oh, you know, and he has since then, I've seen he's like "you should come over again, and I'll give you a lesson," or like, you know, we can like, whatever. Just, that's so different saying that to me than anyone else in the Jazz studio. You know what I mean, even if he doesn't mean anything by it. It's like "oh, hey! Like Gabe- that's my boyfriend who's also a saxophone- Gabe, like, come over, like let's have a lesson," like, he wouldn't think anything is fishy is going on, you know what I mean, but now it's like, "oh, Carly come over and have a lesson." It's like, how about not, like I don't want to do that because I don't want to be in your house with you alone, like you know what I mean. So it's just stuff like that, where it sucks because this guy played with like Frank Sinatra for 35 freaking years, Frank Sinatra and then Frank Sinatra junior, it's like, he's a freaking plethora of knowledge and stuff, and it's like, I can't utilize him as my peers can.

Anna Rutherford: Yeah. I'm sorry. That's awful.

Carly Stock: No, I mean. Thank you. Yeah, it's just it. Unfortunately, it still happens.

Anna Rutherford: So, have you ever experienced any hiring discrimination in the jazz community that relates to your gender?

Carly Stock: I wouldn't say hiring as far as getting the gig. I would say no, like people have been. Sometimes I honestly. I don't want to say it's an asset, but it can be cool to be different sometimes, like some people like that. Not that I want to be hired for the way I look, or anything like that. I don't, but sometimes you just do get more attention because it's like, oh, that's the only woman on the bandstand. People can't help but notice that, you know. But I have definitely gone to gigs, and I think people have been surprised by how good I sound. I don't think- they probably expected that I could do the gig and like, you know. Then they actually hear me, and they're like, oh, like she's like, can do the gig better than other people have, or she doesn't sound the way I thought she would, and it's usually worse, right? So as far as that goes. No. But yeah, I have

experienced on this bandstand, people being like oh, like, you know, you sound great, like, or something like that. And being surprised by that. So yeah.

Anna Rutherford: What impact, if any, does your gender, having your confidence in self-image in a jazz setting.

Carly Stock: That's something that I still struggle with. It's my confidence. I didn't think it was rooted in my gender for a very, very, very long time. I'm talking, like, a year or two ago even, like, didn't really think it was rooted in my gender. But I think I always knew, but I didn't acknowledge it. Maybe I was always like oh, like, I'm not good enough if I'm not going to play like I'm a good enough. I'm not gonna play. Like even, I'll still go to jam sessions and like, I sometimes won't play, just because I don't feel comfortable, or you know, whatever it is. I don't know. I definitely think it's gender-related for sure, because most of my friends who are male don't struggle with that and also the girl- the only other girl in the jazz program, we're not close, but she's definitely my friend. So we've talked about stuff, and she is also someone who doesn't really get up to play very often. And so and it's like hmm. The only 2 people who struggle with that are also women in the in the studio. Maybe not the only 2, but the 2 women like, have trouble with that. So I can't help but think it's rooted in gender. That's the biggest thing for me, like my confidence is low and I'm just like, oh my god, these people sound great, and I don't sound anything like that, and I don't know how true that is. I've just learned to not trust myself, honestly, like as far as that goes because people are like you sound great, like, what are you talking about? And I'm like no, like I don't. I don't sound as good as this person. It's really difficult. I definitely compare myself a lot to other people and to other people, how they play, like, and that does not helps. That hurts my confidence. So yeah, I think that that is absolutely gender related, because I just feel out of place in general. I think I think like a lot of the time. I just feel out of place because I'm the only one.

Anna Rutherford: What stereotypes, if any, do you believe it applied to women in the jazz field?

Carly Stock: That they can't play. I think, also, I see less with horn players, I think. Well, I don't know if it's stereotypes, but I think people in general, not like our peers, like I have found that my peers are very cool, like everybody at UNT. I feel like it's very supportive of me, who are my age. Older people, or people who don't know you, or you know, people from other schools, like, or anything like that. I'm from Los Angeles, like I play a lot with like people from USC. There are no women at USC right now, like I have not seen a single one. There was a masters alto player. But I looked at the Thornton or at the at the Thornton Jazz orchestra, like their tape from last fall, and there was not a single woman in the band. So it's like, you know. I think that people are not exposed to it, people who aren't used to it, people who, again, subconsciously have biases, are going to when you get up and play, look for any reason to say something like that about you. So, in a way, you have to be better than everybody else, because it's like, you know, if you get up and you sound just like everybody else, they're gonna be like "oh, you know, she was fine, like it was fine like," even though it was just as good as your friend. Who's you know. So I think that not necessarily a stereotype, but I think they are definitely listening more and listening to be rude. I'll say that listening for things, any excuse, to say a woman can't play, or anything like that, which is also contributing to my confidence. I feel like, when I play, people are always

watching me because I'm different, like it's not just some other guy going up there, you know, white dude number 500, which is fine. There's nothing wrong with that. But it's definitely just by osmosis.

Anna Rutherford: Okay, thank you. So, studies shows that women are much more likely to quit playing jazz than men. What reasons, if any, do you think may contribute to this?

Carly Stock: So I think it's a little bit what I talked about before. Like Education-wise, people, maybe band directors, not knowing how to cater to women in the jazz field, because they're less prevalent. A lot of them are male themselves, and they have to stop and make sure they're teaching to everybody in the room, and not just a certain type of student. So, I think that that is really important, because maybe if I was in seventh grade, and I was encouraged just as much as my peers to improvise and things like that like. and I was. I actually was like I was in a situation where I was. But I know other teachers aren't like that- like I've seen it be like where they're just like, oh, who wants a solo? And it's always, you know, a guy first tenor. All of it, really, like it's always like first tenor, or like a saxophone player, like something like that, that's like, I want to do it. And if that's the only way that you get your students to solo, then you can forget about anybody other than, you know, tenor player number one. I think that's a huge reason why. Because they aren't paid attention to, like, in a way that that is fostering their development and pushing them to grow and pushing them to fall in love with this. I think it's also, just again, like not seeing role models, not feeling included, not, you know, having those resources. Actually, every degree of education. So, from elementary to middle school. In elementary it's like around 50-50, like of people of each gender, like it's similar to 50-50. Then at middle school, it gets a little bit less, than at high school, it gets significantly less. And then in college, it completely drops off. Yeah, it's fostering them from the start all the way into college, through college, right, and all that stuff that's so important and just checking in on them all that stuff. So I think that that's a huge contributing factor. People just want to be accepted, and see people that they like, and are similar to, so more like, you know, if you're a band director, showing females, you know, if you're talking about, you know, soloing, and you're talking about Charlie Parker. Okay, what about Melba Liston? What about Ella Fitzgerald? Like, what about other women? I don't think that's emphasized enough, either. If you show jazz musicians, if you show just as many male and female jazz musicians as role models in class or as an educator, like that would definitely help them at least feel like they're not alone. Because obviously it's like, people talk about Charlie Parker, Chet Baker, you know, all dudes, like all the time. Frank Sinatra, like it's always men, because women aren't talked about as much. So yeah.

Anna Rutherford: This is kind of relating to what you were just talking about, but what tools and techniques, other than ones you already mentioned, do you think may help music educators and encouraging young women in jazz?

Carly Stock: Yeah, so definitely just exposing them to women, like that is, I don't think anybody, like even my mentor who I was with for whatever I said, 7 years, I don't even remember us talking about a single woman. I don't think- No, okay. We talked about 2. We don't want to. That's all I can think of off the top of my head. Everything else was just a man, and I again, I didn't think about it because it was just like that. That's what I was doing at the time. It's like, oh,

saxophone player! Oh, you know, piano player, whatever it is, but I think just exposing people, also getting rid of your subconscious, like being hyper aware of, like, how you address the band. Make sure you're not saying guys, it might bother one of your students, you know. Being inclusive in that way also in elementary school when you pick your instrument. I remember being steered away from the saxophone because- I played it for a little bit, and I was like, "oh, my neck is kind of hurting, and it it's kind of big, but I like it, I do like it," and I remember someone being like, "oh, well, you could switch to like the flute, I've got a clarinet, like, you could totally switch to that." And the thing with that is, those instruments are seen as feminine instruments, right, flute and clarinet, very much so, and then the brass instruments, the big brass, like trumpet, usually isn't women. You really, truly, is often not women, either. And then saxophone is in high school and middle school, it's still male mostly, but it seems to be the most even out of all of those represented sections. But I remember being told like, oh, like you can go to flute and clarinet. And those instruments are not jazz instruments, typically, are not traditionally jazz instruments. So already, if you are a woman, and you're in fifth grade, and you're picking your instrument, and you wanted to do saxophone, and then somebody steered you into doing flute or clarinet. Let's say you go on to be a professional musician. The likelihood that you're going to be a professional flute or clarinet and play jazz is very, very slim. So already, those feminine instruments with females on them, those people aren't even going to get the chance to play jazz. They're just going to be in concert band their whole college career, or their whole career, you know. So that's already a huge loss opportunity, just right from the start they haven't even played. They've just picked their instrument. So I think that's subconscious as well. I'm sure that the band director has their best interest at heart. Women are typically smaller. They might not be able to hold a saxophone the same way that some kid who's, you know, just taller than you at the time, and is going through puberty, you know, and everything like that. So I think that just trying to be as equal as possible, getting rid of your subconscious biases, role models. There was one other thing that I wanted to say. Yeah, those are the main things, though. And just paying a little bit of extra attention and making sure you are catering to everybody, and not just who you think you should be catering to, actually truly catering to your students and their needs.

Anna Rutherford: absolutely. Those are all the prepared questions I have. But any other experiences or opinions or thoughts you have, I love to hear. I'm also going to send you a transcription of this recording later. So if you want to like edit, delete, add anything, just to make sure you feel that you're accurately represented.

Carly Stock: Yeah, yeah, absolutely. I'm trying to think. Yeah, I would love to talk to you more about- I'll give you some more info about JGEI. And I'll keep you posted with JGEI Day. But that'll be a like plethora of information, like just in general, you can check out- if you're interested in checking out JGEI just in a more formal capacity. I'm going to put the- we have a section of the jazz website. It has our mission statement and some other external links and references and things like that. Thank you. Yeah. Yeah. So you can check that out. But yeah, I don't have a ton more to say. I don't think. But I am excited to see this like written up, and I will add or edit and everything. If I can think of anything else, I will definitely add it. But yeah, this is awesome. I'm glad to hear you're doing that, because there's so little research. And you know all that stuff, like it's all just starting, like it's gained traction really, truly, the last, like 5, 10 years,

10 is pushing it. It's really the last, like, 5 years. I feel like that people have been talking about it, since I got to UNT, I mean, maybe that's also because I went to college and was more aware of it. But you know, it's fairly recently regardless. But yeah, that's awesome. I'm glad to hear that. If you ever want resources on UNT in particular- if you're talking about like education, because I know, I'm saying this like apart from my ties to the 1'clock. But as an institution, obviously, UNT is the oldest jazz program. The legacy of the 1'clock is huge as far as Jazz education goes and collegiate education. This is going to be crazy. It sounds crazy. Over 75 years of the 1'clock- 75 plus years. We audition every semester so there's, two 1'clocks every year. So there have been 150 versions of the 1'clock. In 150 versions of this 18 piece ensemble, there have only ever been 16 women ever- ever!- in 150 versions of 150 times 18. That's how many people have sat in the 1'clock and had the chance to sit in the 1'clock. There've only ever been 16. And those, and not even every instrument has been represented like as a woman out of those 16. So yeah. The last woman to sit in the saxophone section was in 1991 before me. It was 30 years ago. It's insane. It's crazy. And yeah, Karolyn Kafer was in 1991. She played second in 1990, and lead in 1991. That was 30 years ago, and then I came in 2021. I made the band. It's crazy. Renee Mcgee, the trumpet, last year, her last semester, and on all of last year. She was the very first female lead trumpet player ever in the band. Very first one. I have a list of a lot of UNT statistics as far as like the jazz. I can send them to you because it's really interesting. I have a list of all the names, too, of all the women who have been in the one and across other bands, too, but mostly in the one. But it's abysmal. It's honestly horrible. It's embarrassing. Like it is a public institution, college a public college institution, and there have been like already, like, it's obviously not any better here, like it's literally not even better, because there's still only 2 women in the horn section and stuff. So, it's just it's crazy because you look back 75 years, and it's just the same, like there's been no development at all. So just crazy. So yeah, I guess that was something that I could have added. But yeah, I just added it anyway.

Anna Rutherford: Thank you so much for your time. I really appreciate it.

Carly Stock: Can you post it? I would love to see, like this whole project and everything like, obviously like we'll be communicating with the transcription stuff. But like, yeah, I'd love to see all of your research.