

## The Patriarchy of Jazz – Jazz Department Open Forum

Thank you for joining this discussion today. I am here to speak with you about my preliminary research and findings, and to hear about your lives in music with respect to gender equity. My thesis proposal is *“The Patriarchy of Jazz: The emergence of women and those playing unusual instruments navigating a largely male-dominated art form.”*

Here are some questions for discussion:

1. How long have you played your instrument? When did you begin playing? Did you choose the instrument you play, or was it chosen for you?
2. Have you taken private lessons? If yes, for how many years? Was your teacher male or female? Did it make a difference to you?
3. When did you begin to study jazz? Was it your idea? What brought you to playing jazz in the first place?
4. Have you played in groups? If so, please indicate what kind of group (small jazz ensembles, big bands, open mic nights, other)?
5. When you play in these groups, are there any females? A small minority? Does it matter to you? If it does, how does it matter? Do you have any strong feelings about having female players in the group?
6. If the ensemble in which you play is directed by a man, how does that make you feel? If the group is led by a female, does the dynamic change for you? Is the rehearsal style different, in your opinion? Are you ever uncomfortable? If so, how?
7. When you put together your own group, does gender ever come into play? If so, how, and to what extent?
8. Do you ever make a conscious effort to play music by women composers? If so, how does that manifest itself?
9. If you were playing in an all-male or mostly-male group, would that change how you would prepare for rehearsals? Does it change how you might be attired? If the group included women, would you change your attire? Prepare differently for the rehearsals?

10. If you have been given special treatment in a group, do you believe that it was solely based on merit? Has anyone ever requested sexual favors in return for their favoritism? If so, how did you deal with this suggested arrangement? How did you feel about the situation overall?
11. Do you think that opportunities for women jazz musicians have improved through the years? Is there an aspect that you think still needs some improvement? If so, could you please elaborate?
12. Do you believe that there is equity and inclusion here at Trinity Laban Conservatoire? Is it different from other institutions at which you've studied? In what way? If you do not think there is equity and inclusion, could you please suggest ways in which the school could change or pay more attention?
13. Do you think that there is equity and inclusion in jazz in London? The UK? In Europe? The world? If not, please explain your opinions and how things could be improved.

Thank you very much for sharing your thoughts and feelings with our group and me today.

Sincerely,

Felice Pomeranz