

Mind the Gap: Inclusive Pedagogies for Diverse Classrooms

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In recent years, discussions of equity and inclusion in higher education have proliferated. The growing desire to achieve equity and inclusion on college campuses represents an acknowledgment that increasing diversity is not an end but a beginning, and that higher education struggles to ensure that historically underserved students are as likely as any other student to succeed at a high level.¹ St. Olaf College has been grappling publicly with the meanings of “equity” and “inclusion” after student protests exposed a common problem: while the college’s efforts over the past ten years to increase diversity within the student population have achieved some success, systems of support for underserved students and changes to the college’s culture have not kept pace with its shifting demographics.² The protesters’ calls for change at the institutional level—hiring more faculty and staff of color, instituting microaggressions training, revising the general education curriculum—echoed now decades-old calls within musicology to train more underrepresented faculty, to decolonize or decommission the canon, and to create curricula that represent the diversity of the practices that musicologists study and teach.³ With musicological atten-

1. Our definitions of equity and inclusion are informed by the following: Georgia L. Bauman et al., “Achieving Equitable Educational Outcomes with All Students: The Institution’s Roles and Responsibilities,” Association of American Colleges and Universities (2005); Kevin Gannon, “The Case for Inclusive Teaching,” *Chronicle of Higher Education*, 27 February 2018, accessible at <https://www.chronicle.com/article/The-Case-for-Inclusive/242636>; and “Committing to Equity and Inclusive Excellence,” special issue of *Peer Review* 19, no. 2 (Spring 2017).

2. For more information about shifting demographics at St. Olaf College, see “Primer on Diversity, Equity, & Inclusion.” The protests received national press attention; see Lindsey Bever, “Protests Erupt, Classes Canceled after Racist Notes Enrage a Minnesota College,” *The Washington Post*, 1 May 2017, available online at https://www.washingtonpost.com/news/grade-point/wp/2017/05/01/protests-erupt-classes-canceled-after-racist-notes-enrage-a-minnesota-college/?utm_term=.d3c182ca6688.

3. To cite only the most recent salvos in scholarly discourse over the relationship between curricula, the canon, and decolonization, see Lucie Vágnerová and Andrés García Molina,

tion focused on broader issues connected to the canon and overall curriculum, important questions remain about what and how individual music instructors should be teaching at a more granular level. What exactly do “equity” and “inclusion” mean for individual learners as well as groups of students in the context of course policy and daily lesson plans?

These are pressing questions across disciplines but particularly pressing in music, where barriers to equity and inclusion may be higher than in other fields. Like all students, music students enter college classrooms with disparate levels of prior knowledge, study skills, and family or work situations, not to mention aptitude and motivation—but not every music student enjoys equal opportunities for studying or performing music. Studies have shown that as early as middle school, underserved minorities begin encountering the obstacles that make it harder to reach the highest levels of musical achievement, obstacles that include stereotype threat, lack of access to lessons, instruments, facilities, and the resources to pursue musical study.⁴ At the college-level such obstacles are more likely to be exacerbated than alleviated.⁵ In music history and musicology classrooms, we not only face the challenge of general student differences but also the additional challenge posed by the fact that students bring diverse levels of music literacy into our classrooms, even as literacy remains a skill that our most commonly used textbooks and listening-based teaching strategies presume or implicitly reward. Musicologists may primarily teach musically literate graduate students, music majors, and non-majors, but even within this core constituency there is enormous diversity of background, ability, and purpose.⁶

“Academic Labor and Music Curricula,” *Current Musicology* 102 (Spring 2018), accessible online at <https://currentmusicology.columbia.edu/article/academic-labor-and-music-curricula/>. The fall 2018 conference at Smith College, “The Idea of Canon in the Twenty-First Century” touched on similar debates.

4. Eugenia Costa-Giomi and Elizabeth Chappell, “Characteristics of Band Programs in a Large Urban School District: Diversity or Inequality?” *Journal of Band Research* 42, no. 2 (2007): 1–18; Kenneth Elpus and Carlos R. Abril, “High School Music Ensemble Students in the United States: A Demographic Profile,” *Journal of Research in Music Education* 64 (2011): 128–145; Daryl Kinney, “Selected Nonmusic Predictors of Urban Students’ Decisions to Enroll and Persist in Middle School Band Programs,” *Journal of Research in Music Education* 57 (2010): 334–350.

5. Kate Fitzpatrick, Jacqueline Henninger, and Don Taylor, “Access and Retention of Marginalized Populations within Undergraduate Music Education Degree Programs,” *Journal of Research in Music Education* 62 (2014): 105–127.

6. Drawing on Bruno Nettl’s *Heartland Excursions*, James A. Davis has argued that music programs inculcate exclusion by training music majors to understand themselves as a homogeneous community of *musicians*, writing “There is probably no other discipline on a college campus that both consciously and unconsciously fosters this kind of social cohesion between majors with a consequential segregation from other majors on campus.” But Davis does not push back on the assumption that majors have much reason to feel cohesion beyond their choice of major or their ostensible musical talent, and he does not address the fact that within any group of learners can be found an enormous variety of abilities, motivations, senses of

Key questions for our field remain largely unexamined: Is musicology a discipline for all, or instead a discipline for those with extensive musical experience? If all are welcome, how can we ensure equitable access and opportunities for success for non-majors, students without notational literacy, or traditionally underserved students in music? Which students are already best equipped to succeed in musicology classrooms? The same questions apply to course offerings catering to those with little to no notational literacy, mainly in the area of music appreciation as well as for any classes that include non-majors alongside majors. To answer these questions, we need studies that measure inequities in student preparation and opportunities for success in music courses and studies that demonstrate how to counteract these inequities.⁷

The burgeoning field of research on inclusive teaching and learning practices offers models and lessons that musicologists can apply to our distinctive pedagogical context.⁸ Pedagogies typical of “inclusive teaching” function at several levels. At the curricular level, faculty might assign readings or other materials that allow students to see and hear their identities and subject positions represented, and that allow for increased student agency within and across courses. At the level of course policies, faculty can practice transparency, get to know students as individuals, and develop structures designed to support the least prepared students—for instance, giving frequent, low-stakes assessments

belonging, and attitudes. James A. Davis, “Classroom Discussion and the Community of Music Majors,” *Journal of Music History Pedagogy* 1, no. 1 (Fall 2010): 10.

7. In his extensive review of empirical research in music appreciation classes, Scott Dirkse identified no studies that evaluated how the differences students bring into the classroom affect their performance in a given course, and we have identified only one study within a music history context similar to the studies we are proposing: Dale Misenhelter and Harry Price, “An Examination of Music and Nonmusic Majors’ Responses to Selected Excerpts from Stravinsky’s *Le Sacre du printemps*,” *Journal of Research in Music Education* 49, no. 4 (2001): 323–329. See also Scott Dirkse, “Encouraging Empirical Research: Findings from the Music Appreciation Classroom,” *Journal of Music History Pedagogy* 2, no. 1 (Fall 2011): 25–35.

8. For accessible introductions to the field, see Kevin Gannon, “The Case for Inclusive Teaching,” *Chronicle of Higher Education*, 27 February 2018, accessible at <https://www.chronicle.com/article/The-Case-for-Inclusive/242636>; and Beckie Supiano, “Traditional Teaching May Deepen Inequality. Can a Different Approach Fix It?” 6 May 2018, accessible at <https://www.chronicle.com/article/Traditional-Teaching-May/243339>. See also Gwen Lawrie et al., “Moving towards Inclusive Learning and Teaching: A Synthesis of Recent Literature.” *Teaching & Learning Inquiry: The ISSOTL Journal* 5, no. 1 (2017), accessible at <https://files.eric.ed.gov/fulltext/EJ1148444.pdf>; Christine Hockings, *Inclusive Learning and Teaching in Higher Education: A Synthesis of Research*, (York: Higher Education Academy, 2010). Retrieved from https://www.heacademy.ac.uk/system/files/inclusive_teaching_and_learning_in_he_synthesis_200410_0.pdf; Claude Steele, *Whistling Vivaldi: How Stereotypes Affect Us and What We Can Do*, Reprint ed. (New York: Norton, 2010). Nicole Stephens et al., “Unseen Disadvantage: How American Universities’ Focus on Independence Undermines the Academic Performance of First-Generation College Students,” *Journal of Personality and Social Psychology* 102, no. 6 (2012): 1178–1197.

rather than infrequent, high-stakes assessments. And on a day-to-day basis, faculty can acknowledge and engage critically with student differences related to identity and ability.⁹ Inclusive learning practices overlap significantly with Universal Design for Learning (UDL) practices, but with an emphasis on rectifying histories of racial and socioeconomic inequity.¹⁰ Musicologists might apply inclusive learning and UDL strategies to improve access and outcomes among historically underserved students in our classrooms, which means attending not only to racial and socioeconomic difference but also differences in ability and prior musical experience.

As a first step toward applying inclusive learning pedagogies, musicologists need to study obstacles currently faced by students in music classrooms. With support from one of our institution's equity and inclusion initiatives (the Mellon-funded research program *To Include is to Excel*), we undertook a semester-long, classroom research study that investigated the relationship between student success and prior musical experience in a large, introductory music course. Specifically, we explored whether students with less musical experience were at a disadvantage in a music course without prerequisites. Our research showed that indeed, students with less musical experience underperformed in the course relative to their more experienced peers, but not necessarily due to disparities in prior musical experience. We present our study as a much-needed initial effort to measure the ways introductory music classes intentionally or unintentionally privilege certain prior experiences—and therefore certain students—over others. We argue that research on equity and inclusion in music classroom pedagogy matters not just for classes that attract non-majors or a mix of majors and non-majors, but also for classes composed exclusively of majors. All of our classes *contain* students with differing levels of musical experience and ability; all of our classes do not *include* students equitably in the learning process. We need to know why—not only because our current students deserve

9. A number of university centers for teaching and learning offer resource pages on inclusive teaching, for example Michigan (<http://www.crlt.umich.edu/multicultural-teaching/inclusive-teaching-strategies>), Brown (<https://www.brown.edu/sheridan/teaching-learning-resources/inclusive-teaching/definitions>), Harvard (<https://bokcenter.harvard.edu/inclusive-moves>), and Texas (<https://facultyinnovate.utexas.edu/inclusive>).

10. UDL practices are of increasing interest within musicology. See Kimberly Francis, Michael Accinno, and Megan Troop, "Six Easy Ways to Foster an Accessible and Inclusive Music History Classroom," *Musicology Now* (14 August 2018), <http://www.musicologynow.org/2018/08/six-easy-ways-to-foster-accessible-and.html> and Bruce W. Quaglia, "Planning for Student Variability: Universal Design for Learning in the Music Theory Classroom and Curriculum," *Music Theory Online* 21, no. 1 (March 2015), <http://www.mtosmt.org/issues/mto.15.21.1/mto.15.21.1.quaglia.html>. For a general overview of UDL, see the website Universal Design for Learning in Higher Education: <http://udloncampus.cast.org/home#.W0-UEdhKiCQ>.

a fair shake at succeeding in our classes, but also as an important step toward closing the opportunity gap for underrepresented and underserved students.

Background

We (Professor Louis Epstein and then-fourth-year undergraduate researchers Taylor Okonek and Anna Perkins) conducted our study at St. Olaf College, a liberal arts institution with approximately 3,000 undergraduates and 280 faculty located in Northfield, Minnesota. The NASM-accredited St. Olaf College Music Department is distinct among its liberal arts peers in pursuing a conservatory model—all students must audition as part of the admissions process, and both BA and BM degrees are offered—even as it caters exclusively to undergraduates and requires BM students to complete many of the same general education requirements as BA students. The department serves approximately 300 majors as well as an additional 400–500 non-majors engaged in ensembles, instrument or voice lessons, and courses. Each cohort of 75 majors is evenly split between BA and BM degrees; the largest major within the department is Music Education. We currently offer paths to a degree in music only for students who enter with proficiency in Western classical music performance, and traditionally we have offered, at most, one or two courses per year that were exclusively, or at least partially, open to non-majors. Until the 2017–2018 academic year, non-majors were excluded from the two-semester music history survey, although there were usually ten or fifteen seats available for them in World Music.

Beginning in 2014–2015, the department undertook its first top-to-bottom curriculum reform effort in over 20 years, inspired in part by earlier reforms at Vanderbilt University, the University of Virginia, Carleton College, and Colorado College. Among other changes, we dropped our two-semester music history survey requirement in favor of a one-semester introduction to musicological approaches and methods, thus allowing students greater agency and flexibility in their choice of music electives. (The two-semester survey remains in the catalogue, but only counts toward elective requirements for majors.) We hired our first tenure-track ethnomusicologist, and we took steps to open more courses to non-majors, particularly within the theory and ethno/musicology areas. In the new curriculum it is now possible for non-majors to take both introductory and upper-level ethno/musicology courses as electives.

As we moved from a two-semester music history survey requirement to a one-semester introductory course required of majors but also open to non-majors, we needed to adjust content and course policy to provide as equitable an experience as possible for all students. Inspired by inclusive teaching scholarship, by recent disciplinary debates, and by existing music history pedagogy scholarship, the syllabus for our new course, “Introduction to Musicology,” cast

wide geographic, chronological, and cultural nets (see Appendix A).¹¹ We deemphasized style analysis, style history, and notation. The course relied heavily on Christopher Small's notion of "musicking"¹² to define a broad scope of inquiry, applied critiques of the "work" concept from social, cultural, and religious perspectives, and introduced methods such as transmission and reception study, ethnography, primary-source study, and formal analysis. In class, in place of the traditional lectures reciting a litany of composers and their pieces or delivering overwhelming contextual details, we created space for active learning activities that allowed students to practice critical thinking, analytical methods, self-reflection, and research methodology.

Reforming our content and our pedagogical priorities did not make the course any less rigorous than the formerly required music history survey, as exam averages and end-of-semester evaluations attest. We merely replaced certain kinds of challenges tied closely to more formalist and positivist modes of "knowing" music history with new challenges designed to train students in the musicological strategies and methodologies that now dominate the field. Specifically, just as we designed the syllabus to balance attention to approaches and methods with music-historical content, we changed our assessments to measure students' ability to apply methods and skills rather than regurgitate content knowledge. For instance, students were only sometimes asked to identify pieces, genres, and compositional/performative techniques; more often they were asked to cite authors of course readings in short answer questions or to select appropriate methods to apply in a given musical context.¹³ Our course

11. See especially the "End of the Music History Sequence?" roundtable, *Journal of Music History Pedagogy* 5, no. 2 (2015), especially Melanie Lowe's contribution, "Rethinking the Undergraduate Music History Sequence in the Information Age": 65–71; Alejandro L. Madrid, "Diversity, Tokenism, Non-Canonical Musics, and the Crisis of the Humanities in U.S. Academia," *Journal of Music History Pedagogy* 7, no. 2 (2017): 124–125; Steven Cornelius and Mary Natvig, "Teaching Music Appreciation: A Cultural Approach," *Journal of Music History Pedagogy* 4, no. 1 (Fall 2013): 139–150; William Robin, "What Controversial Changes at Harvard Mean for Music in the University," *National Sawdust* 25 April 2017, accessible at <https://nationalsawdust.org/thelog/2017/04/25/what-controversial-changes-at-harvard-means-for-music-in-the-university/>; Gretchen Peters, "Do Students See Themselves in the Music Curriculum?: A Project to Encourage Inclusion," *Music Educators Journal* 102, no. 4 (June 2016): 22–29, doi:10.1177/0027432116644330; Christopher Moore, "Music and Politics, Performance, and the Paradigm of Historical Contextualism," *Music & Politics* 4, no. 1 (Winter 2010), doi: <http://dx.doi.org/10.3998/mp.9460447.0004.105>; and Maria Archetto, "Interdisciplinary Approaches to the Introduction to Music Course," in *Teaching Music History*, ed. Mary Natvig (Farnham, UK: Ashgate, 2002), 69–76. We are also grateful to several colleagues who shared syllabi and ideas and who participated in a virtual workshop during the development of the course: Andrew Dell'Antonio, Rehanna Kheshgi, Melanie Lowe, William Robin, Erica Scheinberg, and Meredith Schweig.

12. Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, Conn.: Wesleyan University Press, 1998).

13. Quiz and midterm exam questions are available as Appendix B.

objectives emphasized broad skills we hoped would be transferable to other courses and intellectual pursuits:

- Recognize and ask musicological questions
- Apply varied musicological methods to the academic study of diverse musics
- Distinguish between pieces and traditions on the basis of distinctive sonic and sociocultural features
- Describe music and musical practices using appropriate terminology
- Reflect critically on your own practices and traditions within our musical world

Students demonstrated competency in each of these objectives primarily through a series of four short essays (autoethnography, primary source show-and-tell, mini-ethnography, program notes) and a final project proposal in which they began a significant, original research project.¹⁴ Each writing assignment required students to cite authors we had read as a class and apply their insights to materials and topics adjacent to those addressed in class. Altogether, students with varying backgrounds and prior musical experiences were asked to study music familiar and unfamiliar to them in class. In their chosen assignment topics they could choose their own adventure, specializing further or exploring new terrain. No matter what topics they chose, however, at some point in the course all students practiced analytical skills and research methods they had never encountered before. Music majors who had never encountered ethnography or primary source study before would experience a similar challenge to a non-major who brought experience from sociology or history classes but had not described salient musical details for a general audience. Thus assignments were designed so as not to inequitably advantage any one group of students with a specific set of prior experiences.

Course policy, too, reflected an awareness that students with different musical and demographic backgrounds would require different levels of challenge and support. All quizzes and tests took place asynchronously and online, with more time allotted than usual in a class-time testing scenario. Thus students with testing anxiety need not seek special accommodations or suffer through a high-pressure class period. Review sessions were offered once every two weeks. Blending elements of contract grading and traditional extra credit, a “B-minus insurance policy” was available to students willing to do all their regular coursework and fulfill additional requirements (including two office hours appointments, essay revisions, and attending a musicology lecture and

14. All writing assignment prompts are available as Appendix C: see <https://docs.google.com/document/d/1XBVSIpeT-MbN-jVyhxPf3irfyRkMUFZMuBxOboekdY8/edit?usp=sharing>.

other performances) to ensure a course grade no lower than B-minus, although if they exceeded that grade they could keep the higher result. The optional B-minus grade floor could thus serve as a backstop in the event that the course proved profoundly inequitable to any group of students.

Methodology

Thanks in part to its required status for majors and the two general education credits it carried, the class attracted a high enrollment, ensuring that our power to detect statistically significant results was high. 122 students remained enrolled throughout the semester in the course, which the professor taught in two sections of 59 and 63 students, respectively. During the IRB-mandated process of securing subjects' consent to participation in the study, five students elected not to participate, although all students were still required to complete all the assessments used in the study.¹⁵ The final subject pool of 117 included 81 majors and 36 non-majors; 44 students in at least one of three underrepresented minority (URM) categories (low income [LI], first generation [FG], and domestic students of color [DM]) and 72 students not in those categories.¹⁶ All student data was anonymized for the purposes of the study, and all evaluation of assessments was performed with student identities hidden.

To measure differences in course success between students with varying levels of music experience, we collected data from a variety of sources. We predominantly relied on assessments and surveys that students were already required to submit for course credit. To measure student learning, students completed identical pre- and post-tests,¹⁷ two quizzes, and a midterm, all administered through our learning management software, Moodle, so that we could break down the results on a student-by-student and question-by-question basis. Students also completed four graded writing assignments. Students earned their attendance and participation grades by answering in-class questions through the web-based polling software PollEverywhere; their responses

15. This article is in compliance with St. Olaf College's rules regarding the protection of human research subjects.

16. We are grateful to Kelsey Thompson, Assistant Director of St. Olaf College's Educational Research & Assessment office, for providing demographic data and analyzing that data against the data we collected, allowing us to consider demographics without violating the privacy of our subjects. The total number of non-underserved and underserved students totals only 116 because we do not know race/ethnicity information for one student, and therefore they were excluded from any subsequent analyses with the URM (LI/FG/DM) group. Additionally, the two international students who were not first generation were also excluded for these analyses as we do not have family income information for them and thus had insufficient information to determine whether they belonged in the URM or non-URM group.

17. Pre- and post-test questions are available as Appendix D.

provided further assessment data. Students completed a survey through which they self-reported musical experience in a number of ways.¹⁸ Finally, students could receive extra credit if they were willing to be interviewed for the study. Thirty-five students volunteered, and a student researcher conducted the interviews in the hope that informants would speak candidly about how they thought the class supported or undermined students with varying levels of musical experience.¹⁹

Drawing on self-reported survey data about musical experience, we used hierarchical clustering methods to divide the students into three groups within and between which we could measure success in the course. To define the groups, we considered whether students were majors or not; how many music courses they had taken, with “courses” defined to include partial-credit lessons and zero-credit ensemble participation, as well as classroom-based courses; how many years of experience they had playing or singing, as defined by lessons and performance opportunities before or during college; whether they read music; and whether they currently played an instrument or sang.²⁰ Throughout the paper we will refer to the resulting three clusters as Cluster H (high level of musical experience), Cluster M (medium level of music experience), and Cluster L (low level of musical experience). Cluster L contained 25 students who averaged just over one music course at St. Olaf College and claimed fewer than six years of musical experience. This group was almost exclusively composed of non-majors and included some who had taken no music classes and had absolutely no musical experience, including no ability to read music. Cluster M was the largest group, with 67 students, and it included a mix of majors and non-majors within a middle range of musical experience, from seven to seventeen years of study and from one to fourteen classes. Cluster H with 25 students represented a group with similar musical experience to the middle cluster but a greater number of courses taken, between 14 and 24, and was composed entirely of majors [Tables 1 and 2]. For every assessment, we compared average performance between groups within three broad demographic categories: majors and non-majors; students in each of the musical experience clusters; and students

18. Self-reported musical experience survey questions are available as Appendix E.

19. Interview questions are available as Appendix F.

20. We developed these measures using our own survey, accessible at <https://tinyurl.com/spring2018music141survey>, but it is also possible to use a survey instrument like the Goldsmith Musical Sophistication Index, which uses a broader range of measures (both self-reported and aural skills-based) to distinguish between levels of musical ability and engagement, although it is optimized for non-musicians. See Daniel Müllensiefen, Bruno Gingras, Jason Musil, and Lauren Stewart, “The Musicality of Non-Musicians: An Index for Assessing Musical Sophistication in the General Population,” *PLoS ONE* 9, no. 2 (2014): doi:10.1371/journal.pone.0089642. The Goldsmith survey instrument is available at https://www.gold.ac.uk/media/documents-by-section/departments/psychology/full_gmsi-1.pdf.

from URM categories against non-URM students. In what follows, we present detailed results and discussion from each of those comparisons.

Attribute	Courses Taken	Years Experience	Major	Notes
Cluster L (n = 25)	0 to 1	0 to 6	Mostly non-majors	4 lacked notational literacy
Cluster M (n = 67)	1 to 14	7 to 17	Majors and non-majors	1 lacked notational literacy
Cluster H (n = 25)	14 to 24	7 to 17	All Majors	

Table 1: Definitions of each cluster

	Read Music	Sing/Play Instrument	Years Experience	Music Major	Number of Courses
Cluster L	No: 4 A little bit: 8 Yes: 13	No: 4 Yes: 21	Mean: 5.6 SD: 4.0	No: 24 Yes: 1	Mean: 1.1 SD: 5.4
Cluster M	No: 1 A little bit: 1 Yes: 65	No: 0 Yes: 67	Mean: 12.2 SD: 2.4	No: 13 Yes: 54	Mean: 7.5 SD: 3.9
Cluster H	No: 0 A little bit: 0 Yes: 25	No: 0 Yes: 25	Mean: 11.5 SD: 2.5	No: 0 Yes: 25	Mean: 18.2 SD: 2.8

Table 2: Demographics of each cluster

Results and Discussion: Majors versus Non-Majors

We first compared various test scores among majors and non-majors. We found that majors scored on average 8.5 percentage points higher than non-majors on the pre-test ($p < .001$).²¹ Majors earned an average score of 62% and non-majors earned an average score of 53.5%. Similarly, majors scored 5.3 percentage points higher than non-majors on the first quiz ($p = .04$), with majors scoring an average of 82.8% and non-majors scoring an average of 77.5% (additional comparisons between majors and non-majors' scores on other assignments can be found in Table 3 below).

21. Results with a p-value of less than .05 are considered statistically significant. As the p-value decreases (for instances, less than .01 or .001), the statistical significance strengthens. Note that a more significant p-value does not necessarily correspond to a greater effect size (difference between groups).

	Quiz 1	Quiz 2	Midterm	Pre-Test	Post-Test	Course Total
Non-Major	77.5%	73.7%	77.1%	53.5%	72.9%	85.2%
Major	82.8%	82.0%	80.3%	62.0%	80.0%	88.6%
P-Value	< 0.05	< 0.001	< 0.05	< 0.001	< 0.001	< 0.01

Table 3: Difference in mean score on assessments between majors and non-majors

There were just as many cases, however, where the differences between majors and non-majors were smaller, insignificant, or nonexistent. For instance, the difference between majors and non-majors' scores was only 3.2 percentage points on the midterm exam ($p = .03$), and excluding the scores on two particularly difficult questions from the analysis resulted in an even smaller difference between majors and non-majors that was not statistically significant. Similarly, by excluding the lowest overall score observed on the midterm—a nine-point outlier—the difference between majors and non-majors is no longer significant ($p = .15$). Our results suggest that just one particularly overwhelmed or unprepared student who happened to be a non-major may have distorted the averages among the rest of the non-majors. This is supported by the fact that the difference in medians between the two groups is slightly smaller than the difference in means (differences of 2.7% vs. 3.2%). Another piece of evidence pointing to the likelihood that a small number of non-majors might have disproportionately affected the non-major averages can be found in the scores of non-majors who lacked notational literacy: their average score of 70.3% on the midterm was much lower than the average on the midterm for non-majors with notational literacy (78.1%), although the small number of students who could not read music ($n = 5$) means we cannot speak to the significance of this result. Nevertheless, with some exceptions, non-majors did not on average fare significantly worse in the class than did majors.²²

One reason non-majors were often at no significant disadvantage in the course is that many boasted extensive musical experience and chose the class out of interest rather than necessity. In interviews, some students argued that various kinds of musical experience, including the ability to read notation, were not absolutely necessary for success in the class—but might make the class more engaging. They acknowledged the benefits of previous experiences outside of music, like coursework in philosophy, history, sociology and

22. Our results replicate those of studies comparing majors and nonmajors in STEM classes. See, for example, Jennifer K. Knight and Michelle K. Smith, "Different but Equal? How Nonmajors and Majors Approach and Learn Genetics," *CBE - Life Sciences* 9, no. 33 (Spring 2010): 34–44.

anthropology, or race and ethnic studies. Such coursework was helpful in part because Introduction to Musicology presented numerous topics and methods to which majors had no prior exposure.

More common, however, were concerns among majors and non-majors alike regarding their self-perceived learning efficacy, that is, their estimation of their ability to learn in the course. Formal interviews and informal conversations alike revealed that students perceived that they enjoyed advantages or suffered disadvantages in the course based on their respective opportunities for previous musical training. The disparities students perceived felt most acute after class days spent on music analytical methods and transmission, producing more disorienting or disheartening feelings in the students who lacked a music theory background.²³ Though our data shows that differences between majors and non-majors were less profound than students felt them to be, our data also shows that students with the most musical experience boasted significant advantages.

Results and Discussion: Hierarchical Clusters Based on Musical Experience

Comparisons between students in our three hierarchical clusters produced more fruitful and consistent insights into the question, “did the course offer all students equal opportunities to succeed?” Crucially, we found that Cluster H significantly outperformed Cluster L—but not Cluster M—on every measure. For instance, when responding to PollEverywhere questions, on average Cluster H students correctly answered 10.8% more questions than Cluster L students. On the midterm, on average Cluster H students earned grades 5.8 percentage points higher than Cluster L students, as opposed to the 3% difference between majors and non-majors. Cluster H consistently outperformed Cluster L on the pre- and post-tests, the two quizzes, and even the writing assignments (see Table 4 below).

23. For instance, during two days focused on musical analysis as a musicological tool we discussed topics present in Mozart’s Piano Sonata in F Major, K. 332 and Beethoven’s Piano Sonata No. 8 in C Minor, Op. 13 as well as the narrative and pedagogical functions of sonata form; and on one of three days focused on different modes of musical transmission we read two chapters from Thomas Forrest Kelly’s *Capturing Music: The Story of Notation* (New York: W. W. Norton, 2014).

	Quiz 1	Quiz 2	Midterm	Pre-Test	Post-Test	Course Total
Cluster L	78.5%	72.6%	78.0%	50.6%	72.2%	85.8%
Cluster M	79.4%	80.2%	78.1%	60.1%	78.2%	86.8%
Cluster H	88.5%	83.9%	83.8%	65.9%	82.1%	91.1%
Class	81.2%	79.4%	79.3%	59.3%	77.7%	87.5%
P-Value	< 0.01	< 0.001	< 0.05	< 0.001	= 0.001	< 0.001

Table 4: Difference in mean score on assignments between clusters and in comparison with averages for the entire class. P-values refer to significance of overall difference in scores by cluster.

The gap in performance between Clusters L and H was slightly larger on the second quiz than the first quiz (11.3%, compared to 10% on Quiz 1). Although not statistically significant, the gap between Clusters L and H closed slightly between the pre- and post-test [Figure 1], going from 15.3% on the pretest to 9.9% on the post-test, which suggests that on average Cluster L students made the greatest gains in learning.

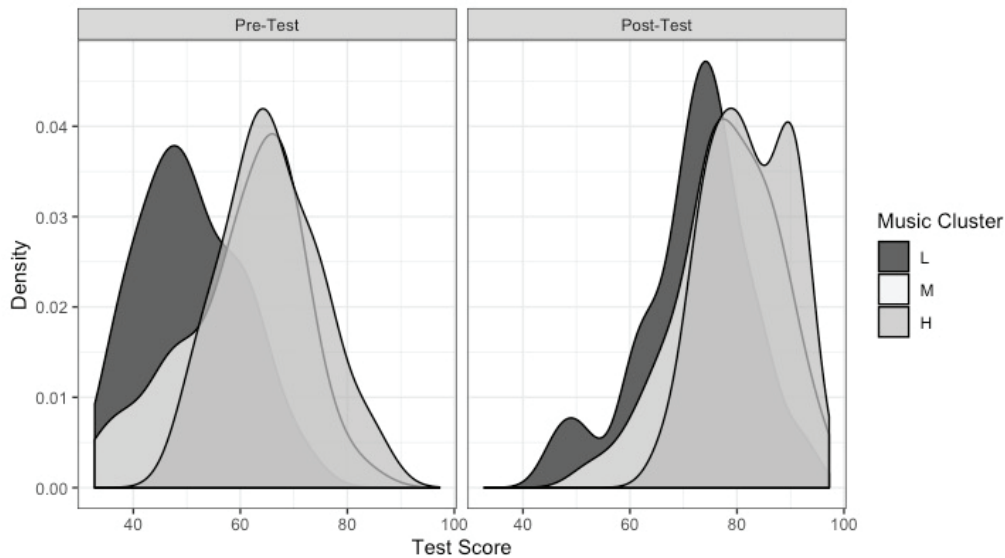


Figure 1: Difference in before and after test scores by cluster

Across all assessments, the differences between Cluster H and Cluster L ran between 5 and 11 percentage points, or between a half and a whole letter grade, including in the final course grade where Cluster H enjoyed an A- average while Cluster L averaged a B. Harder to see in the results above is that the performance of Cluster M—the largest group of students—was not significantly different from either Cluster H or Cluster L, and the lack of statistically

significant difference persisted throughout the course. Remember that Cluster M included both majors and non-majors who demonstrated a wide range of musical experience and courses taken.

Our results suggest that in its current state, the class disadvantaged Cluster L or advantaged Cluster H. These results also suggest the possibility that Cluster M's ability to succeed in the course may be on par with that of Cluster L's or Cluster H's. Particularly interesting is the possibility that in a class composed only of the majors and non-majors in Clusters L and M, students would enter with a roughly equivalent chance at success. In fact, one biology major with three years of self-reported experience playing saxophone in middle school and no music courses at St. Olaf College received the tenth highest grade out of 122. Stepping away from averages, then, we note that it was possible for a student in Cluster L to do well in the course. But for most students, taking a class that included inexperienced as well as significantly experienced musicians provoked a particular kind of pedagogical challenge. While the differences are arguably minor, these are still problematic results: knowing that a student with a lower level of musical experience is likely to earn a B while an average student with more musical experience is likely to earn an A-minus, we are faced with a decision about whether to change the course itself, or change our registration policies. In the end, should students with disparate levels of musical experience be allowed to take music classes together?

Results and Discussion: GPA and Underrepresented Status

While the strength of the relationship between musical experience and course outcomes suggests that we have some difficult decisions ahead about whether or how to accommodate students with varying levels of musical experience, we must first take into account possible underlying causes for those relationships. With help from our Educational Research & Assessment office, we were able to factor overall student GPA and underrepresented status into our comparisons of major/non-major status and hierarchical cluster. First, we examined the way average GPA and underrepresented status related to course grade. For the basis of comparison, in the table below we also included the average GPA and course grades of students in each of the hierarchical clusters:

Demographics	Average Course Grade	Average Overall GPA
Not LI/FG/DM (N=69)	88.19	3.49
Low Income (N=24)	87.05	3.37
Domestic Multicultural (N=24)	86.61	3.20
First Generation (N=11)	84.62	3.14
All Underrepresented (N=44)	87.12	3.29
Musical Experience Cluster		
H (N=25; 11 are LI, FG, and/or DM)	91.15	3.62
M (N=67; 24 are LI, FG, and/or DM)	86.79	3.38
L (N=25; 9 are LI, FG, and/or DM)	85.78	3.30

Table 5: GPA by demographic and hierarchical cluster²⁴

We ran a multiple linear regression analysis to determine whether hierarchical cluster was still a significant predictor of success in the course after accounting for underrepresented status and GPA.²⁵ Across all assessments other than the pre-test, GPA proved a significant predictor of student success in the course. For example, on average, a difference of 1.0 GPA between two students is associated with an 11.13 point higher final course average, for students of the same underrepresented status and hierarchical cluster. Overall, 55% of the variation in final course grade can be accounted for by the variation in overall GPA, and GPA was found to be significantly associated with student performance ($p < 0.001$). Notably, on the pre-test, musical experience had a stronger association with student success than GPA. Musical experience was also significantly associated with performance on the post-test and Quiz 2, while underrepresented status was not significantly associated with performance for any of the assessments. Table 6 (below) shows the regression coefficients of the various groups we studied relative to all other groups; the higher the number, the greater the contribution of the attribute relative to all other variables to assessment performance.

24. As a reminder, LI refers to low-income students, FG refers to first-generation students, and DM refers to domestic students of color.

25. Multiple linear regression analysis uses multiple variables to predict a single quantitative outcome. In our case, given differences in students' classification within high/medium/low clusters, underrepresented status, and GPA, we wanted to know how those variables interacted and which most strongly predicted success in the course.

Dependent Variable	Overall GPA	Underrepresented Status	Music Cluster: Medium	Music Cluster: High
Writing Assignment 1	(***) 0.91	0.07	0.08	0.13
Writing Assignment 2	(***) 0.96	0.15	-0.18	-0.05
Writing Assignment 3	(**) 0.68	0.31	-0.09	0.02
Writing Assignment 4	(**) 0.78	-0.06	0.11	0.22
Pre-Test	2.90	-1.30	(***) 9.42	(***) 14.14
Post-Test	(*) 6.19	1.35	(*) 5.29	(**) 7.51
Quiz 1	(***) 0.84	-0.11	-0.05	0.15
Quiz 2	(***) 1.17	0.07	(**) 0.57	(*) 0.69
Midterm	(***) 11.53	-1.48	-1.58	0.77
Final Project	(***) 1.89	0.27	-0.37	-0.25
Final Course Grade	(***) 11.13	1.19	0.03	1.40

Table 6: Multiple Linear Regression Results. * = $p < 0.05$; ** = $p < 0.01$; *** = $p < 0.001$

Knowing that GPA was generally a stronger predictor of performance in the course than musical experience complicates our efforts to understand students' experiences in the course and to recommend appropriate interventions to improve outcomes for the students who struggled most. We might be inclined to exclude students without a threshold level of musical experience (for example, using notational literacy as a proxy) from a music class, either permanently or by instituting a prerequisite—but that would be no solution at all. The problem with prerequisites, especially for 100-level classes, is that they create an additional barrier to access for students who are already less likely to have received musical training before college. Arguably, in a liberal arts setting, but also in comprehensive school or school of music settings, these students should have an opportunity to learn about music history without signing up to be a music major. Funneling inexperienced students into music appreciation courses might seem a viable alternative, but music appreciation comes with its own problematic history and set of assumptions about what music is worth studying and what methods are worth practicing.²⁶

Even if we might consider excluding students on the basis of musical experience, we would never exclude students on the basis of incoming GPA. And why should we? The purpose of any introductory class is to teach students

26. In his 1939 polemic, *The State of Music*, Virgil Thomson described the “Music-Appreciation racket” as a problem, and more recent studies suggest that this type of course has not much developed in the years since. See Virgil Thomson, *Virgil Thomson: A Reader*, ed. Richard Kostelanetz (New York: Routledge, 2002), 38–44; Edward Hafer, “The Pedagogy of the Pedagogy of Music Appreciation,” *Journal of Music History Pedagogy* 3, no. 1 (Fall 2012): 57–75; Jennifer L. Hund, “What is the Discipline of Music Appreciation? Reconsidering the Concert Report,” *Journal of Music History Pedagogy* 4, no. 2 (2014): 255–272.

things they do not already know, not reward students for entering the class with a certain set of skills and knowledge gained through prior study. By the same logic, though, our rationale for excluding inexperienced musicians from introductory music classes should seem equally suspect. And even in classes where all students have notational literacy or other significant forms of prior musical experience, some students will enter with lower GPAs and some with higher GPAs, reinforcing the need for policies and pedagogical practices that facilitate more equitable learning in any music class.

Interventions

A traditional approach to helping at-risk students is to offer them extra help. In our context, that might include providing significant opportunities for learning music fundamentals while taking the class, or requiring extra review sessions or office hours visits of students who score below a certain threshold on the pre-test. But these solutions promise unattractive consequences. They put an additional burden of time and effort on students already at greater risk of struggling and they risk stigmatizing and incurring stereotype threat among students who realize they are receiving additional help. Instead, we might apply inclusive learning and UDL techniques including and beyond those already adopted in the course design described above. Research in STEM fields, for instance, has shown that increasing course structure improves all outcomes, but disproportionately improves outcomes for the most at-risk students.²⁷ Increasing course structure means adding course policies and assignments that require all students to take advantage of resources and opportunities to learn. In our case, in the next iteration of Introduction to Musicology (underway in spring 2019), we now require office hours visits of all students rather than making them optional; send more frequent reminders about assignment due dates; and require all students to complete readings and activities on close reading and general study skills. An undergraduate TA who successfully completed last spring's course attends all class meetings and leads three supplemental instruction (SI) sessions every week at which they offer study skills help as well as course content review.²⁸ Unlike one-on-one tutoring, which targets high-risk

27. Sarah Eddy and Kelly Hogan, "Getting Under the Hood: How and for Whom Does Increasing Course Structure Work?" *CBE—Life Sciences Education* 13 (2014): 453–468; Kimberly D. Tanner, "Structure Matters: Twenty-One Teaching Strategies to Promote Student Engagement and Cultivate Classroom Equity," *CBE—Life Sciences Education* 12 (Fall 2013): 322–331.

28. On the efficacy of supplemental instruction in improving study skills and academic performance, see Hoi Kwan Ning & Kevin Downing "The Impact of Supplemental Instruction on Learning Competence and Academic Performance," *Studies in Higher Education* 35, no. 8 (2010): 921–939, doi: 10.1080/03075070903390786; and Martin Stigmar "Peer-to-Peer

students and thus distinguishes them from their classmates in a negative way, regular SI sessions reduce the stigma associated with “getting help” because the sessions attach to difficult courses and are available to all students.

Other interventions inspired by UDL scholarship include allowing students to prepare a notecard before the tests and, as we have done, ensuring that students have more than enough time to get through test questions, either by reducing test material or making testing web-based and asynchronous. More frequent, lower-stakes testing is another way to increase structure and compel all students to study regularly, rather than cramming only before infrequent quizzes and tests. In the future we plan to require students to play the “Music History Game,” a flashcard-based quizzing app we designed in collaboration with faculty and students in the Computer Science department (similar to Quizlet or learning management software quiz features) to ensure that all students consistently review past material and practice connecting it to new content.²⁹ Another way to improve equity in the course no matter who takes it is to offer a grade bump to students who demonstrate the greatest improvement in the course, thereby rewarding learning and hard work, not prior knowledge. Our grade floor, what we call the “B- Insurance Policy,” took a step in that direction. Of the six students who completed the extra work required to satisfy the policy, three had relatively little musical experience and three were more experienced, suggesting that equitable policies can help all the students who need them most, not just the students identified by particular assessments as most at risk.

Another inclusive teaching intervention is inspired by an observation about student seating habits. When we mapped student seating in one section and identified students according to the number of music courses they had taken, we noticed a striking pattern [Figure 2]:

Teaching in Higher Education: A Critical Literature Review,” *Mentoring & Tutoring: Partnership in Learning* 24, no. 2 (2016): 124_136, doi: 10.1080/13611267.2016.1178963.

29. Epstein presented the Music History Game in greater detail at the 2017 Teaching Music History Conference in Boston, MA. See <https://youtu.be/C055rsTL-Xs?t=17m8s> for a video recording of the presentation.

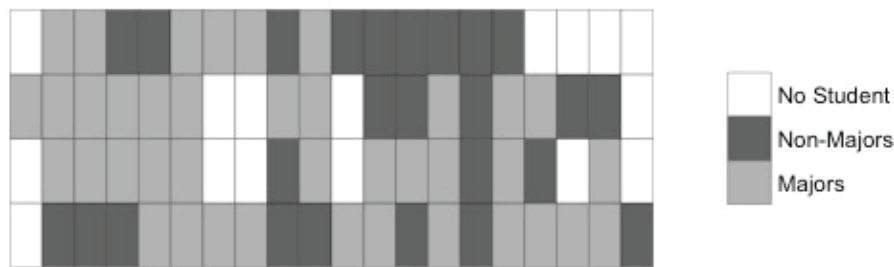


Figure 2: Student Seating Habits in Music 141, Section B

Each row represents a row of chairs in the amphitheater-style classroom, so horizontal relationships matter more than vertical relationships. The image shows that students with similarly low levels of experience tended to sit together, lessening the frequency of opportunities to engage with more experienced students. (Not shown, but similarly revealing: students not only sat next to peers with similar levels of musical experience, but musically experienced students also sat next to peers who participated in the same ensembles or studied in the same studios.) In opening this course to non-majors, we hoped music majors might hear new ideas about music from non-majors with fresh perspectives. Such exchange may have happened in large-group discussions, but may not have taken place during near-daily think/pair/share exercises. Research has shown that when students self-segregate on the basis of academic affinity or friendship, or when they isolate themselves from their classmates, the result is decreased equity in opportunity to succeed.³⁰ A more inclusive course might address the resulting disparities by assigning seating so as to ensure that students with varying levels of musical experience sit next to each other and therefore benefit from a new set of perspectives and life experiences. With early-semester diagnosis of relative musical experience and perhaps GPA, students could be placed in conversation with the classmates they are least likely to encounter through ensembles, studios, and other music courses.

Next Steps

In some respects, we found that the course was not equitable: even though GPA was a better predictor of student success than any other factor, musical experience still emerged as a significant force in the discrepancies we noticed between student groups. Of course, we recognize that grades are only a flimsy proxy for success, and that they often do not capture the full extent of student

30. David Smith, Angela Hoare, and Melissa Lacey, "Who Goes Where? The Importance of Peer Groups on Attainment and the Student Use of the Lecture Theatre Teaching Space," *FEBS Open Bio* 8, no. 9 (2018): 1368–1378, doi:10.1002/2211-5463.12494.

learning. Having administered learning-oriented assessments, we know that students in this class learned a great deal, as shown in the nearly 20% overall class improvement between pre- and post-test results and by the fact that students with the least musical experience showed the greatest gains between those two assessments. We also recognize that though students in Cluster L may have underperformed with respect to Cluster H, none of them failed, and their average grade (B) could just as easily be touted as success as the A-minus average of high-experience students [Figure 3].

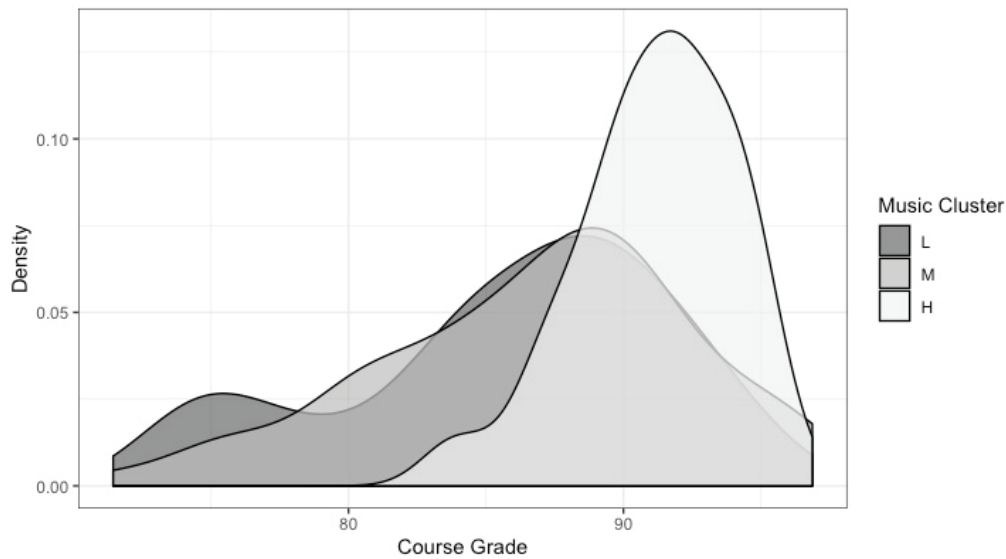


Figure 3: Course grade by cluster

Based on our evaluation of test responses and written work, we can safely conclude that our students achieved most course objectives. We also acknowledge that even as we seek equity not only in opportunity but also outcome, we can never ensure that all of our students will succeed, because their fate in their courses is as much in their hands as it is in ours. Regardless of how we interpret the student outcomes data, the study had one undoubtedly positive result: it played a crucial role in helping us identify potential inequities in the first iteration of the course, leading to what we hope will be improvements that disproportionately benefit at-risk students in future iterations of the course.

Our research is ongoing. In the department's second year of offering Music 141, we are replicating the study described here. We hope to validate some of the results of this study, and we hope to show that our proposed interventions have the desired effect of closing the achievement gap between the least and most prepared students, whether as measured by GPA or by musical experience. We were encouraged to see that underrepresented status was a poor predictor

of student success or lack thereof, but we remain vigilant to ensure that the course does not exacerbate the inequalities identified in literature on access to music education among socioeconomic and racial minorities. As we continue the study, we hope to fine-tune the ways in which we group and compare students. No subdivision of a classroom student body can adequately capture the intersectional nature of students' identities and prior experiences. "Diversity" refers to more than race and socioeconomic status, and music pedagogy that strives toward inclusion must look beyond major, musical experience, GPA, and underrepresented status. Liz Thomas and Helen May have argued that studies on inclusive teaching must "incorporate difference across a number of dimensions, namely previous education, personal disposition, current circumstances, and cultural heritage," thus making higher education "accessible, relevant and engaging to all students."³¹

Our research will not end with one or two repetitions of the study we have presented here. In several years, we will be able to administer exit surveys to the first cohort of students to experience the music major with our Introduction to Musicology, as well as with non-majors who took additional courses in the department. These exit surveys will help us determine whether we provided a foundational experience that helped students in later courses, and/or whether our radical reimagining of an introductory music course helped some students at the expense of others. While there is no such thing as a perfectly equitable course, we can at least seek out a better balance in how we reward prior knowledge and experience. Along the way we seek balance, weighing the pedagogical, moral, and social good of including nontraditional students in previously exclusive classes against the challenges or potential harm that such inclusion entails for both traditional and nontraditional students. It may take several more years to fine-tune these tensions; in the meantime we invite further studies of inclusive teaching and learning practices in a variety of educational contexts. As we all improve our tools for understanding the diversity of student experiences in our classrooms, we move closer to a more inclusive musicology.

31. Liz Thomas and Helen May, *Inclusive Learning and Teaching in Higher Education* (York: Higher Education Academy, 2010), 4–5, retrieved from https://www.heacademy.ac.uk/system/files/inclusivelearningandteaching_finalreport.pdf.

Appendix A. Course Syllabus

Music 141: Introduction to Musicology

Professor Louis Epstein

Spring 2018

CHM 232 - MWF 9:05-10 a.m. and 10:45-11:40 a.m.

Office Hours: CHM 238 Mondays 1-2:30 p.m., Tuesdays 9-10:30 a.m.,
Wednesdays 1-2:30 p.m.

Schedule an Office Hours Appointment

Course Description

Think of all the verbs we use to describe our relationships with music: We know what it means to play, perform, make, compose, write, listen, consume, download, buy, enjoy, and love music. But do we know what it means to critique, analyze, interpret, and generally study music? In this class, we'll develop new tools to deepen, complicate, and enrich our traditional relationships with music. We'll ask questions like "What *is* music?" and "How does music help us define our individual identities?" and "How does music express meaning and influence social behavior?" To illustrate why these questions matter and to provide a range of responses to them, we'll explore a broad array of musical traditions from throughout the world - classical and popular, art and commercial, local and global, historical and contemporary - with the goal of formulating and exploring still other fundamental questions about music.

Along with *asking* critical questions about music, we will learn how to *answer* questions by deploying musicological methods, tools, and approaches. You'll conduct primary source research and interviews; compare musical practices historically and culturally; perform unfamiliar repertory and participate in new practices; read broadly and reflect deeply. You'll connect music with its contexts and subtexts: gender, race, politics, philosophy, religion, class, fashion, technology, power, history. Throughout, you'll develop essential skills for thinking, writing, and speaking critically about music.

Learning Objectives

By the end of this course, you should be able to:

- Recognize and ask musicological questions

- Apply varied musicological methods to the academic study of diverse musics
- Distinguish between pieces and traditions on the basis of distinctive sonic and sociocultural features
- Describe music and musical practices using appropriate terminology
- Reflect on your own practices and traditions within our musical world

There are no required books for this course. Readings will be available digitally via Moodle as well as on physical reserve at Halvorson Music Library when the reading comes from a book. Listeners will be available digitally, again as links via Moodle, and on reserve in Halvorson.

Learning Imperatives

In this course we'll encounter what may seem like an astounding amount of music, much of it unfamiliar, and we'll imbibe a strong dose of academic writing about music. As with any musical activity or learning experience, practice makes progress. Listen regularly to each piece of assigned listening - before and after class, and repeatedly throughout the rest of the semester. Write frequently and repeatedly about your experience of that music, drawing on terminology you're learning in class (especially if it's new and unfamiliar). Practice focused listening: not just while you're doing reading or walking across campus, but sometimes in a darkened room, wearing headphones, thinking of nothing else but what you're hearing, why it sounds the way it does, how its sounds connect to discussions and arguments and contexts you've read or heard about in this class.

Speaking of reading: whether this is your first encounter or your fourteenth encounter with academic writing about music, you may find it helpful to read with specific questions in mind to help you make sense of the material: why was this essay written? Who wrote it? Who was the intended audience? How does this information affect the way I think about music? Why did my professor assign it? How does it connect with or contradict other readings we've done? You'll also find it helpful to consult the discussion questions included on the daily handout *before* you do the reading so that you can focus your attention on more specific aspects of the reading. Similarly, you'll want to make sure you can define all of the terms on each class's handout *before* you come to class; if any seem impossible to define without my help, please bring that to my attention in class. Ultimately, I am responsible for creating a classroom environment and course framework that enables and supports your learning; you're responsible for constructing your own learning in that environment and upon

that framework. We'll work together to ensure that you learn so much in this course.

Assignments

- **Attendance/Participation:** Although this is a large course, I expect students to engage actively with me and with other students during classtime. Much of the learning in the course will take place through small groupwork or in small- or all-class discussions. I also expect you to *make music* during class, usually by participating in group singing, speaking, clapping, and dancing exercises. Finally, we will be using PollEverywhere, an online polling platform to generate discussion and help me gauge your understanding of various concepts. You should register for a PollEverywhere account at www.poll.everywhere.com; please use your St. Olaf email address when registering.
- **Research/Writing Assignments:** If the PollEverywhere questions represent the kind of work musicians do in practice rooms, these assignments are auditions: slightly higher-stakes opportunities to show off the skills and knowledge you're gaining in the course. For each assignment, you'll do some research (comparing primary sources, reading secondary literature, conducting interviews, attending performances) and you'll write up your research in the style of the scholarship we're reading throughout the semester. Each assignment will be evaluated according to a rubric that rewards conscientiousness on both the research and the writing sides of the assignment.
- **Tests:** Two graded quizzes, one graded midterm exam, and two ungraded "before-and-after" exams will make it possible to measure the progress you make in the course from beginning through the end. Each exam will feature a combination of listening examples you'll identify and answer questions about; terminology identification questions; and critical thinking questions or short essays.
- **Final Project:** While you won't write a full-fledged research paper in this course, it's important that you have an opportunity to practice the skills you develop in your short research/writing assignments in anticipation of writing research papers in upper-level music courses. To that end, you'll research and write a final project proposal (4-6 pages of prose, plus annotated bibliography) on a topic you'll choose from a list of possibilities.

Grading Breakdown

Attendance and Participation (20%)

5 short research/writing assignments, (30%, or 6% each)

Two Quizzes (10% total)

Midterm (20%)

Before-and-After Quizzes (10%)

Final project (10%)

If you complete all required coursework and do the following, you are assured of earning at least a B- in the class, no matter how you perform on graded assignments:

- Visit office hours twice
- Attend 5 pink card events, including 1 musicology lecture
- Submit 2 additional research/writing exercises (one revision of a previously submitted assignment, and one brand new submission for an existing prompt)
- Attend 2 review sessions

In addition, everyone can earn one extra point of course credit (out of a total of 100) for participating in an ethnographic interview with my research assistant, who is helping me study your learning in the course.

Final Grade Scale - all numbers are inclusive (I don't round up):

A+/A	95-100%	B+	87-89%	C+	77-79%	D+	67-69%
A-	90-94%	B	83-86%	C	73-76%	D	63-66%
		B-	80-82%	C-	70-72%	D-	60-62%

Detailed explanations of what is meant by each letter grade range can be found at <http://catalog.stolaf.edu/academic-regulations-procedures/grades/>.

Expectations:

Mine: 1) I expect you to come to class prepared. That means doing the assigned reading and listening, reviewing notes from previously classes, and answering any reading questions as needed. **You should spend at least one hour every day reading, listening, and writing.** If you work steadily and write in short chunks (rather than bingeing the night before a quiz or an assignment is due), you'll go far toward achieving the course goals. 2) I expect you to **check your email and Moodle at least once every day.** I'll send out important course info via email that you won't want to miss! 3) I expect you to extend respect,

patience, and civility to your classmates and to your professor. That includes moments when some of us are at our most vulnerable – for instance, singing and performing music in class, or posting research and writing on Moodle. 4) I expect you to **use technology in class responsibly**. Sometimes I'll ask you to take devices out, and sometimes I'll ask you to put them away. Remember that with few exceptions, you learn more when you take notes by hand. 5) I expect you to **attend class**. If you have a legitimate reason to miss or be late to class, **contact me in advance**. More than one unexcused absence will result in a loss of 10% of your attendance grade for each additional absence.

Yours: 1) You can expect a dry sense of humor, a sincere concern about your interests, needs, and problems, and an irrepressible passion for music. 2) I'll try my hardest to create assessments that are fair, reasonable in scope, and focused on helping you learn, not on punishing you for what you haven't learned. 3) You can expect that I'll be accessible in person and via email. Specifically, you can expect a response to your email within 48 hours except on the weekend; if it's taking longer than that, send me another email in case I missed the first.

Accommodations:

If you have a documented disability for which accommodations may be required in this class, please contact the Academic Support Center (507-786-3288, Buntrock 108, wp.stolaf.edu/asc/dac) as soon as possible to discuss accommodations. Accommodations will only be provided after the letter is submitted to me and with sufficient lead-time for me to arrange testing or other accommodations.

This course affirms people of all gender expressions and gender identities. If you prefer to be called a different name than what is on the class roster, please let me know. Please correct me on your preferred gender pronoun if I botch it. If you have any questions or concerns, please do not hesitate to contact me.

Writing Services

Peer tutors at the Writing Desk offer help with any paper, in any class, at any stage of the writing process. You can sign up for an appointment online or drop in Sundays-Thursdays 12pm-5pm and 7pm-10pm or Fridays 12pm-5pm in Rolvaag Library across from the Reference Desk/by the IT Helpdesk. Learn more at <http://wp.stolaf.edu/asc/writing-help/>.

Late Work:

Assignments are due during class time on the day noted on the schedule. Late work will receive an automatic grade-level deduction (from A to A-, A- to B+, etc.). If you miss class for an excused reason on the day an assignment is due, please contact me directly to discuss a revised due date. If you miss class for an unexcused reason, the work cannot be made up.

Course Schedule

Date	Topic	Assignment Due Before Class
2/9	Introductions	Complete “Getting to Know You” Survey Sign up for PollEverywhere
<p>Unit 1: What is Music?</p> <p>Our first unit broadly explores how music is defined across time and space, by individuals and by societies. We’ll study music as something people <i>do</i> as well as music’s physical, philosophical, and spiritual “thingness.” Our goal is to disrupt our familiar approaches to music so that we’re more open to the methods and approaches to music we’ll apply in the subsequent two units.</p>		
2/12	Music as Acts and Things	
2/14	Faith, Ritual, and Politics: Gregorian Chant I	“Before” Quiz
2/16	Gregorian Chant II: Meet in Boe Chapel - Sing Mass for Christmas Day	Practice Mass
2/19	Public Ritual: The Islamic Call to Prayer	
2/21	Morality, Taste, and the Citizen: Plato to St. Augustine to Kaepernick	
2/22	Pink Card Event: Chelsea Burns lecture, 12-1 pm, Carleton Weitz M215	
2/23	Biology and Cosmology: Why Suyá Sing	
<p>Unit 2: How do we study music?</p> <p>In which we encounter and practice several methods and approaches that make up the musicological toolbox. We’ll engage closely with musical meaning, study how music moves, and systematically examine several examples of musicking.</p>		
2/26	Analysis I: Form and Affect in Mozart	Unit 1 Quiz

2/28	Analysis II: A Beethoven Piano Sonata	
3/2	Research Instruction Session - Beth Christensen Presents	Writing Assignment #1 Due (Autoethnography)
3/5	Transmission I: Notation and Transcription	
3/7	Transmission II: Orality	
3/9	Transmission III: Embodiment - Special Guest: Dave Hagedorn	
3/12	Ethnography I: Concert and Conservatory	
3/14	Ethnography II: Jewish Song	
3/16	Ethnography III: Ewe Drumming	
3/19	Performance Studies I: North Indian Classical Music	Writing Assignment #2 Due (Primary Source Show and Tell)
3/21	Performance Studies II: South Indian Song	
3/23	Midterm	MIDTERM AHHH-HHHH!!!!!!
3/26-4/2	No Class - Spring Break	WOOOOOOOOOO
<p>Unit 3: Issues and Contexts</p> <p>If the first two units dealt with the “what” and the “how” of music studies, this unit addresses the “so what?” and “why.” Through a series of case studies, we’ll confront some of the thorniest aspects of music. We’ll ask how music reflects and constructs identities, why authenticity in music is so difficult to define, how politics, nationalism, gender, race, and class inform how music is made and consumed, and how music speaks for and against the powerful.</p>		
4/4	Identity I: Malian Music: The Sundiata Epic and Neba Solo	
4/6	Identity II: National Anthems	Writing Assignment #3 Due (Ethnography)
4/9	Identity III: Charles Ives, Masculinity, and Americanness - Special Guest: Beth Christensen (Research Instruction)	
4/11	Identity IV: Beyoncé, Gender, and Sexuality	
4/13	Identity V: The Lutheran Worldview of J. S. Bach	
4/16	Authenticity I: Historically-Informed Performance and Folk Revivals	
4/18	Authenticity II: The “Original” Spirituals	

4/20	Authenticity III: Fisk Jubilee Singers and Concert Spirituals - Special Guest: Carol Oja '74	
4/21	Pink Card Events: Student Research Symposium Panels, CHM 239, 8:45-9:45 a.m., 12:30-2 p.m., and 2:05-3:05 p.m.; and Carol Oja Lecture, CHM 233, 3:45 pm, "Marian Anderson and Racial Desegregation of the American Concert Stage"	
4/23	Othering and Selfing I: Georges Bizet's <i>Carmen</i>	
4/25	Othering and Selfing II: Gamelan and Claude Debussy	Writing Assignment #4 Due (Program Notes)
4/27	Othering and Selfing III: Duke Ellington, George Gershwin, and Duke Ellington Again	
4/30	Cultural Appropriation I: What's culture, and who owns it?	Quiz 2
5/2	Cultural Appropriation II: In defense of cultural appropriation	
5/4	Cultural Appropriation III: Beyond cultural appropriation	
5/7	Power I: Music and the State	
5/9	Power II: Music and Protest	
5/11	Power III: Canons, Inclusion, and Exclusion	
5/14	Music Today	"After" Quiz
5/16	Final Reflections	Final Project Proposal and all B- Insurance Assignments Due

Appendix B. Midterm Questions

1. Which of these terms applies to one but not both of these excerpts? [audio excerpts are Comtessa de Dia's *A chantar m'er* and the monophonic gradual *Viderunt Omnes* from the Mass for Christmas Day]
 - a. Liturgical
 - b. Orally Transmitted
 - c. Jubilus
 - d. Antiphonal

2. Which terms apply best to this excerpt? Select all that apply. [audio excerpt is Islamic call to prayer]
 - a. Quilisma
 - b. Imam
 - c. Maqam
 - d. Muezzin
 - e. Sacred
 - f. Half-flat

3. Which of the following do you hear in this excerpt? Select all that apply. [audio excerpt is Beethoven's *Sonata Pathétique*, mvt. 1]
 - a. French overture topic
 - b. Ethos
 - c. Graphic notation
 - d. Psalmody
 - e. Rocket motive

4. Which terms might you use to describe this excerpt? Select all that apply. [audio excerpt is Syrian pizmonim "Attah el kabbir"]
 - a. Recapitulation
 - b. Topic
 - c. Contrafact
 - d. Responsorial
 - e. Melisma
 - f. Oud

5. What do these three pieces have in common? [audio excerpts are Chuck Berry's "Roll Over Beethoven," Bernart de Ventadorn's *Can vei lauzeta mover*, and Ethyl Merman's 1930 recording of George Gershwin's "I Got Rhythm"]
 - a. All reflect a belief in music as a form of control
 - b. None were notated

- c. None were recorded in any form by their original authors
 - d. All come from performance traditions that valued variance over fixity
6. Which of these do you hear in the following excerpt? Select all that apply. [audio excerpt is Islamic call to prayer]
 - a. Melisma
 - b. Jubilus
 - c. Imam
 - d. Improvisation
 - e. Cosmology
 - f. Antiphonal
7. Place these terms in the order in which they were invented or first applied in music history.
 - a. Jubilus
 - b. Sonata form
 - c. Azān
 - d. Virga and Punctum
 - e. Dorian and Phrygian
 - f. Graphic Notation
8. Which of these pieces would it be most productive to examine using sonata form analysis?
 - a. [Audio recording of Gamelan Cayala Asri performance]
 - b. [Audio recording of Beyoncé's "Crazy in Love"]
 - c. [Audio recording of Mozart's Piano Sonata in F major, K. 332, mvt. 1]
 - d. [Audio recording of Ethyl Merman's 1930 recording of George Gershwin's "I Got Rhythm"]
9. Which of these *shouldn't* you do when conducting ethnographic work?
 - a. Get permission from musickers in the target culture
 - b. Share the benefits of your work with the community you studied
 - c. Interview performers and/or attendees
 - d. Do background research
 - e. You should do all of these
10. Where in the form does this excerpt fall? [audio excerpt is development of Beethoven's *Sonata Pathétique*, mvt. 1]
 - a. Exposition
 - b. Need more information
 - c. Development
 - d. Recapitulation

11. Where in the form does this excerpt fall? [audio excerpt is recapitulation of Mozart's Piano Sonata in F major, K. 332, mvt. 1]
 - a. Exposition
 - b. Need more information
 - c. Development
 - d. Recapitulation

12. Which of these examples of musicking can be understood through ethnography? Select all that apply.
 - a. Suyá song
 - b. [Audio recording of Beyoncé's "Run the World (Girls)"]
 - c. A performance of *Threnody for the Victims of Hiroshima*
 - d. Ewe dance-drumming

13. Which of the following examples of musicking can be better understood through analysis? Select all that apply.
 - a. Suyá song
 - b. [Audio recording of Beyoncé's "Run the World (Girls)"]
 - c. A performance of *Threnody for the Victims of Hiroshima*
 - d. Ewe dance-drumming

14. Choose ONE of the following three essay topics and respond in a paragraph or two. Remember that the most successful responses to these prompts will cite authors we've read, compare multiple cases, and synthesize course material smoothly and critically.
 1. In what ways can notation be considered a form of technology? How have changes in that technology over the last 1000 years reflected the changing needs and habits of its users?
OR
 2. On the whole, are aural and embodied kinds of musicianship more similar to Western European/American classical traditions than they are different? Or are they more different than they are similar?
OR
 3. Is "aural, written, printed, recorded" a useful chronological order for understanding music history? What are examples of each stage in Western European/American classical music? Does the same order apply just as well to global or popular traditions?

Appendix C. Writing Assignments

Writing Assignment #1: Autoethnography

Introduction

Autoethnographies are essays that use the author/researcher's own experiences to **make arguments or tell stories about the author's culture**. Sometimes autoethnographies are used to counter claims about the author's culture by writers outside that culture; sometimes autoethnographies offer new perspectives on an issue or practice that has traditionally been studied in a more impersonal manner.

The Assignment

Write a 500-750-word essay in which you reflect on your personal relationship(s) with music/musicking, as broadly or narrowly defined as you like. "Reflecting" means writing about the ways that your experiences with music/musicking relate to the questions we've been asking and the stories we've been telling in class so far this semester. **The goal of your essay is for you and for a reader to learn something about a broader question/issue through the personal examples you provide.** How do your musical tastes and practices relate to the identities you claim, to the communities you've associated with, to the histories that underlie how you came to those tastes and practices? For instance, I would write about how my participation in a rock band reflects a process of coming to terms with the conflict I feel as a classically trained musician who resented peer pressure to conform to fashionable musical tastes as a child but who nevertheless came to value popular music for the same reasons I value classical music: both are sites where technical skill, self-expression, performing an alternate identity, and audience feedback contribute to feelings of accomplishment and personal satisfaction.

In your autoethnography, you should draw on readings we've done. You can just name-drop the authors we've read, or, if you quote from them, you can give a parenthetical citation (Plato, 5) so that it's easy for me to locate the quote. In my essay, I would write something like, "By forcing me to practice the pieces I was assigned and by discounting the improvising I did as 'fooling around,' my mother rendered my childhood training in classical music an elitist exercise in line with Plato's notion that musical discipline - playing the right music in the right way - is central to societal and political discipline." I would also use Christopher Small to reflect on my longstanding struggle to

grasp that easy-sounding music isn't easy to play, and that just because something is easy-sounding doesn't mean it has less cultural value than something difficult-sounding.

Submitting Your Assignment

You'll submit your essay through Moodle. Please copy and paste the prose of your essay into the text box that you'll see when you click on the assignment and scroll down. **Please do not link to a Google Doc or other external file; I prefer to read your essays within Moodle (it also makes grading easier).** Please also leave your name and any other identifying information out of the text box; I prefer to grade student writing anonymously. Finally, you should keep in mind that Moodle will count the words in your essay, and if you exceed 1,000 words, you will not be able to submit. There's a special knack to saying what you need to say concisely and compellingly; if you don't already have the knack, you'll have at least five chances to develop it in this course.

Evaluation

You will be graded on a six-point scale, where the top grade (six points) recognizes stylishly-written, compelling essays that fluently **use personal musical practices and experiences to reveal new or nuanced insights about connections between the self and the social, historical, religious, and/or philosophical contexts of those practices and experiences.** These essays demonstrate an ability to explore beyond superficial details of your musical life in search of these insights. Six-point essays cite multiple relevant sources from the class reading list. Essays that meet some but not all of these criteria will receive fewer points, and essays that do not seem to respond to the prompt or that fail to address most of these criteria will receive 1 point.

Background on Autoethnographies

The autoethnography is both an easy and a difficult form of writing. It is easy because we are writing about what we know: ourselves. It is difficult because we must communicate the significance of our experience to our audience, making a connection between our own experiences and those of our readers. We must confront the hard truth that an event is not significant just because "it happened to me." The event must offer some takeaway value, and the writer who writes about the event must be able to answer the question "so what?" The answer to this question is the primary insight of the autoethnography, or the ultimate point that you are trying to make. Autoethnographies are not just chronological narrations of events; they communicate the event's meaning and

leave readers with a dominant impression of what it might have been like to experience it themselves.

For a model of the kind of writing you are to do, read either “Becoming a Bass Player” or “Studying Music, Studying the Self” in *Music Autoethnographies : Making Autoethnography Sing/Making Music Personal*, edited by Brydie-Leigh Bartleet, and Carolyn Ellis, Australian Academic Press, 2009, pages 136–150, or 153–166 respectively. Note how the authors interweave scholarly citations into a focused personal account of their own music-making experiences and the reflections those experiences inspired.

Writing Assignment #2: Primary Source Show-and-Tell

Much of the scholarship you’ve already read relies heavily on primary sources, which are documents or objects *from the time period being discussed* that help us understand the ideas, disagreements, values, and basic facts of that time. Musicologists routinely draw on a wide variety of primary sources in their work, including manuscripts and scores, recordings, paintings, photographs, musical instruments, financial and government records, and all manner of writing: interviews, letters, theoretical treatises, books, newspaper articles, autobiographical texts, etc.

Finding primary sources is hard enough, but actually *reading* them can prove even more difficult. We have to enter the minds and hearts of the people who produced those documents as well as the minds and hearts of their intended readers. To prepare you to read primary sources and to do more primary source research in future musicology classes, you’ll locate and do a close reading of a primary source relevant to one of the course topics (whether something we’ve already studied or something we will soon study). Here’s how you’ll do it:

- 1) Choose a topic related to something in the syllabus, loosely defined.
- 2) Locate a **written**, primary source document about the topic (but not one we’ve already used in class). Note that only written documents count as primary sources for the purpose of this assignment. While it is possible to argue that images, scores, videos, sound recordings, and physical artifacts are also primary sources, for logistical and pedagogical reasons we won’t be relying on those in this assignment. But you’re welcome to use them for other assignments! If you’re interested in a topic within Western classical music, you might peruse the following collections of primary sources (on reserve in Halvorson) for relevant documents. If you’re looking for something in American music, you might consult one of the primary

source collections in Beth's LibGuide (<http://libraryguides.stolaf.edu/c.php?g=814493&p=5812166>). If you're interested in music outside of Europe or the United States, I'd suggest consulting with Beth or Dr. Kheshgi to explore your best options.

General:

- a) Piero Weiss and Richard Taruskin, *Music in the Western World: A History in Documents*, 2nd ed. (Belmont: Schirmer Cengage Learning, 2008). ML160.M865 2008
 - b) Oliver Strunk, *Source Readings in Music History* (New York: Norton, 1998) - note that there are editions that focus specifically on Medieval, Renaissance, and Baroque readings, as well as an all-encompassing edition that covers all of music history. ML 160.S89 1998
 - c) Carol MacClintock, *Readings in the History of Music in Performance* (Bloomington: Indiana University Press, 1979). ML 457.R4
 - d) Ruth Halle Rowen, *Music Through Sources and Documents*. (Englewood Cliffs, NJ.: Prentice-Hall, 1979). ML 160.R88
 - e) *A Correspondence of Renaissance Musicians*. (Oxford: Clarendon Press, 1991). ML 171.C75 1991
 - f) Charles Burney, *Dr. Burney's Musical Tours in Europe*. (London: Oxford, 1959). 18th Century: vol. 1 covers France and Italy; vol. 2 Central Europe and the Netherlands. ML 195.B92 1959
 - g) Roger North, *Roger North on Music: Being a Selection from his Essays written during the Years c. 1695-1728*. (London: Novello, 1959). (Great Britain only.) ML 160.N62
- 3) Read your primary source document (or the relevant parts) critically. We've already read some primary sources that detail Ancient Greek and early Christian approaches to music, as well as documents about Beethoven's life, so you know something about what they look like and the special challenges they pose. As you read, you'll want to consider the following questions (which might inform your response but which don't *have* to be answered as part of #4 below):
- a) What do we know about the writer and the writer's immediate context? Did they have first-hand knowledge of their subject, or are they writing down something they've heard?
 - b) What are the likely biases, prejudices, or agendas of the person writing? In other words, why bother writing this in the first place? What's in it for them?
- 4) Write a 250-500-word response to your primary source that synthesizes

answers to some or all of the following questions: What kind of useful information does this primary source account provide musicologists? If you've already seen it used by a scholar, how did they use it? If you're encountering the source for the first time, how can you imagine using it yourself? (This would be a good place to make connections to course topics and cite scholars we've all read together.)

- 5) Cite your primary source and any other scholarly sources you used to write the response. (Don't use lay websites to understand your primary source except as a starting place for finding more reputable scholarship.) To cite a primary source reprinted in a recent publication, give the entire primary source citation, then "Reprinted in..." and then the full citation of the more recent publication.
- 6) Attach a scan or photo of your primary source to your post.

You might consider consulting with Siri Lundgren, one of our intrepid TAs, in her capacity as a Writing Tutor. She is available to help you with thinking about and writing essays at the Music Library at the following times:

Sundays, 6-8 p.m.

Mondays, 1:30-2:30 p.m.

Thursdays, 6-7 p.m.

Evaluation

Essays will be graded on a six-point scale, with the best essays recognized for selecting an appropriate primary source, persuasively demonstrating the usefulness of the source to a music historian, critiquing the source appropriately, and connecting it to a relevant course topic, method, or approach.

For more resources on reading/responding to primary sources, see the following:

- Excellent: <http://www.bowdoin.edu/writing-guides/primaries.htm>
- Solid: <https://apps.carleton.edu/curricular/history/resources/study/primary/>
- Also helpful: <http://www.wm.edu/as/history/undergraduateprogram/historywritingresourcecenter/handouts/primarysources/>
- [http://www.vpul.upenn.edu/lrc/lr/PDF/primary%20sources%20\(W\).pdf](http://www.vpul.upenn.edu/lrc/lr/PDF/primary%20sources%20(W).pdf)
- <http://teachinghistory.org/teaching-materials/teaching-guides/2569>

Writing Assignment #3: Ethnography

As we discussed in class, ethnography is the systematic, immersive study of a culture through the habits, forms of expression, and social structures of its people. While we don't have time to conduct full-fledged ethnographic work (which often takes years), we'll benefit from practicing some ethnographic techniques on a smaller scale. In this assignment, you'll use ethnography to help you think differently about the rituals and social relationships encompassed within a single musical experience, and to help you think about the relationship of that one experience to an entire musical culture.

Prompt

Write a 500-750 word "mini-ethnography" in which you describe and analyze a musical event on- or off-campus. **In short, your essay should answer the question, "What does this musical event reveal about the larger culture in which it is embedded?"** Your essay should connect musical details, social interactions, place, and/or other relevant objects of ethnographic study to each other and to a broader cultural context. While you need not do extensive secondary research before or after the event, as always you should rely in part on course readings and discussions as a theoretical or methodological foundation for your analysis, and you should seek out one or more additional scholarly resources to help you better understand your object of study.

Process

- 1) Identify a fieldwork site. In our case, this will be a musical event - a rehearsal or performance or any other social interaction around music. If it's a performance, it can't be a performance in which you're participating unless you have cleared it with me in advance. Do some preliminary research so that you understand what you're about to experience.
- 2) Consider ethical and logistical challenges before the event. Learn about what constitutes appropriate behavior. Request permission from the leader(s) of the event to conduct your fieldwork there. Plan how you'll record aspects of the experience (pen-and-paper, audio recorder, video clips, some combination of these).
- 3) Participate in the event. Here "participation" means "musicking": audience members at a concert are musicking, as are performers at a rehearsal. Musicking also includes *talking* to people about music, so be sure to speak with several musicking people (performers, listeners, support staff) at the events. Don't forget to take a selfie to document your physical presence at the event!
- 4) Take down "jottings," also known as field notes, related to all the things you

observe or do yourself as part of the event. Think ahead to the kind of essay you'll write, and pay special attention to social interactions between people; unspoken habits or rituals; and any small details that may have significance on a broader, cultural level.

- 5) Immediately after the event, go home and fill out your scattered observations. Consider writing through your jottings in order to create a complete narrative of the event and your observations from beginning to end.
- 6) You'll likely have many more observations and ideas than you can include in a 500-750-word essay. Identify themes or threads running through your notes - especially things that connect well to class topics, readings, and discussions - and make one or two of these themes the focus of your ethnographic essay.

Moodle Submission

You'll copy and paste your ethnography into the appropriate Assignment text box on Moodle. Note that I'm setting a strict word limit of 1,000 words. As always, please copy and paste your ethnography text but not your name, the date, or the class. You may include a title if you choose, but it's not required. In addition to copying and pasting the text of your ethnography, please upload a single file that contains all of your "jottings" or field notes from the "field." This might be a digital file (eg, text document) or a scan of several pages of handwritten notes. Please also upload a selfie of you at the event as a separate file.

Evaluation

The best ethnographies will touch on all five fundamental elements of ethnography (theory, place, people, voices, author) to some extent. They will make clear connections between the event studied and relevant class topics, readings, and discussions. They will show evidence that the author has consulted at least one piece of additional scholarship to help contextualize the experience. And above all, they will draw on specific details of the event to reveal something interesting or compelling about the broader culture in which that event is embedded.

Tips for Writing Ethnographic Essays

Focus On (and then write about a subset of):

- Sounds (instruments, melodies, textures, dynamics, tempo, etc.)
- Sensory Details (dress, light, smells, etc.)
- Actions
- Dialogue (verbal communication)
- Gestures (nonverbal communication)
- Interactions (people in conflict, collaboration)
- Roles (central / peripheral)

Representational strategies in your write-up:

- Depict a scene (vivid snapshot)
- Describe one or two episodes (actions unfolding over time)
- Share dialogue (direct / indirect quotes)
- Engage in scholarly asides (reflections, questions, interpretations)

Finally, consult ethnographic models we've already read to get a clearer sense for the genre. All of the following books are on reserve in Halvorson; you can access Rachel Brashier's article through Moodle.

Christopher Small, *Musicking: The Meanings of Performing and Listening*

Scott Marcus, *Music in Egypt: Experiencing Music, Expressing Culture*

Anthony Seeger, *Why Suyas Sing: A musical anthropology of an Amazonian People*

Rachel Brashier, "In Gamelan You Have to Become One 'Feeling': Sensory Embodiment and Transfer of Musical Knowledge"

Bruno Nettl: *Heartland Excursions: Ethnomusicological Reflections on Schools of Music*

Kay Kaufman Shelemay, *Let Jasmine Rain Down: Song and Remembrance Among Syrian Jews*

Writing Assignment #4: Program Notes

In this assignment you'll practice producing program notes for an imaginary (or real, upcoming) performance. Although there are no genre restrictions for this assignment, make sure to limit your context to a recital performance setting, for which program notes are normally created and distributed. You'll pick a short piece of music (around 5 minutes long), research the piece's origins, sounds, and meanings, and write an engaging short essay that teaches audience members what to listen for and what to think about during the performance. (The reason for the short piece length is so that you can focus in on specific musical moments in the piece that audience members might listen for.)

Prompt

Write a 750-1000 word program note in which you describe, analyze, and contextualize a piece of music for the benefit of a relatively well-educated audience. Your program note should introduce the composer and/or culture that produced the piece, give the audience particular moments to listen for, and explain the piece's meaning or significance. As always you should rely in part on course readings and discussions as a theoretical or methodological foundation

for your analysis, and you should seek out two or more additional scholarly resources to help you better understand your object of study.

Process

- 1) Choose your “piece.” This could be a piece of classical music that you’ve played or are playing, a piece or performance that we’ve studied in class (other than the Beethoven and Mozart sonatas, which we’ve already addressed), or anything you’re interested in that could plausibly become part of a concert. Any of the popular and folk traditions we’ve studied are eligible; just imagine that the particular piece is being performed as part of a formal concert of popular or folk music and write your program note accordingly.
- 2) Research the music. You’ll need to find at least two scholarly sources (more is better!) that help you understand the who, what, when, where, why, how, and so what of the piece. Program notes often teach audience members about the origins of a piece, its first known performance, the ways it has been interpreted over the years, and what relevance it has for the present day. You might not address all of these things in your program note, but knowing about some or all of them will help you figure out what’s worth writing about. Note that primary and secondary sources are both appropriate here; you can use tertiary sources as a starting place, but they don’t count towards your two required sources. Cite all your sources (including tertiary sources) in a bibliography at the bottom of your essay, and if you quote from them, include a parenthetical citation with author name and page number next to the quote.
- 3) Write the program note in an accessible but not overly familiar style. Find ways to grab your audience’s attention and bring them inside the piece and its context. Do spend time describing how the music sounds and relating those sounds to its history, cultural context, meanings, and/or significance. Avoid overly technical jargon: roman numeral analysis would be out of place. But do use and define select jargon that’s helpful for understanding the music. For example, if you were writing about a balafon concert, you might want to introduce the term “jeli” or “Sundiata epic” to explain the cultural use and history of the instrument. Remember that program notes are part pedagogy, part entertainment.
- 4) A typical structure for a three-paragraph set of programs is 1) an introduction to the author/creator/composer; 2) acknowledgment of the cultural/historical/political/social context; 3) brief analysis of the piece. But what differentiates mediocre, formulaic program notes from truly exciting ones is the writer’s ability to link the introduction, context, and analysis with a unifying theme. That is, the brief composer biography should focus on details that are relevant both to the discussion of context and the analysis; thus the composer biography foreshadows what happens in the rest of the program notes.

Moodle Submission

You'll copy and paste your program notes into the appropriate Assignment text box on Moodle. Note that I'm setting a strict word limit of 1,250 words. As always, please copy and paste your text but not your name, the date, or the class. You may include a title if you choose, but it's not required.

Evaluation

The best program notes will blend musical description with attention to the history, culture, and meaning/significance of the piece. They will be engagingly and stylishly written. They will make clear connections between the piece and relevant class topics, readings, and discussions. They will show evidence that the author has consulted at least two pieces of additional scholarship to learn and transmit knowledge about the piece.

Resources

Model Program Notes

Prokofiev's *Symphony No. 5* (New York Philharmonic)

(<https://nyphil.org/~media/pdfs/program-notes/1718/Prokofiev-Symphony-No-5.pdf>)

Debussy's *Sarabande and Dance* (Chicago Symphony Orchestra) - p. 27 of program

(https://cso.org/globalassets/pdfshared/program-notes/2017-18/programnotes_ravel_daphnis_and_chloe.pdf)

Haydn and Beethoven and Schumann, oh my! (Sierra Chamber Society)

(www.sierrachamber.com/08_program5.pdf)

How to Write Program Notes

Prof. J. Michael Allsen, "Writing Concert Program Notes: A Guide for UWW Students"

(<http://www.allsenmusic.com/NOTES/WritingNotes.html>)

Peabody Institute Guidelines for Preparing Program Notes

(<http://musiclibrary.peabody.jhu.edu/home/programnotes>)

(note that they say to avoid footnotes, but that doesn't apply for your assignment)

Final Project Proposal

Goals:

- 1) Develop a plausible, relatively original research idea;
- 2) Conduct preliminary primary and secondary research on your topic;
- 3) Practice a subset of the techniques other musicologists would use to address your topic.

Background:

Ideally, we'd spend the final half of this course developing an extensive, individual research project through which you'd apply what you've learned and forge new paths in musicology. Alas, time constraints make such an assignment impractical. As a compromise, I'd like you to *propose* but not actually complete an extensive, individual research project. Often the hardest part of such a project is getting started, so at least this way you'll work through the hardest part first, then you can always choose to complete the project in another course or on your own if you like.

Prompt:

Write a 1000-1250-word proposal for what would be a 10-15 page paper addressing some topic in music that is related to one of our class topics. Your proposal should include a brief introduction that concludes with a provisional thesis; a short literature review positioning your work within a broader scholarly conversation about your topic; and a prose "outline" of the way your paper would unfold, including analyses you would do, theories or scholarly models you would rely on, and implications of your research. You won't use bullet points in this section, but you may use the first person (I will do w and x to show y, which allows me to segue into a discussion of z, etc.). Your proposal should also include a bibliography in a consistent citation style (Chicago and MLA are the most common in musicology).

Choosing a Topic:

This really is the hardest part. I recommend focusing first on a piece or a musical tradition that interests you (this could be something you've touched on in a previous essay). Then, choose an "angle" or approach based on the preliminary research you do. Is the best way to make sense of your piece or tradition to do music analysis, ethnography, primary source study, or some other method? Is there an issue or a practice related to that music that seems similar to the issues or practices we've discussed in class? Does your topic offer a complicated or contradictory example of a phenomenon described by one of the scholars we've read? Remember that the purpose of this assignment isn't to prove something earth-shattering or come up with the most original topic ever conceived.

It's to practice doing musicology in greater depth and with greater flexibility than each of the previous writing assignments has allowed. If you're having a hard time coming up with a feasible topic, please consult with me or with Beth Christensen.

Research:

- You should locate a minimum of ten scholarly or otherwise reputable sources for this project. Ideally, those will be a blend of primary and secondary sources.
- You may use encyclopedias (including *Grove* and *Wikipedia*) as starting places, but they do not count towards your ten sources.
- You may use up to four popular press sources (that would include print or digital newspapers and magazines) but these must be highly credible (think *New York Times*, but not *Northfield News*) and they can only be used as primary, not secondary sources. If you're not sure why you would use such sources as primary sources, then you probably don't need to use them at all.
- Interviews and field notes count as one primary source each (that is, all interviews combined count as one primary source) and must be included when you submit your proposal.

Submission:

You'll submit your essay by uploading a link to a Google document (which will allow you to use footnotes whenever you're quoting or referring to a source) to Moodle. Your Google doc should include your essay, your bibliography, and any other prose materials you are including (like jottings or interview notes). I'm trusting you to keep your proposal to 1000-1250 words; footnotes, bibliography, and other prose materials don't count towards your total.

How to Write a "Lit Review"

The purpose of a literature review ("lit review" for short) is to summarize trends in the writing on your topic. Rather than going source-by-source, your job is to generalize about what scholars think about your topic. It's common to make a sweeping statement that you cite, with multiple sources in the same citation. Then, in the next sentences, you might unpack the sweeping statement by mentioning a specific source, always moving on to the next source rather quickly. Note that you do not need to mention every source you're using in the lit review, only those that establish the scholarly conversation you're entering. For example, here's a fake lit review including fake scholars and arguments that I would make if I were writing a research paper about *Moana*:

In recent years, scholars have increasingly focused on the way *Moana* reflects changing gender norms in the United States while inauthentically portraying traditional gender roles among Polynesian societies.¹ As Ephraim Hernandez has shown, the film's title character represents a kind of "girl power" ethos, with almost none of the feminine vulnerability of previous Disney princesses. Jones has discussed how the lack of a love interest in *Moana* bucks a trend of Disney films where an antagonist becomes a romantic partner to the main female character (for example, *Beauty and the Beast*, *The Princess and the Frog*, *Frozen*). Yet as strong as Moana appears from an American gender-normative perspective, her classically "American" tale of rebellion and self-actualization contrasts sharply with anthropological accounts of femininity in Polynesian culture.²...

Here's a great guide on writing lit reviews from the UNC Writing Center (<https://writingcenter.unc.edu/tips-and-tools/literature-reviews/>), and here's a synthesis matrix exercise (<https://drive.google.com/file/d/0BxQzWOgr8AurSUEtZjdfTXp0WkpHQ3M2Qmw3c2oxc0dwMlRR/view>) that helps you organize and compare ideas across sources by topic and idea rather than by author.

1. [Insert citations of scholars who discuss this topic.]
2. [Again, insert citations here.]

Appendix D. Pre- and Post-Test Questions

1. What is the genre of the music you're hearing? [audio excerpt is Chinese national anthem]
 - a. National Anthem
 - b. Choral Symphony
 - c. Symphonic Song
 - d. None of these

2. What instruments are you hearing? [audio excerpt is gamelan performance]
 - a. Steel Drum
 - b. Wind Chimes
 - c. Gamelan
 - d. Carillon

3. Which terms or phrases best describe the music you're hearing? Select all that apply. [audio excerpt is Islamic call to prayer]
 - a. *Liber Usualis*
 - b. Call to Prayer
 - c. Half-flat
 - d. Antiphonal
 - e. Gregorian Chant
 - f. Jubilus

4. What was the original purpose of music notation?
 - a. Prescribe/teach performance practice
 - b. Record performance practice
 - c. Enable large-scale composition
 - d. Establish music-theoretical principles

5. What are some examples of primary sources? Select all that apply.
 - a. Instruments
 - b. Richard Taruskin's *Oxford History of Western Music*
 - c. Letters
 - d. Historical dictionaries
 - e. Printing presses
 - f. Music videos
 - g. Concert reviews
 - h. *Oxford Music Online*

6. In which of these cases would it make the most sense to conduct ethnographic work?
 - a. When studying music rituals of the past

- b. When studying non-Western music
 - c. When studying the notated music of the present
 - d. When studying present-day, orally transmitted musical practices
7. Of the following methods, which might be used in studying this excerpt? Choose all that apply. [audio excerpt is Mozart's Piano Sonata in F major, K. 332, mvt. 1]
- a. Manuscript study
 - b. Sonata form analysis
 - c. Harmonic analysis
 - d. Oral transmission study
 - e. Participant-Observation
 - f. Composer interview
 - g. Reception study
8. Which of the following is the most authentic version of the folk spiritual, "Nobody knows the trouble I've seen?"
- a. [Facsimile of 1881 Fisk Jubilee Songbook arrangement]
 - b. [Audio recording of 1909 Tuskegee Institute Singers recording]
 - c. [Audio recording of 1924 Marian Anderson recording]
 - d. [Facsimile of 1867 *Slave Songs of the United States* transcription]
 - e. None of these
9. Explain how you determined your answer to the previous question. [open-ended response]
10. Which of these excerpts represent a repertory of music that has always relied on notational transmission?
- a. [Audio recording of Gamelan Cayala Asri performance]
 - b. [Audio recording of Agnus Dei from Mass for Christmas Day]
 - c. [Audio recording of Comtessa de Dia's *A chantar m'er*]
 - d. [Audio recording of adi tala]
 - e. [Audio recording of Beethoven's *Sonata Pathétique*, mvt. 1]
11. What are some examples of secondary sources? Select all that apply.
- a. Mozart's correspondence
 - b. *Grove Dictionary of Music and Musicians*
 - c. Christopher Small's *Musicking: The Meanings of Performing and Listening*
 - d. Zora Neale Hurston's "Spirituals and Neo-Spirituals"
 - e. Bruno Nettl's "Traditions: Recorded, Printed, Written, Oral, Virtual"

12. Which of these excerpts represents a repertory of music that originally or traditionally relied on oral transmission? Select all that apply.
- a. [Audio recording of Bach's "Ein Feste Burg ist unser Gott," BWV 80]
 - b. [Audio recording of Sioux Song of the Braves' dance, recorded by Frances Densmore]
 - c. [Audio recording of Comtessa de Dia's *A chantar m'er*]
 - d. [Audio recording of Berlioz's *Symphonie Fantastique*, mvt. 5]
 - e. [Audio recording of adi tala]
 - f. [Audio recording of Islamic call to prayer]

Appendix E. Self-Reported Musical Experience Survey Questions

Getting to Know You

Thanks for completing this brief survey, which will help me get to to know you more quickly.

Your email address (epstein@stolaf.edu) will be recorded when you submit this form. Not **epstein**? [Sign out](#)

* Required

Here's a picture of a kitten, just because.



1. What would you like me to call you? (Please tell me about any nicknames and/or gender pronouns you prefer.) *

2. Where are you from? *

3. **What is your class year? ***

Mark only one oval.

- First
- Second
- Third
- Fourth

4. **What is your student ID number? ***

5. **Do you have a phone, tablet, or laptop you can bring with you to class? ***

Mark only one oval.

- Yes
- No

6. **Do you sing/play or have you ever sung/played an instrument? ***

Mark only one oval.

- Yes
- No
- Other: _____

7. **How many years of experience do you have playing/performing music? ***

8. **Do you read music? ***

Mark only one oval.

- Yes
- No
- Other: _____

9. **List any instruments or voice parts that are part of your musical past or present. ***

10. **Everyone in class will sing in a large group, but would you be willing to perform as a soloist or in a small group in class? ***

Mark only one oval.

- Yes
 No

11. **What else are you taking this semester? ***

12. **Are you a music major? (Includes double majors) ***

Mark only one oval.

- Yes
 No

13. **If you're a double major or a non-major, what is your non-music major, or what are you thinking of majoring in? (The word "major" starts looking really weird when you type it over and over again. Major major major major major...)** *

14. **How many music courses have you already taken at St. Olaf? Lessons and ensembles count as 1 "course" per semester. ***

Puppy Break



15. What do you hope to get out of this class? *

16. Do you have any dietary restrictions?
(Sometimes I bring cookies to class.)

17. What are your favorite kinds of music? *

18. Anything else you'd like me to know?

19. Do you consent to allowing your survey information to be analyzed confidentially as part of an ongoing research study? See the consent form for the study here: <https://drive.google.com/open?id=0BxQzWOgr8AurNjZUTFJrLXIWU1U> The research team at St. Olaf College is the only party that will be allowed to see the survey data. You will not be identified in any publications resulting from this study. I will discuss the study in great detail in class. *

Mark only one oval.

Yes

No

Send me a copy of my responses.

Appendix F. Interview Questions

Participant

Major:

Year:

Ensemble:

How do you think the class is going so far? Do you feel challenged, overwhelmed, bored, something else?

How does the class environment feel?

What areas of the course material do you feel most confident in? Least confident?

Are there any areas of the course material, class discussions, or conversations that you've found alienating or that you've disagreed with?

Are there any areas of the course material, class discussions, or conversations that have resonated with you?

How do you think you're doing in these areas?

- a.) Understanding terminology posted on Moodle
- b.) Understanding scholarly readings and lectures
- c.) Distinguishing musical examples in terms of genre

Do you think that any of your prior experiences, training, knowledge, etc. (musical or non-musical) have helped you in the course so far? If so, how and which experiences?

Do you think that you lack any prior experiences, training, knowledge, etc. (musical or non-musical) that would have helped you in the course so far?

Since starting this class, have you thought about music differently at all? How so?

Self Rated Musical Sophistication:

Anything else to add?