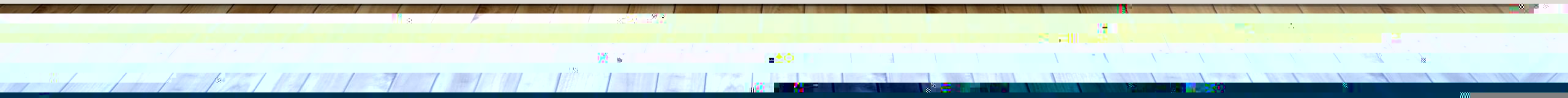


A REMOTE OPPORTUNITY FOR INCLUSIVE MUSIC HISTORY

MARGARET WALKER DAN SCHOOL OF DRAMA AND MUSIC



CTL-FUNDED STUDY ON STUDENT PERCEPTIONS OF MUSIC AND MUSIC HISTORY – 2017-18

Survey of Undergraduate Students in BMus, BA(H) Music Major and Medial

N = 193 / n = 41

Interviews with nine of these students (conducted by RA)

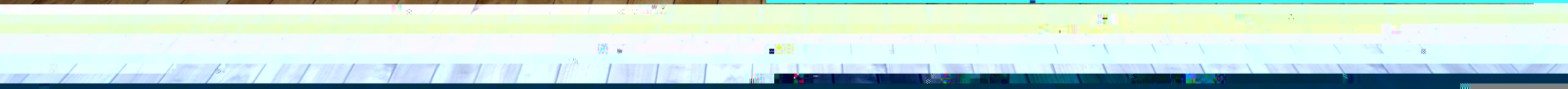
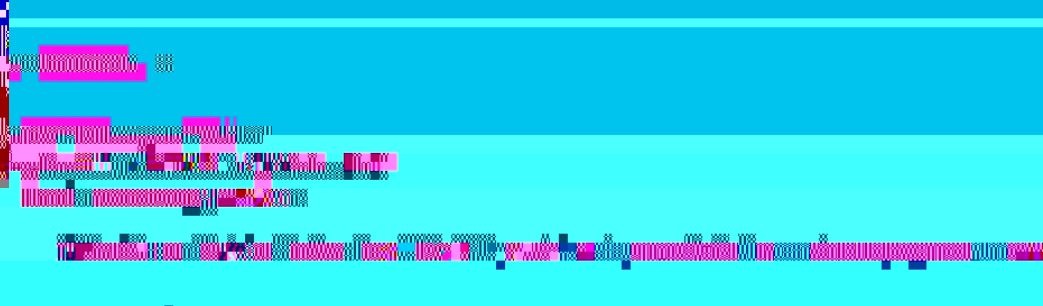
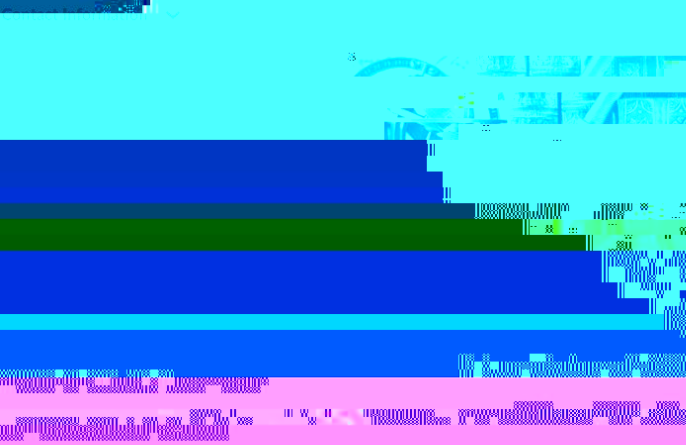
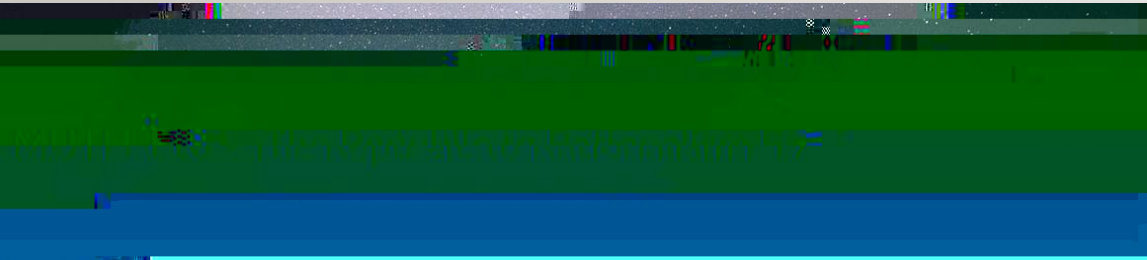
Connect the study of music history with playing their instruments

A division between students interested in "global" music and students rejecting material beyond Western Art Music

Separation of the "West" from the "rest" and history from culture

Ethnocentric about the function and nature of "music"

INTERDISCIPLINARY HISTORY CURRICULUM



CRUSADES TO COLONIALISM

MEDIEVAL MUSIC

Music of the Middle Ages

9 September - Gregorian Chant, Notation, the Organ, and the Church

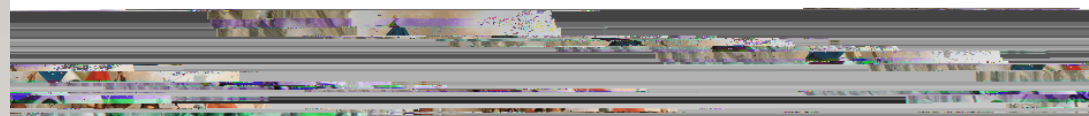
Chapter One: Music in the Middle Ages

Week Two: Medieval Music

Week Two: Medieval Music

The Crusades and the Birth of the Crusader States

Module Two: Political Revolutions
February 5 - Weeks 3&4: January 25 - February 5

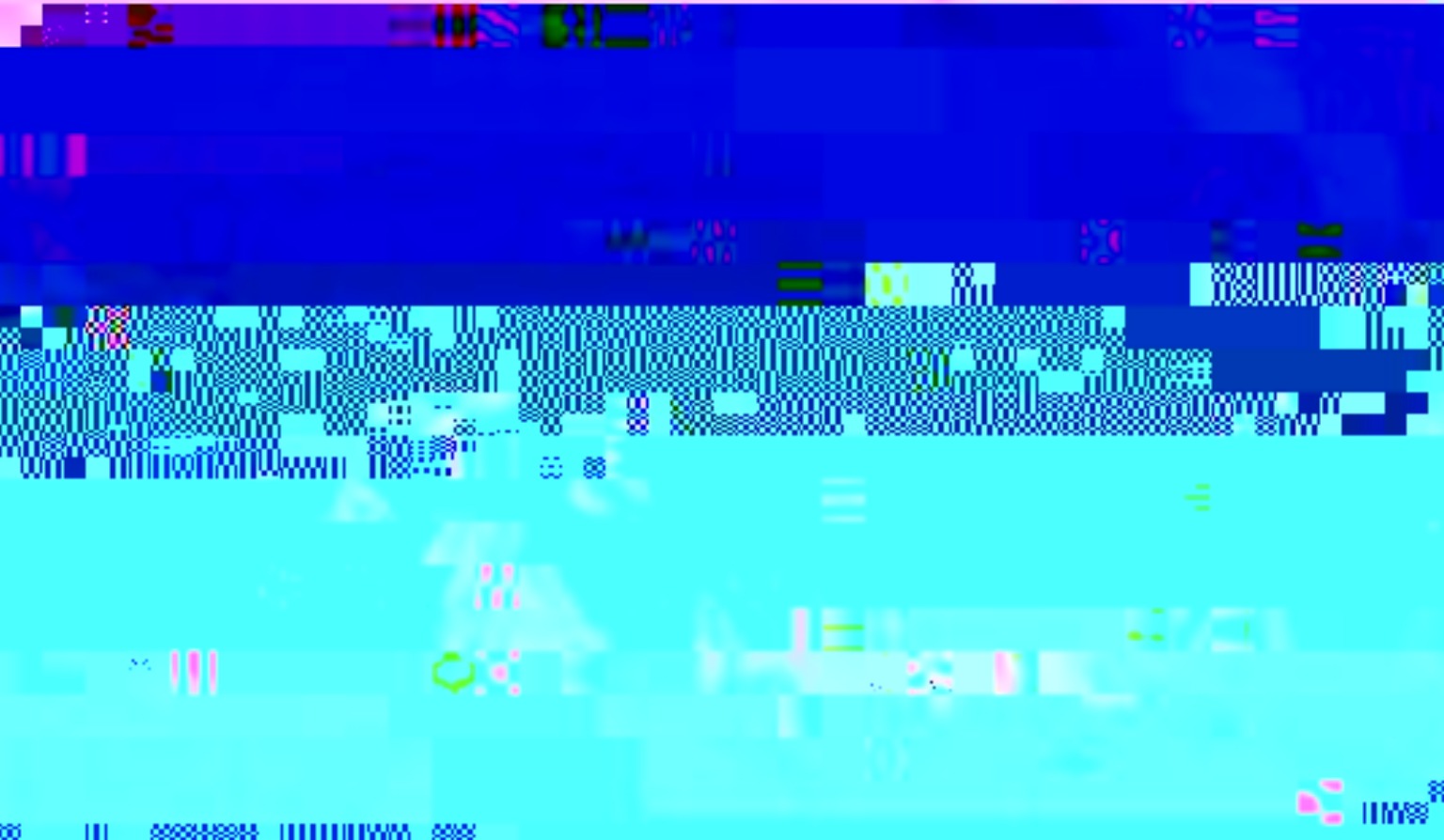


Music in the late 19th Century

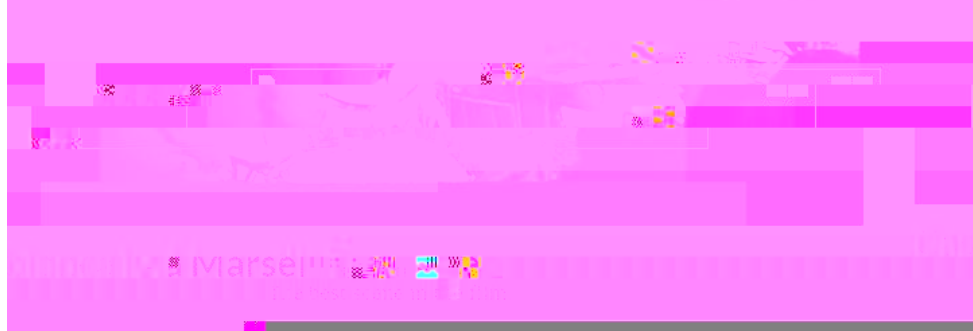




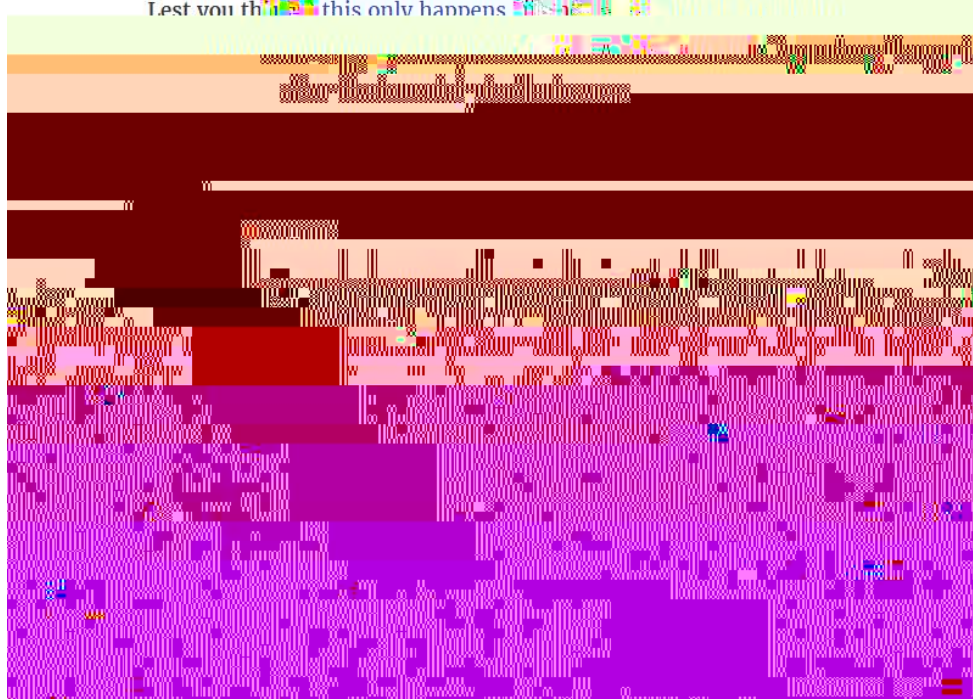
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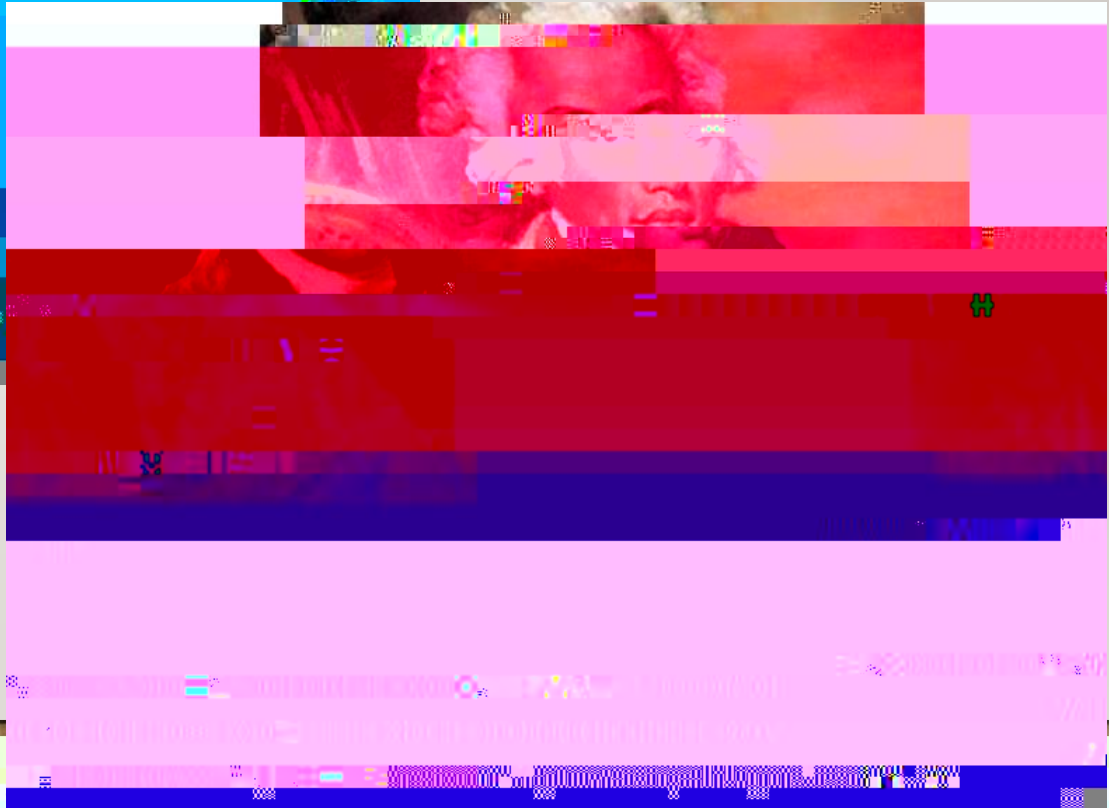


MEANWHILE, IN
AUSTRIA...

CLASSICAL OBFLITE
DOPE



18TH CENTURY G



TAKE-AWAYS?

The workload was immense, but the freedom offered allowed me to reach beyond the canon

I proved to myself that a global and inclusive music history is not only possible, but just as substantial and possibly more useful to the students than the Eurocentric version

Shifting back in the classroom next fall will necessitate yet more prep, and I can again



THANK YOU!
