

“If you live in this system of white supremacy, you are either fighting the system or you are complicit. There is no neutrality to be had towards systems of injustice, it is not something you can just opt out of.”

Ijeoma Oluo

The College of Music’s curriculum resides in the core of our mission and reflects our values and priorities as an institution. As such, we recognize that the task of revising our curriculum to address issues of systemic racism is a vast and complex one. And although institutional change can be incremental rather than transformational, creating an anti-racist curriculum requires deconstructing foundations rather than merely expanding outwards from established norms. Therefore, we see the recommendations below not as conclusive or comprehensive solutions, but merely as the first steps in what we hope will be an ongoing and evolving process of building a progressively more inclusive curriculum.

The efforts of the Curriculum Task Force for Racial Equity have focused on envisioning a curriculum that is not merely diverse, but also anti-racist and intersectional. Our recommendations focus on three areas:

1. Achieving a diverse representation across the curriculum through study of works by underrepresented composers and incorporating a wider variety of musical genres and styles into our curriculum, including the cultural aspects of these repertoires.
2. Offering new certificates and/or degrees that diversify the musical genres and practices of the College. We envision a program and a College that is inclusive of all musics and that fosters and celebrates the evolutionary ways music can reflect and contribute to *all* cultural and individual forms of the human experience.
3. More inclusion of racial and social justice topics across the undergraduate and graduate curricula, to encourage critical thinking around race, gender, sexual orientation, and diversity, vis-à-vis music, society, and the canon.

As an initial step, we recommend more flexibility in degree requirements. The College should closely examine the limitations of our traditional requirements and create a productive path of study for students whose interests lie in a wide variety of musical traditions.

The College must work toward change with the active involvement of each faculty member, and with student input. To ensure wide participation, we recommend that each area of the College meet to determine how racial equity and other diversity issues will be addressed in a discipline-specific way. Our task force surveyed faculty to assess the kinds of changes that are already taking place. Many individual faculty members and some departments are already making

productive changes. The next step is to make this an official, College-wide process that results in a written report from each area. Guidance to each area should include the following recommendations:

1. Be as specific as possible about how these changes will affect the work that is done in studios and ensembles, in juries, student recitals, and proficiencies, as well as the core undergraduate and graduate courses in history, theory, and music education.
2. Focus on change that is systemic rather than performative.
3. Seek the participation of your area's students in this process.

All involved in the process will require anti-racism training, so that faculty are positioned to recognize structural problems in the current curriculum and distinguish systemic change from tokenism. Once the College has assessed how each area's curriculum will evolve, we will be better positioned to take the next steps, including specific revisions to the current degree programs and requirements.

Specific curricular recommendations from the task force:

1. The Task Force recommends that the College explore ways to loosen current requirements to offer more flexible paths to an undergraduate degree.
2. The Task Force recommends that outreach and experiential learning projects be tied to credit, in projects that are largely student driven. To do so, the College can build on current offerings such as the Lullaby project, which combines outreach experience and training, and on current Music Education and pedagogy programs. Outreach was a major focus on the campus's Flagship 2020 efforts. Faculty time and effort are a primary obstacle, but the College can be more strategic in collaborating with outside organizations. Work involving outside communities requires training to avoid appropriation and forced assimilation, with a focus on learning from these communities and well as teaching them
3. We recommend that the College consider implementing a certificate program centered around intersections of music and social justice. The College should reach out to other universities that currently incorporate these topics into their curriculum to assess how this might be approached. This outreach could include faculty and/or student exchanges of various durations, including campuses that have a more diverse student body
4. We recommend that the College expand our existing strengths in areas such as production, management, and digital literacy, in part through collaboration with CMCI, Atlas, the Leeds School, ethnic studies, and other units on campus. A more strategic integration of offerings outside the College would help attract a more diverse student body. Current undergraduate degree requirements make it difficult for many students to take these classes. By increasing

flexibility within existing degree plans, the College can facilitate access to existing courses in media production and technology.

5. We recommend that the College's curriculum incorporate critical perspectives on race and gender at various levels of the curriculum and across academic disciplines. Basic theories and concepts can be introduced in MUSC 1802, which all students currently take, and which would be compatible with the current conceptual focus of the course. These issues can then be more fully explored, from topical perspectives, in subsequent music theory, music history, and music education courses. The College should also consider implementing an elective course (cross listed undergraduate/graduate) in which critical race and gender theories can be explored in more depth.

6. We recommend that the College implement a certificate in the study and performance of Pop, Rock, and Rap, along with other traditions and emerging styles, as a step to implementing an undergraduate degree. Such a program will require new resources.

7. Consistent with recommendations 5 and 6, we recommend that the College expand curricular offerings to provide a viable alternative for students with a variety of musical backgrounds. Such students are currently accommodated primarily in the B.A. in Musicology and World Music. The College should explore a new BA degree that focuses on interdisciplinary/cross-genre work, with components of technology and entrepreneurship. This would require a basic course in reading staff notation (which we currently offer, but to non-music majors) and would require further resources to provide applied instruction and ensembles for these students. Current inequities in student funding and opportunities need to be addressed. Scholarship funds should be more equitably distributed among B.A., B.M, and B.M.E. students.

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