

Student #1:

1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

In general, I feel that I have changed my perspective on what it means to consider power & politics as it relates to music. Coming into this course, I did not really have a grasp on what it meant to have political music or music relating to power, I thought that this kind of music would be categorized more so as national music, like anthems or patriotic songs. After taking this course, I feel more open-minded and equipped to consider political implications within the songs I listen to. For example, throughout this course I have generally been more interested in learning further about meaning in the songs I love. I think on my entry ticket I expressed how much I really liked "Hollaback Girl" and ended up looking into the meaning of the song more while I was writing that on my entry ticket. I also rewatched "The Man" music video by Taylor Swift a couple weeks ago and felt like I was able to consider the video on a deeper level.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

I felt like my Open the Doors became easier to work on as the weeks went on and I was able to use all of the tips and tricks I had accumulated for research over the past five weeks to more easily locate sources and narrow in on a specific topic. I ended up choosing "Eminem, Race, & Donald Trump" for my last Open the Door. I like Eminem's music and definitely had considered his place as a white man in hip-hop before this, however, I felt it was something that was not fully familiar to me or that I had researched beyond my initial thoughts about Eminem and race before this point.

In terms of subject matter, it was something I was interested in, but also did not already know about in great detail so I was curious and eager to find the information about this topic. I also am more familiar with the time period and other events that were going on during this time, such as the Colin Kaepernick protest during the national anthem at NFL games, which ended up relating to this topic. I felt the

understanding of the time period and artist as it related to present day issues was really helpful with that specific Open the Door.

3. What is one research hack you'd like to remember after the blur of these weeks subsides?

Sometimes, when researching, if I could not find a specific song or scholarly source about the specific song, I would look up more popular songs by that artist. Eventually, I would find discussion of the song I was looking for being discussed within another source. Also, if I found a source that was spot-on but was having trouble locating other sources, it was helpful to also look at the sources that informed that specific article/research. Google Scholar was helpful for locating some sources and then it was helpful for me to check out the Potsdam library site and search that same source to make sure the source I found was peer-reviewed and scholarly. If I couldn't find a source digitally, it was helpful to also check sites like Internet Archive.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

Week Five's discussion on cultural appropriation and considering "What is cultural appropriation?" resonated with me. My research for my oral presentation is considering equity

in the music classroom and to me, I felt our discussion related to this topic in considering how we can musically represent other cultures to embrace them and uplift the voices of artists who may have been oppressed. However, how can we do this in a way that avoids culturally appropriating these cultures? I always consider when I am teaching how we can represent the cultures of all of my students, making the music education curriculum more equitable, however, I also have to consider how I can do this in a way that is culturally responsive to my students and does not misrepresent a culture.

5. Name one thing that surprised you about one or more of our music/power/politics topics. The Quartet for the End of Time was still one of my favorites that we learned about. It was such an interesting topic and it was shocking to me that such unique music came out of such terrible circumstances. We saw this theme of music coming out of difficult times of struggle, war, and protest throughout the course which was something I had not considered as we tend to view music as something for our enjoyment without necessarily always reflecting upon the implications involved with that music.

6. John Corigliano's discussion of the AIDS crisis was most thought-provoking for me. His discussion of the piece as being about loss and what it meant for him to write and then listen to the piece was relevant to me. I related a lot of this discussion of association of loss with a song to the loss of Dr. Woods during my junior/senior year at Crane and at his service, I was able to sing with a small group for the piece "He's Got the Whole World in His Hands." We associate music with times in our life, good and bad, and I felt this piece expressed that for me and related to Corigliano's discussion.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

The Jeremy Dutcher video connected with Dr. Campbell's courses as I felt Jeremy was representing his culture through his creation of his own music based upon the voices of his ancestors. I have considered many times in his class how I can create projects for my students that reflect their individual cultures and while Jeremy is not a student, it was interesting to see a great musical creation based upon his ancestors and something interesting and relevant to him as a person.

8. This also relates to the previous question, however, I would really like to consider interdisciplinary ways of connecting music with history. For example, when students are learning about the Vietnam War, could I make a guest appearance in history class and discuss some music that also relates to this time period? I think this is something that would be helpful for both areas (history & music) within my district. I also have considered how I can incorporate more social justice discussions in my classroom and allow students to form their own opinions but encourage their inquiry into deeper/hidden meanings in music as they relate to the world around them.

Thank you for an awesome experience in this course!

Student #2:

1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is over. What's ONE thing that changed for you? I remember that at the beginning of this course, I didn't really know what to expect about the

role of music, power, and politics and what we would focus on in this course, however, now that has changed. I was able to see different viewpoints of the way music was looked at and viewed during the different time periods that we discussed in class.

Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

I thought that my second open the door project was probably the easiest to research for many different reasons. One being that it was the second project and I had a little bit of experience doing one the week prior so I knew what to expect and how to approach tackling the project. I also really enjoyed my topic in this open the door project and I was really specific as to what I was researching which made the process and approach a lot easier for me.

What is one research hack you'd like to remember after the blur of these weeks subside?

I found using the Music Periodicals Database to be extremely helpful while I was conducting my research for the open the door projects. It had a lot of great detailed information about all of the different topics I was researching and it also gave great additional sources to look at as well. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

In my opinion, I think one of the most important larger questions we discussed in class this summer was probably "What is the purpose and history of monuments and memorials? What are the controversies and decisions to be made?" In my hometown there are a lot of different monuments and memorials so it really got me thinking about the conversations we had about these questions and I wonder if the people in my town had the same approach.

Name one thing that surprised you about one or more of our music/power/politics topics.

I had a lot of prior knowledge about 9/11 before the class, but I didn't have a lot of prior knowledge on the specific musical elements that reflected 9/11 and the song that was composed for this tragic event. I also was two when 9/11 happened and getting more context about this event was very surprising as well more so of what the music was like and the public's reaction to it.

Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

One idea that we covered in class that was probably the most thought-provoking for me was when we talked about the different girl groups in the 1960s. I didn't know a lot about this time period prior to discussing this in class and I found it to be really interesting especially when learning about some of the different girl groups like The Chantels, The Bobbettes, The Ronettes and more. I also found it interesting the role that women played in these different girl groups of the 60s and that women were supposed to avoid saying certain things politically being a girl during that time.

What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

Besides this course, I took Advanced Issues this summer and there wasn't as much of a connection to the course work we did in that class. However, in terms of the way people were treated during different time periods, whether it may be because of politics, power, music or even education, I saw a connection between the two courses there. We always talked about

either the role of the educator or just the role of gender which relates to some of the things we were talking about in Music, Power, and Politics.

Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

I was actually thinking a lot about this because I was initially having a hard time connecting this course to my classroom setting because I teach 5th grade beginning band. However, after reflecting on this course, the theme about 9/11 and the role music had in that tragic event could be something I have a discussion with my band students especially during the time in September. I could show the piece that we looked at in class that was composed just for 9/11 and how that piece is still played and performed today around the world. We can even take a deeper look into the different musical elements that were used to create the work and compare them to the elements that we use today in our band setting.

Student #3:

1. What I think about music, power, and politics now is vastly different from the start of the course. Now, I know that it can be many things outside of just using music at political events or singing about political movements. One thing that changed for me in this regard is that both lyrics and sound can be considered political. For example, the sounds that we heard from Corigliano's Symphony No. 1.

Ironically, I found my last Open the Door project the easiest to research. Originally, I had thought that since the time period was so recent (relatively speaking) that there would not be much scholarly material. I wrote about Taylor Swift, her political activism, and how that shines through in her music. I was able to find lots of resources about her most recent music and use that in my project. I think this might be because Taylor Swift is so popular, and her coming out with her political views was a huge thing because she had kept them private for so long.

One research hack I would like to remember is if I am trying to look for a specific article or topic, I should try different key phrases and synonyms in the search bar because it might lead me in the right direction. Also, if I find a useful article, the references from that resource can be useful because they are typically about the same topic.

I think one of the most important larger questions we discussed this summer is around cultural appropriation. I feel this way because cultural appropriation, though it has always been around, is highlighted and recognized more today. I think it is important as teachers that we learn how to authentically and respectfully incorporate music from other cultures into our classrooms, while examining the issues surrounding cultural appropriation and how to avoid conflict.

One thing that surprised me about one of our topics was about the impact of HIV/AIDS on music, power, and politics. I feel like it is always something that nobody wants to talk about and have been taught to feel ashamed for. But still, we need to bring awareness to what was going on at the time, how it has impacted us today, and overall shed more light on the matter. I had no idea that events like the AIDS Quilt, etc. goes on.

One of the subjects we covered that was most thought-provoking for me was learning about the origins of disco. I had no idea that disco was seen as being associated with homosexuality and that Hollywood tried to change this narrative through movies like Saturday Night Fever. It is interesting to think about considering the HIV/AIDS epidemic as well, and how it almost seems like they were trying to get rid of homosexuality all together. Lastly, I also found it strange that "gay dancing" was illegal and would tear people apart.

One thing that I learned this summer that connects with my other coursework is themes of postmodernism (just today!). This is something that we have discussed at length in Philosophy and Issues with Dr. Campbell, and has definitely connected specifically to ideas of power in the classroom. We talk a lot about the idea of power in the classroom, who has always had the power, who the power transitions to etc. It was interesting to see this reacted to in Caroline Shaw's work.

Something I can take from this course that I think would apply well in my teaching situation is making an upper-elementary version of Open the Door projects. My students love telling me about their musical interests (favorite artists, instruments, etc.) and I think this would be a great way for them to share it with me, learn more, and share with their peers. It might be a good activity for the beginning of the school year when students are being reacquainted with their schoolmates and new people in their class, and this way they can make connections based on common interests.

Student #4:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

I think my biggest thought shift was that most music about politics and power would be protest music. I think I really learned that there are many different types of music that reflect on these issues without being performed in a protest or highly political setting (ex: political rally). There are many performances that reflect on issues such as power ambiguities, human rights, etc.,

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

I found my Open the Door project on Jagged Little Pill to be the easiest to research. I think this is because there is a direct line to a strong political topic in feminism. It is also an entire record that discusses many different political issues about sexual discrimination, mental health, etc.,. There was a lot of scholarly research about the lyrics, music, and context and how these songs have aged over almost 30 years. It is a more modern subject so I found that there is also more literature about this topic as opposed to some older events or events that happened within the past decade.

3. What is one research hack you'd like to remember after the blur of these weeks Subside?

I think for my own personal research it was important to not have an extremely specific idea as to what I was researching. If I went into my research with an extremely specific idea, I wouldn't really find a lot of literature about what I wanted. Dialing back my topic idea allowed me to find more literature and broadened ideas of what I was originally thinking.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

I think our discussions about creating music for your country in order to avoid punishment from your government. This is something that I don't think a lot of people realized was all over the world and at many different times in history as well. The thought that a musical composition could be viewed as a negative against your country is something that was very important to discuss.

5. Name one thing that surprised you about one or more of our music/power/politics Topics. One discussion that really surprised me was our discourse about memorials. I hadn't really thought about what entails planning a memorial so it was interesting to see all of the different factors that go into planning one of these events. There is also the idea of who is going to plan these events and who should be in charge of selecting material that will be involved in this planning. I think that this represents a power dynamic that is not often talked about.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

I think the discussion that was most thought provoking for me was about the roles of race and gender in the 1960's. I think that this week really showed that there are many imbalances in the music industry based on these issues. There were many music producers that took advantage of groups because they had more privilege and power. This is something that is extremely relevant today and can go in tandem with many other professional workplaces.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

While I didn't take any other courses over the summer, I think that this class paired well with other classes that I have taken where we talk about the power dynamics of being a teacher with many students. It is easy to take advantage of your students because you are the person in charge of a classroom full of children. You must evaluate your own practices and make sure that your students are being taken care of in a safe environment. This class allowed me to evaluate that in more detail.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

I will be teaching a music appreciation class and I think I am going to take a lot of elements from this class and implement them for my students. I really enjoyed the format of the open the door projects. I think I can use this so that students can find ways to share their interests with their classmates and present ideas that are important to them. I think that this would create a space where everyone feels that their voice is heard and important. I also think implementing discussions about different eras of music that are not just the standard musical eras would be very refreshing.

Student #5:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

- I hadn't thought much about power structures as they relate to music and the music industry (mostly because I didn't have a great deal of knowledge on the topic). I see now that power plays a bigger role than I had originally thought in relation to what music is categorized as, where/with whom it can be produced, and whom it belongs to.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

- My last OTD/Deeper Dive: Considering Matthew Shepard. I did not think I was going to find much scholarship on this piece because it was released so recently. To my surprise, there was a ton of scholarship analyzing multiple aspects of the work. I believe the subject matter of LGBTQ+ rights (and unfortunate hate crimes) had much to do with this.

3. What is one research hack you'd like to remember after the blur of these weeks subside?

- Choosing appropriate and specific keywords and knowing what to look for when reading an abstract.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

- "How can sound be harmful?" This question led down a few paths, like sound occupation of physical spaces, distressing sound sampling from war, and purposeful shouting/screaming in protest music. I don't often think about the connection of sound and music and how music doesn't always have positive outcomes.

5. Name one thing that surprised you about one or more of our music/power/politics topics.

- One thing that I am still surprised about is how many years it took President Reagan to address publicly that the AIDS epidemic was a thing. I can only imagine the desperation and anger felt by Americans who could not look to their leader for guidance, let alone acknowledgement of a huge problem. If Reagan were President today, social media would force him to make a statement earlier.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

- I thought the discussion of Graceland and the South African apartheid was interesting and thought provoking because not much attention has been given to this period of history or its connection to issues of segregation or apartheid in other countries. I am a huge Paul Simon listener, but I was surprised to hear that he broke the "South Africa boycott" in order to create his album. I intend to look into this process more and gain perspective from the people of South Africa at the time. I also really enjoyed listening to the examples of South African music and its beautiful instrumentation/singing styles.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

- I often found myself thinking of connections to Philosophy in our class discussions. A big connection is the topic of cultural appropriation: Who does music belong to? Should music belong to one person or group? Who decides if a piece of music appropriates another culture? Is it assumed that underrepresented cultures even want their music shared/performed by other

cultures? Even the fact that we must be settled with the unsettled (No clear “answer” to the cultural appropriation dilemma) aligns with the study of philosophy.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn’t have to be a literal “I’d like to use this piece of music exactly as we used it in class”; it could even be an idea or theme connected to music, politics, and power that you’d like to try or tweak in your own context. (think deeply and write a couple of sentences here)

- I teach elementary band and chorus, so while I cannot use some explicit musical examples from this course, I have broadened my perspective on how to look at and choose music for my ensembles. I will try to look for music that may include some iconic notation or visual scores, look for music that was created “with” cultures instead of “about” cultures, and possibly have students experiment with sound sampling or composition.

Student #6:

1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is almost over. What’s ONE thing that changed for you?

I had never connected music with politics nearly as closely as I had prior to this class. The systemic oppression we deal with in society permeates different musical moments throughout history so vividly. An example of this that I found particularly notable was the dichotomy between Abbey Lincoln and Max Roach. While it was not a surprise that Lincoln received more backlash for the political statement made in the Freedom Now suite the Roach did, it was certainly disappointing that the gender inequality so prevalent in our society was reflected through musical criticism as well. My time in this course through the summer certainly has made me change the way I’ll respond and critically analyze musical events in the future.

2. Which of your Open the Door projects did you find the easiest to research? What do you think that is, in terms of subject matter, process, or approach?

I found that my Open the Door #3 was the easiest to research, particularly because the topic was Woodstock. This event, as reflected in my research, was viewed through a “psychedelic, nostalgic haze” that skyrocketed the event to legendary standings. The number of high-profile performers also made this event a very popular subject of scholarly inquiry, and interesting case study to many. I was surprised, despite its relatively good standing in public opinion, how easy it was to find criticism of the event. While the consensus stands that Woodstock was a logistical mess, the lens through which it’s analyzed depends on participant vs. performer perspectives. I wonder, if this event had featured less notable performers, if the event would have garnered as much attention academically. Subsequent iterations of Woodstock were not nearly as successful as the 1969 festival, perhaps making the original festival even more of a hot topic.

3. What is one research hack you’d like to remember after the blur of these weeks subsided?

I’d like to remember several research hacks that have been helpful over the past few weeks. Particularly, abandoning Jstor in favor of more musically-oriented databases. I wish I had thought to utilize the more public ones, such as RILM, during my undergraduate career. Another helpful hack was following the “research through-line”: utilizing sources mentioned within a high quality source to follow the trail of research and see where it leads. It wasn’t something I

had ever thought of doing in undergrad, and was of the utmost importance this past summer when seeking out vast quantities of sources. Additionally, creating clear keywords/search terms was integral to finding research that was relevant and valid.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

One of the most important questions we discussed was who holds power in many of our most seemingly mundane musical interactions. This is especially something worth considering when the “political intention” behind the usage of a piece, a certain artist, or performative context is taken into consideration. Uncovering hidden power structures through the many case studies we did throughout the course was something thought provoking and equally concerning, as we’ve now been challenged to seek them out everywhere.

5. Name one thing that surprised you about one or more of our music/power/politics topics I was surprised by the hidden power structures present in compositional usage, and intent that wasn’t explicitly clear/purposely concealed.

Which of the subjects or ideas we covered was most thought-provoking for you and why? I continue to be fascinated by musicians that reject the idea of being “political”, as this course has certainly revealed that nearly all musical works are “political”, whether they intend to be or not. I found this to be pointedly so in George Crumb’s “Black Angels”, written around the time of the Vietnam War conflict. He seemed to flippantly deny the pieces’ associations with an anti-war message, while responding that the energy surrounding the conflict got “absorbed into the piece”. It makes me wonder if many composers experience this same subconscious expression of their viewpoints in their work.

6. What is one thing that you learned in this class that seemed to connect (in some way) with your other coursework this summer?

In my perspective, the marriage between this course and the others contained multiple through-lines we explored in depth through the summer. A major through-line was the quality of research expected across the board, and an emphasis on uncovering sources necessary for reaching outside our comfort zones while exploring material. Another notable through-line was a theme of power throughout all three courses. The philosophy class and this course both addressed a common power imbalance within our existent paradigm- social systems influencing artistic expression and vice versa. The influence of Western classical tradition especially hangs overhead in both subjects, with the idea of a hierarchical structure of meritocracy present historically, spilling into our rehearsal spaces and class structures. The idea of power being fluid was a particularly striking one for me personally. It makes me hopeful that through further research, as I did in my intro to grad studies course, this is something I can address in my teaching settings.

7. Thinking about going from this summer course back into your during-the-year context: which links can I make between experience/ideas taken from this course and my context?

I think I’ll come into the next school year with a more thoughtful outlook on artistic expressions of power, and the hidden messages within spatial presence. I will certainly think more carefully about the context behind the works I choose to show my students, and the intention behind them. I had never considered how something as trivial as background music could so poignantly impact the messages we are receiving, whether they are intentional or not. I hope that

uncovering the intent behind certain composers and artists is something I am able to touch on a bit with my students, even if we don't get to deep dive into it. I will also be more sensitive about the repertoire choices I make, and how this can be used to address the power imbalances that currently exist in our paradigm.

Student #7:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

This class has really broadened my views on the various ways that music interacts with politics and power. I have no idea what I wrote on my day one free write but I'm sure it had to do with very obvious forms of music and politics like how music can be used as a form of protest or how nationalist music reflects various country beliefs. This course has made me think about more subtle ways that power and impact music through like music studio politics, copyright law, and cultural appropriation.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

I think my research on Madonna and her music video "American Life" was probably the easiest for me to research. I think because Madonna is such a household name, there are a lot of sources about her and her long career. Even though she is much more current than my others, she's become the focus of a lot of people and I think it's really easy to see how her career has impacted society and how it interacts with power within society.

3. What is one research hack you'd like to remember after the blur of these weeks Subside?

As for a research hack, I think just remembering to use the advanced search options to select articles, peer reviewed, and the language function to English made it easier for me to find reputable sources faster than when I was searching through the entire search page looking for those specific aspects. I also think that being able to be more broad in my search words also helped me narrow in on a topic before I really knew what I wanted to study.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

One of the biggest topics that has made me reflect a lot from this summer, is the idea that music can be harmful in certain contexts. I feel like as a music teacher, who chose to teach music because she loved the way music made her feel, I was extremely biased in thinking that music is inherently "good" and is often used to heal, support, and bring people together. I feel like I always assumed that music was used in morally good contexts like to bring solace to people who feel hurt or to share themes of positivity, love, and togetherness. After talking in this class about how music was used during WWII and thinking about how music can "trigger" people or how some people wrote songs to reflect violent views or ideas was very eye-opening for me.

5. Name one thing that surprised you about one or more of our music/power/politics topics.

I think I was surprised to really think about how music interacted with political campaigns. I always know that during political campaigns, candidates played music, but I never really thought about the implications of the songs and artists that were chosen or the artists' right to their music and the legal control they have over it once it's released.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

I think the idea that music's intention can change over time and through its perception but also through the composer's eyes was really interesting for me. I never thought about how quoting specific melodies from different historical contexts can change the meaning or how the music is perceived. I also think of the piece we listened to by Corigliano and how he said the meaning of his symphony changed was really interesting. I feel like there are themes and trends that happen in music that gets recycled through time and it really makes me ponder how music from today will be perceived 50 years from now.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

Something we've been discussing in philosophy this year is the idea of "culture capital" and how currently in our music education paradigm that we're in, western art music is prioritized in our education while marginalizing other music genres and voices and composers. It connects to the idea of power and what we as individuals and as a society deem as "good" or "worthy" music. I feel like it's really easy for us to look at major "classical" pieces of music from the Western European standard repertoire and just label it as a master work without really considering the other forms of music making that were occurring at the same time. It also connects back to my intro to grad research topic about culturally responsive pedagogy and how the use of white male standards of music marginalizes and invalidates the experiences of others and the importance to contextually understand music and its relationship with power in our classroom and in society.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

I think a big thing that this summer has made me reconsider is my choices in repertoire. There are middle school orchestral standards of music that I've felt pressured to program alongside a "cultural" or "popular" piece of music to appease students and my administration. I think when discussing pieces of music with my students, especially historical pieces, it's important that my students understand the context of how that music has made its way to their stand. I feel like it's so easy to ignore how the music they play ends up there and to focus solely on the techniques required to perform the piece without looking at the composer or the style of music and understanding the context. I think I'd like to take a deeper look with my students into the composers that I'm selecting and to teach them more about the context in which certain styles of music originate from and really work with my students so they have a deeper understanding of where their music comes from and how that should inform the way we learn it as well as the way we perform it.

Student #8:

1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

I was not sure how I would be able to look at music in a political lens, as someone who generally doesn't interact with politics very much. However, now I know that politics are all about people and their ways of life, and about power. I became more and more comfortable identifying themes of power and politics in music and started to think more "outside of the box" as the course went on. For example, I thought the only way music might interact with power and politics would be in times of war, which I now see is an incredibly narrow take.

Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

I have found the later projects easier to research as I am more comfortable finding articles and discerning if the topic I desire will have enough scholarly sources. For example, the first and second open the door's featured me struggling to decide a case study for a few days, whereas by the end of the course, I was seeing the connections between music, power, and politics more clearly and thinking of more examples.

What is one research hack you'd like to remember after the blur of these weeks subside?

I would like to remember the SUNY Potsdam Library webpage that is specifically for MUSIC. I would also like to remember to use the "format" and "online access" and "English" filters when searching for online articles and getting thousands of search results.

In your opinion, what is one of the most important larger questions we discussed in the course this summer?

One of the most important larger questions we discussed was the interaction between music and power. I was aware of protest music in the Civil Rights movement, for example, but unaware of the power dynamics in studio politics, and also unaware of the way music and gender interact so boldly, for example in the case of Riot Grrrl and the women seeking a place/practice of music just for them in the Punk music scene.

Name one thing that surprised you about one or more of our music/power/politics topics.

"How can sound be harmful?" and "How can music be harmful?" I was not sure how sound could be harmful, except in the literal sense of hearing damage, but now I know about how music has been used to manipulate people in war time in addition to the way that ownership of music and cultural appropriation are at play.

Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

The most thought-provoking topic for me was "What is cultural appropriation?" This question is particularly important for me as an elementary general music teacher, who interacts with decisions about what songs to teach all the time. For instance, I have to choose how much time to spend on different components of a well-rounded music curriculum that claims to expose the children to a variety of topics and genres. I definitely shied away from teaching music from around the world unless I was comfortable with my preparation to teach it, which is an ongoing topic of my thoughts.

What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

One connection that I made between this course and the Philosophy and Issues in Music Education Course was Bennett Reimer's topic of the "amateur" vs. the "aficionado" when relating to what constitutes a professional musician, or a life-long pursuit of interaction with music. In the example of Pauline Oliveros' contemporary music, such as Sonic Meditations, the composer desired to make a space of music-making that is open to all.

Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

When I go back to teaching Pre-K through second grade general music and chorus in the fall, I would like to keep in mind the way that the music chosen shows the power dynamics. Music that I choose for my curriculum should be carefully chosen. I am also aware of a more "academic" space of conversing about music, and the WAYS to research topics of music well, in lieu of the contrast between this setting and my very hands-on approach to teaching the littles.

Student #9:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

One thing that changed for me were my thoughts about what is appropriate for certain composers to write about. For example, I thought John Adams' Transmigration of Souls was a great piece but he had no connection to New York City, which I thought was wrong.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

The easiest one for me to research was #5, which was my most recent one about Beyonce and the Super Bowl. It was easy because it happened only a couple years ago and I was able to find many peoples' opinions on it. However, it was more difficult to find scholarly sources about this since it was so recent.

3. What is one research hack you'd like to remember after the blur of these weeks subside? I like google scholar the most. Also, it is okay to find articles that do not directly answer your question, so you can find a couple ones that answer your question from different angles and then piece together your own answer.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

One of the most important large questions we discussed this summer was about how music has been stolen from others, especially in terms of a power dynamic. For example disco has been reframed from gay music to straight music through movies and media. This theme has been seen a lot throughout the course, even today when we were discussing Caroline Shaw and her not crediting the people who she learned the techniques from that she included in her piece. This example leans more toward cultural appropriation, but this example and the disco example both have the common theme that credit was not given where it was deserved, and that the original people felt erased.

5. Name one thing that surprised you about one or more of our music/power/politics topics. Something that surprised me was the history of a lot of music that we listen to today and how it has been reframed to fit our paradigm. For example as I spoke about before, the disco example. I also remember talking about the YMCA song that we all sing and how the history of this song had to do with a meeting place for gay men. I had no idea, and I bet a lot of people don't.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

I think the subject that was the most thought provoking for me was about serialism. I didn't realize the history of it was to get away from tonality which was associated with the Soviets. After learning this I thought about how all music can be interpreted as political in some way, and I am listening to music on the radio differently now as well. I now think about some of these silly pop songs that we hear on the radio and how they will become a part of our studies in years to come.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

A lot of the content of this course overlapped with our Peacebuilding course, and filled in some gaps that we did not quite cover in that class. For example, when we talked about Paul Simon's Graceland, I already had quite a bit of context on this subject because of the fact that we read a chapter on it and completed an assignment and activity on it in Peacebuilding. In that class, we spoke about how Paul Simon did a great job with crediting the artists that he worked with and how it was a great example of respectfully integrating elements of two cultures into one album. However, in this

class, I learned that Paul Simon wasn't even supposed to be going to South Africa and that many people did not want him there, including Americans. It's interesting how two different classes can highlight such different perspectives on the same thing.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

In my context, I teach middle school orchestra and I play viola. The cultural appropriation discussion can be helpful to keep in mind when selecting repertoire for my groups, or selecting repertoire for myself to play. Many teachers simply choose pieces based on the techniques they want to teach, which is great and effective, but sometimes, elements of the pieces that are insensitive or appropriative are overlooked. For example, I accidentally chose a piece last year without looking into it too much that had a title in Spanish and it was written by a white person. The kids who spoke Spanish laughed at the title because it was basically random words. But from a teacher's standpoint, I was focusing on the fact that it taught them staccato and accents. I eventually pulled the piece and chose something else. These class discussions have helped me to realize that just because something is on JW Pepper doesn't mean it's perfect. Specifically, I have to be very careful about choosing indigenous pieces, because they might not truly reflect the original work.

Student #10:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

- My idea of what exactly is political has broadened since taking this class. When I first thought of music being political, I typically thought of music explicitly stating or portraying themes of social/political injustices through lyrics or perhaps sound. One item that I have since taking this course considered is the role musicians play in politics. How an artist can not have music that is political but if a song is played in a political setting, the artist and song are then deemed political. Such as Dancing in the Street. I also used to be very biased against country music, but have since opened my mind to it. You stating that genre does not have a political affiliation really opened my eyes!

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

- My Open the Door project on Big Mama Thornton was probably the easiest for me to research. This is most likely due to a few factors. 1. "Hound Dog" is an older song, and Big Mama is an older artist, so there has been lots of time for scholarly research to be done regarding this song. 2. Hound Dog is an extremely popular song due to artists like Elvis, so lots of research has been done. 3. With the recent release of the Elvis movie, there was a lot of material on this online, even outside of scholarly work.

3. What is one research hack you'd like to remember after the blur of these weeks subside? • I will be honest... Google Scholar. I had never used it before, or really knew much about it. It has helped me find an incredible amount of resources and materials. Especially since once we leave as students, we lose our access to the library, this will be very helpful in finding sources. However, we still probably won't be able to access them :(Also, not just looking into lyrics of music to study it. That is a habit I need to get out of...

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

- Considering sound as harmful is something I think was very important and not something we discuss enough, as we are usually trying to advocate for the importance and value of music- so why would we bring up a negative aspect of it? But, it is an important part of history and important to bring awareness to the way sound and music can cause harm.

5. Name one thing that surprised you about one or more of our music/power/politics topics. • It makes sense now that it has been explained, but when first brought up, I was surprised to hear that Jazz music represented freedom and was not acceptable during the Cold War Era. It is just not a very logical statement that improvisation leads to political freedom, but I guess I see how that the connection between Jazz and "free" can be made since improvisation is freedom from standardized notation. It was interesting to learn about!

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

- One subject that stood out the most to me was cultural appropriation. Specifically in regards to legal matters and copyright laws. It was very interesting to hear that cultural appropriation does not fall within intellectual property laws, and I had never even connected the two, but after

hearing it discussed, it definitely should be considered. Copyright protects forms of creativity and expression, however not within a cultural setting? It just does not make sense to me and is something I am definitely interested in learning more about. I teach a whole unit on copyright, and have never seen in any of the books/articles I've read on copyright this subject come up. I wonder why that is...

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

- We talked a lot in philosophy class about the ethics surrounding music education, however, this can definitely be applied to what we learned regarding music and politics. For example, in regards to intersectionality in music, what is ethical? Where is the line between uplifting cultures and cultural appropriation? Another example I think of is when we learned about the music that came from 9/11. Is it ethical to compose a tribute song if you were not first-hand, present or affected by 9/11? Is it ethical to compose a piece based on tragedy, if you are capitalizing off of it?

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

- I have been thinking a lot about how I can incorporate what material we have learned into my classroom. There is, obviously, a great hesitation that comes with teachers sharing content surrounding political matters in the classroom. I will have to be careful in the way I frame and share, as some of the material is not also age appropriate, but I know my students will really enjoy the units on Riot Grrrl, punk music and Motown. I already teach a Motown unit, but I think it would be really interesting to compare Doo-wop music to Tween/teen pop and the themes that surround it. As middle schoolers, my students can definitely connect to those themes of friendship, school, etc. And I have my open the door on tween pop!

Student #11:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

Before this course, I never had a concrete idea of music, power, and politics being intertwined to an extent. The idea of music can be weaponized stunned me when I first heard it. One thing that changed for me was having more insight into how music was used and more of the historical background of people's purpose with music. How it is utilized whether for protest (freedom songs) or to enculturate an ideology (the Soviet Union and Shostakovich).

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

One of the OTDP I found to be easiest to research was freedom songs. Around this time with segregation, to me, it was a part of US history that greatly affected social change and it's

something that we look back at often. I believe during the process, there were more articles and resources on this topic because of how prominent it was.

3. What is one research hack you'd like to remember after the blur of these weeks subside?

One research hack I'd like to keep in mind is the shortcut (Command-F) to find specific words or topics in the article that could best support my research.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

The question, "What is cultural appropriation?" is one that comes to mind because of how controversial and relevant it is in today's society. It's something that can't be solved with a solution, and it's something that needs to be taken into consideration in every project you do.

5. Name one thing that surprised you about one or more of our music/power/politics topics.

One thing that surprised me was how the many experiences these composers and groups faced affected the way they expressed their music and the connections music and stories had.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

One thing that I thought was thought-provoking was the topic of memorials and how music can memorialize something. I never deeply thought of music being able to memorialize someone or something. I've always thought of statues of being the only things that can memorialize something, but reflecting on the word and thinking of songs, I've realized music can do this, but it takes great awareness of how you go about creating and not disregarding the history and elements.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

One thing that comes to mind is this idea of paradigms affecting outcomes. During the Pauline Oliveros part of this course, She demonstrates different ways of composing music and how it can be expressed. I think this connects well with the philosophy course I am taking because we are challenging the paradigm of Eurocentric ideas of music and understanding that music is expressed in many ways and does not have to be learned or taught through one lens.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

Broadly speaking, a few ideas I would like to connect would be how music can be expressed and the many different purposes these songs and pieces had. This can connect well with empowering students and finding their purpose and the difference they want to make however they can express this whether it be through music or not.

Student #12:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

I have developed a more comprehensive view of how music and politics have interacted throughout history. At the start of this course, I had a narrow-minded view of the ways in which music could relate to politics. I was under the assumption that the lyrics of any piece were the only ways in which music could relate to politics. I have found that the simple structure of musical elements and or historical context plays a huge role in determining how music and politics interact.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

I found that my last open-the-door presentation practically wrote itself! My topic for the 5th project was school shootings and music. I think that the relevance this subject has to my profession and to my schooling experience made it more enjoyable and personally fulfilling to complete. I also found that the 5th OD had the quickest topic selection process. I would strongly attribute this to the fact that it was based off of recent and relevant information. Though we have not presented yet, I feel as though personal anecdotes may offer well to an engaging and informative presentation.

3. What is one research hack you'd like to remember after the blur of these weeks subside? LOOK AT THE WORKS CITED! At the beginning of this program, I would continually dive head-first into open-ended research without following the trail of the works cited in most scholarly articles. In looking at the other sources, even if it is just the title, I was able to better aim my research and find supporting material.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

I believe the concept of utilizing music or sound in harmful ways is one of the more important large topics we covered this summer. We all live in a society that may shield the weaponization of sound behind a deceitful cloak. One such example would be the use of sound cannons, by police forces, to break up protests. I had never previously thought about sound being used in this way, but it made me take a deeper look into other areas this may be true. It is important to be cognizant of these issues, as they may affect all of us on a larger scale without recognition.

5. Name one thing that surprised you about one or more of our music/power/politics topics. I was surprised to see the ways in which music played a role in the feminist waves throughout time. I had very little prior knowledge of the area of feminism and its history, so it was interesting to view this subject through a musical lens.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

I found that the use of music as protest music was perhaps the most thought-provoking. It was interesting to see the ways in which music played a role during the 50s 60s and 70s specifically. I was shocked at how many of these names I knew but did not know their historical relevance in the field of social justice.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

Today's lesson was perhaps the easiest connection we could make across our coursework in all classes during the summer session. We have talked extensively about the cultural background

and the role it plays in music education. It is interesting to connect the cultural aspect of music education and how it expands into the professional world.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

I think the most important part of this course that I could bring back to my classroom would be relating the music we play, back to its cultural roots for relevance. I believe if student knew WHY we were playing this music, they may achieve a larger sense of ownership and appreciation.

Student #13:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

I loved this class- it has opened my eyes how blind I am privileged to be. May of these subjects and problems I have interacted with, I would have said that I knew these songs, and topics well, but was totally oblivious to the issues, and power imbalances that were occurring.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

The green day song was the easiest to research, there was lots of material, no shortage of articles, and viewpoints. This was a song I was familiar with, and a time period where I felt like I was familiar with the issues, and context that it was situated in.

3. What is one research hack you'd like to remember after the blur of these weeks Subside?

The hack of checking the resources in the articles I am using, to follow the path was very helpful.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

Just the fact that music is always political, that no matter how hard we try to avoid the political arena, audiences are always going to read something into the context. Even the fact of avoiding political topics is political.

5. Name one thing that surprised you about one or more of our music/power/politics Topics.

Again, I think I would have to say, my own obliviousness to the topics going on around me- village people were just wearing funny costumes, serialism was just really obtuse music that I didn't care for, disco is just fun dance music. I need to look at what is being put out through a much more critical, and less naive lens.

6. Which of the subjects or ideas we covered was most thought-provoking for you and Why?

The cultural appropriation is one that hits home for me- I am quite sure that I committed way more heinous appropriation than Carolyn Shaw ever did. I was not as powerful, and did not profit in the same way, but I still wonder how I could have done better, and indeed could do better now. In teaching in a school where I was the minority, I felt this tension. With a 97%

white population at our school I also feel it. When we incorporate music from other cultures, it feels very appropriationny. I think to do it well you probably need to be a little uncomfortable. I know they need exposure, and I know it is important to include, but how do I do it most respectfully?

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer?

We have been talking a lot in philosophies about repertoire choice, and just upholding the masterworks, and rating and grading systems, all of which come back to a power and politics stand point. What musical choices do we deem "excellent?" What styles are acceptable? How do our current paradigms exclude marginalized students? What can and should be done to repair our racist, gendered, problematic past

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context?

Content- I think my students are probably in this naive bubble that I have found myself in so many times during this course work. What does this music mean, in terms of time, and place, and context is something that I will bring back with me. Humanizing the musical experience, beyond what is on the page, or the story the music itself tells is very interesting. I have traditionally found music history classes to be (I'm sorry to say it) rather dry, and unrelatable, but all of the content we covered had such as human, relatable element. I will strive to provide this for my students.

Two of the big things I have enjoyed in the experience of being a student again, did not have a huge amount to do with the content, but were still very valuable and will come back into the classroom with me. I have appreciated and enjoyed the helpfulness and usefulness of group work and discussion- and the engagement that comes from being able to follow my own interests, and to see what others are interested in, has played a big role for me. .

I feel like when I have assigned projects in the past I kind of get so-and-so was born this year, and made this song, without the depth I am looking for. I think at the grad school level everyone is used to being a student, and genuinely interested in the subject matter, so I am trying to think about how I can help structure an experience like this for students without being too prescriptive.

I also feel like I need to help structure group work so that one student doesn't steam roll others in the group. The feed back, and clarification, and brainstorming that has happened in small groups has been something that I have benefited from, and may not have really experienced in the past in a classroom setting (does that mean I was the steamroller????).

Student #14:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

As I reflect on my thoughts from the beginning of this course until now, I have learned that music is in politics so much more than I ever expected. I knew music was important during

certain events, but looking at how music shaped events and history from 1945 to present day has really opened my perspective on music.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

I found the last open the door project to be the easiest to research. I believe this was due to a few reasons. First, I finally was getting the gist on how to effectively research for ideas and events. Not only were my research skills improving, but the time frame from the last project seemed to be the most relevant and things that I personally remember. Having this personal connection to the years in the last open the door helped narrow down a topic and research quickly.

3. What is one research hack you'd like to remember after the blur of these weeks subside?

A research hack that I will continue to take with me is looking at the references from articles I really enjoyed. It starts almost this domino effect of finding articles when you are looking at what researchers referenced. Very helpful!!

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

I think one of the most important larger questions we discussed in the course this summer was the question about what are monuments and memorials and what are they signifying? My answer to this question prior to this class would have been such a surface level answer, and learning about some of the questions about memorial music was eye opening. It has continued to be something I think about when we talked about memorials that were not only war, but others that represent either a person or significant event in history.

5. Name one thing that surprised you about one or more of our music/power/politics topics
Something that surprised me about the topics in this course were the amount of musical examples we related events to. I did not know many of the pieces we listened to, and it opened up another door of interest in looking into these composers/artists. Not only this, but hearing about the different directions that open the door projects went, was surprising in a positive way. We never would have gotten to all of the topics we mentioned if it weren't for these projects each week.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why?
(think deeply and write a couple of sentences here)

I think one of the subjects that was most thought-provoking for me in this course was our discussion of cultural appropriation. This is such an important topic, yet the amount we learned about it in undergrad didn't seem like enough. Learning and discussing what is considered cultural appropriation versus what is not was really interesting to me, and I continued to wonder why there is a fine line of what is and what isn't. As it was mentioned in class, I don't have final thoughts on my own stance of cultural appropriation, and that is why I think it is something that is so thought provoking.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

Something I continued to think about throughout this course was our discussion of cultural capital from our philosophy class and connecting it with the power structures we discussed throughout. I especially thought about this when we mentioned Graceland and Paul Simon..

Not only was this a connection I made from this course and Philosophy, but was able to make the connection with my Peace-building class as well!

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here.)

Generally, I will be the first to admit that I am not always the best at teaching my students about the context of music we are learning. After taking this course, my eyes have opened more about why it is so important to give context to pieces and make connections to what we are playing/ the history around it. As I enter the school year, I want to make it a priority to teach about the context of our pieces and the significance of what we are playing to my students.

Student #15:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

I feel that this course opened my mind much more between the intersections of these topics, and the broad spectrum that is covered by the word "politics." Addressing power and politics is not just through protest music, but rather a consistent commentary and representation of views that is expressed both lyrically and stylistically in a variety of music.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

Probably my easiest to find sources on was project #4, as I researched country music and the connection it had to 9/11. I believe this is because it was the intersection of a topic that has been significantly studied as well as a topic I felt familiar with as well. Many of my Open the Door projects were influenced by an interest in a topic I had heard about, but did not know many details of, and in the case of project #4 it was based on music that I grew up listening to, so I took a deeper dive into that with a sense of familiarity, but also searching for what I didn't already know. I knew exactly what I was looking for, which made it simpler when searching databases.

3. What is one research hack you'd like to remember after the blur of these weeks Subside? ChatGPT was incredibly helpful for generating ideas and topics to search. Note that this is not having the AI create any synthesis, but when I had moments when I couldn't think of particular events in a time period, it was very helpful in generating a list of topics to consider. I also found much success using the primary library website as opposed to the music specific sites. Although the music sites are more specific and relevant, I got quite used to the one search engine/format and it made looking for sources more familiar and streamlined the more I did it. Also making use of the suggested readings on many databases

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

The idea and lineage of performance activism struck me deeply, and the connections one can see between World War II, the Korean War, Civil Rights movement, Vietnam, and so on.

Although many musicians are looking to contribute positively to a social or cultural event, the line between performing to make a difference and performing to make a profit can get very blurry very quickly.

5. Name one thing that surprised you about one or more of our music/power/politics Topics.

I was very surprised to hear about the controversy regarding Paul Simon's Graceland album, and the general political discourse in the world surrounding apartheid. Not only was apartheid a topic that was not well discussed in my K-12 experience, but the world response and especially the musical context surrounding the time was not something that I was familiar with.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

Although it may be because it is the most recent, the discussion regarding cultural appropriation prompted some thought today, and the messiness that surrounds the discourse as well. Listening to "Partita for 8 Voices," I was surprised to find myself more defensive regarding the response to this choral work as opposed to the various instrumental works we've looked at. I question whether this is regarding my enjoyment of the piece, the idea of technique usage being something that must be credited, or something else. It is a thought-provoking concept, and forces much reflection on us as teachers, as appropriation is something that we must be aware of every day. While there are definitely some responses that are more acceptable than others, there seems to not be one clear response to cultural appropriation, and much of it is dependant just on how someone decides to react.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

I think our discussions regarding what is acceptable and promoted in the Western Classical tradition links very closely to the topics we have studied in Philosophy with Dr. Campbell, and our discussion of the "Music Education Paradigm." It furthers the concept that schools, and education as an institution is reflective of our cultural and social values, and both of these classes have highlighted how the society that we live in values a very particular type of music and criteria. It also highlights that much of the conflict that is happening in both education and music history is not new, as rejection of the social norm and the desire to break free from established constraints is a topic that has been explored thoroughly, and highlights the desire from many musicians and educators to transform our world into a more social justice centered, equitable, and post-modern society.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

I think recognizing the cultural relevance as well as the repetitive aspects of history influences my mindset returning to the classroom. With any sense of progressivism, and change in the typical structure of an institution, there will be push back. As we discuss transitions of how we approach musical expression and appropriateness, we discuss the appropriateness and relevance of the content in our classrooms. This class furthered explored and deepened how

music and culture and education overlap with each other, and that for a holistic education experience that focuses on the most meaningful and most ethical experience for the student, we must be ready to challenge our established norms and practices that have been established.

Student #16:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

I didn't give the relationship between music, power, and politics much thought before taking this class. Now I will be more conscious about how music and politics affect each other in the future.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

My project on Frank Sinatra was the easiest for me because I found an article that focused specifically on his involvement in and history with politics.

3. What is one research hack you'd like to remember after the blur of these weeks Subside? Looking for more sources in the bibliography of an already found source.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

The question of how music, or sound as a whole, can be harmful, whether intentional or not.

5. Name one thing that surprised you about one or more of our music/power/politics Topics. I was surprised to hear about how the nazis used music as a torture device in order to demoralize their victims and drain their sense of hope

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

The idea that sound can be harmful was something I had given little thought to before this class. The physical harm sound can cause was familiar to me in the form of hearing loss, however I had not considered the emotional or psychological damage that sound can cause. During our discussions of this topic, I thought deeply about different ways that one can be harmed by sound in this sense, and was surprised with how many we came up with.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

Our conversations about discrimination in music and politics against certain groups, and the barriers that were set in place to prohibit them from participating in music. This relates to the idea of cultural capital and privileged knowledge that we read and discussed in philosophy, where certain types of knowledge can be deemed as more important, or privileged, and that this determination is done by those in power, usually to exclude a certain subset of people from attaining said knowledge.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

Cultural appropriation in the context of education is something that I will be thinking about during the school year. This will affect repertoire selection, historical context, composer consideration, etc. I will have to choose pieces while keeping this idea in mind, and make educated decisions about what to include and what not to include in my teaching in regards to cultures other than that of my students.

Student #17:

1. I really didn't give much conscious thought to music, power, and politics before this class. Now I recognize that it's unavoidable and has been all around me regardless of my awareness. Now I'm more aware, it's great! And a little (lot) humbling!

Alice's Restaurant by Arlo Guthrie was my easiest open the door project probably because I was so excited about it that the work went by without feeling like too much effort. Also, there were plenty of resources, which was helpful.

It was pretty sobering to realize just how political music can be, like when Copeland was interrogated about his views on communism. Like, how scary is that? It's crazy to think of how people's voices were changed or silenced or whatever after an encounter like that.

I was really surprised today that Carolyn Shaw does not give license for her Pulitzer prize winning work to be performed. Her voice seems to be one of the voices, like Copeland's, that was reprimanded in a very poignant way.

Ooh, again, today I was really provoked by the thought that music has no feelings, but people do. Of course I know that but I reflected on when I was very judgmental to my sister about the punk music she listened to. I blamed the music for her offensive language, use of drugs and alcohol, and other things. My attitude towards her might have been more harmful than the music, sadly. A lot of things connected. For one, today you mentioned that Shaw is possibly editing her music until it is licensed for performance. But perhaps not, perhaps she will keep some or all parts rather than edit them and choose to frame the music differently. Today in philosophy of education we discussed how we frame our philosophies to provide different perspectives. I thought that was an interesting connection. Also, the connection between philosophy in education and music, power, and politics, is very complimentary. Music is impactful in the political arena because of its philosophical (and political) representations. Really, you can't separate politics and philosophy, can you?

I don't have a specific idea yet, although thoughts about this class are generally humming around in my head on a regular basis. I don't think my thoughts have had time to settle just yet. However, I do know that moving forward I will likely not return to being the passive listener that I once was in any regard. The sound walk stuck with me and I find myself observing sounds differently from time to time, listening actively and settling into the soundscape as it stands apart and interconnects with the other senses. Just yesterday I walked past the harp statue at Crane and as the wind blew fast enough, the harp strings vibrated and I recalled how sound occupies space - kind of like how dance occupies space - only aurally. I do know also that I will choose repertoire with a much more discerning thought process. Perhaps this process will make my decisions easier at times, and more difficult at times. Gratefully, I feel that my decisions will be more informed.

Student #18:

1. 1. Before taking this course I tended to think of power and politics to be limited to the spheres of government and political parties. Power is a very nebulous topic but I didn't think of its relation to politics in as broad terms as I do now. Working on the Open the Door projects helped me to think about politics in terms of bodies of power acting on each other in different contexts and I now find myself thinking about issues in music that are problematic within a framework of power.
2. The easiest project for me to research was the one on surf music in the 1960s. While it may have been kind of a niche subgenre I think the popularity of the Beach Boys as well as the issues relating to cultural appropriation and surfing provided a lot of different angles with which to approach the subject matter. There were also plenty of resources to look through which facilitated the research process immensely.
3. A research hack that I appreciated in this course was the structure of the Open the Door itself. I often come up with ideas of topics that could be interesting to research or issues I run into in teaching that I think could be transformative in my practice but I rarely follow up on them because I never feel like I have enough time to do the deep dive I feel is necessary. The Open the Door did not require a huge amount of time to put together and allowed me to get ideas down on the page as well as find some initial useful sources. I found myself thinking more about my topics after the fact and now I can refer to my initial thoughts and sources.
4. One of the most important larger questions we discussed was about defining cultural appropriation. As we discussed in class, it's something we have to wrestle with a lot in music ed and public opinion seems to really just want a black and white answer to a very complex issue.
5. I was surprised by our discussions on music as a form of torture or a vehicle for causing harm. This is really not something I'd ever considered before but reframed the way I view some teaching practices where students are robbed of agency.
6. The discussion about power dynamics between artists and music studios with reference to Girl Groups of the 1960s made me think a lot about the value of vulnerable young people, especially girls, in the eyes of producers and studio executives. We hear a lot about criticism of child actors but somewhat less in the world of music. I spend most of my days thinking about how I can best help my students find meaningful experiences with music in their lives but I worry about where that can lead them with so many kids looking to acquire fame and fortune on the internet. As much as I want my kid to open to musical experiences in their lives, I see it as another part of my responsibility to educate them on the dangers of putting themselves too out there, especially when considering the dangers of social media.
7. I found myself relating a lot of our discussion on civil rights issues to general conversations about enacting change both in terms of transformative practice as well as tackling social justice issues with critical theory. There are always many different perspectives surrounding discourse of injustice and I think it ends up being the combined efforts that end up achieving results. I think if students are given opportunities to engage with music in a critical way, one that allows them to acknowledge dominant and oppressive power structures, there will result a culture of dissatisfaction with the status quo. If students hear this message from multiple sources, the message becomes even more compelling that there is power in organizing and sharing of experiences.

8. I will definitely be using some of the questioning strategies we used in this course in my own teaching. I have found that my students really enjoy discussing problems in music. For example, I played both Big Mama Thornton and Elvis Presley's version of Hound Dog for most of my students (grades 3-5) and they actually ended up having some very interesting and productive conversations. Issues like copyright, and cultural appropriation lend themselves really well to open ended questions I know even my 3rd graders can engage with at some level. Problematizing is a really powerful tool that I will be using far more in my teaching going forward as it really gives kids the opportunity to think critically and develop their own opinions.

Student #19:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

Before this course, I viewed politics and music as separate identities that did not often cross paths. I did not see the constant intersectionality and embedded politics in music throughout history. I also did not have the awareness of themes and evolution of politics in music throughout history. The biggest thing that changed for me is how I hear and analyze music. I realize now that music often has a political agenda and are sparked by/inspired by political agenda. Overall, I have learned to think more critically about music.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

For me, the easiest Open the Door project I found the easiest was my Open the Door #5, which was on "Born This Way" by Lady Gaga. This was easiest for me for a multitude of reasons. By this fifth open the door, I was very familiar with how to find sources and where to look. In addition, this is a song that I love and am very familiar with. Lastly, I am passionate about gay rights and the rights of the LGBTQ+ community, so this was in line with my values, agenda, and morals.

3. What is one research hack you'd like to remember after the blur of these weeks Subside?

One research hack that I would like to remember is that getting scholarly sources is not as difficult as I thought it was before I began this course. Having the potsdam library database for finding scholarly sources is such a great resource to have in my tool box.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

One of the most important larger questions that we discussed in this course was how music can be harmful and cause harm to culture, groups, and people.

5. Name one thing that surprised you about one or more of our music/power/politics Topics.

One thing that surprised me was the topic was the "Freedom Now Suite" and the differential treatment of Abbey Lincoln and Max Roach's in this composition. The pressures and expectations of women, especially black women, in society, and how these expectations still exist today.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

The subject that I thought was the most thought-provoking was the unit on the Civil Rights movements in the 1950s and 1960s. I find it extremely interesting how music was used to resist, express and civilly disobey. The role of jazz in this time, and how it was viewed by society is fascinating and inspires how jazz is still viewed today was also very interesting to me. It also brings insight into how music is such a huge part of culture, history and societal progress.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

One thing that we discussed in class that I am connecting with other coursework is the discussion of cultural appropriation. In my oral thesis, my curriculum question is about culturally responsive pedagogy and culturally responsive teaching. This work is grounded in empowering students not only intellectually but also socially, emotionally, and politically through cultural competence and nurturing of students holistically. This calls for us to think deeply about societal structures and institutions that have caused cultural misrepresentation and racism. This also begs that we are culturally responsive, which is the opposite of the cultural appropriation we have studied. We must learn from the mistakes of others, and help this to guide our own practices.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

I will look and think more deeply when making my concert repertoire choices. I will ensure that these songs are student-centered, and also do not have any political agendas that are not responsive to my students, community or myself. I have learned that many songs have political agendas that I was not aware of before. Therefore, it is imperative that I do deep research into songs before choosing them for my students to learn, analyze and perform themselves.

Student #20:

1. 1. I now understand that music is embedded in society a lot more than I had originally perceived. What's changed for me is the idea of researching how my field is affected by politics. I now have the resources to become involved politically through my field, which allows me to advocate for positive change.

2. Among my Open the Door projects, I found researching Harry Belafonte's Banana Boat song the easiest to research. This is due to the historical context of the song which gave me a better idea of what led up to the song.

3. One research hack I'd like to remember is the google scholar hack. With Google scholar when I find a source, I am able to immediately cite it, so I don't have to use a third-party citation generator.

4. One of the most important larger questions we discussed in the course is what the definition of cultural appropriation. As long as the words have been around, the definition is growing and evolving every day in the music industry and I think it is important to be involved in its meaning.

5. I was surprised to learn about the aid's epidemic, and the government's response. I am surprised they took so long to acknowledge it and was disappointed in how Reagan handled the situation.
6. Monson's exploration of the cultural role of jazz in her book "Freedom Sounds: Civil Rights Call Out to Jazz and Africa" was the most thought-provoking for me. Delving into the intricate connections between jazz, the Civil Rights Movement, and African cultural influences opened my eyes to the transformative power of music in inspiring social change. Monson's research shed light on how jazz became a call for freedom and equality during a critical period in history, emphasizing the significant role music can play in shaping political movements and fostering a sense of cultural identity.
7. One thing I learned in this class that connected with my other coursework this summer was the concept of cultural appropriation in music. This theme appeared in my philosophy course, where we discussed the complexities of adopting and adapting musical elements from diverse cultures. Understanding the power dynamics involved in cultural appropriation has provided me with a broader perspective on ethnomusicological practices.
8. I can see the potential to incorporate discussions on music, politics, and power into my music education curriculum. By exploring diverse musical traditions and their socio-political contexts, I hope to encourage my students to think critically about music's role in society and how it can inspire positive social change. Additionally, I would like to encourage students to create their own musical expressions that reflect their experiences and address relevant political and social issues.

Student #21:

1. One thing that changed for me was understanding that not only the lyrics of music, but the theoretical sonic analysis itself can have political and/or oppressive messages embedded within them. When looking for political interpretations, it's important to analyze not just the lyrics, but the music theory analysis, visuals, and historical/performance context the music occurred in as well.

The easiest Open The Door project to research for me was #4, which was my topic on Rage Against The Machine's "Sleep Now In The Fire." There was an overabundance of both scholarly and magazine-like articles available on not just this specific song, but its music video and the band in general; I would suspect that Rage attracts a lot of scholarly and journalist attention because of how overtly and aggressively political their messages are, as well as their disregard for establishment rules when they perform live (performing on Wall Street without permits, burning the American flag, ignoring BBC requests to censor their language, and the like). One research hack I'd like to remember is investigating the reference list of a source you've already found, as well as its "related sources" suggestions usually on the right side of the database. I found this was a very effective tool in finding more scholarly, peer-reviewed sources that were related to my topic.

I believe that one of the most important questions we discussed in class was how music can be harmful. As a class full of music teachers, it can be easy to fall into the rhetoric of how amazing and beneficial music is to education and the human experience, but it's important to

acknowledge the ways that music can also oppress, exclude, appropriate, or harm people as well. If we aren't cognizant of that, we run the risk of committing musical harm ourselves.

One topic that surprised me was when we discussed the music surrounding 9/11. I was fascinated to read about the large variety of responses that Transmigration of Souls received after its performances, and thought it was very reflective of both the trauma people experienced at the time and the reaction of extreme patriotism that occurred as well. When we did our in-class investigations, I was shocked to learn about the Blue Man Group's involvement with 9/11 and learning about their song "Exhibit 13," which I had seen live as a kid and had no idea what the song was about at the time!

The most thought-provoking topic for me was our discussion on the Riot Grrrl movement. As a fan of punk music myself, I was shocked to learn that I had never even heard of artists like Bikini Kill and Bratmobile before, nor the Riot Grrrl culture and organizations involved as well. It very much made me think about how women

have been met with extra obstacles in so many social, political, or artistic spheres, even in genres you wouldn't expect like punk (ironically, being anti-establishment). It seems as though after every wave of feminism, many believe that women's issues have been "fixed," but stereotypes and barriers still hold them back in areas that men are welcomed and succeed in. One thing we learned in class that connected to my Advanced Issues in Music Education class was the idea of incorporating social equity and activism into the music classroom. There are a number of different musical examples of protest music throughout history that can be used in the classroom to encourage activism in students ("We Shall Overcome" comes to mind, as we also addressed this in Peace Building). Harmful music that involves oppressive structures can also be studied in the music classroom for critique.

One concept we covered in this class that I would like to apply to my own teaching is the idea of cultural appropriation in music, particularly in my Junior and Senior High choirs. The choir director at my school before me was rather elderly and strongly rooted in her tastes; some of the choral works in her library were racially and culturally problematic (just one example being African American spirituals written in AAVE; i.e. "Ezekiel Saw De Wheel"). It's important to note that my choirs are very much predominantly white. Addressing cultural appropriation via a "choral library review" project with my students can involve them in the process of cleaning out these pieces of the library, while also engaging them in critical thinking on cultural appropriation, historical implications of certain works, and what is ethical for them to sing or not sing.

Student #22:

1. I've always been someone that enjoys history classes so I was really looking forward to this class going into it. I had expected the course to be more focused on protests and music in very clear political settings (government). Something that changed this semester for me was the fluidity of what it means for music to be political. Topics of appropriation, music of comfort and empowerment during trying times and the relationship between music and people.

The easiest 'open the door' for me to research was my most recent one on Bad Bunny. While the content is still fairly fresh there were a lot of news sources and articles surrounding the event in Puerto Rico. My prediction is that it was a bit easier to approach as it dealt with a massive

celebrity and their involvement in a huge modern protest. This felt like a clear case study of musicians' role in media to be studied or even discussed.

One research hack that I would like to remember is to not always research the direct topic I am studying. I should try to look up topics surrounding my point and sort through the articles that pop up.

To me the most important question that we discussed in this class is "While music can be used for good, how can it also be used for pain?"

Something that pleasantly surprised me in this class was the relationship between disco and the LGBTQ community in the 70s-90s. (Weirdly enough) disco has been a guilty pleasure genre for me and I had never really stopped to think about where the genre lived. I was really engaged in learning about its underground beginnings and the use of disco clubs as a safe haven for the queer community, especially in relation to the AIDs crisis.

A topic that was very thought-provoking for me was the question of "how do we memorialize through music?" This topic was studied through Corigliano's 'Symphony No.1' in response to the passing of many of his friends during the AIDs epidemic and John Adam's 'On the Transmigration of Souls' in response to the attacks on 9/11. This topic made me consider how music can be used to bring comfort/closure but also that even though it might do that for one person it might not necessarily do that for another. This topic had me considering the condition of human trauma processing and how music has attempted to grasp that in different ways.

A topic that I feel connected with my other coursework was the discussion of appropriation across cultures. In music classrooms we sometimes come across some music that holds beliefs and discourses that we as a society don't (or shouldn't) uphold anymore. It was really informative having discussions around this topic and even diving into the history of Native cultures to understand where these seemingly archaic beliefs and offensive music in our repertoire come from.

8. An idea that I would like to take with me to my teaching as an ensemble teacher is to not just decontextualize the music we are learning. A lot of times I will admit that I have selected the music but never attempted to have discussion about the genre or its origins with my students. I think it would be really enriching to be able to discuss music with my students and allow them to form their own opinions about the music that we are learning instead of just focusing on the notation in front of them.

Student #23:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

One thing that changed for me was how music power and politics related to things outside of direct politics (like music involved in protest and performances of national anthems) and can relate to broader topics involving some sort of power structure/struggle like LGBTQ+, feminism, race and equity, etc.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

The easiest Open the Door for me was about Jimi Hendrix's performance of the National Anthem. ChatGPT gave me this topic within a few quick searches of political performances from 1968-1991. Once I settled on the topic, I found a great amount of sources on the topic that were also relevant to my topic.

3. What is one research hack you'd like to remember after the blur of these weeks subside?

One research hack that I will remember is using chatGPT to get inspiration. From there, being able to see all of the libraries in RILM was also helpful.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

One important larger question from this summer course that stuck with me is about ambiguity in music, specifically: does ambiguity enhance or hinder the works of the artist in terms of audience reception and compositional intent?

5. Name one thing that surprised you about one or more of our music/power/politics topics.

One thing that surprised me (and also really stuck with me) from this class was the formation of Riot Grrrl. Since punk rock bands were exclusionary to women, and stereotypically one quality of women in society is to be seen as shy or timid, I thought it was so cool that this group was formed in response to this and how their impact has been felt well after their time of formation.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

One subject that was most thought-provoking for me relates back to ambiguity in question 4. The question I specifically asked, does ambiguity enhance or hinder the works of the artist in terms of audience reception and compositional intent?, leaves me with many avenues to answer this question and it's something I genuinely find interesting. Audience reception is interesting for me to see how it shapes a work long after it premieres. Compositional intent, even if it is explicitly stated, can also be interpreted by the audience to potentially have different connotations than what is explicitly stated, leaving for a lot of open-endedness.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

One topic that related to other coursework was the topic of cultural appropriation. In one of our required books for Advanced Issues, Estelle Jorgenson references inclusive and responsive approaches, social justice and equity, and transformative teacher roles. Through analysis of these three (out of four) focal points, I drew a connection of how they all value diversity and appreciate students' prior experiences that help cultivate their identity. In education, and in general, there is a fine line between providing rich cultural experiences and avoiding tokenism. Through both of these courses' materials, though it may not give a detailed playbook, it gives me more a sense of direction when navigating these topics.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

One takeaway that I would bring into my classroom is emphasizing the importance of context of a piece and how that influences its many aspects. In the case studies we've looked at, there was a rich context surrounding it, which helped situate it in our context for learning and draw connections and further lines for inquiry. I think being able to set up the context or background for a piece in ensembles can similarly influence students' learning and performance of a piece where they can also draw connections and further lines for inquiry.

Student #24:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

a. Coming into this course, I already had an awareness of the political implications of most styles of music. What I think I was able to pull away from this is that it goes beyond just the sonic nature of music, and aspects like the setting of performance and surrounding context also play a key role.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

a. My 2000's Open the Door about Wicked was by far the easiest one to find sources. If I had to guess, I would assume that this is because of genre. It seemed like musical theater is, unsurprisingly, more researched and written about.

What is one research hack you'd like to remember after the blur of these weeks subside? a.

Google Scholar, while usually not that useful for finding sources, can be helpful when citing, as it'll give you its best effort for a citation on anything you can find.

It's not always perfect, but is still faster than constructing it yourself from scratch.

In your opinion, what is one of the most important larger questions we discussed in the course this summer?

a. I think our talks about cultural appropriation, namely the question of when and how culture sharing can be ethical, is an important and relevant topic to us today.

Name one thing that surprised you about one or more of our music/power/politics topics.

a. I thought the influence of white musicians during the Civil Rights era, and the parallels between that and the AIDs crisis, was an important thing for us to look at and draw comparisons to.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? a.

The discussion of the AIDs crisis was particularly interesting for me. It seems like we never really discuss these issues even today, and they've been pushed to the side since they were occurring in the 1980's. It feels particularly important to have those conversations given the reluctance to have those in mainstream discourse.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer?

a. The Pauline Oliveros material we covered seemed to tie in well with other coursework, as her ideas seem to be directly applicable to a classroom setting. Those exercises are ones that we could realistically do with our students, and that have value to them in that context.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context?

a. I think the political sphere of my context (rural NY) makes it difficult for this summer course to have direct implications for my context. However, I think that the framing of these issues as being stories and experiences of people, and those implications.

Student #25:

1. Before I took this class, my idea of music, power, and politics almost exclusively revolved around music used in elections or by countries. I did not think about the smaller, more personal aspects of power, such as interpersonal relationships, sexism, racism, and other social issues. My thinking has changed in that I think more about how music can influence people in their everyday lives, regardless of intent.

The open the door project that I found easiest was Week 1, "We Shall Overcome." I think it was the easiest because there were the most scholarly sources about that song directly. Many of my other projects had sources that were related and gave context, but not necessarily analyzing the song itself.

A research hack that I want to remember is filtering for scholarly sources in order to get results that have been vetted by people in the field. I had always scrolled through until I found them, but this has made the process much faster.

I think that one of the most important questions we discussed is how music can be used in a harmful way. It is not something that we think about often or like to think about, but it is the reality for many people. We like to think that music is a positive force in the world, so discussing the opposite perspective was very impactful and important.

One thing that surprised me was the number of artists who have denied having any political content in their music, even though it can often be read as this. Many artists are explicit in their statements, while others let their listeners decide for themselves what the song is about. I was especially surprised how many people had outwardly political songs, but still denied being a political band.

The subject that was the most thought provoking for me was the discussions surrounding cultural appropriation and how we use music that is not in our culture. It is difficult to gauge how to interact with certain content and know exactly how something will be received. I enjoyed learning about how people have navigated this issue, either successfully or not. It made me think very critically about my role in music and how I can interact with various styles and pieces from around the world. I will also be thinking about music I listen to in a new way, understanding where the influences came from.

Something that connected for me with the rest of our coursework this summer was discussions about equity in music. Specifically talking about gender roles in music and how women's voices were often censored was similar to themes in Philosophies and Issues. It is important to seek out these stories and songs and give them the attention they deserve. Discussions on why certain groups were allowed to make music and what they were allowed to say can be related to equity versus equality. We must give certain groups the resources they need in order to succeed the same way as others.

I would like to take many things from this course back to my teaching. One specific thing I plan to share with my students is the video from Jeremy Dutcher. I found it to be very impactful and important that he is reconnecting with his culture. I hope that my students are able to find something they can relate to and share their own experiences. I also want to bring back the Open the Door projects. I really like how it was an introductory research project where you can dip your toe into different topics without the looming size of full paper. I am hoping to have my students do similar projects!

Student #26:

1. 1. Prior to taking this course, I considered that we would probably be talking about protest song, and music in the context of political rallies. I had not considered the finer points of the power dynamic in music. This class has opened my eyes to the connections between political structures, oppressive forces, and cultural conflict in relation to music.

2. I found that "Killing in the Name" by Rage Against the Machine was the easiest to research. I believe that I had the easiest time with this specific open the door because of the intense power of the song and the controversy that it continues to show. Police brutality is obviously still a major problem in our country and we are still in debate about how or to what extent we should be reforming our law enforcement. Relevancy is a major factor in the ease of researching this topic.

3. Keeping a stockpile of useful websites is one research hack that I am starting to use more. The Michigan State website, for example, it a super specific example, but it is a massively valuable resource. Often I used to find an article and use it without considering the larger website from which it came as a valuable asset to future endeavors.

4. I think one of the most important themes that we discussed in this class is the misrepresentation of musical or cultural movements in film, television, and now, social media. The Saturday Night Fever example was particularly potent for me. It is so common now for individuals living outside of the time of disco to assume that this was a part of cis culture, when in fact, this was an LGBTQ+ movement.

5. One thing that surprised me was the use of music as a destructive force. I hadn't often thought about music and sound in this way. I love music, and to think about it being used for evil or manipulative purposes is a sad reality, but a very important consideration.

6. The most thought provoking conversations were the ones based on cultural appropriation. I came from a place of only accepting cultural appropriation in the most obvious, distasteful examples. This class has opened up a great deal of things to consider. Historical power dynamics play a huge role in whether there is outrage about appropriation. Personally, as an American with heredity from many different countries, I have an altered perspective on appropriation. I actually feel like culture has been a void in my life. I have a small bit of Irish tradition, but aside from that my culture is rooted in musical culture developed with my friends

in the rock/jam community. I need to do some reflecting on what it might be like to exist as a person with clear cultural traditions and having someone misuse or misrepresent those traditions.

7. I drew many connections between topics in MPP and the oppressive power structures discussed in our philosophy course. When discussing emancipatory teaching styles, we learned about the importance of music education. Music can function in many ways, such as reflection, expression, and communication in order to challenge oppressive structures and free the mind.

8. When considering how I will use the information from this course in my work as a music education teacher, I feel that I will put far more emphasis on contextual information surrounding any piece of music that we work with in my classroom. I have learned that no music is entirely void of politics. As a middle school teacher, I am very aware that my children are already political beings. They have frameworks through which they view the world and only through deep consideration of all contextual issues can these frameworks be challenged.

Student #27:

1. Prior to this course I did not know how involved governments were in the distribution and composition of specific musical genres. Today this is still ongoing, but seems to be less prevalent due to the technological advances of today making it very difficult for government censorship. After taking this course I believe that when I listen to music, I want to know more about the ways that people have interpreted its meaning.

2. My last open the door about Kanye West and his song Ultralight Beam was the easiest for me to research. I think this is because of how controversial, and inherently political Kanye is as a person and how successful and influential his music is caused this to be easy to research.

3. Look through wikipedia and other online sources for scholarly sources that they cite.

4. Is it more important to be very specific in your message about a specific topic/event, or is it more important to be more ambiguous with your messaging of the music?

5. I was surprised to know about how connected to disco gay people were. I grew up knowing disco as being the Bee Gees and knowing Saturday Night Fever.

6. I found the multiple waves of feminism and its connection to music to be very interesting. I was unaware of the different waves of feminism, and seeing how even these events were exclusionary was shocking to realize. What really stood out to me was the second wave of feminism and how raucous their sound was. With the profanity they used and the seemingly violent crowds that erupted out of them I am surprised I never knew of them prior to this class. There were a lot of topics discussed in this class that were never mentioned in any of my prior music history classes (perhaps on purpose).

7. In Dr. Campbell's class we talked often about figuring out the aims and objectives of a school. We also went further and looked at the music paradigm and the various institutions that perpetuated the current paradigm of the liberal arts education. I feel that the way we discussed the specific subjects and ideas that we went over in this class were looking at musical examples in the same lens. We were developing our ability to critically think and to critique both institutions and musical examples.

8. what links can I make between experience/ideas taken from this course and my context?

Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

I would like to use some of the frameworks for how we analyzed and explored music in this class. Oftentimes in public schools we learn music because the teacher said so, and there have been countless numbers of songs that are not very appropriate. I think having the conversation with my students about the meaning behind music, and possibly its political implications is important, so that they can make connections to music, and also start to learn how to critically think.

Student #28:

1. One thing that changed for me was my perception of how space can be political. Where we perform music has an effect on its messaging.

I found my Open The Door on We Insist! Max Roach's Freedom Now Suite to be the easiest project to complete. I think that because it was the earliest piece I wrote about, combined with the fact that it was so related to the civil rights movement means there was more literature available.

The best hack I got from this course is pulling citations to work with from Google Scholar.

One of the larger questions we discussed during this course that I thought was important was our discussions about the intersection of race and gender in music. At least American feminism is largely focused on the needs of white women, and the concerns of women of color are dismissed or ignored

I found the treatment of Indigenous people by ethnographers in America and Canada to be shocking. I was aware of the horrific treatment of Indigenous people by the government, but the way that their music was essentially stolen and copyrighted by others was shocking.

The most thought provoking topic that we covered this summer was our discussions about the AIDS crisis. The fact that it took almost a decade for people to start creating art to be viewed by the public about AIDS was shocking to me, as with COVID, people immediately started creating art and media based on it, often as a money grab. The effects of celebrity interactions on the perception of AIDS patients has always fascinated me, and it just goes to show how important it is for people with a platform to spread accurate information, and how easily they could spread hate.

Our discussions about Paul Simon and Graceland directly tied into what we were discussing in Peace-building. In that class, we briefly examined the album and how the collaboration between artists of different backgrounds can open channels of communication that were closed before, as well as can help people form relationships with each other. We did not, however, really discuss the issue of crediting artists, which I really wish we did, as I think that has a massive effect on the effectiveness of the album in those regards.

Going back to school this coming year, I think I have more doorways in to talk about different political issues without receiving too many angry emails. I have many more justifications for why I teach what I teach, and in combination with what we are learning

with Dr. Campbell, I know how to use the standards to my advantage in this way. The Open The Door projects have inspired me to do similar “mini-research projects” with my students throughout the year.

Student #29:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What’s ONE thing that changed for you?

One thing that changed for me is the criticality with which I approach engagement with music now. I am much more tentative in my thinking as I listen to things, and I have developed a better practice of questioning certain aspects of what might make a piece of music political.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

I found the research about Nina Simone to be the easiest to find. I think that her intentional political activism made for a lot of research over the years. Also, a lot of time has passed for people to generate different research surrounding her work.

3. What is one research hack you’d like to remember after the blur of these weeks subside? I was very excited to realize that you could search multiple databases at the same time. I will definitely be keeping that practice in mind.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

In my opinion, one of the most important questions that we discussed was what exactly cultural appropriation is, and how it causes harm to people.

5. Name one thing that surprised you about one or more of our music/power/politics topics. It definitely surprised me how many of our discussions around different covered topics related directly to the discussions we were having in the philosophies and advanced issues courses.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

The subject that I felt was most thought provoking for me personally was the idea of memorializing through music. If I am being honest, this was not something that I had given much thought to before this course, and I was intrigued to find how complex these musical memorialization practices can be. I teach in a school where about 45% of the student population is from a military home, so there is already a vast amount of prior knowledge about memorializations of war within my community, and I am curious to continue looking into how we may discuss this in a responsive and informed way.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

The discussions of how music can be used in harmful ways is something that I feel was a connecting theme for me this summer in all three courses. I am very conscious of the fact that historically music has been used in very violent ways to hurt people (the holocaust being the most prominent example in my mind.), but have been discussing many more nuanced ways in which we need to be thinking deeply about the use of music and sounds impact on people, both in personal life and in educational settings. The discussions that we have had this summer

on appropriation, and the use of music in protest, have applied well in the philosophical discussions we have been engaging with this summer.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

Within the context of my 6th grade orchestra classroom, I think it is important to start reframing the use of music in our ensembles in regards to power, and what some of the implications of our historical programming habits are. This might look like a research project into our library and past programs - it would be interesting to dig into the last 10-15 years of programmed repertoire, which we do keep record of - and allow students to start discussing some commonalities in our library of music, discover what is lacking in our library, and identifying some of the power implications with these findings, and what we could add to both our physical library and also our practice in order to start reflecting and reacting to these student discovered power issues.

Student #30:

1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

The most important takeaway that I got from this course is that any piece of music can be looked at with a critical lens. All music, whether it's overtly political or not, has a political intention.

Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

I found that my 2nd Open the Door project on the Beatles was easiest to research. I think it was the easiest because I'm such a big Beatles fan and I was super motivated to learn about the song. There's also so much research on the Beatles and there was a plethora of resources to use!

What is one research hack you'd like to remember after the blur of these weeks subside?

Google Scholar is a huge research hack! Although I question the algorithm of Google in terms of what makes it onto the 1st page vs. the 2nd page, etc; I find that I can find so many sources and I've found many free versions of articles that are in PDF form.

In your opinion, what is one of the most important larger questions we discussed in the course this summer?

I think the topic of cultural appropriation is extremely important for us to discuss. I try to include music of all cultures in my curriculum and I feel like we discussed important ways to introduce the subject, and have strategies to appreciate the culture and not to appropriate it.

Name one thing that surprised you about one or more of our music/power/politics topics.

I think the discussion of Riot Grrrl was surprising to me. For so much of my life, rock and roll has been one of my favorite genres, and I feel like I've been cheated to not learn about this movement until now. There are so many great female artists that go unnoticed and I would love

to learn more about the different female rock bands, jazz bands, and hip hop groups that aren't mainstream.

Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

I think the most thought-provoking topic was the music about the 9/11 discussion. While we were discussing it, you could just feel the negative emotion between everybody. It wasn't that it was negative in a bad way, just that when the topic of death is being discussed it brings out so much sadness, despair, and personal anecdotes in all of us. The mixing of politics in these discussions is extremely difficult to navigate, but so worth it to critically think about and draw our own conclusions.

What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

In philosophy of music education with Dr. Campbell, we talked about critical theory in education. Critical theory in education is the study of the political systems that we live in, and how we must address the oppressive nature of society in our classes. This connects very closely to what we did in this class! I feel like we learned about a variety of different topics and were able to critically think about how this fits into our current political landscape, which is extremely useful for us as teachers.

Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

Going off of what I was saying in the last response, I am going to model the critical discussions of music based on what we did in this class. Although I might not study the same music, I want to teach my students the value of asking thought-provoking questions about the music that we're learning, and teach them how to objectively critique composers that we're learning about.

Student #31:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

a. One thing that changed is that I grew a greater appreciation for classical music.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

a. My easiest open door to research was the SIX the musical open the door. This was easy because I could use a combination of video essays and scholarly articles considering the combination of modern and historical subject matter.

3. What is one research hack you'd like to remember after the blur of these weeks subside?

a. Video essays are amazing and can lead you to scholarly articles.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

a. Is it okay for things to be messy?

5. Name one thing that surprised you about one or more of our music/power/politics topics.
 - a. I did not realize to the extent that disco was a safe space for the queer community.
6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)
 - a. I think for me the question of appropriation was very powerful for me. There is no easy way to answer the question and using material should always be done in a thoughtful way. Finding a balance between incorporating a variety of music in the classroom and using these authentically is crucial.
7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)
 - a. Paul Simon and the Graceland connected to the Peacebuilding class. This brings up the point that understanding of the context of the piece may differ based on what you find. It is important to always back what you are doing up with research and knowledge, but also be willing to change when you learn new information.
8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)
 - a. I think the idea of giving students more agency to share their voices and take aways is an important take away from this class. This comes from both the in-class discussions that we would have and the open-the-door projects we did. It makes me think about how I can better get my students to engage critically in my classroom and what ways I may be able to get them to individually learn about a musician or music-related topic of their interest.

Student #32:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

I knew that music often had political impacts and influences but I had never given much thought to what actual events or people were impacted. It was really engaging to see how all these events that we had learned about had music framing it or to learn about music that came from these events. One that stuck out was the portion about 9/11. I never thought about any music surrounding this other than proud to be an american.
2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

I found that open the door #5 was the easiest to research.

I think that I had more of an idea about what was currently going on or had happened recently which aided in topic selection.

I also believe that I got lucky in terms of my search for sources. I found scholarly sources relatively quickly but I'm not sure that it had anything to do with what I did.
3. What is one research hack you'd like to remember after the blur of these weeks subside?

Using chat gpt to help spark ideas about where to look or topics to look at for a specific time period was very helpful. Also learning how to use parentheses or quotes in my searches helped me actually find what I was looking for.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

How our actions and decisions have political impacts whether we realize it or not.

5. Name one thing that surprised you about one or more of our music/power/politics topics. I don't really feel surprised about anything but what stood out to me was all the great music I had never heard about especially while listening to Crumb's Black Angels or the other minimalist pieces. I guess I actually was surprised that minimalist music had such a political impact.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

I think the topic that affected me the most was the discussion about AIDS. I don't know if it is because I connected the most with the music, or the stories, or related it to events happening today but I almost teared up when the first homage to Corigliano's friend came up in his first symphony. It made me want to listen to more music that is coming out about issues today. I haven't listened to any songs about loss from COVID or even heard if there are any made. I'm curious as to how the events of today will be framed through art years down the line.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

The research aspect of this class and intro to grad studies left a huge impact on me. The fact that we were able to research pretty much anything we wanted within a set of small parameters allowed me to fall in love with looking for new information. This thread really connected through all of the classes this summer but also helps me to look into and find information for myself and my program.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context?

Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

I would want to implement some sort of research into my class. Possibly a quarterly open-the-door activity where students would look into the histories of their instruments, our composers, pieces, or songs that they are interested. I think if they learn these skills young they will be more informed and have more agency through college and the rest of their lives.

Student #33:

1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

○ Before this class I think that I had a lot of preconceived ideas of how music was related to power and politics based on my undergraduate studies. My music history III course covered case studies of topics in the later half of the 20th century which established an idea of what we

would explore. This class was much more thorough and it changed my perception of music being an individual form of protest related to one person. Many musics can apply to many settings even if it was not the original intent of the work or sound even.

Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

- I think that my first case study of Elvis Presley and Big Mama Thornton's versions of Hound Dog was the easiest. Since it took place decades ago there seemed to be a lot of analysis and research about both songs, and they had a lot of cultural significance in the development of music.

What is one research hack you'd like to remember after the blur of these weeks subside?

- Copying articles unavailable from Google Scholar and pasting them in Potsdam library resources to access them

In your opinion, what is one of the most important larger questions we discussed in the course this summer?

- I think the question of "Can sound be harmful" was an important topic. It can be researched on so many levels from physical harm like we observed through sonic weaponry, to emotional or cultural harm.

Name one thing that surprised you about one or more of our music/power/politics topics.

- I was surprised by the use of musical ambassadors by the US state department to promote US interests abroad

Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

- Many times through the 1950s and 1970s we learned about how artists became more emboldened to use their music as a form of advocacy or protest. I think this was thought provoking because of how this musical change coincides with cultural shifts and expectations. It was also so critical to the development of many musical genres.

What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

- Music as harm connected to topics we discussed in Peacebuilding through Music Education. Some of the examples we looked at in this class were presented in different contexts that did not necessarily align (Paul Simon's Graceland Concert). It was helpful to see this as it shows there are many different interpretations and perspectives of the music we studied.

Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

- I will be entering a new position teaching high school band and a section of 8th grade general music. I think there a great value in giving students the opportunity to learn about music that they choose and is relevant to them. I really liked the format of "Open the Door" projects in which we could look into a topic of interest to us, but in a relaxed setting. I think that a project similar to this would work well in 8th grade general music, where students share their interests through research and presentation.

Student #34:

1. 1. Reflect on how you thought about music, power, and politics before you took this course and how you think about it now that the course is (almost!) over. What's ONE thing that changed for you?

Before taking this course my own perspective on music and politics was much more narrow-minded. I definitely will be more critically aware of my surrounding context when listening to aged and new music. Further, as a vocalist prior to this course, I was guiltily fixated on the text of pieces rather than the sound itself. This class has truly changed that for me for the better.

2. Which of your Open the Door projects did you find the easiest to research? Why do you think that is, in terms of subject matter, process, or approach?

The easiest open-the-door project I found was the present-day project. I found this to be the easiest because I was already somewhat versed on the subject matter before finding sources and digging into the matter. I also feel as though this was easier in comparison to the other weekly projects as it is something I could personally resonate with that occurred during my musical career.

3. What is one research hack you'd like to remember after the blur of these weeks subsides? I wouldn't necessarily call this a hack but the course enabled me to weed through sources at a faster rate. Cultivating the quality and reputation of the source through just a quick skim has allowed me to get a better grasp on researching in a more efficient way.

4. In your opinion, what is one of the most important larger questions we discussed in the course this summer?

I think the important takeaway of the larger picture is that music could be used to enable positive and negative agendas. It is our duty as educators to establish agency within our students with the hope that music is a positive outlet for them. Another takeaway from this course is that music can evoke different feelings in different humans depending on the context. Through the weekly lecture blogs, I was able to see different perspectives on pieces based on the context of my colleagues. The lecture blogs really allowed me to analyze music utilizing multiple lenses.

5. Name one thing that surprised you about one or more of our music/power/politics topics. One thing that surprised me about the topics is how history has repeated itself in positive and negative ways. Another element that really surprised me was how music could be used in a manipulative manner specifically when looking at elections. These discussions have made me ponder music in a more critical way.

6. Which of the subjects or ideas we covered was most thought-provoking for you and why? (think deeply and write a couple of sentences here)

The most thought-provoking for me was the conversation surrounding race, class, and gender in girl groups of the 1960s. My former music history courses during my undergraduate degree primarily focused on Western classical music and male composers. Obviously, there's the political issue of women not being allowed to write during most musical eras but it wasn't necessarily uncovered at all unless discussing Clara Schumann. I appreciated the straying away from a Western classical mindset by talking about an array of genres and I truly appreciated the ability to talk more in-depth about women artists.

7. What is one thing you learned in this class that seemed to connect (in some way) with your other coursework this summer? (think deeply and write a couple of sentences here)

Currently, I am in my first year so I had to take Intro to Graduate Studies. As stated before this class has enabled me to access quality literature at a faster rate which has enabled me to apply those tactics to my educational research.

8. Thinking about going from this summer course back into your during-the-year context: what links can I make between experience/ideas taken from this course and my context? Note: this doesn't have to be a literal "I'd like to use this piece of music exactly as we used it in class"; it could even be an idea or theme connected to music, politics, and power that you'd like to try or tweak in your own context. (think deeply and write a couple of sentences here)

Once a week in my general music class, I start by doing a listening journal. We listen to an array of music (mainly Western classical) from the Baroque Period to the 21st Century. This class has catalyzed the idea of me going back to the drawing board and refining the music I put out to my students. Putting more focus on genres away from Western classical music and excerpts beyond the typical traditional composers is definitely on the table for my students to be exposed to in the coming school year.

Thank you for sharing your expertise with me over the course of the five weeks. This was my favorite class I took this semester and I think your passion and research was really inspiring.