

**Music and Audience**  
MUH 4724, Section LDUG  
T + 4:05-7:05 pm  
MUB 146

**Instructor Information**

Dr. Laura Dallman

Email: [ldallman.rorick@ufl.edu](mailto:ldallman.rorick@ufl.edu) or [lrorick@arts.ufl.edu](mailto:lrorick@arts.ufl.edu)

Office: Yon 434 or Virtual (Zoom), <https://ufl.zoom.us/j/3760877816>

Office Hours: Thursday 2:30-3:30 pm or by appointment

**Course Description**

This course considers the role and function of the audience in conjunction with the symphony, opera, and ballet. Historical readings will cover what audiences were like in the Classical Period, Romantic Era, and the Twentieth Century, and we will discuss major masterworks of those time periods. We will also consider the modern audience by discussing recent publications in various mediums and attending two live concerts. Credits: 3

**Required Materials**

You will be reading articles and chapters from books during the semester. All can be accessed without charge, either through Canvas or the AFA library. There are three books students may like to purchase:

1. Thomas Kelly, *First Nights: Five Musical Premieres* (Yale University Press, 2000)
2. Christopher Small, *Musicking: The Meanings of Performing and Listening* (Wesleyan University Press, 1998)
3. Aleysia K. Whitmore, *World Music and the Black Atlantic* (Oxford University Press, 2020)

Canvas (e-learning, <https://lss.at.ufl.edu>) is an important online component of the course. Current information about and assignments for the course, including copies of the syllabus, course schedule, and rubrics, will be posted on Canvas. Grades will be posted on Canvas so that you can keep track of your progress.

Please pay regular attention to your ufl email account! Emails are sent regularly through Canvas and to individual students as necessary.

**Course Objectives**

Students should gain:

- an understanding and appreciation for the role of the audience in Western art music.
- discussion skills, particularly regarding critical issues between music performance and audience.
- research, writing, and editing skills in relation to the course paper requirement.

## Diversity and Inclusion Statement

In my classes, I encourage students of all ethnicities, religions, genders, sexual orientations, classes, ages, and abilities to express their opinions, viewpoints, and experiences. Every person has something valuable to offer to their peers and the instructor in this course! If at any time you have a question or concern about diversity or inclusion, please email or set up a meeting to talk with Dr. Dallman.

## Disability Accommodations

Students with disabilities that are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to Dr. Dallman when requesting accommodations. Students with disabilities should follow this procedure as early as possible in the semester.

## Assignments

Unless otherwise noted, assignments are due at 4:05 PM on the date specified. Assignment types are described briefly here, and more details on these assignments are available in Canvas. Information on assignment percentages is available under Grading (see pp. 4-5).

For each **Response**, students are generally asked to read one or two assigned articles, identify and discuss key ideas or quotes from the article(s), respond to an assigned follow-up question, and create discussion questions for class. Completing these assignments ensures adequate preparation for our class meetings. The entire response should be approximately two pages in length, double spaced.

When you **Lead Discussion** on the article you choose, you will be responsible for generating material to promote class discussion. If your peers are quiet, it is your job to get them talking! Depending on the number of students in the class, each student will have an allotted time in which they lead discussion. On the week you do not lead discussion, your first Audience Observation will be due.

**Audience Observations** require students to attend two different sized music events either in Gainesville, surrounding areas, or locations convenient for the student. The primary purpose of these assignments is to observe the audience. How do they respond and react? What kind of interaction do they have with performers? Additional information on these assignments is available on Canvas. *Please note:* if a student is performing in a concert, they may not complete an observation for the same concert. While performing, focus on performing, not an academic observation!

While the Audience Observations stem from live music experiences, the **Organization Analysis** focuses attention on how an organization presents itself to potential audiences. Students will choose an organization such as a symphony, opera, or regularly performing chamber group, and conduct an in-depth analysis of that organization's presentation of itself. This assignment is broken into three parts. First, students will choose an organization and present their choice to the class, identifying several initial points of interest that either drew them to the organization and/or that could draw audiences to the organization. Second, students will complete a formal write-up that describes the organization in detail. The write-up must include primary and secondary resources. Third, the students will present their findings to the class in a seven- to ten-minute presentation. See the Course Schedule and Canvas for information on due dates and assignment details.

The **Semester Paper** is the weightiest part of the student's grade, as it is a project that has various stages over the course of the semester. The boundaries for the paper topic are flexible: as long as the paper clearly incorporates considerations of audience, the topic will most likely be acceptable. Dr. Dallman will help each student shape their topic appropriately, but any students with questions or concerns about their potential topic should plan to speak with Dr. Dallman individually in the first week of September. In terms of tasks associated with the semester paper, students will first submit a topic proposal and a preliminary bibliography. A semi-formal outline will follow, with a due date depending on when you lead class discussion of your chosen article. A full draft, which should flow easily from a well-prepared outline, will receive in-class peer review. Paper presentations will occur the last Tuesday we meet and the final written paper (1500-2000 words) will be due on a mutually agreeable day during finals week. Peer reviews will be part of the grade for your paper presentation.

### **Assignment Submissions and Late Work Policy**

To be able to receive full credit, assignments have to be submitted on time. Check your Course Schedule for more information on specific dates and times. Late submission will receive an automatic deduction through Canvas of 0.5% for each hour it is late, and this late period lasts 72 hours from the due date.

If you are uploading to Canvas, please confirm your assignment uploads! If a submission is missing, you will receive a zero grade, so again, please make sure your assignment uploads correctly.

As music students, there are occasionally weeks where required performances or other responsibilities become difficult to balance with your responsibilities as a student. If you feel like you cannot complete an assignment on time without jeopardizing your own mental health, speak to Dr. Dallman as soon as possible.

Writing assignments will be evaluated both on content and technical elements. All writing should follow the rules of standard English and will be evaluated with respect to proper spelling, grammar, punctuation, word usage, clarity, coherence, and organization. If writing is not your forte, please consider using the services provided by the UF Writing Studio (<https://writing.ufl.edu/writing-studio/>). The staff at the Writing Studio will assist with questions related to your writing, but will not proofread or edit your work for you. The Writing Studio also has valuable resources in the form of citation guides and helpful videos on subjects including time management, note taking, citation/plagiarism, and study tips.

### **Academic Conduct**

UF students are bound by The Honor Pledge, which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Using someone else's ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters; length of the paper does not matter. Anyone caught plagiarizing is subject to an automatic E and further disciplinary action. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. Instances of plagiarism will be treated on an individual basis, but can result in a failing grade for the course.

### **Class Attendance and Make-Up Policy**

Although attendance is not counted in the grade allocations (see Grading, pp. 4-5), consistent and punctual class attendance is expected and participation in class discussion is required. Since we only meet once a week, it is imperative that you be in class.

Excused absences are consistent with university policies in the undergraduate catalog (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>) and require appropriate notification (e.g. religious holidays) or documentation (e.g. illness). Excused absences will not negatively impact you.

Generally speaking, any absence due to participation in a School of Music performance is considered excused. With our class during the evening hours, there are some ensemble dress rehearsals/performances that may conflict. Speak to Dr. Dallman as soon as possible about these dates in order to avoid conflicts with class presentations and expectations. Also, please avoid scheduling any solo or chamber recitals on Tuesday evenings.

The best practice when you are absent is to email Dr. Dallman through Canvas to explain your absence. It is better to be in contact with your professor about your absence than to be silent about it. If you are silent about an absence, it is automatically recorded as unexcused.

Also keep in mind that you are responsible for all assigned work regardless of attendance or punctuality. If you miss a class for any reason, you are responsible for submitting assignments that are due and getting notes from a classmate. If you need help procuring notes, Dr. Dallman will help you find a classmate to ask for notes.

Unexcused absences will result in a zero for class discussion on the day of the absence. Students who have an excused absence can complete a short writing prompt to make up the participation points for that day.

### **Grading**

Grades for this course are allocated as follows:

In-Class Exercise, Day 1	2%
Class Discussions	10%
Audience Observations	10% (2@ 5% each)
Responses	28% (7 @ 4% each)
Lead Discussion	
Article Choice	2%
October Discussion	5%

### Organization Analysis

Choice/Points of Interest	3%
Write-Up	5%
Presentation	7%

### Semester Paper

Proposal/Bibliography	2%
Self-Report	2%
Outline/Bibliography	4%
Paper Draft/Peer Review	4%
Presentation	7%
Final Paper	9%

Final grades will be calculated according to the percentage system below. The Gradebook in Canvas will be updated regularly to show your current grade. If you are doing poorly near the withdrawal deadline, please discuss your progress with Dr. Dallman.

### Grading Scale for UF Music History Classes:

93.00-100.00	A	74.00-76.99	C
91.00-92.99	A-	71.00-73.99	C-
87.00-90.99	B+	67.00-70.99	D+
84.00-86.99	B	64.00-66.99	D
81.00-83.99	B-	61.00-63.99	D-
77.00-80.99	C+	0-60.99	E

More information on grades and grading policies is available here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

*Please note: specific grade questions and concerns will only be discussed with the student. Due to the 1974 Family Educational Rights and Privacy Act, Dr. Dallman cannot and will not discuss your progress or grades with your parents. For more information on FERPA, please visit <http://www.registrar.ufl.edu/ferpa.html>. Any correspondence received from your parents or guardians will be responded to with a link to the FERPA information site and nothing more.*

### Class Discussion Rubric

For each class meeting, students will receive a Class Discussion grade. The highest score a student can receive on a given day is a 3.

	<b>1 – High Quality</b>	<b>0.5 - Average</b>	<b>0 – Needs Improvement</b>
<b>Informed</b>	Shows evidence of having done the assigned work. Contributions are grounded in assigned readings and listenings.	Shows some evidence of having done the assigned work. Contributions are not consistently grounded in assigned readings and listenings.	No evidence of having done the assigned work. No contributions or contributions are not grounded in the assigned readings and listenings.

<b>Thoughtful</b>	Shows evidence of having understood and considered issues raised. Contributions synthesize connections and formulate critical questions.	Shows some evidence of having understood and considered issues raised. Connections may not be synthesized or questions might not be raised.	Little to no evidence of having understood and considered issues raised. Synthesis and questioning are largely absent.
<b>Considerate</b>	Takes the perspective of others into account. Contributions situate the participant's perspective in relation to others and demonstrate the ability to consider multiple points of view simultaneously.	Takes some perspectives of others into account. Contributions occur but are not consistent in regards to perspective, positioning, or the ability to consider multiple points of view.	Does not take the perspective of others into account.

### Other Policies

**Zoom Meetings:** In the event that we must meet using Zoom, our class sessions will be audio-visually recorded and available for students to refer back to. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

**Zoom Etiquette:** The following information is excerpted and adapted from the Netiquette Guide for Online Courses: It is important to recognize that the online classroom is in fact a classroom, and certain behaviors are expected when you communicate with both your peers and your instructors. When attending a Zoom class or meeting, you should:

- not share your Zoom classroom link or password with others.
- dress appropriately. Even though you may be alone at home, your professor and classmates can see you! While attending class in your pajamas is tempting, you may want to re-consider wearing them. Also remember that clothing for Zoom class meetings is required; wearing clothing is not optional.
- be aware of your surroundings. Your professor and classmates can see what is behind you. Make sure the background is not distracting or something you would not want your classmates to see. (When in doubt use a virtual background.)
- test any virtual background out first to make sure your device can support it. Your background can express your personality, but be sure to avoid using backgrounds that may contain offensive images and language.
- mute your microphone. Don't leave your microphone open because of noise interference.
- raise your hand if you want to speak (click the "raise hand" button at the center bottom of your screen) and wait to be called upon.

**Evaluations:** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

**Technology Policy:** Internet access is required this semester, as is access to Canvas and Zoom. Students with financial hardships that make regular computer access difficult should speak with Dr. Dallman immediately. To respect the instructor and other students, mute your microphone when entering a Zoom class meeting. Please refrain from visiting social media or other websites and checking email during class meetings. When you are engaged with other sites, you are not engaged with the class!

For E-learning technical support contact the UF Computing Help Desk at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu). The Help Desk website is <https://helpdesk.ufl.edu>.

**Communication and Correspondence:** Dr. Dallman will communicate primarily through Canvas. Any changes to the course schedule or due dates, along with new resources and other course information, will be provided in an announcement on Canvas. For Discussion Board policies, see the Canvas Page labeled “Discussion Boards.” Emails can be sent through Canvas or directly to Dr. Dallman or your TA. When writing emails, think about how you are presenting yourself through your email. Aim for clarity and use a professional tone. You are emailing your instructors, not your pals that you are meeting later for coffee or ... other beverages.

**Comprehension and Responsibility:** Students are responsible for understanding the policies and procedures in this syllabus. If you do not understand something, please ask Dr. Dallman for clarification!

Additional policy resource pages are available as Pages in our Canvas course website.

## **Additional Resources**

### **Health and Wellness**

- U Matter, We Care: If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-294-2273 so that a team member can reach out to the student.
- Counseling and Wellness Center: <https://counseling.ufl.edu/> or 352-392-1575
- Sexual Assault Recovery Services (SARS): Student Health Care Center, 352-392-1161
- University Police Department: <http://www.police.ufl.edu>, 352-392-1111 or 911 for emergencies

### **Academic Resources**

- E-learning Technical Support: <https://lss.at.ufl.edu/help.shtml>, 352-392-4357, or email [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu)
- Library Support: To receive assistance with the finding resources or using the library, use this link - <http://cms.uflib.ufl.edu/ask>.
- Student Complaints (Campus): <https://registrar.ufl.edu/complaint.html>

## Course Schedule

Course material will be determined in part on student interests and preferences. Article choices by students are due in week 3 and will be posted after the choices are made. Other additions, deletions, and substitutions to the schedule will be made at Dr. Dallman's discretion and will be announced ahead of time both in class and by Canvas announcements.

**Please make sure you know what happens in every class regardless of your attendance.** You are responsible for knowing about any changes to the schedule whether or not you are in class. Assignment dates are final and will not change unless there are extenuating circumstances.

Each Tuesday, please be ready to discuss what you have read and listened to during the previous week. **All written assignments, to be submitted on Canvas, are in bold.** All readings are to be completed prior to our class meeting.

Assignments are to be submitted on the dates and by the times indicated on the Course Schedule. These deadlines are also published to Canvas. **When uploading to Canvas, please make sure your assignment uploads!** If you cannot make a submission through Canvas due to a technical difficulty, email your assignment directly to Dr. Dallman.

Week 1: **Dr. Dallman Recovering from Surgery – NO MEETING**

Week 2: Introduction and In-Class Work

**DUE TUESDAY 1/21 @ 7 PM: In-Class Writing Exercise** (materials provided)

Week 3: Assessing the Audience

**DUE TUESDAY 1/28 @ 4:05 PM: Response 1**

Read: Jennifer Hall-Witt, "Opera as an 'Event'," in *Fashionable Acts: Opera and Elite Culture in London, 1780-1880*, 23-45 (Durham, NH: University of New Hampshire Press, 2007).

\*Note that pp. 23-45 are only a portion of Chapter One.

H. de Jager, "Listening to the Audience," *Journal of Research in Music Education* 15, no. 4 (Winter 1967): 293-99.

Lewis Kaye, "The Silenced Listener: Architectural Acoustics, the Concert Hall and the Conditions of Audience," *Leonardo Music Journal* 22 (2012): 63-65.

Robert P. McParland, "The Sounds of the Audience," *Mosaic* 42, no. 1 (March 2009): 117-132.



Rekka S. Rajan, "Front Row Seats: Preparing Young Audiences for Live Performances," *Music Educators Journal* 103, no. 1 (September 2016): 49-54.

F. H. Shera, "The Changing Audience," *Proceedings of the Royal Musical Association*, (1947-48): 45-56.

Ralph W. Wood, "The Prom. Audience," *Music and Letters* 11, no. 2 (April 1930): 177-81.

Week 4: Small's *Musicking*

**DUE TUESDAY 2/4 @ 4:05 PM: Response 2 + Article Choice (for Lead Discussion)**

Read: Christopher Small, *Musicking*, pp. 1-49, 64-74, 130-143, 183-200, and 207-221

Week 5: Kelly's Masterworks

**DUE TUESDAY 2/11 @ 4:05 PM: Response 3 + Organization Choice/POI**

Read: Thomas Kelly, *First Nights*, Chapters 1 and 4 (Monteverdi and Berlioz)

Listen: Excerpts from *Orfeo* and *Symphonie fantastique*

Week 6: World Music and Audiences I: Traditions Spanning Continents

**DUE TUESDAY 2/18 @ 4:05 PM: Paper Proposal/Bibliography**

Read: Chloë Alaghband-Zadeh, "Listening to North Indian Classical Music: How Embodied Ways of Listening Perform Imagined Histories and Social Class," *Ethnomusicology* 61, no. 2 (Summer 2017): 207-33.

Essica Marks, "New Contexts and New Audiences for Piyyutim," *Musica Judaica* 21 (2015-2016): 113-32.

Jeff Packman, "Singing Together/Meaning Apart: Popular Music, Participation, and Cultural Politics in Salvador, Brazil," *Latin American Music Review* 31, no. 2 (Fall/Winter 2010): 241-67.

Bell Yung, "An Audience of One: The Private Music of the Chinese Literati," *Ethnomusicology* 61, no. 3 (Fall 2017): 506-39.

Listen: TBD

Week 7: Band and Wind Ensemble

**DUE TUESDAY 2/25 @ 4:05 PM: Response 4 + Audience Observation 1**

Read: William E. Fredrickson, "Effect of Musical Performance on Perception of Tension in Gustav Holst's First Suite in E-Flat," *Journal of Research in Music Education* 47, no. 1 (Spring 1999): 44-52.

Steven J. Morrison, Harry E. Price, Carla G. Geiger, and Rachel A. Cornacchio, "The Effect of Conductor Expressivity on Ensemble Performance Evaluation," *Journal of Research in Music Education* 57, no. 1 (April 2009): 37-49.

Teresa Marrin Nakra and Brett F. BuSha, "Synchronous Sympathy at the Symphony: Conductor and Audience Accord," *Music Perception: An Interdisciplinary Journal* 32, no. 2 (December 2014): 109-24.

Patrick Warfield, "The March as Musical Drama and the Spectacle of John Philip Sousa," *Journal of the American Musicological Society* 64, no. 2 (Summer 2011): 289-318.

Leigh M. Wilson, "In Defense of the Wind Ensemble," *The Harvard Crimson*, 11 November 2020, <https://www.thecrimson.com/column/a-night-at-the-symphony/article/2020/11/11/wilson-in-defense-of-the-wind-ensemble/>.

Listen: Sousa, *Stars and Stripes Forever*  
Holst, First Suite in E-Flat

Week 8: Audience Engagement and Performance Format

**DUE TUESDAY 3/4 @ 4:05 PM: Response 5 + Organization Write-Up**

Read: Garry Crawford, Victoria Gosling, Gaynor Bagnall, and Ben Light, "Is There an App for That? A Case Study of the Potentials and Limitations of the Participatory Turn and Networked Publics for Classical Music Audience Engagement," *Information, Communication & Society* 17, no. 9 (January 2014): 1072-85.

Andrew Dubber, "The Kitchen Orchestra Online: Digital Mediation and Collective Practice," *Jazz Research Journal* 5, no. 1/2 (2011): 200-10.

Sandra Garrido and Jennifer Macritchie, "Audience Engagement with Community Music Performances: Emotional Contagion in Audiences of a 'Pro-Am' Orchestra in Suburban Sydney," *Musicae Scientiae* 24, no. 2 (2020): 155-67.

Margaret Nagawa, "Beyond the Gallery: Interactions between Audiences, Artists, and Their Art through the Kampala Art Tour 2007-2010," *Art Education* 65, no. 2 (March 2012): 16-19.

Philippe Ravanas, "Company Profile: Hitting a High Note: The Chicago Symphony Orchestra Reverses a Decade of Decline with New Programs, New Services and New Prices," *International Journal of Arts Management* 10, no. 2 (Winter 2008): 68-78.

Chicago Symphony Orchestra: CSO Sounds and Stories, Beyond the Score, Edward Elgar's *Enigma Variations*: <https://csosoundsandstories.org/beyond-the-score-edward-elgars-enigma-variations/>

Issues of *Symphony* Magazine, ML 1. A7283

\*Students will need to go to the library and choose an article from *Symphony* to use for Response 5. The article must address some aspect of audience engagement or performance format.

Week 9: Presentations I

**DUE TUESDAY 3/11 @ 4:05 PM: Organization Presentations + In-Class Self Report**  
Reading: TBA

Week 10: Student Choices, Day 1

**DUE TUESDAY 3/25 @ 4:05 PM: Paper Outline/Bibliography or Lead Discussion**  
Readings TBA

Week 11: Student Choices, Day 2

**DUE TUESDAY 4/1 @ 4:05 PM: Paper Outline/Bibliography or Lead Discussion**  
Readings TBA

Week 12: Audience Diversity

**DUE TUESDAY 4/8 @ 4:05 PM: Response 6**

Read: Catherine Bradley, "National Classical Music Audiences: An Analysis of Audience Finder Box Office Data for Classical Music Events 2014-2016," *The Audience Agency*, January 2017, <https://www.theaudienceagency.org/asset/1303>.

\*For more information on the Audience Spectrum, see the QuickGuide on Canvas or visit [https://theaudienceagency.org/audience-finder-data-tools/audience-spectrum#Explore\\_Segments](https://theaudienceagency.org/audience-finder-data-tools/audience-spectrum#Explore_Segments) (scroll to the bottom to click on each different segment).

Brandon Keith Brown, "When Black Conductors Aren't Comfortable at Concerts, Classical Music Has a Real Problem," *Level.Medium*, 1 February 2020, <https://level.medium.com/black-concert-trauma-5fa0459e5b3>.

Howard Herring and Craig Hall, "Expanding Audiences in Miami: The New World Symphony's New Audiences Initiative," in *Classical Music: Contemporary Perspectives and Challenges*, ed. Michael Beckerman and Paul Boghossian, 221-41 (Cambridge, UK: Open Book Publishers, 2021).

Rebecca Rivas, "Demonstrators 'Disrupt' St. Louis Symphony Singing a 'Requiem for Mike Brown,'" *The St. Louis American*, 4 October 2014, [http://www.stlamerican.com/news/local\\_news/demonstrators-disrupt-st-louis-symphony-singing-a-requiem-for-mike-brown/article\\_d3d4e0b0-4c48-11e4-bc55-275aa0a96f33.html](http://www.stlamerican.com/news/local_news/demonstrators-disrupt-st-louis-symphony-singing-a-requiem-for-mike-brown/article_d3d4e0b0-4c48-11e4-bc55-275aa0a96f33.html).

Vivien Schweitzer, "You Can Only Diversity the Audience by Having a Diverse Group of People on Stage," *The Strad*, 14 February 2018, <https://www.thestrad.com/home-old-050719/you-can-only-diversify-the-audience-by-having-a-diverse-group-of-people-on-stage/7543.article>.

Week 13: World Music and Audiences II: Considering "World" Music

**DUE TUESDAY 4/15 @ 4:05 PM: Audience Observation 2 + In-Class Draft Review**

Read: Alesya K. Whitmore, *World Music and the Black Atlantic* (Oxford University Press, 2020), 41-81 and 151-206.

Listen: TBD

Week 14: World Music and Audiences III: African Practices

**DUE TUESDAY 4/22 @ 4:05 PM: Response 7**

Read: Jean Ngoya Kidula, "'There is Power,': Contemporizing Old Music Traditions for New Gospel Audiences in Kenya," *Yearbook for Traditional Music* 40 (2010): 62-80.

Jennifer W. Kyker, "Listening in the Wilderness: The Audience Reception of Oliver Mtukudi's Music in the Zimbabwean Diaspora," *Ethnomusicology* 57, no. 2 (Spring Summer 2013): 261-85.

Bonnie B. McConnell and Buba Darboe, "Music and the Ecology of Fear: Kanyeleng Women Performers and Ebola Prevention in The Gambia," *Africa Today* 63, no. 3 (Spring 2017): 29-42.

Week 15: Presentations II

**DUE TUESDAY 4/29 @ 4:05 PM: Paper Presentations**

**Final Paper Due Date TBD Pending Class Discussion**