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The Hidden Curriculum in the Music Theory Classroom

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Conferences and journals within the field of music theory have shown a shift in the representation of popular music, non-Western repertory, and nontraditional analytical approaches within paper presentations, poster sessions, and articles. Despite an advancement beyond the traditional canon within the larger discipline, many music theory classrooms still reflect a Western Art Music-heavy canon and, inherently, a system of valuation that can marginalize students within an increasingly socially and culturally diverse university system. A survey-based study investigating the influence of this valuation system was run with the cooperation of twenty-one North American colleges and universities. Using both qualitative and quantitative questions, the research showed that many students find that the more "influential" composers within music theory significantly fall within the Western Art Music tradition. Despite student interest in diverse repertory and the efforts of faculty to include it, it appears that students continue to perceive that the W.A.M. canon is still the integral, defining genre for music theory as a field. This study reveals a "hidden curriculum," or an implicitly taught concept or group of concepts that is conveyed indirectly through course material, examples, or pedagogical focus.

> *Musical art, as we hear it in our day, suffers if anything from an overdose of masterworks; an obsessive fixation on glories of the past. This narrows the range of our musical experience and tends to suffocate interest in the present.*[1]

The above quote from Aaron Copland expresses a sense of frustration about the state of both music performance and composition and the limited lens through which we often value music. Though Copland is not speaking to it directly, at a broader level, he is also commenting on how pedagogues instruct both students and audiences in what and, perhaps more importantly, who is important. While in the 1960s, modernity and a focus on concepts and rigorous, category-based methodologies for teaching and learning predominated, what Copland is responding to is a larger set of problems and questions that are still relevant within both music performance and academe: who is allowed to have a voice? Who is allowed to set traditions? Who is viewed as valuable, and who is expendable in the eyes of canonical "tradition" and conceptual integrity?

These questions, which have long been debated by those in music academia,[2] are

1 Copland (1963, 42).

2 See, for instance, Joseph Kerman and Kofi Agawu's heated exchange over what should be studied and

pertinent to consider in the context of the contemporary music theory classroom. Contemporary students are often recruited by institutions of higher learning explicitly because of those students' diverse, multicultural backgrounds as well as a variety of skill levels, backgrounds in, and understanding of music fundamentals.[3] In the context of our classrooms, pedagogues face a challenging task: we must somehow appeal to all students while still imparting a curriculum that prepares them for work in a continuously-evolving field. It is, therefore, imperative to consider how we, as pedagogues and mentors, appeal to each student and help all students understand that their perspectives, experiences, and backgrounds are valued within the discipline of music theory.

Because centering students and their backgrounds within the classroom is such an integral task for instructors, In collaboration with a statistician (Eric Gilson), I designed a survey to help instructors reflect critically on what values are communicated by music theory instruction and curriculum.[4] Though we could have examined many variables, our team examined the use of repertoire and how that repertoire communicates who is important within the field of theory and composition. My collaborator and I designed a survey that asked students to explicitly list composers they remembered having studied ("Identify three [or more] composers that are representative of the music you study in your music theory classroom."). There was no bound or delimiter put on this variable, and we found that student responses were wide-ranging in terms of markers

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how beginning in the 1980s and 90s (Kerman 1980; Agawu 1997, 2004). See also Citron (1990); Goehr (2007); Bergeron and Bohlman (1992); and Casement (1996).

3 One might look to any number of institutional "diversity statements," very commonly cited on the Mission Statement pages of University websites. This is one example from an institution that participated in the study described below: "The University of North Georgia prepares students to lead in a diverse and global society. Essential to this mission is an environment that is welcoming, respectful, and inclusive of individuals and groups from a range of social, economic, and cultural backgrounds - an environment that embraces varied perspectives, values, and unique experiences" (Diversity at UNG 2017). The implicit message is that not only does UNG help students to function in a global setting, but they do so by creating a global setting on campus. This sentiment is mirrored in many other statements of the same ilk.

4 My collaboration with Gilson included the study design, how the questions were engineered, and the variables we were investigating. Because I had a strong bias that our hypothesis was correct (not only because of my background teaching and learning music theory, but also due to the preliminary results of a pilot study), Gilson analyzed and compiled the data presented in the "Results" section of this paper independently. Gilson's collaboration was crucial in making sure that questions were presented as neutrally as possible and that data was analyzed and compiled without bias. The study was approved by and run under Elon University's Institutional Review Board, and was circulated online through the Society for Music Theory listserv in the summer of 2017.

of diversity: not only were composers from almost every imaginable musical genre listed, but students also listed people of widely varying identity backgrounds (gender, nationality, religion, sexuality, ethnicity, etc.). When the same question was reworded with the delimiter of perceived importance ("Which composers do you identify as most influential in the music theory classroom?"), our team found, in both the pilot study and replicated in the broader data presented in this article, that the answers significantly shifted. When focusing on who was "most important" within the music theory classroom, the wide-ranging diversity reflected in the responses to the original question was not present; instead, students responded with composers whose names will sound familiar to any seasoned musician: to a significant degree, the students identified the men of the Western Art Music canon.

This significant change in responses between the two questions compared shows that, though students are exposed to music within the classroom that is decidedly diverse in nature, their perceptions of importance do not reflect that diversity. This is indicative of, what in educational psychology, is known as a "hidden curriculum": a concept or idea that, though not explicitly taught to students, is communicated by the classroom or curricular design. The presence of a hidden curriculum in a classroom, though not always problematic, can impart and reinforce a message about who is and can be important; thus, it is important to note its presence and understand its effects.

In the next section, we explore more deeply the concept and effects of the hidden curriculum. Finally, our survey data is provided and explained, showing the significant effects of the hidden curriculum within the music theory classroom.

What is a "Hidden Curriculum"?

A hidden curriculum is a concept or idea that is implicitly taught through the way courses are structured, content is communicated, conceptual examples are chosen, or by the personal biases of the professor. The term "hidden curriculum" became en vogue after functionalist educator Philip Jackson used it in the late 1960s to understand disciplinary structures and their impacts on children.[5] The term's use has grown and expanded as it has been recognized within both elementary, secondary, and higher education settings. Researchers have highlighted a variety of ways in which hidden curricula might manifest, such as classroom arrangement, location of schools, textbook choice and emphasis, teaching styles, erasure of peoples from historical texts

5 Jackson (1990 [1968]).

and narratives, and so on.[6] While a hidden curriculum can manifest in manifold ways, the most important effect of a hidden curriculum is the way in which it implicitly communicates a system of values. Psychologists Marina Gair and Guy Mullins note that hidden curricula are "the values and norms that get embedded into the way that we structure our courses, the way that we structure our curriculum, the way that we structure the organization. And I think many of these elements may be established as intended, as well as unintended."[7] That is, a hidden curriculum is an element of the classroom that communicates meaning but is not openly acknowledged as part of the formal curriculum.

As Gair and Mullins imply, a hidden curriculum need not be intended in order to be successfully communicated; indeed, Jackson's early work examined the way that classroom rules, such as waiting your turn, raising your hand, not interrupting, and the like implicitly teach "conformity to institutional expectations."[8] However, hidden curricula may also be overt: for example, pedagogues are often asked to identify broader, more far-reaching goals for class activities and inform students of this broader goal (e.g. argumentative writing, critical thinking). While these larger goals are not the course-specific outcomes for which we might aim in an analytical paper about a Brahms *Lied*, effective persuasive argumentation is an implicitly-taught skill that students will acquire as a result of having participated in the paper-writing process. These underlying objectives are often a topic of discussion in the classroom as students work towards improving their writing and research practices.

Though the idea of a "hidden message" may sound insidious to some, this message may communicate many types of values that do not necessarily have negative valence. Communicated values depend on students' perceptions and how they are personally affected by the presence of a hidden curriculum. Jane Martin, a seminal educational researcher who has focused on the hidden curriculum in classrooms, explicitly speaks to this in her 1976 article addressing the topic. She states,

> Actually, a hidden curriculum is not only of some setting but is at some time; therefore, we cannot even assume that a single setting will have identical hidden curricula at different times. Settings change, and as they do some learning states may become extinct as new ones emerge. … A hidden curriculum, like a curriculum proper, is of

6 Margolis et al. (2001).

7 Gair and Mullins (2001, 26).

8 Jackson (1990 [1968], 4–6). Jackson's work has an almost Foucaultian flare to it in the way it inspects subordination and discipline.

> some setting, at some time, and for some learner.[9]

It is important, in Martin's estimation, to examine the curriculum within its context with an eye towards both its positive and negative effects.

Consider, for example, the physical structure of the classroom: in a classroom that is arranged in rows facing the blackboard and professor, the desk placement/position communicates a structure within the classroom that emphasizes the authority of that professor. It is difficult, for instance, for students in this configuration to converse with each other; the front row has to uncomfortably twist their bodies to hear or speak to those in the back of the room if a discussion format is being engaged. This example, which is highlighted in Brookfield and Preskill's discussion of democracy in the classroom, may have both negative or positive impacts on the classroom—in certain contexts, it may encourage a level of respect or reverence for the teacher, who may feel that it is important that attention be focused on them (such as a chemistry professor demonstrating a dangerous lab); in a different, discussion-based context, though, it may discourage dialogue across students.[10] Thus, depending on the context of the classroom, this classroom arrangement might or might not be a problem, and may also never be identified as an integral factor because of its subtle communication of a system of values about authority and democracy.

Making the hidden curriculum visible, therefore, is vital to understanding its impacts. The invisibility of the hidden curriculum has many implications for its impact—because hidden curricula are an invisible element in the classroom, they can often go unnoticed and unaddressed. In the broadest sense, this is what creates such difficulty with a hidden curriculum: unless it is noticed, problems or successes directly associated with it go unresolved or addressed.

Though often unnoticed by both teachers and students, hidden curricula have large effects on students' perceptions of the class, material, and themselves.[11] This is especially problematic with hidden curricula that have negative consequences for students, as they can convey subtle messages to students that are biased, untrue, or, at worst, offensive and derogatory. For example, historian and educator Christopher Leahey examines the deleterious effects of American History textbooks that have "whitewashed" historical facts, excluding influential people of color, motivations for

9 Martin (1976, 138).

10 Brookfield and Preskill (2012, Ch. 1).

11 See Margolis (2001), an edited collection highlighting the many ways in which hidden curricula affect student perceptions.

wars, etc. He finds that students who are exposed to "whitewashed" textbooks are unable to approach current and historical events with a critical lens that is unbiased and empathetic towards non-white and non-American peoples.[12] Martin notes that unnoticed negative hidden curricula can impact what students understand to be important, who can participate, and whether they pursue careers in a field.[13] The impacts of this concept, then, are staggering and deserve recognition and discussion.

So how does the idea of the hidden curriculum relate to our work within the core music theory classroom? In music theory, the choice of repertory within the classroom and textbooks is one way a course structure communicates identity-based values. My own experience as a student, as well as my experiences both in front of the classroom and designing curricula, suggest to me theorists' and pedagogues' choice of canonic repertoire can inadvertently communicate a hidden curriculum to students because it is comprised of such a specific set of composers, who all tend towards a particular set of demographics: Pierre-Antoine Kremp notes that the Western canon is comprised of "Wagner, Beethoven, Brahms, Mozart, Tchaikovsky, Strauss, Bach, Berlioz, Ravel, Schumann, Schubert, and Mendelssohn," which is supported by historical surveys of American orchestral performance (Table 1).[14] An implicit message from the canon might be: to be considered a master and produce masterpieces in the context of the Western Art Music (W.A.M.) canon, one necessarily needs to fit a set of very specific demographics (a majority are white, cisgender male, of Western-European, often German or Austrian descent, Christian, and heterosexual).

It is unlikely that the composers selected by Kremp, and who are regularly emphasized in the classroom, were selected because of this set of demographics. Generally, the included composers are understood to be artistic greats who have composed standard masterworks known to a wide audience. The presence of certain composers and not others within the canon is a result of their inclusion not just within venues for musical performance and art or institutions of higher education, but also through references made to them in popular culture (film, television, and other forms of entertainment).[15] The names on this list are particularly familiar to students of

12 Leahey (2010, Ch. 2).

13 See Martin (1976 and 1985).

14 Kremp (2010, 1077). Mueller (1973), Dowd et al. (2002), and Kremp each investigated the repertoire performed by major American orchestras over different time periods.

15 A pertinent example would be Howard Shore's inclusion of Wagnerian leitmotivic techniques in the soundtrack for *The Lord of the Rings* trilogy. Another would be the semi-cliché inclusion of the "Dies Irae" Gregorian chant in film scores such as *The Shining*, *The Lion King*, or *It's a Wonderful Life*. One

Top five composers accounting for the most performances in a given time period.

Time period	Top five composers and their respective percentages of all performances	Combined percentage of top five composers
1842–1857	Mendelssohn (14.4); Beethoven (12.1); Weber (10.6); Mozart (8.6); Spohr (6.6)	52.3
1848–1873	Beethoven (17.0); Mendelssohn (10.9); Schumann (8.0); Liszt (7.3); Mozart (6.9)	50.1
1874–1889	Beethoven (15.0); Wagner (8.1); Liszt (6.4); Tchaikovsky (5.0); Brahms (4.3)	42.7
1890–1905	Wagner (13.1); Beethoven (8.5); Liszt (6.4); Tchaikovsky (5.1); Mendelssohn (4.7)	37.8
1906–1921	Wagner (12.8); Beethoven (7.8); Liszt (5.2); Tchaikovsky (5.0); Brahms (4.3)	37.8
1922–1937	Wagner (10.2); Beethoven (7.3); Brahms (4.9); Mozart (4.1); Strauss, R. (4.0)	30.5
1938–1953	Beethoven (7.9); Wagner (6.7); Brahms (6.0); Mozart (5.6); Strauss, R. (4.5)	30.7
1954–1969	Beethoven (8.8); Mozart (7.2); Brahms (5.5); Wagner (4.2); Tchaikovsky (3.4)	29.1

Table 1
Taken from Mueller (1973).

music, who regularly encounter these composers in performance ensembles, private lessons, music history courses, and music theory. A cursory glance in the composer index of widely adopted music theory textbooks demonstrates that these are also the composers who comprise a majority of repertoire represented in the text, which therefore encourages emphasis on canonical composers both during class time and in out of class assignments.[16]

It is, in part, because of the content of the courses within the core theory progression at many institutions, which focus on concepts drawn from the W.A.M. repertory (such as scales and melody, basic harmonic progressions with traditional functionality, classical phrase types and form, etc.), that these composers get chosen; their works efficiently and effectively convey what needs to be accomplished in the

might also note the inclusion of music from Wagner's *Der fliegende Holländer* or Rossini's *Il Barbieri di Siviglia* in the Merrie Melodies and Looney Tunes series.

16 Many current editions of standard core theory textbooks, such as Clendinning and Marvin (2016) or Laitz (2016), do include a number of non-canonical examples. However, the proportion of repertoire and composers drawn from non-canonical works is smaller and, thus, communicates lesser canonical importance due to that proportional skew. For example, Marvin and Clendinning include 20 pieces by Bach, 7 by Beethoven, 12 by Mozart, etc., but, for non-canonical composers, only one by George Gershwin, 2 by Scott Joplin, etc. Laitz similarly includes 26 by Bach, 63 by Beethoven, 71 by Mozart, etc., in comparison to the non-canon composers: one by Billy Joel, one by Robert Lamm, one by Maceo Pinkard, etc.). This trend holds across other similar textbooks in use.

classroom. It is, indeed, logical that these W.A.M. composers are being emphasized: the canon has formed the curriculum, and so there is a reciprocal reinforcement of that canon through the curriculum. Thus, some might argue that this obviates the need to address the issue of a hidden curriculum. However, an emphasis on diverse works to which students relate may provide an adequate incentive to encourage them to nurture interest in or even enter the broader field of music theory.

The increasing identity-based diversity in higher education,[17] in addition to diverse skill levels, raises questions about the value of diversity in our classrooms: is a repertoire which reflects that diversity valuable? Does the inclusion of a more diverse body of music matter to students, and does it affect the way in which we communicate disciplinary value to our students? Research on what is called "culturally responsive" or "culturally relevant teaching" shows that emphases on diversity indeed does matter to students and has an impact on their lives both within and outside of the university setting. Studies suggest that inclusion of diverse activities, faculty, students, and curriculum at the university level contributes positively to campus climate,[18] and contributes positively to life skills beyond the classroom.[19] Further, benefits abound within the classroom; not only is including multiple skill levels shown to be beneficial for student performance,[20] but also collaborations and dialogue with students from wide-ranging backgrounds importantly improve classroom performance from engagement, to motivation, feelings of empowerment and ownership of material, and overall curricular success.[21] These results have been demonstrated in a number of

17 The U.S. Department of Education reported in 2015 that the government was taking increasingly active measures to encourage minorities to enroll and finish degrees from institutions of higher education (Fact Sheet 2017). Though there was a slight dip in the overall upward trend, the National Center for Education Statistics has recorded a steady rise in the number of minorities enrolled as undergraduates in degree-granting postsecondary institutions, and the NCES projects a continued rise through 2026 (The Condition of Education 2017). These trends are also supported by the United States Census Report from 2016 on higher education (Ryan and Bauman 2016).

18 Milem (2001, 247).

19 "All told, the student-reported outcomes strongly suggest that interacting with diverse peers, faculty, and curricula as an undergraduate has a substantial positive effect on the development of skills needed to function in an increasingly diverse society as well as other academic skills important to the learning process" (Hurtado 2001, 199).

20 See Palfy (forthcoming); Alpert and Bechar (2008); or Jones et al. (1990).

21 See Stainback and Stainback (1996); Putnam (1998); Orfield (2001); and Ginsberg and Wlodkowski (2015).

different subjects, from math, science, writing, and, pertinently, music.[22] Educational researchers Margery B. Ginsberg and Raymond J. Wlodkowski note, "Just as cultural wealth in everyday life generates the opportunity to leverage personal interests, in the classroom, it enhances the opportunity for academic success."[23]

There is a maxim that is pertinent when considering the specific effects of an erasure of cultural diversity within the classroom: "If you can't see it, you can't be it."[24] This motto insinuates that, if you are not represented in a particular role (such as women in professional roles within STEM fields), it is hard to envision yourself taking that role (there is a noted male dominance in declared STEM majors at both the undergraduate and graduate level).[25] Similarly, some students may, then, understand the prevalence of white, Christian, Austro-Germanic, straight, cisgender men represented in the repertory as a bar for entry into the field of music theory, whether that message is intentional or not. These students may receive the message that not only are they not valued, but that they should not (and cannot) participate in either theory or composition. Thus, it is important that pedagogues interrogate the way representation and diversity are reflected in our classrooms not simply through the students that are present, but by what music and composers they are presented with and how those pieces and people are emphasized.

Survey-based Study on the W.A.M. Canon Hidden Curriculum in Music Theory Classrooms

An IRB-approved survey-based study was run in order to investigate the influence of this canonic valuation system with the cooperation of 21 North American colleges and universities (n = 121).[26] Our experiment was motivated by the potential disparity between the diversity of musics being represented in the classroom, music theoretical journals, conferences, and books, and the musics and composers students are understanding as representative of the field and study of music theory.

22 See Steele (2011), Peters (2016), Neihart (2007), Huang (2009), and Adams (1992).

23 Ginsberg and Wlodkowski (2011, 23–4).

24 While it is unclear where this quote originated, it is generally attributed to Marian Wright Edelmann, an American activist. It is also sometimes worded as, "You can't be what you can't see."

25 See Heilbronner (2012), and "State of Women and Girls in STEM" (2017).

26 This number was tested for its ability to gauge statistical significance, and was found to be an appropriate sample size.

In a pilot study, it was shown that, despite active inclusion of popular, non-Western art music, and world musics by pedagogues, students remained attached to the idea that music theory as a field of study was characterized primarily by the work of composers within the W.A.M. canon, such as Beethoven, Bach, Mozart, and Schubert. The Primary Investigators (P.I.s) were interested in whether this effect would be replicated with a larger sample size. We hypothesized that there would be a significant difference between what repertory and composers students reported being used in the classroom and which composers they considered to be the most important and defining for the field of music theory. We further hypothesized that those identified as "influential" would be significantly defined as belonging to the W.A.M. canon.

Methodology

Undergraduate students were recruited in the summer of 2017 through an email through the Society for Music Theory listserv.[27] The email, which was circulated by individual teachers to their students, asked participants to take an online survey which collected both qualitative and quantitative data about their experiences and perceptions of their time in the undergraduate core music theory classrooms. For free qualitative responses, the P.I.s coded responses for similar themes that arose within the answers. For composer-based questions, the P.I.s coded student responses based on whether composers cited were canonical or non-canonical. The P.I.s chose to limit the definition of W.A.M. canon, for the purposes of this study, to the composers specified by Kremp[28] and have also added those composers associated with the Second Viennese School (Arnold Schoenberg, Anton Webern, and Alban Berg) because of their nominal and historical association with those earlier roots.[29]

Subjects

121 undergraduate students from colleges and universities across North America

27 Because of the broad number of schools from which we received the responses, the P.I.s felt confident that this was a large enough sample size for significance. Further, while we could not control that teachers who already address issues of cultural diversity in the classroom may have self-selected into participating, the range of responses and institutional backgrounds appears to be broad enough that this sample should be considered relevant to test the hypothesis proposed.

28 Kremp identifies the Western Art Music Canon as consisting of "Wagner, Beethoven, Brahms, Mozart, Tchaikovsky, Strauss, Bach, Berlioz, Ravel, Schumann, Schubert, and Mendelssohn" (2010, 1077).

29 Dowd et al. (2002).

were recruited to participate in this study.[30] These institutions represent both private and public institutions, and both schools of music, music departments, and conservatory-structured institutions. Students who had taken at least one course in music theory were asked to participate, and the students ranged from first-year students to seniors. The participants ranged in age from under 18–54, however 95.83% of the participants were ages 18–24 (n = 115). The participants were 40% male, 55.83% female, with 4.17% identifying as transgender, gender fluid, or "other". Participants were undergraduates, 97.48% (n = 116) of whom were pursuing music majors. The participants ranged in school year (first years, n = 12; second-year, n = 47; third-year, n = 42; fourth-year, n = 14; and fifth-year or above, n = 4). Each participant volunteered to fill out an online questionnaire and was reimbursed with a $5 Amazon gift card for their contribution.

Apparatus

We prepared a four-section survey using the Qualtrics interface. The survey could be taken online on personal computers or cellular phones, and the interface collected both qualitative comments and quantitative data.

Procedure

The survey collected information pertaining to questions of institutional and classroom diversity, defining "composers," student suggestions for increasing diversity and multicultural engagement in the classroom, and demographic information of the participants. For quantitative data, Likert scales of 1–7 (1 = low, 4 = neutral, 7 = high) were consistently used to measure reactions. Though participants were asked a number of qualitative questions to provide context for their responses, a crucial set of questions were inserted as question numbers 12 and 13 in the survey. These questions, which asked, "Q12: Identify three (or more) composers that are representative of the music you study in your music theory classroom." and "Q13: Which composers do you identify as most influential in the music theory classroom?", respectively, were used as the statistical data set which, when measured against each other, could answer the hypothesis proposed, thereby evidencing the presence or absence of a hidden curriculum through student perceptions.

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30 Institutions included Oberlin Conservatory, University of Texas at Austin, Lander University, West Liberty University, Nazareth College, Western University, University of Western Ontario, SUNY Potsdam, East Carolina University, Appalachian State University, University of Cincinnati College Conservatory of Music, University of North Georgia, William Paterson University, Macalester College, Eastman School of Music, University of Houston, Connecticut College, Gettysburg College, Youngstown State University, Morningside College, and Northwestern University.

Results

For section one, which measured perceptions of university and classroom inclusiveness, ratings were measured through Likert scales from 1–7, and the categories were averaged against the total population of participants. The results, provided in the graphs below, demonstrate that participants understand their departments to be recruiting a diverse student body.[31] Figure 1 shows that 50% of participants agreed/strongly agreed that their institution recruited diversely. Students also find their music departments or schools of music to be emphasizing diversity and inclusion in the curriculum in a range of ratings—Figure 2 shows more variation between the responses, with only 36.67% of participants either responding with agree/strongly agree.

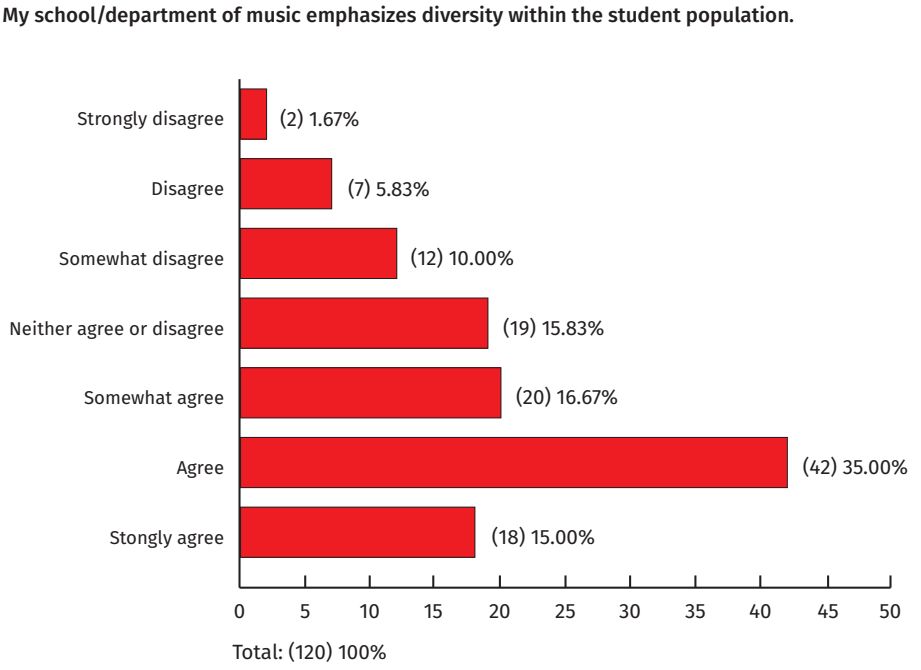

Figure 1
Results on Population Diversity.

31 Each figure provided displays the range of responses, statistical response rate, and original wording of the prompt.

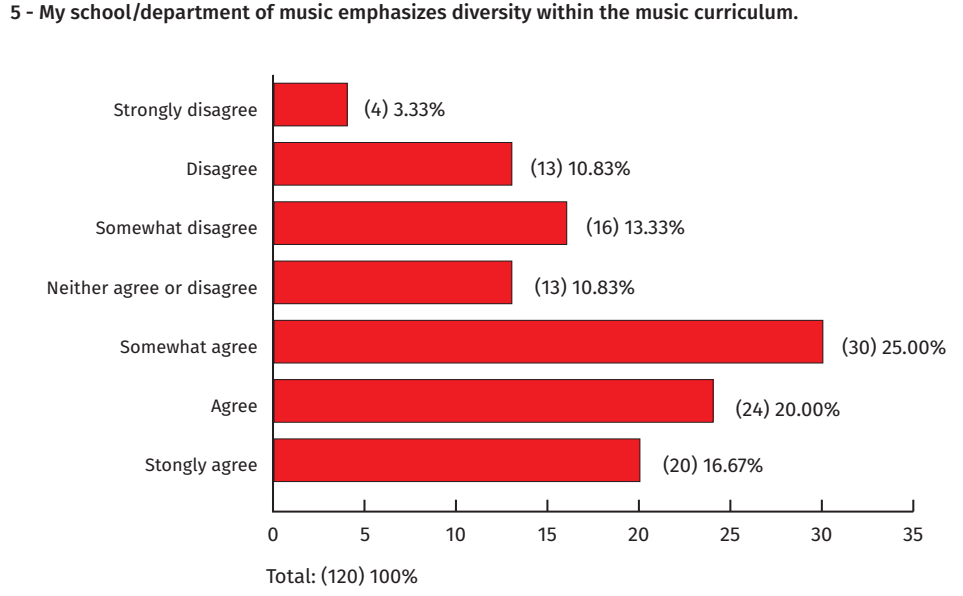

Figure 2
Results on Diversity within Music Curriculum.

With regards to the theory classroom specifically, students report that teachers within the music theory classroom are integrating music from other cultures and beyond the Western Art Music genre, as well as discussing topics that engaged ideas and music theoretical subfields related to diversity. Figure 3 shows that 64.16% of students either agree/strongly agreed that their professors were including repertoire beyond the W.A.M. canon. Figure 4, shows that 73.34% of students either agree/strongly agree that they know about subfields emphasizing diverse subjects within the discipline of music theory.

It was also integral that we evaluated how often students were having discussions regarding themes of diversity (such as how music relates to race, religion, sexuality, gender, etc.). Participants were further asked to evaluate whether they viewed discussions of diversity as relatable to the field of music theory, and whether they felt that these discussions had a place within the music theory classroom. Figure 5 shows that 40.83% students reported that they agreed/strongly agreed that these discussions were relatable to music theory, and Figure 6 shows that 54.17% of students agreed/strongly agreed that these discussions belonged in the music theory classroom. Table 2 shows a summary of qualitative responses to a prompt asking participants to explain

6 - My music theory professor discusses topics related to diversity withing the classroom (for example, topics relating to race, gender, sexuality, religion, etc.).

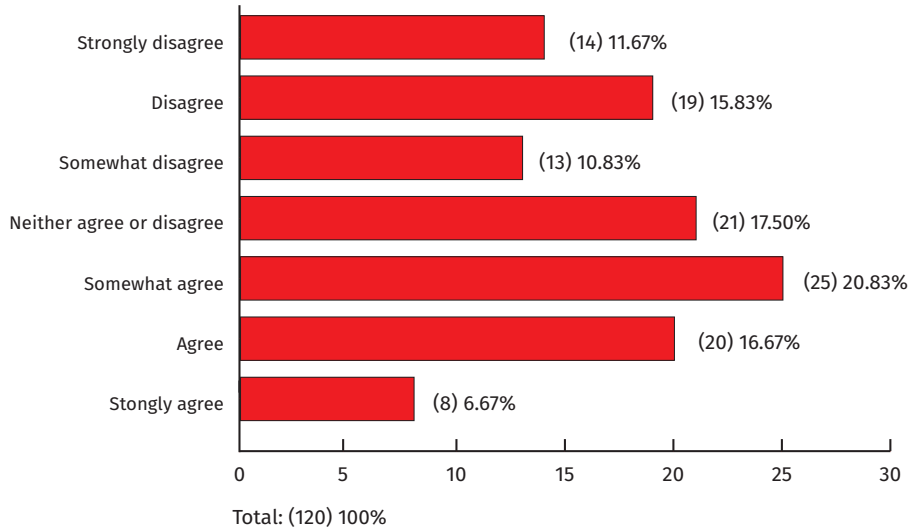

Figure 3
Results on Discussions of Diversity within the Music Theory Classroom.

2 - I am aware that there are subfields of musc theoretical inquiry, such as studies in popular music analysis, sexuality and gender studies, music and religion, music and the body, music and film, etc.

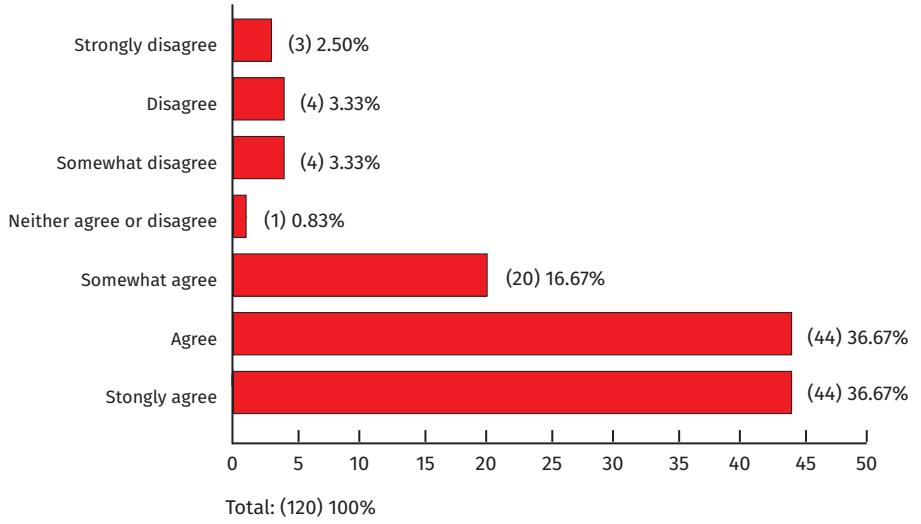

Figure 4
Results on Awareness of Music Theoretical Subfields Related to Diversity.

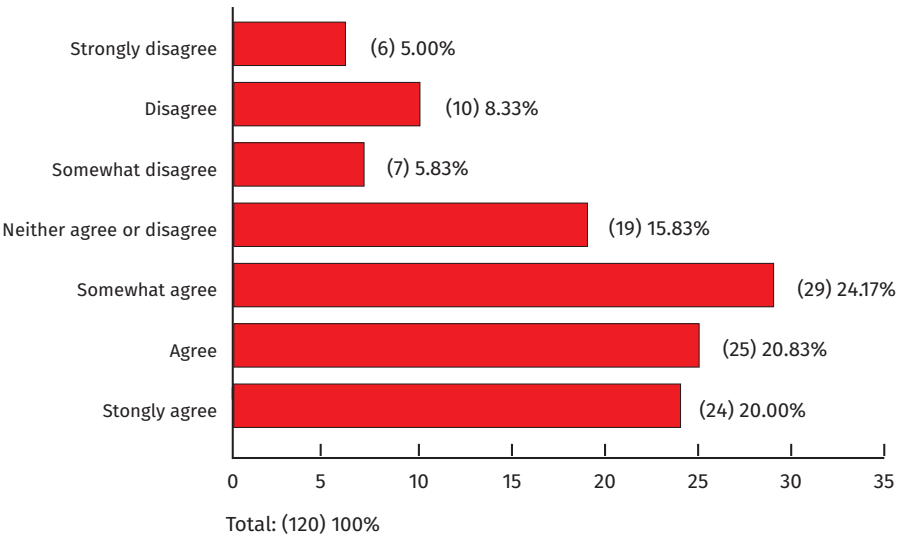

Figure 5
Results on Relatability of Diversity of Music Theory.

Response	Number of Participants who responded within this theme
No opinion.	1
It does not have an impact/doesn't matter.	8
That should be included in musicology or ethnomusicology, not theory, which should only study structure.	13
I did not know music theory could involve discussions of diversity.	2
Art is often inspired by diversity	11
Music is a part of human life, so studying it from a number of perspectives is appropriate to understanding its function in life.	6
Diverse perspectives are part of how music evolves.	2
Gives a better perspective on how different groups of people create music.	13
Gives us more to listen for.	2
It should depend on the needs of the class.	1
It's good to expose yourself to as many types of music as possible as a music student.	1
It helps our discussions/experiences have an impact on our lives beyond music theory.	2
Diversity is important to discuss in all subjects.	6

Table 2
Participant responses to the question, "If you thought discussions of diversity were not relatable to the field of music theory, why not? If you did, why?"

why they thought discussions about diversity should or should not be included in the music theory classroom. These answers were sorted thematically.

Finally, participants were also asked to perform two qualitative tasks in section one. The first, shown in Table 3, was to define "composer" so that the study had more context for how students understood the term. They were also asked to list any women, people of color, and non-Western composers they studied in the classroom. Again, sorted for like answers, Table 4, 5, and 6 show these responses respectively

Response	Number of Participants who responded within this theme
Someone who creates/writes music.	58
Someone who writes music that is meaningful to people.	2
Any person who engages in activities to produce sound (often reference the organization of sounds/silence).	5
Someone who creates music in any genre, but has a background in music theory and an understanding of harmony.	5
Someone who writes in the classical music genre.	4
Someone who writes original music.	19
Composer creates music, performer performs music.	1
Composer writes music using musical notation/in such a way that it can be communicated to someone else.	18
Someone who creates music as their profession.	2
Someone who creates a musical work of art.	4

Table 3
Participant definitions of "composer", grouped by theme.

In section two of the survey, Questions 12 and 13 asked students to list composers the students thought were representative (Question 12) or most influential (Question 13) of the music studied within their music theory classes. These responses were coded into "Canon" and "Non-Canon" composers. For the purposes of this study, we defined "Canon" composers as those specified by Kremp or those associated with the Second Viennese School.

We were interested in both how many students included a non-canon composer in each of their lists and what proportion of non-canon composers were included. Question 12 measures if non-canon composers were included in the curriculum from the student's perspective, counting each response as either a 1 (canon) or 0 (non-canon). Question 13 measures student perception of composer importance by counting how often non-canon composers were identified. Finally, we were also interested in how the metrics changed between Questions 12 and 13, as this gives a measure of whether non-canon composers were included or excluded and, ultimately, a clearer picture of student perceptions.

Response	Number of Participants who responded within this theme
None.	32
Shulamit Ran	2
Bjork	7
Liza Lim	1
Clara Schumann	44
Pauline Oliveros	2
Hildegard von Bingen	9
Barbara Strozzi	2
Imogen Heap	1
Kaija Saariaho	2
Fanny Hensel	13
Amy Beach	7
Jennifer Higdon	5
Taylor Swift	3
Beyoncé	2
Ruth Crawford Seeger	5
Alma Mahler	1
Avril Lavigne	1

Response	Number of Participants who responded within this theme
Katrina & The Waves	1
Pat Benetar	1
Meghan Trainor	1
Norah Jones	1
Marianna Marines	1
Grażyna Bacewicz	1
Carole King	1
Josephine Lang	1
Élisabeth Jacquet de La Guerre	2
Chen Yi	1
Ethyl Smyth	1
Natalie Boulanger	2
Julia Wolfe	1
Lili Boulanger	3
Augusta Holmes	1

Table 4
Female composers identified.

Response	Number of Participants who responded within this theme
None.	39
Clifford Brown	1
Duke Ellington	11
William Grant Still	2
Julius Eastman	2
Charlie Parker	3
Miles Davis	5
Wayne Shorter	1
Thelonious Monk	2
John Coltrane	5
Scott Joplin	14
W.C. Handy	2
Moses Hogan	1
Damien Sneed	1
Beyoncé	3
Ella Fitzgerald	1
Louis Armstrong	2
Bruno Mars	2

Response	Number of Participants who responded within this theme
Pharrell Williams	1
The Penguins	1
The Meters	1
Thad Jones	1
Gregory Porter	1
Prince	1
Bobby McFerrin	1
Javier Alvarez	1
Arturo Marquez	1
Chen Yi	1
Billy Strayhorn	1
Count Basie	1
Eubie Blake	1
Jimi Hendrix	1
Sidney Bechet	1
Charles Mingus	1

Table 5
Composers of color identified.

Response	Number of Participants who responded within this theme
None.	52
Shulamit Ran	1
Béla Bartók	1
Igor Stravinsky	3
Sergei Rachmaninoff	2
Dmitri Shostakovich	1
Sergei Prokofiev	1
Pytor Tchaikovsky	4
Toru Takemitsu	2
Nikolai Rimsky-Korsakov	1
Modest Mussorgsky	2
Arturo Marquez	1
Javier Alvarez	1
Chen Yi	1
Astor Piazzola	1
George Enescu	1
Ravi Shankar	1
Tan Dun	1

Table 6
Non-Western (not American or Western European) composers identified.

Whether a student mentioned a non-canon composer is a Bernoulli random variable,[32] which estimates as its parameter the proportion of students that mentioned a non-canon composer. Our null hypothesis is there are no non-canon mentions, and we are using the significance level. Unlike most estimates of the expected value, we know the small sample distribution exactly. In this case, it is a Binomial distribution.[33] To test our hypothesis, we construct the 95% confidence interval for our expected value and check if 0 is contained within it. Because we are interested in the possibility that our parameter θ could be 0, we used the Clopper-Pearson confidence interval for the Binomial.[34] In particular, we calculate the confidence interval using the Beta Distribution[35]

32 This is a distribution based on a variable that has two potential outcomes; in this case, canon or non-canon.

33 A binomial distribution is a frequency distribution of the possible number of successful outcomes in a given number of trials in each of which there is the same probability of success.

34 A binomial proportion confidence interval is an interval estimate of a success probability p when only the number of experiments n and the number of successes n_s are known.

35 In probability theory and statistics, the beta distribution is a family of continuous probability distributions defined on the interval [0, 1] parametrized by two positive shape parameters, denoted

$$\beta\left(\frac{\alpha}{2}, x, n-x+1\right) < \theta < \beta\left(1-\frac{\alpha}{2}, x+1, n-x\right)$$

For Questions 12 and 13 this distribution gives the confidence intervals for a student mentioning a non-canon composer as:

Question 12	Question 13
[0.3444,0.5307]	[0.0963,0.2380]

Table 7
Confidence intervals between question 12 and 13.

This result shows that we reject the null hypothesis that our parameter is 0 at the α = .05 significance level for both Question 12 and Question 13. Given these confidence indicators, we reject the null hypothesis as 0 is not contained in either confidence interval.

We used a *t*-test to determine if the fraction of non-canon mentioned by students was significantly different from zero.[36] Our null hypothesis in both cases is that the population mean is 0 (meaning there would be no difference in the responses). The relevant summary statistics are given in the table below.

Summary Statistic	Question 12	Question 13
n	117	114
$\bar{x}$	0.183274	0.118421
s	0.243169	0.302784

Table 8
Summary statistics for t-test.

This gives a *p*-value of 2.35256×10^{-13} for Question 12 and a *p*-value of 2.93228×10^{-5} for Question 13. In both cases, we reject the null hypothesis that the fraction of non-canon mentioned by students is 0.

We test if the proportion of mentions differs between the two questions. Normally, this would be a two-proportion z-test. Our data is not independent between the two questions due to the paired nature of the data; we use the McNemar test instead.[37] This test checks whether the marginal probability of the contingency table for Question 12

by α and β, that appear as exponents of the random variable and control the shape of the distribution.

36 A t-test is commonly used to determine whether the mean of a population significantly differs from a specific value (called the hypothesized mean) or from the mean of another population.

37 In statistics, McNemar's test is a statistical test used on paired nominal data. It is applied to 2 × 2 contingency tables with a dichotomous trait, with matched pairs of subjects, to determine whether the row and column marginal frequencies are equal.

is yes is equal to the marginal probability of Question 13 being yes.

	Q12 Y	Q12 N	
Q13 Y	11	7	18
Q13 N	37	59	98
	48	66	114

Table 9
McNemar Test results.

The test statistic is $\chi^2 = \frac{(7-37)^2}{7+37} = 20.4545$, which results in a p-value of 6.10644×10^{-6}. The difference in responses between the two questions is significant well below the .05 significance level, hence we reject the null hypothesis that the proportion of non-canon mentions is the same between the questions.

A paired t-test is used to check if the percentage of non-canon mentions differs between Questions 12 and 13. Our data violates both the normality and no outliers assumptions of the paired t-test. The t-test is robust to normalcy deviations as we have a large enough sample due to the central limit theorem (Figure 6).

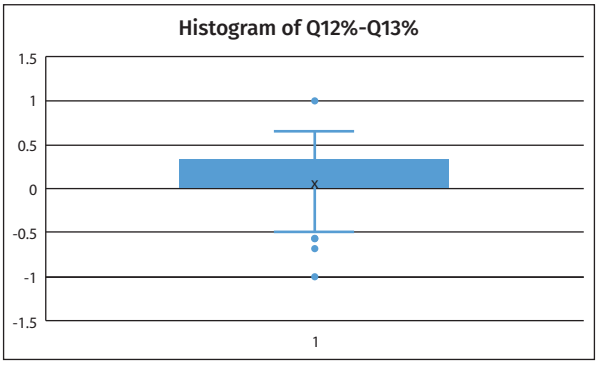

Figure 6
Histogram of Q12%-Q13%.

This histogram shows that there are 9 outliers. One outlier at a difference of 1 and eight below a difference of -.5, four of which have a difference of -1. We ran a paired t-test both with and without the outliers to check the result's robustness. We use a one-sided t-test to show that the proportion of non-canon mentions in Question 12 is higher than the proportion in Question 13.

	With Outliers	Without Outliers
Count	114	105
mean	0.05984057	0.11788
SD	0.33285611	0.231607
t-value	1.93628023	5.481708
p-value	0.02764364	1.26×10^{-7}

Table 10
Paired t-test results.

The data shows that we can reject the null hypothesis that the two questions have equal proportions in favor of Question 12 having a higher proportion. The removal of outliers strengthens the result in the test, as the majority of them are in the opposite direction.

We also analyzed if there was any difference in perception between the different types of university music programs. The universities were categorized into Schools, Departments, and Conservatories, based on the program names self-indicated on the 21 institutions' websites. To test if there was a difference in the mentions between the institution types, we used a Chi-Squared to test for independence.[38] Below are the breakdowns of mentions by type.

Question 12

University	Non-Canon	Canon	Total
School	11	27	38
Department	25	24	49
Conservatory	15	14	29
N/A	0	1	1
Total	51	66	117

Question 13

School	Non-Canon	Canon	Total
School	8	30	38
Department	6	41	47
Conservatory	4	24	28
N/A	0	1	1
Total	18	96	114

Table 11
Chi-Squared test for independence between variable and control questions.

This gives a test statistic for Question 12 of $\chi^2_3 = 5.9667$, resulting in a p-value of .11324. The test statistic for Question 13 is $\chi^2_3 = 1.349924$, resulting in a p-value of .71731. Neither of these is significant at the $\alpha = .05$ significance level. It is possible that

38 A chi-squared test, also written as χ^2 test, is any statistical hypothesis test where the sampling distribution of the test statistic is a chi-squared distribution when the null hypothesis is true.

the single student who did not answer which school they are attending weakens the test. This results in $p = .0744966$ for Question 12 and $p = .55922$ for Question 13, which does strengthen the test, but not enough to reject the null hypothesis.

We used the ANOVA test to check if the proportion of non-canon mentions differed by University type.[39] We tested both including and excluding the single student who did not answer the question about which school they attended. In all cases, we fail to reject the null hypothesis, indicating there is not a difference in responses based on institution type. The table below summarizes the p-values.

p-value	Q12%	Q13%
Including no School	.110391	.589306
Excluding no School	.065738	.366282

Table 12
ANOVA to test for differences between University type.

Discussion

The above results demonstrate that, at the university setting and within the classroom, identity-based diversity is valued and encouraged through recruitment, teaching strategies that center diverse voices, and repertoire choice. However, despite both student interest in and classroom inclusion of non-canon composers (shown by Question 12), students are perceiving an implicit message in the music theory classroom that only W.A.M. canon composers are important and integral to the study of music theory (shown by the significant difference in their responses to Question 13, $p = 6.10644 \times 10^{-6}$). The significant rise in the proportion of canon composers mentioned when students are asked who is "influential" in their classrooms highlights a hidden curriculum that is present in the minds of students despite the efforts of pedagogues and institutions to diversify repertoire (demonstrated by the presence of more non-canon composers in Question 12 and qualitative answers to questions shown in Tables 4, 5, and 6).

Many professional musicians and contemporary theory teachers understand that a message of exclusion is, indeed, not the one intended. However, our results raise questions about whether the canon should still be emphasized in the same way in our classrooms. This difficult question has been acknowledged and addressed within the Society for Music Theory and its constituent publications and events in a number of ways. There have been both informal and formal discussions regarding its value

39 Analysis of Variance (ANOVA) is a statistical method used to test differences between two or more means.

for students in sessions for the Popular Music Interest Group, the Committee on the Status of Women, and the Music Theory Pedagogy Interest Group. The field of music theory itself has also become more inclusive and reflective of the diversity in musical repertory: conferences and journals within the field of music theory have shown a marked shift in the representation of popular music, non-Western repertory, and nontraditional analytical approaches within their paper, poster sessions, and articles. Within the Society for Music Theory, there are currently 27 interest groups that allow scholars to explore diverse topics and concepts in current music theory (such as the Analysis of World Music Interest Group, Committee on Diversity, Global New Music Interest Group, and Scholars for Social Responsibility).[40]

The canon has also been actively discussed with regards to the musical needs of the contemporary music student—in a joint Society for Music Theory and American Musicological Society conference in 2011, a panel entitled "Common-Practice Period Repertoire No Longer Speaks to Our Students; It's Time to Fire a Cannon at the Canon" was a source of fiery debate for researchers.[41] Additionally, the 2018 CSW-sponsored panel is themed "Minimizing Implicit Bias to Improve Campus Climate: Developing Inclusive Classrooms and Faculty Search Processes,"[42] and the 2018 Theory Pedagogy Interest Group sponsored a panel entitled "Engaging Students in Fundamentals Courses," which discussed issues of diversity and inclusion.[43] Further, in 2017, Harvard University discarded the traditional music curriculum in favor of one that was more flexible and responsive to the needs of contemporary musicians and music-makers.[44] This has spurred many institutions to reconsider the nature of their music curricula, in particular the music theory curriculum, with regards to what characterizes and contributes to a successful professional musician. These dialogues and curricular overhauls reflect a trend towards a more specific representation of student interests and needs.

Despite the diversification of the larger discipline, many music theory classrooms still reflect a W.A.M.-heavy canon and, inherently, a system of valuation that can marginalize students within an increasingly socially and culturally diverse university

40 Interest Groups, SMT 2018.

41 Burstein et al. (2011).

42 Desai-Stephens et al. (2018).

43 Fankhauser et al. (2018).

44 Leifer (2017).

system.[45] At the core of the American university system, a connection to a Western-Europe-based philosophy continues to place an emphasis on the canon as a marker of professionalism and expertise. Historian and educational researcher Michael Soldantenko notes,

> As disciplinary-fettered faculty came to control departments and associations [in the 1940s and beyond], the professionalization of the professorate served to secure faculty's pedagogic authority. To join the ranks of this guild and receive this authority, the adept had to participate in a long apprenticeship during which he or she acquired a particular cognitive base—the discipline's tradition. This valued knowledge was contained within a canon that each acolyte had to master. As the adept became initiated and credentialized, she or he reproduced the same power and authority relationship through her or his management of the curriculum.[46]

When we consider this standardization, and, in effect, the effort on the part of faculty members to prove their credentials were (and are) legitimate through knowledge of the W.A.M. canon, the impacts on what is taught and emphasized in the classroom must also be recognized. How does a standardization and emphasis on a regularized repertory across schools/departments of music send a message to students about their perspectives? How does it affect efforts to provide examples beyond that repertory? Is there really even an effect at all upon student perception? What our study shows is that, indeed, this emphasis does have an impact—students are understanding a system of valuation that prioritizes canon composers despite exposure both in the classroom to diverse composers and university settings of cultural inclusivity. This means that the canon may not be reaching students at a personal level; they may not identify with those pieces of music and composers so regularly emphasized within the classroom.

One of the potential effects of students getting the impression that only canon composers are "influential" in the field of music theory is that the students who do not fit the description of those canon composers (white, cisgender male, of Western-European, often German or Austrian descent, Christian, and heterosexual) may feel that they are not able to continue in their musical careers as composers or theorists. To reiterate, this is likely not the intention of any pedagogue, but rather an effect of the classroom structure. However, a more important and accurate message to students should be that aptitude for the subject, not a demographic, is the only barrier for entry; this would be emphasized by acknowledging and attending to the identified

45 See "Fact Sheet" (2015), "The Condition of Education" (2017), and Ryan and Bauman (2016).

46 Soldatenko (2001, 197).

hidden curriculum.[47]

What Can We Do?

The final piece of information collected from the study was participant suggestions for increasing multicultural engagement in the classroom. We grouped the suggestions by theme and have provided those suggested actions in Table 8 below. These responses were coded thematically, and the responses may have been recorded under multiple themes depending on the length and detail of the response. We hope that by engaging student suggestions about curricular structure regarding diversity and inclusion, theory pedagogues can continuously improve the ideas and perspectives presented in the theory classroom.

Response	Number of Participants who responded within this theme
Don't include diverse repertory, the standard W.A.M. repertoire is fine as it stands.	10
Include repertoire falling outside of the Western art or Western tradition (such as from east Asian, Middle Eastern, African, Latin American cultures, etc.)	23
Exploration of music from the standpoint of instrumental development and how they influenced music from different cultures.	1
Study non-classical, popular genres, and modern pieces.	20
Include more 20th and 21st century art music pieces and less from earlier eras.	3
Include modern theoretical techniques.	2
Don't prioritize harmony and melody over other musical elements (such as timbre, location, rhythm/meter, etc.).	2
Include more composers of color/non-Westerners/women. Provide a focal point section that studies only composers from these demographics deliberately.	27
Expand/change theory requirements to cover more ground outside of standard theory courses	5
Student suggestions for composers or artists to study.	1
Compare and contrast exercises that allow the Western canon to help draw stylistic distinctions from other genres and musical cultures	5
Be transparent with students about the lack of diversity, discuss the exclusion of people of color and women from the curriculum.	29
Composition projects/Composition of non-traditional music.	3
Include ideas from musicology and ethnomusicology in the music theory classroom.	5
Discussion of current events; tie it to the music and concepts being studied.	1
Encourage group work in the classroom so that students also are experiencing diversity amongst themselves in the classroom community	1

Table 13
Student suggestions for increasing diversity within the classroom.

47 While it is clear that students are coming away with an unintended piece of knowledge from our theory classrooms, it is relatively unclear the impact this may have on their continued involvement with the field of music theory. This is a limitation for the current study and is a potential topic for a follow-up study.

The table has quite a range of ideas and suggestions—students provided obvious solutions, such as the inclusion of non-Western repertory, composers of color, and women, to more complicated solutions, such as in-class group work, composition projects that allow them to stretch the boundaries of traditional W.A.M. style, and compare and contrast projects and discussions that engage diverse repertoire. The prompt also gave those students who felt the curriculum was fine an outlet to note that they had no problem with a focus on W.A.M. This is an important reminder that some students (and, indeed, some pedagogues, too!) feel satisfied by the current state of the curriculum. Pedagogues should carefully consider institutional goals when weighing solutions to hidden curricula.

Many of the participant comments mirror Jane R. Martin's four solutions to hidden curricula—she suggests doing nothing, changing, abolishing, or embracing the identified hidden curriculum.[48] I have provided some explanation of these and examples of their implementation when relevant below:

1. Do nothing: This option may be of use when pedagogues perceive the hidden curriculum to be a non-issue and not harmful to students (which, indeed, some readers may). As a hidden curriculum is based on context, pedagogues working at conservatories that focus on professional classical performance styles might choose this option. Further, private teachers might evaluate the goals of their students: this solution may not be appropriate for a jazz player, but for a student interested in historical performance practice, it works well for the context.

2. Change the structure of the classroom: This would require pedagogues not only to acknowledge the hidden curriculum but also to identify those pieces of content or course structure that are communicating an implicit system of valuation. The pedagogue would then redesign the classroom structure to avoid or abolish these elements. In a music theory classroom, this might mean reconsidering how canon-based concepts are prioritized, rebalancing focus on other musical parameters, such as style, genre, rhythm and meter, timbre, and other concepts that are often not the primary focus in core theory. Teachers might also restructure classrooms to balance how and when canon composers and repertoire are emphasized; soliciting student feedback regularly on the state of representation through formative evaluation surveys could assist in this process.

3. Abolish the setting: This option has already been implemented with some of the more radical curricular changes in the North American schools and departments of music, such as Harvard's. This would mean ridding the curriculum of taught music theory courses that center only canonic repertoire.

48 Martin (1976, 144–45).

This leaves open the opportunity for curricular redesign or the creation of a new series of classes that focus on different aspects of music.

4. Embrace the hidden curriculum: Music theory pedagogues can choose to be transparent with students, fully disclosing that there is a hidden curriculum present and, thus, allowing the students the chance to consider the structure, design, and messages of valuation within the curriculum to which they are exposed. This option encourages students to question the curriculum freely, think critically about moments of erasure, and potentially highlights the role of history and culture in the music they consume and study.

I leave it to pedagogues, who know their specific institutional goals and missions, to select from this list (or consider other alternatives). Each solution is not necessarily appropriate to every school, and, thus, there may be different variations or combinations that might satisfy institutional philosophies of learning. In my teaching, I call out the erasure implied by the W.A.M. canon, and work in each class session to bring new voices that represent the diversity of backgrounds in my students each semester. This selection does require extra thought and preparation, such as learning new histories, critically thinking about where cultures and concepts will overlap, and often time-intensive repertoire searches that are occasionally not fruitful. In choosing a solution, it is beneficial to consider how that shift in pedagogy will impact one's teaching and the effort it requires. Simply uncovering the hidden curriculum challenges teachers to pinpoint what they believe is integral to learn as a music major and what will be most useful as a professional musician—from that vantage point, pedagogues can then make a decision about which solution may be useful for their teaching context.

While pedagogues may find a solution amongst those four options that appeals to the environment at their institutions, there is a message from the qualitative responses that is crucial to note. The most important and repeated suggestion is the that it would simply be helpful for professors to recognize the hidden curriculum within the core curriculum and be transparent with students about its limitations. Communication, in this instance, may be one simple but important intervention that everyone can easily implement in their classrooms.

Conclusion

The purpose of this study was to demonstrate student perceptions of a hidden curriculum that is embedded within the structure of contemporary core music theory classrooms. Though the results of our study show that this hidden curriculum is significantly present, the quantitative data is made more useful and detailed by the

inclusion of participant comments. The comments show that not only are students interested in engaging music theory from a perspective of diversity, but they also feel that it would improve their learning, engagement, and felt inclusion in the curriculum. There were some participants throughout the qualitative response sections that expressed sincere frustration with the canon and its lack of diversity, or who reported feeling left out within their classroom because of the exclusion of repertoire outside of the canon. It is these students who we want to address by acknowledging the presence of a hidden curriculum. As pedagogues and scholars, we should encourage and engage all students to grow their understanding and passion for music and music theory through their personal relationship with the topic.

What is fascinating to me from the qualitative responses participants gave is that pedagogues *are* including composers outside the W.A.M. canon within core theory classroom, and so, perhaps, pedagogues are chipping away at the identified hidden curriculum. Students can, on the whole, readily identify women, people of color, and non-Western composers that have been included in the curriculum. This means that those composers were emphasized in the classroom in such a way that they were not merely given passing reference, but were dwelt upon and made meaningful to the students such that they were remembered later. Particularly interesting is the range of genres, styles, and time periods upon which students drew—participants shared that jazzers, contemporary composers, popular music artists, hip-hop artists, etc. were representative of their classroom experiences with theory. Varied specific examples, such as Toru Takemitsu, Chen Yi, Ravi Shankar, Augusta Holmes, Conlon Nancarrow, Beyoncé, Taylor Swift, Miles Davis, and many others, were cited as characterizing students' remembered experiences within the classroom. This shows a broad range of women, people of color, and international composers and performers being discussed and analyzed regularly. Perhaps this sign of change within our classrooms reflects the diversification evidenced by publications, presentations, and scholarly activities within music theory as a discipline.[49]

49 We would like to express our sincere gratitude to those who made this article and study possible. Many thanks to all the students who contributed their time and shared their experiences in the survey, and further thanks to those theorists who facilitated the disbursal of the survey. Sincere thanks to Robin Attas, who assisted in the creation of questions, Deandra Little and Amy Overman, who assisted in drafting and supporting the study, and Elon University, which provided funding through the New Faculty Research Grant in 2017. Finally, sincere thanks to Allison Wente, who read and provided detailed

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