

Post-Conversation Action items:

- If you have model entrance/placement exams you're willing to share publicly, send them to epstein@stolaf.edu.
- Stay tuned for the creation of a placement/entrance exams resource page at www.teachingmusichistory.com, complete with a compilation of notes from this session, models for reform, NASM language about what is required (spoiler alert: it's less than you think), and other useful resources, like [Cynthia Cyrus's 2011 essay, "The Content of Graduate Exams."](#)
- Email any of the organizers with more thoughts, or to let us know if you're interested in carrying on the conversation. (Anyone up for a meeting with [Pearson-VUE](#) and the [National Association for Music Education](#) about the music history portion of teacher licensure examinations?)

"But will they pass the exam?" A Conversation about Graduate Entrance and Placement Exams in Musicology

Some Music programs have revised the content and structure of their undergraduate curricula. One of the objections raised to these changes regards the placement tests that some graduate programs give to entering students: "But how will they pass their grad school entrance exams?" This objection functions as a call to disciplinary and pedagogical reflection. What knowledge, attitudes, and skills should we cultivate in our undergraduates, and how can graduate programs fairly assess incoming students? Please join us for a conversation about graduate placement exams in musicology, and how these relate to our changing undergraduate curricula.

Meeting hosts:

Danielle Fosler-Lussier (fosler-lussier.2@osu.edu)

Samuel Dorf (sdorf1@udayton.edu)

Louis Epstein (epstein@stolaf.edu)

Agenda:

1) Welcome from the AMS

Welcome to our conversation about Graduate Entrance and Placement Exams in Musicology. This is a pilot AMS-affiliated event, intended to maintain a sense of community within the AMS between our formal conferences. Contact Danielle if you're interested in organizing an event of this kind.

2) Introducing the Conversation

- a) Land Acknowledgement I'm _____. I live in _____ and I would like to acknowledge the territory on which I reside as the ancestral homelands of the [e.g. Shawnee, Miami and Wyandotte] nation(s). This acknowledgement reminds us of the complex and layered nature

of place in this virtual conference, and encourages us to recognize, include, and respect the many peoples and musical traditions that make up our communities. (Visit native-land.ca to learn about your own territorial history.)

- b) AMS Ethics Statement-- We'd like to remind everyone to abide by the AMS guidelines for ethical conduct, which ask us to show "respect for diverse points of view" and have "honesty and integrity" in our work, among other things. The complete guidelines are posted on the AMS website at <https://www.amsmusicology.org/page/ethics>.

3) Lightning Talks

- a) Danielle Fosler-Lussier ([bio](#)) - What Does NASM Require?
- b) Luisa Nardini ([bio](#)) - From Diagnostic Exams to Entrance Self-Assessment at University of Texas Austin
- c) Travis Cross ([bio](#)) - A Performer's/Administrator's Perspective
- d) Stephen Meyer ([bio](#))- Eliminating the Grad Entrance Exam at University of Cincinnati College-Conservatory of Music

4) Breakout Discussion Prompts - Choose your own adventure!

- a) To what extent do you think the grad school entrance or placement exam is in need of reform?
- b) How have recent ethno/musicology curricular reforms shifted the expectations for musicians entering graduate school in music?
- c) What would an ideal grad school entrance or placement exam look like? Or, what knowledge, skills, and attitudes should we expect undergraduates to demonstrate by the time they arrive at graduate school?
- d) What tactics have you used or have you heard others use to convince skeptical colleagues to enact curricular or assessment-oriented reform?
- e) What could the AMS, CMS, and/or NASM do to support efforts at curriculum or assessment reform?

5) Large Group Discussion - Where do we go from here?

Lightning Talk Notes:

NASM says we shall "require entrance auditions and examinations appropriate to the goals of each program," and needs to remediate students who don't demonstrate competencies. Doesn't say how that

should work - we have a lot of flexibility. So assessing student *needs*, rather than setting an arbitrary standard of content knowledge, seems like a possible way forward.

NASM says we get to choose what is worth teaching! Innovative and carefully planned experimentation is encouraged! (“Content and skills are ours to define and prioritize.”)

Link to Danielle’s slides:

<https://drive.google.com/file/d/1IGhO7cMAw1uJQj6vWC9UcxWjX3WV3IEM/view?usp=sharing>

UT Austin does a self-assessment. Dropped the multiple choice test. Will be done online in the spring. Students must discuss results of exam with area advisers. Students get to learn about the philosophy behind the assessment. They don’t call it an exam. Students have 48 hours to complete.

Not-an-exam asks students to demonstrate: Ability to contextualize musical trends and styles, make connections across repertoires across time and space, knowledge of how scholarship affects critical trends, and ability to synthesize knowledge in written and verbal form. Finally, they offer some self-evaluation - talk about what they want to accomplish in the future. Strengths they need to achieve to be prepared for professional life.

Getting rid of the “deficiency” model and moving toward assessment/self-knowledge

Process of advising: students look at course catalog, take self-assessment, and make plan with advisor. Describe past experiences, interests not addressed in prior degree; ask to contextualize music in social contexts, some writing. Invitation to audit undergrad courses. Comprehensive exam for DMA is a common exam at UT; for other doctoral degrees more individualized. May enable targeting skills.

Next up at UT Austin - rethinking comprehensive examinations.

Travis Cross: how are we using the writing sample sent with the application? We could use this to assess. Some see “placing out” of exams as a goal of undergrad programs’ success-- status/attitudes embedded about these tests

UCLA does not have an entrance/placement exam in music history/musicology. Also not NASM accredited.

Important point to make to students, and to those designing exams: the music BA/BM is a starting place - a process pointing them in a direction rather than taking them to a destination. Also let’s think about how we continue to diversify our curricula while not ignoring the need for depth in Western music history.

Stephen Meyer: Typical objection to reform: “we’re in danger of losing our rigor.” But what they’re really saying is, “My place as a classical musician is under threat.” We have to speak to our colleagues’ fears, personal values, and not just musicological/pedagogical priorities.

CCM now has course “Communication and Research for Today’s Musician” -- instead of review course. Focus on skills that will be needed for performance degrees

Note-Taking Documents for Breakout Groups

[Group 1](#)

[Group 2](#)

[Group 3](#)

[Group 4](#)

[Group 5](#)

[Group 6](#)

[Group 7](#)

[Group 8](#)

[Group 9](#)

[Group 10](#)

[Group 11](#)

[Group 12](#)

[Group 13](#)

[Group 14](#)

[Group 15](#)

[Group 16](#)

(“Group” starts to look pretty funny after you type it a bunch of times.)

General Group Discussion Notes and Chat

If entrance/placement exams (hereafter EPEs) are gatekeeping, that might be ok. Some gatekeeping can be productive, if it’s tailored to your program’s goals (like NASM says).

What if a program isn’t able to offer all the remediation an entering student needs? And shouldn’t there be reflection/assessment opportunities not just at the beginning but halfway through?

Something that affects this process: students are demanding change. But it can also be frustrating to feel like the faculty aren’t the ones in the lead here; faculty shouldn’t always have to be called out to do what’s right.

Melanie Lowe: “What are you curious about? What do you do about your curiosity?” Try to capture their ways of thinking and knowledge-seeking, because these are most important for success

Need to be careful with assessment because some students will have had curiosity nurtured, others not-- don’t want to gatekeep particular populations, including international students.

Possibility of flexible assessment: “What did you learn in your previous education? What do you want to learn, and why?”

Recommended book: Why Learn History When It's Already On Your Phone

<https://bookshop.org/books/why-learn-history-when-it-s-already-on-your-phone/9780226357218>

Also suggest rethinking comprehensive exam (grad outcomes should drive comprehensive and entrance processes)

A sense that liberal arts colleges are driving curricular change, and doctoral-granting institutions affiliated with NASM have extra barriers to change?

What are the objectives of undergrad and graduate study? What would backward design look like in this context?

Can we test historiography and critical thinking?

The Wild, Wild Chat

Danielle Fosler-Lussier : vicepresident@amsmusicology.org

Louis K Epstein : Session handout is here:

<https://docs.google.com/document/d/1NObsVJBpdZf-OfqiBiQOIJLsVKBj69NGLMUj6uead8/edit?usp=sharing>

Danielle Fosler-Lussier :

<https://drive.google.com/file/d/1IGhO7cMAw1uJQj6vWC9UcxWjX3WV3IEM/view?usp=sharing>

Danielle Fosler-Lussier : Handbook:

<https://nasm.arts-accredit.org/accreditation/standards-guidelines/handbook/>

Eric Hung : Thank you, Danielle. So many people use NASM as an excuse, but the actual guidelines are quite flexible.

Samuel Dorf :

<https://docs.google.com/document/d/1NObsVJBpdZf-OfqiBiQOIJLsVKBj69NGLMUj6uead8/edit?usp=sharing>

Rachel Vandagriff : I'd love to see an example / template for this non exam. Sounds like a great idea

Luisa Nardini : thank you, i can share it

Lori Kruckenberg (she/her) : Thank you, Luisa.

Eric Hung : Thank you, Luisa.

Luisa Nardini : thank you, Lori!

Louis K Epstein : With great fear and respect...

Charlotte D'Evelyn (she/her) : Ole grad 2003... absolutely remember the Alice paper (Um ya ya!)

Luisa Nardini : thank you, Eric!

James Deaville : Sounds great, Travis!

Andrew Dell'Antonio (he, him, his) : @Travis are the musicology faculty involved with qualifying exams for DMA folks?

Gillian Gower (she/her) : Andrew, it depends on the student.

Andrew Dell'Antonio (he, him, his) : @Gillian thanks

Eric Hung : Thanks, Travis

Rebecca Geoffroy-Schwinden : @Travis Do UCLA DMA students take courses with musicology faculty

Travis J. Cross (he/him/his) : Often there is a single musicology (or ethnomusicology) faculty member on a particular DMA student's committee and thus participate in writing of the qualifying exam question.

Andrew Dell'Antonio (he, him, his) : @Travis thanks

Travis J. Cross (he/him/his) : @Rebecca, there is limited crossover between our DMA students and musicology seminars. We would all love to see more, but many of the musicology seminars are scheduled at the same time as the large ensembles in which many (but not all) of our DMA students still participate. There are also some complications because of the high humanities focus of many of our graduate musicology seminars, which are sometimes less interesting to our performance students. But occasionally there is a DMA student with a particular research interest that dovetails with a musicology (or ethnomusicology) seminar, and that can be a great fit.

Rebecca Geoffroy-Schwinden : Thank you, Travis!

Margaret Walker : A key question that perhaps needs research is that studying canonic music history makes one a better performer. I'm not convinced that it really does.

Andrew Dell'Antonio (he, him, his) : @Stephen yes there's an element of that in our situation at UT Austin

Charles Carson : ^^^^

Amy Zigler : Yes

Danielle Fosler-Lussier : agree— very complicated investments here

Eric Hung : Yes, absolutely, to Margaret's question

Luisa Nardini : I like your assessment, Stephen!

James Deaville : Well spoken, Steve.

Andrew Dell'Antonio (he, him, his) : @Margaret great point

Louis K Epstein : @Margaret I agree that there's an untested assumption there. At the same time, I'm not sure I'd like to see entrance/placement exams shift to different content if the assessment techniques stay the same.

Eric Hung : Thank you, Stephen. We need to greatly improve your persuasion skills.

Imani Mosley : I think this really gets to the heart of the matter, and saying out loud is powerful

Karen Cook (she/hers) : ^^ agreed

Margaret Walker : @Stephen, this is right on the button!

Elissa Harbert (she/her) : This resonates so powerfully.

Laura Dallman : ^^ yes!

Louis K Epstein : "Make people feel invested and good about what they're doing" is pretty amazing life advice.

Andrew Dell'Antonio (he, him, his) : @Stephen I think your point about pragmatic resources for current students is super essential

Samuel Dorf : Session handout here:

<https://docs.google.com/document/d/1NObsVJBpdZf-OXfqBiQOIJLsVKBj69NGLMUj6uead8/edit?usp=sharing>

Lori Kruckenberg (she/her) : Thank you, Stephen.

Andrew Dell'Antonio (he, him, his) : Only latest version of Zoom allows co-hosts

Andrew Dell'Antonio (he, him, his) : To manage breakout rooms

Samuel Dorf :

<https://docs.google.com/document/d/1NObsVJBpdZf-OXfqBiQOIJLsVKBj69NGLMUj6uead8/edit?usp=sharing>

Andrew Dell'Antonio (he, him, his) : I ran into that problem with TAs

Andrew Dell'Antonio (he, him, his) : Thanks @Giovanni

Lindsey Macchiarella : In addition to NASM states have music education exams for k-12 teachers and they have music history questions on them

Louis K Epstein : @Lindsey, this is one of my big concerns, too. Changing those exams is harder than changing grad school entrance/placement exams because there's a company - Pearson, I think - that administers those exams. So there's money involved.

Trudi Wright : Louis and Lindsey, we discussed this in our group, too.

Margaret Walker : This is a circle that unendingly seems to reinforce itself. From NASM "area considered

common to all undergraduate study in music" - until that changes, how does one change?

Sarah Morelli : ^ ^ Well said!

Abigail Fine (she, her) : In our group, Margaret Walker shared this book as a start towards addressing the question, "what should learning music history accomplish?"

Abigail Fine (she, her) :

https://www.google.com/books/edition/Why_Learn_History_When_It_s_Already_on_Y/PIZuDwAAQBAJ?hl=en&gbpv=1&dq=Why+Read+History+When+It%E2%80%99s+Already+On+Your+Phone%3F&printsec=frontcover

Douglas Shadle : Ooh, thanks, Abigail. that book is on my list too. Will move it higher.

Andrew Dell'Antonio (he, him, his) : Thanks! Hadn't heard of it but will look forward to reading it

Giovanni Zanovello (he/him/his) : @Abigail--our group discussed this too.

Abigail Fine (she, her) : I haven't read it yet—thanks to MW et al for this recommendation.

Louis K Epstein : We discussed something similar - to what degree can undergrad-serving institutions force the issue by sending many students to grad school with an emphasis on skills/methods/habits of mind rather than content knowledge?

Danielle Fosler-Lussier : The self-assessment with advisor does seem to meet NASM's requirement of "assessing" students at entry

Andrew Dell'Antonio (he, him, his) : @Clifton thanks!

Charles Carson : Also: Entrance exams as an admission tool vs "assessments" once the students arrive

Travis J. Cross (he/him/his) : From our group, regarding skills-based vs. knowledge-based exams: Instead of sitting a traditional test of facts, might prospective or incoming students be provided an article or primary source and asked to prepare either a short paper or short talk that would assess critical-thinking, framing, and writing skills in a way that is somewhat less dependent on specific knowledge of repertoire? (And might there be options provided that deal with music outside the traditional Western canon?)

Gillian Gower (she/her) : ^^ Great idea, our group touched on the issue of reading scholarship and writing as well.

Rachel Vandagriff : We do some of that at SFCM, Travis, and I like the idea of giving some options so it isn't Western Art music and history focused

Trudi Wright : @Travis—yes! We discussed this type of test, too—skills based.

Rachel Vandagriff : And I completely agree with Clifton - and Danielle has echoed this elsewhere - if we're changing our curriculum (good) then we ought to change our assessments (if we want them)

Andrew Dell'Antonio (he, him, his) : I agree about the concept of a knowledge-based exam being inherently

“broken”

Anna Wittstruck : ^^^ our group also talked about the possibility of the entrance exam being take-home with enough time for students to demonstrate research skills, rather than content regurgitation

Imani Mosley : Andrew you're muted

Eric Hung : Our group (Abigail Fine, Margaret Walker, Robert Dahlberg-Sears and Leanne Wood) also discussed the importance of testing cultural competency as part of diagnostic exams

Louis K Epstein : Yes to this. Even at the undergrad level, we make a lot of assumptions about “standard knowledge”

Danielle Fosler-Lussier : we talked about skills too. Melanie Lowe talked about “what are you curious about” and “what do you do with your curiosity” as questions that give us an idea of students’ thinking skills

M. Elizabeth Fleming (she/her) : ^^^ Eric, our group discussed this as well; “What, exactly, is being diagnosed with these diagnostics?”

Jessie Fillerup : Yes. I agree with Andrew. And the notion of “standard knowledge” is rather specific to music.

Douglas Shadle : Yes our undergrads leave all over the map.

Rachel Vandagriff : I agree, but then who / where is cultural competency taught at the grad level?

Rachel Vandagriff : Music history classes, but what about other classes?

Jessie Fillerup : I have a degree in art history and literature. Didn't take surveys in those areas, and didn't get assessed on “standard” lit or art.

Andrew Dell'Antonio (he, him, his) : @Rachel I think we are teaching a portion of competency at all times

Gillian Gower (she/her) : Which cultural competency?

Andrew Dell'Antonio (he, him, his) : @Gillian jinx :-)

M. Elizabeth Fleming (she/her) : And recognized that other disciplines don't require these sorts of exams.
@Jesse, yes!

Gwynne Brown : @Jessie oooo super interesting

Rachel Vandagriff : Yeah, I think that is sort of what I was getting at

Abigail Fine (she, her) : To facilitate conversations about difficult and sensitive topics in class

Abigail Fine (she, her) : (In answer to Gillian and Andrew)

Rachel Vandagriff : And also that such should be happening in other classes

Andrew Dell'Antonio (he, him, his) : @Abigail great point but we don't have control over what's being taught in other courses

JANE HATTER : Thanks Margaret! I agree!

Andrew Dell'Antonio (he, him, his) : @Margaret yes though I don't think we need to do that in a survey

Stephen Meyer : Margaret's point about teaching historiography is excellent. We need to help students take a critical stance towards what they are learning.

Matthew Baumer : Eric et al., what do you mean by cultural competency? How is that different from something like "knowing the canon?"

Jessie Fillerup : Yes, Margaret. At UR, we're doing that — but in research methods courses, not surveys.

Gillian Gower (she/her) : These comparisons to other fields are really compelling.

Danielle Fosler-Lussier : Thinking about Matthew Baumer's question — My colleagues in performance differ sharply in their own value systems about repertoires and the importance of "lit"

Andrew Dell'Antonio (he, him, his) : I definitely do what @Margaret is talking about in my courses but all of my courses in different ways... undergraduate "surveys", more specialized repertory courses, seminars...

Imani Mosley : @Danielle agreed

Amy Bauer : Definitely James - the whole file demonstrates skills and competence

M. Elizabeth Fleming (she/her) : @Andrew This!

Gillian Gower (she/her) : ^ I wonder if we should be talking to other performance-informed fields. I'm fairly certain that incoming theatre graduate students aren't quizzed on their knowledge of Shakespeare, for example.

Andrew Dell'Antonio (he, him, his) : @Danielle great point and in fact some of our performance colleagues are eager for a more nimble skills approach.

Danielle Fosler-Lussier : Gillian, I like that idea.

Andrew Dell'Antonio (he, him, his) : @Gillian great point

Imani Mosley : @Gillian great idea

Karen Cook (she/hers) : agreed

Imani Mosley : I suggested talking to art historians to see how they handle this w/practical art students

Travis J. Cross (he/him/his) : Another concept that came up in our group (Vilde Aaslid, Andres Amado, Amy Bauer, Anthony Taylor) was de-centering the diagnostic/placement exam from the musicology faculty member, especially when there is only one faculty specialist in that area (who is sometimes an assistant professor). One

way to do that is to match the exam to either the courses required or the barrier projects, rather than a particular faculty member's philosophy or research area. A converse question is whether/how a specialist designing the exam can exert influence on the curriculum!

Gillian Gower (she/her) : @Imani, great idea.

Andrew Dell'Antonio (he, him, his) : @Imani, I am fairly sure that our art history faculty don't do a diagnostic of any sort

Andrew Dell'Antonio (he, him, his) : Though there is an AP Art History course/exam

Louis K Epstein : @Travis I love the idea of matching the exam to the program, which is exactly what NASM asks programs to do. This is the backwards design idea: assess them on where they're going, not where they've come from.

Imani Mosley : @Andrew and see that's good to know, it's the same at UF to my knowledge

Gillian Gower (she/her) : @Andrew, but I don't think AP art exams are required across the board at art schools?

Andrew Dell'Antonio (he, him, his) : @Louis @Travis yes great point

Joseph Jones : A related issue (in general) are state teacher certification exams. Here in TX, students are required to take a standardized test that is quite traditional/dated. I'd love to shift further toward skills-based/conceptual approaches, but at the end of the day, the state of TX is going to ask my students questions about da capo arias and the estampie, which they have to answer from memory.

Andrew Dell'Antonio (he, him, his) : @Gillian no - but again I don't see that art history or theatre history folks do what we do

Danielle Fosler-Lussier : The state exam is a big deal here too.

Andres Amado : Thank you Luisa!

Margaret Walker : These comparisons to other fields are so good. I made the comparison in our group to citizenship tests.

Andrew Dell'Antonio (he, him, his) : But the issue of education-certification tests is relevant

Imani Mosley : Johns Hopkins continues to have weird undergrad degrees

Douglas Shadle : Ha!

Rachel Vandagriff : Weird might also be really cool

Andrew Dell'Antonio (he, him, his) : Great point @Gillian though it's my sense that we in music are more closely "service-oriented" to performers than theatre/art

Danielle Fosler-Lussier to Louis K Epstein (Direct Message) : thanks

Andrew Dell'Antonio (he, him, his) : Yes @Gillian

Andrew Dell'Antonio (he, him, his) : Perfectly stated

Charles Carson : yes there is an ethical aspect to preparing our students for jobs in the field—jobs that often (still) require them to teach more trad topics/areas ...(though we are trying to de-construct that)

Eric Hung : For me, cultural competency is primarily about the ability to deal sensitively with difficult issues, and to work with people from very different backgrounds and epistemologies

M. Elizabeth Fleming (she/her) : ^^ Gillian, Yes! Thank you.

Margaret Walker : I think it was Adler who claimed that musicologists should serve current performers.

Travis J. Cross (he/him/his) : A caveat about theater and film—they are dealing with the same kind of institutionalized, systemic racism as classical music. I suspect history surveys are less prominent in some of those fields (though one assumes art history and film history are pretty important core offerings for their degrees), but they are still “really good” at perpetuating inherent inequalities in their repertoires!

Andrew Dell'Antonio (he, him, his) : Definitely true that performance faculty in music schools are very often accustomed to thinking of musicology faculty as “service” folk

Eric Hung : Completely agree with Gillian. Diagnostic exams are quite exceptional.

Travis J. Cross (he/him/his) : (Previous point made on the assumption that we want to make progress towards diversifying our fields!)

Andrew Dell'Antonio (he, him, his) : @Ameera really good point

Stephen Meyer : One idea that came out forcefully from Patrick and Rebecca in our group: undergraduate institutions should be driving things as much as graduate institutions.

Danielle Fosler-Lussier : @Travis— strongly agree

M. Elizabeth Fleming (she/her) : @Ameera: And even before UG as well. Well said and thank you for the contribution.

Charlotte D'Evelyn (she/her) : Thank you, Ameera!

Gillian Gower (she/her) : @Travis, agreed--as a medievalist, I can certainly speak to the racist gatekeeping in other humanistic fields!

Sharon Mirchandani : At WCC, our grad mh placement exam includes 3 essays. Each essay offers a choice of topics (such as influence of feminism, technology, overview of a nonwestern body of music) and they are largely evaluated based on their writing skills.

Jessie Fillerup : Eliminating surveys and exams doesn't eliminate racism, but it does open different pathways that haven't been available to us before.

Andrew Dell'Antonio (he, him, his) : Sharon that's great - how many students do you evaluate every year?

Eric Hung : Yes, @Jessie

Sharon Mirchandani : Typically 30-40. These days, fewer.

Andrew Dell'Antonio (he, him, his) : @Louis yes - not only students but also performance colleagues

Luisa Nardini : to the organizers: can you make the chat available?

JANE HATTER : @Luisa, I'm sorry if I missed it, but were you able to share the self-assessment?

Margaret Walker : @Louis - Yes, yes, yes - be transparent about the conversations going on in the field. In first year. In the survey!

Andrew Dell'Antonio (he, him, his) : @Sharon great thanks.

Imani Mosley : @Luisa, you should be able to save the chat yourself as well

Amy Zigler : This has been really helpful as someone teaching undergrad music history and wanting to prepare my students for grad school - thank you!

silviodossantos : Thanks everyone for this! Looking forward to further discussion.

Andrew Dell'Antonio (he, him, his) : @Margaret yes good point!

M. Elizabeth Fleming (she/her) : @Louis: Yes, yes! Graduate students and undergraduates—let them see our reflection process, to let them know it is taking place.

Sara Haefeli : I would also welcome a roundtable submission to the Journal of Music History Pedagogy!

Luisa Nardini : thanks, Imami!

Abigail Fine (she, her) : There are some pragmatic complexities involved in scaling up more tailored and individualized forms of assessment when the number of students surpasses 60. Would be eager to hear those with more experience offer suggestions about this.

Emma Phelps : @Louis - yes!! Please please please make sure you communicate that you are discussing these issues with your students. Bring up these issues with them and see if they have a perspective. As an undergrad performance student myself, I have deeply appreciated my professor encouraging these discussions and directing me to this zoom so I can see that you are having these discussions

Imani Mosley : this is a great use case for a wiki ;)

Danielle Fosler-Lussier : Send models of placement/entrance exam prompts to epstein@stolaf.edu

Luisa Nardini : I think we can share our model

Andrew Dell'Antonio (he, him, his) : Anyone can reach out to us UT people

Lindsey Macchiarella : love that we're ending on actionable items; great wrap up! :)

Andrew Dell'Antonio (he, him, his) : dellantonio@austin.utexas.edu

JANE HATTER : Thanks!

Lori Kruckenberg (she/her) : Thanks to all the speakers. Extremely helpful!

Gillian Gower (she/her) : Thank you for this event and to all the participants!

M. Elizabeth Fleming (she/her) : Thank you so much for convening this discussion.

Jessie Fillerup : Thanks, everyone! Great discussion!

Samuel Dorf : Contact Danielle at vicepresident@amsmusicology.org if you're interested in organizing further discussions

Louis K Epstein : Thank you, Danielle!!

Andrew Dell'Antonio (he, him, his) : (Andrés please contact us individually!)

Trudi Wright : Anyone can save the chat by clicking the three dots on the right side/bottom of the chat, then clicking "Save Chat."

Louis K Epstein : And thanks to everyone who came.

Andrew Dell'Antonio (he, him, his) : Thanks so much all!

Sarah Politz : Thank you so much to everyone!

Kate Altizer she/her : Thank you to everyone!

Marc Rice : Thank you all, especially organizers!

Emma Phelps : Thank you so much!

Jim Doering : Thank you to everyone!

Sarah Morelli : Thank you!

Imani Mosley : thank you so much especially organizers!

Larissa : thank you!

Charlotte D'Evelyn (she/her) : Thank you!

Margaret Walker : Stay safe and well everyone

Travis J. Cross (he/him/his) : Thanks, everyone. Great to hear these conversations!