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Constructing a Canon: Studying Forty Years of the *Norton Anthology of Western Music*

PAUL LUONGO

In 1980, Yale University musicologist Claude Palisca began a long and important relationship with W. W. Norton & Company by creating an anthology of music to accompany *A History of Western Music (HWM)*. The textbook, written by Cornell University musicologist Donald Jay Grout and first published in 1960, was already in its third edition. Palisca's partnership with Grout and W. W. Norton & Company would last decades and encompass numerous editions of the textbook and anthology. In 1980 Palisca and Grout were credited as coauthors of *HWM*, an arrangement that was sustained until the sixth edition of the textbook. Palisca (as sole editor) published three further editions of his anthology. Peter Burkholder took over further development of both the *Norton Anthology of Western Music (NAWM)* and *HWM* in the fifth and seventh editions respectively; he has continued in this role through the most recent edition of both resources.

Over the course of their many editions, *HWM* and *NAWM* have exerted a considerable force in college music history classrooms. They are certainly not the only resources of their kind, nor were they the first.¹ However, they stand out from other textbook-anthology pairings for their long-standing centrality in the field. Although other texts have challenged its supremacy, none has had the same sustained presence and influence on the field of music history. A college junior who cracked open the first edition of *NAWM* in 1980 would be nearing retirement today. This anthology has shaped notions of the pedagogical canon of Western music with almost every college-trained musician in the field today.² An anthology does not necessarily create a performance

1. See for example Archibald T. Davison and Willi Apel's *Historical Anthology of Music*, vols. 1 and 2, (Cambridge, MA: Harvard University Press, 1949, 1950). This anthology will receive further consideration in the discussion of Palisca's first edition of *NAWM*.

2. Canon is a broad term with numerous definitions. Joseph Kerman demonstrates the degree to which both canons and repertoires are constructs that shift with time. See Joseph

canon; as Stephen Meyer puts it, anthologies are, after all, “pedagogical tools and not measurements of canonicity.”³ But over the last forty years, *NAWM* has shaped its readers’ notions of what should comprise a history of Western music—its representative composers, nationalities, styles, genres, and traditions. These repertoire decisions are important because of the authority that accompanies such essential college resources compiled by leading scholars in the field. As a musicologist, I find the collective expertise of the scholars listed in the acknowledgments of the editions daunting. How much more do students perceive this collective weight of authority? These considerations are why a case study exploring the creation and subsequent editions of *NAWM* is especially important and urgent. At a time when our field is reckoning with its colonialist past, we need to extend our reflection and scrutiny to our most central and long-standing pedagogical tools.⁴

This case study stands alongside predecessors that have also explored the repertoire of music history classrooms through various lenses. Most specifically related to the repertoire of *NAWM* is Jelena Dj. Simonović Schiff’s dissertation, “Music History Pedagogy: Content Analysis of Six Editions of the *Norton Anthology of Western Music* (1980–2009),” which is “an analysis focused toward the frequency of occurrence of specific composers” over the first six editions of *NAWM*.⁵ Simonović Schiff’s work also includes a close reading of Palisca’s pedagogical publications. Her article “Claude V. Palisca as Music Educator: The Yale Seminar on Music Education and the *Norton Anthology of Western Music*,” coauthored with Jere T. Humphreys, extends the work of Simonović Schiff’s dissertation to consider Palisca’s pedagogical intent for his anthology. Building on his involvement with the 1959 Yale Seminar on Music Education, Palisca clarified many of his views on the role of music education and its priorities

Kerman, “A Few Canonic Variations,” in *Canons*, ed. Robert von Halberg (Chicago: University of Chicago Press, 1983), 177–95. Here, I distinguish a pedagogical canon from a performance canon, in part using William Weber’s work to provide a foundation. A work’s prominence in the pedagogical canon does not necessarily have any connection to its prominence (or even presence) in a performance canon. William Weber, “The Intellectual Origins of Musical Canon in Eighteenth-Century England,” *Journal of the American Musicological Society* 47, no. 3 (1994): 489–90.

3. Stephen Meyer, “Leaving the Wolf’s Glen: Measuring Decanonization in the Digital Age,” *Musica Docta: Rivista Digitale di Pedagogia e Didattica della Musica* 6 (2016): 63.

4. By keeping this study focused on *NAWM*, we can better understand the field’s changing considerations of the pedagogical canon over time through a leading anthological series. A study of all major textbook/anthology pairings would enrich these considerations and help to reveal cross influences between competing sources. That objective was beyond the scope of this study but would be an excellent question for further study.

5. Jelena Simonović Schiff, “Music History Pedagogy: Content Analysis of Six Editions of the *Norton Anthology of Western Music* (1980–2009),” (PhD diss., Boston University, 2012), 138.

throughout high school and college. Examining *NAWM* through the lens of Palisca's own writings, Simonović Schiff and Humphreys find an anthology intended not to train the next generation of performers, but to create a better understanding of music through listening within a historical and theoretical context.⁶

This study will tread some familiar ground, particularly in tracing a history through the editions of *NAWM*. I will not reach the depth of Simonović Schiff's work in this area, but my work extends further chronologically because of the two editions that have come out since her dissertation. A study of *NAWM*'s history is not an end in itself but a means for establishing an aerial view in order to connect the threads between these eight editions. This study will use that perspective to focus on the current identity of *NAWM*, looking at the ways that it is a beneficiary of the editions that preceded it. But just as much as the current *NAWM* has benefited from its long, successful past, it also has to grapple with the weight of its legacy. To what extent do these previous editions influence and even stymie the ability to create a next edition of the anthology that embraces a radically different identity? Is a shift of that degree even possible?

Alongside these grander questions of identity and intent, this article will address some smaller and more technical considerations. After all, anthologies are the product of numerous pragmatic concessions and are limited in their ability to represent a pedagogical canon. Factors that may influence decisions about the inclusion of specific works in any anthology include copyright clearance, access to adequate recordings and editions, and length, to name a few. As Meyer so eloquently explains:

The presence or absence of a particular work in an anthology may have more to do with [these] peripheral issues . . . than with its canonical status. Many canonical works (such as Beethoven's Ninth Symphony) might be excluded simply because they are too familiar, or because they carry too much contextual baggage.⁷

As such, certain works that are central to one's conception of a musical canon might not find a suitable home in an anthology.

To Meyer's point, *NAWM* has grappled in recent editions with the idea that the notated score is an adequate or necessary representation of the work. It has included transcriptions of improvised jazz solos and works that do not lend

6. Jelena Simonović Schiff and Jere T. Humphreys, "Claude V. Palisca as Music Educator: The Yale Seminar on Music Education and the *Norton Anthology of Western Music*," *Journal of Historical Research in Music Education*, 41, no. 2 (2020): 187.

7. Meyer, "Leaving the Wolf's Glen," 63.

themselves to standard notation.⁸ Beyond even the most flexible methods of inclusion, there are still numerous works and entire genres that elude representation in an anthology. Mahler's Symphony No. 8, for example, poses challenges not just of length, but also of page formatting. Reproducing even a part of the massive orchestral score might require altering the physical dimensions of the entire print anthology. Recent popular music (especially that created after the 1980s) is perhaps even less well suited for inclusion in an anthology. Copyright restrictions would doubtless make the reproduction of many potential examples prohibitively expensive, and many of its most distinctive qualities would be very difficult to represent in a conventional music anthology. The electronic manipulation of sound in the music of Radiohead, for example, poses challenges to notation that are as difficult to notate as those in any modernist work of the twentieth or twenty-first century.

Palisca and Burkholder have made countless difficult decisions. They have had to select a handful of works that would represent an immense body of repertoire from widely varying times, places, and styles. Generations of musicians have encountered 397 different works across eight editions. With each edition, the editors made adjustments to reflect changes within the musicological field and its shifting values and priorities. Still, each decision comes with certain concessions and the preface to each edition laments the inability to include every deserving work. To select one work over another is to determine that there are compelling reasons for introducing it to thousands of students. The inclusion of a given work in any of the eight editions is, therefore, an act of advocacy. The decision to grow the repertoire in the anthology also came with pedagogical implications. There was no one choice without positive and negative outcomes. But the anthology's editors made these difficult choices and, in doing so, contributed to a generation of musicians' notions of Western music. That influence deserves careful exploration.

Beginning with the first edition and working through the eighth, I will look at the development of the pedagogical canon of Western music represented in *NAWM*.⁹ To view each edition in turn means to study them in a continuum. Each edition moves in a slightly different direction than its predecessor, but

8. Duke Ellington's *Cotton Tail* and Charlie Parker's *Anthropology* are examples of scores with transcriptions of improvised solos; Edgard Varèse's *Poème électronique* is an example of a piece that does not have a score, and Krzysztof Penderecki's *Threnody for the Victims of Hiroshima* is an example with graphic notation.

9. Throughout the article, all pieces mentioned in the editions are categorized by the following period designations: Ancient, Medieval, Baroque, Classic, Romantic, and Modern. This method of organization stems from the period descriptors used in the first editions of *NAWM*. The designation "modern" seems to have presented the editors with the most problems as it changed in various editions: Modern (eds. 1–4), Twentieth Century (eds. 5 and 6), Twentieth

each of them also starts with its predecessor as the point of departure. Although the development of the anthology reflects the general broadening of musicology's subject matter, as one might expect, I identify reactionary inclusion criteria that depart from that trajectory. I also address *NAWM*'s growth throughout the latter half of its history. Ostensibly this expansion was partly to increase diversity and inclusion; however, when these additions are viewed in a larger context, *NAWM*'s commitment to that initiative comes into question. I then consider Burkholder's and Palisca's differing definitions of a comprehensive view of Western music. As we will see, the choice of works that each editor made is sometimes at odds with the views articulated in their respective prefaces. Finally, I will discuss the degree to which *NAWM* has existed as a paired resource with *HWM* and the role that technology could play in future editions.¹⁰

The Palisca Years: 1980–2001

First edition, 1980

Today the anthology is supervised by an Editorial Advisory Board and guided by the input of hundreds of musicologists, but the first two-volume edition was essentially the product of Palisca alone. He benefited from the assistance of graduate students and colleagues, mostly those at his own institution, but it seems that this support was sought out primarily by invitation. The notion of Western music represented in the first edition of this anthology was primarily Palisca's. His singular role in choosing repertoire might account in part for the fact that approximately half of the repertoire in the anthology came from the Renaissance and Baroque periods—Palisca's own area of expertise. It is also possible that Palisca followed the example of earlier anthologies such as Archibald T. Davison and Willi Apel's *Historical Anthology of Music*, which appeared in two volumes: vol. 1, *Oriental, Medieval, and Renaissance Music* [1949] and vol. 2, *Baroque, Rococo, and Pre-Classical Music* [1950]. Davison and Apel treated music before the common practice period as the necessary

Century and After (eds. 7 and 8). This study identifies all repertoire after the Romantic period as Modern, despite the inherent limitations of that designation.

10. It would be misleading to suggest that one can study *NAWM* independently of *HWM*. The repertoire in *NAWM* reflects the narrative of *HWM*—to explore one is to remark tangentially on the other. Still, this study endeavors to look first at the repertoire of *NAWM* as the primary resource in establishing students' notions of the comprehensive repertoire of Western music. After all, these are the works that the students hear and analyze in their history courses daily. Kristy Johns Swift has provided an in-depth exploration of Grout's early editions of *HWM*. Her article explores Grout's work before the involvement of Palisca and Burkholder and provides key insights with the lens squarely focused on *HWM* instead of *NAWM*. "Grappling with Donald Jay Grout's *Essays on Music Historiography*," this *Journal* 1, no. 2 (2011): 135–66.

focus of anthologies because such scores were largely inaccessible to undergraduate music students.¹¹ Regardless of Palisca's motive, the size of the Renaissance and Baroque periods (calculating the number of pieces as a percentage of the complete anthology) declined in each subsequent edition, representing approximately one-third of the repertoire in the most recent edition.

The preface to the Davison and Apel anthology states the following two objectives:

First, the compilation of a body of music which, by itself and without regard to any practical usefulness, represents a comprehensive survey of the music of any given period; and second, the selection where choice is possible, of material which will prove profitable to the most varied types of music interest.¹²

While this work precedes Palisca's and certainly must have influenced his thinking, Palisca's anthology is entirely different in scope, chronology, and approach. Palisca spends most of the preface explaining the methodology for choosing the repertoire, and this explanation is kept substantively intact in each of his subsequent three editions. There are two central guidelines that explain Palisca's decisions: first, he chose works that demonstrate *connections* between composers and style periods, and second, he chose works that he thought represented a *comprehensive* history of Western art music.

Regarding the issue of interconnectedness, Palisca explains that the historian "is interested in products of the imagination great and small as they exist in a continuum of such works." He writes, "Just as composers did not create in a musical void, standing aloof from the models of their predecessors and contemporaries, so the historically-oriented student and analyst must have the primary material that permits establishing historical connections."¹³

Using a composer-centric vision of music history, Palisca demonstrated the influence of prior works upon their successors with a brief chronological survey. Beginning with the Medieval period, he showed sweeping lines of influence

11. While a contrast of Palisca's anthology with contemporaries is not the primary focus of this study, the difference in repertoire between his anthology and that of Davison and Apel merits consideration. Palisca's work is far more geographically and chronologically sweeping in scope, moving through the periods up to 1945 (Benjamin Britten's *Peter Grimes*, op. 33: Act III). Davison and Apel's anthology finishes in 1780 and includes, in total, one work from America. From this perspective, it is not difficult to imagine that *NAWM* was a field-shifting resource on a scale with its counterpart, *HWM*.

12. Archibald T. Davison and Willi Apel, *Historical Anthology of Music*, vol. 1 (Cambridge, MA: Harvard University Press, 1949), v.

13. Claude V. Palisca, ed., *Norton Anthology of Western Music*, 2 vols. 1st ed. (New York: Norton, 1980), 1:xv.

that moved through each of the periods, eventually up to the variation procedure as seen in Schoenberg's and Copland's music in the twentieth century. As a subset of this throughline concept, Palisca noted the importance of "foreign influences" within the continuum. In later editions the word "foreign" denotes non-Western musics, but here Palisca is referring to cross-cultural influences within continental Europe, such as the Italian influence on English music.

If works that show connections to their predecessors represent one side of the interconnectedness coin, the other side comprises works that deliberately break with traditions. Again, Palisca noted the importance of pioneering works, citing examples that spanned the periods from Adrian Willaert's "Aspro core" (from his *Musica nova*) to Stravinsky's *Le Sacre du printemps*.¹⁴

With a considerable focus on influence, Palisca draws a linear narrative, an arrow that guides the reader through a clear lineage of works. This tightly contrived line of style development creates an evolutionary view of music history, which has problematic implications.¹⁵ Palisca may have taken this evolutionary approach because he was matching what he saw in *HWM*. In his 1977 article "Current Trends in Historical Musicology," perhaps written in preparation for his editorship of *NAWM*, Palisca writes,

Historians of music have relied since at least the 19th century, on an evolutionary approach to explaining musical change, partly in response to the impulse of Darwin, but also because it is inviting to scale music, a product of creative energy, to the model of biological growth and maturation. The evolutionary view was appealing to historians of music who wanted to see changes in musical styles as a self-generating process largely independent of social and intellectual change. Such a view was particularly strong in England (*The Oxford History of Music*, 1901–05) and is reflected in such histories as those of Gustave Reese (1954), Donald Grout (1960) and Richard Crocker (1966).¹⁶

14. The titles of these works and following listings are presented as formatted in their *NAWM* introductions.

15. According to queer theorist Valerie Traub, "A teleological perspective views the present as a necessary outcome of the past—the point toward which all prior events were trending." A teleological historical perspective in music dismisses and suppresses diverse voices, precisely because they do not fit within the dominant narrative. See Valerie Traub, "The New Unhistoricism in Queer Studies," *Publications of the Modern Language Association* 128, no. 1 (2013): 21.

16. Claude Palisca, "Current Trends in Historical Musicology," *The World of Music* 19, nos. 3/4 (1977): 138–39. This article details the different approaches to the study of repertoire and the implications of each. While the article maintains a mostly neutral viewpoint to these contrasting approaches, Palisca demonstrated in the *NAWM* preface and in his repertoire choices a clear preference for a teleological approach. His discussion of the interconnectedness of these works and the necessity of viewing them in context certainly resonates with his remarks in the article about Joseph Kerman's approach. While Palisca perceived an evolutionary perspective

Palisca's remarks here pertain to an evolutionary view presented specifically in history texts, not anthologies. The anthologies that precede Palisca's favored diversity over teleology. Interestingly, Palisca notes later in his article that he did not embrace this evolutionary view in his prior text, *Baroque Music*. For this work, he inquired "into the evidence for a period's own view of itself."¹⁷ Perhaps Palisca embraced the evolutionary view in *NAWM* because of its pairing with *HWM*, which he believed employed this perspective.

In contrast to the straight line of influence through music history, Palisca also wanted to make sure that his anthology was comprehensive, stating that it "was intended to stand by itself as a selection of music representing every important trend, genre, national school and historical development or innovation."¹⁸ Of course, any notion of this repertoire as truly comprehensive was only possible when considered under the umbrella of a narrow teleological view of musical development. Palisca created this comprehensive repertoire in order to shape the way that performing musicians think about music through a listening and score study curriculum. As he explained in his 1977 article, solutions to "problems in which others besides musicologists have a stake have obvious priority. Musicology must continue to benefit performers and conductors and through them their public." He explained the relationship between musicology and the performing musician at the end of his article:

Our primary aim should be to contribute to the understanding of musical works, whether great or small, popular or esoteric, so long as they are honest, authentic, unique products of man's creativity. Musicology can put in the hands of anyone who cares, the tools for an informed, critical experience of music. Thus musicology is indissolubly bound up with education and the world of music-making.¹⁹

Although Palisca argued in his preface that the anthology functioned equally well when used with *HWM* or alone, some decisions reflected the importance of their pairing. Palisca chose in his early editions to not include an essay after

in Grout's 1960 edition of *HWM*, Kristy Johns Swift demonstrates that Grout reconsidered his theories of progress and evolution in music throughout his work with *HWM*. Swift, "Grappling with Donald Jay Grout's Essays on Music Historiography," 147–49.

17. Palisca, "Current Trends in Historical Musicology," 140; Claude Palisca, *Baroque Music* (Englewood Cliffs: Prentice Hall, 1968).

18. Palisca, *NAWM*, 1st ed., 1:xviii.

19. Palisca, "Current Trends in Historical Musicology," 136, 142. Simonović Schiff and Humphreys explain that Palisca held this same view as early as 1959 with his Yale Seminar. They note Palisca's "determination to impose a balance between what he saw as excessive emphasis on performance in American public school music programs, as opposed to the study of music that led to knowledge and understanding." Simonović Schiff and Humphreys, "Claude V. Palisca as Music Educator," 192.

each selection. He noted that brief discussions of almost the entire anthology's repertoire could be found in *HWM*. While Palisca was almost singularly responsible for the vision and contents of this anthology, he was also constrained by all of the same considerations that influence any anthology. For example, the availability of recordings and scores certainly influenced his choices of repertoire. The liner notes to the vinyl discs that accompany this first edition reflect some of those limitations. "In order to keep the size and the price of the album within reasonable limits," Palisca wrote, "certain well-known pieces have been omitted."²⁰

Second edition, 1988

Palisca took on a more significant role with *HWM* after Grout's death in 1987. However, his role as primary author/editor of the textbook seems to have had little impact on the contents of the second edition of *NAWM*. Like every subsequent edition, this one followed a new edition of *HWM*, which was published eight years after the first.²¹ Palisca's satisfaction with his first edition is reflected in the almost verbatim reproduction of the next preface eight years later. While some selections changed between the two editions, the governing rationale remained unchanged. The most notable addition to the preface is the mention of LP and cassette recordings that accompany the anthology; recordings were available with the first edition but not discussed in its introduction. While these recordings received little fanfare in the preface to the second edition, the work of collecting (and sometimes creating) suitable recordings became an important initiative for later editions.

In the Classic, Romantic, and Modern periods there are a total of nine repertoire changes, four of which are substitutions of new works by composers already present in the anthology, totaling eight of the nine changes (Pergolesi, Berlioz, Crumb, and Stravinsky). Steve Reich's *Violin Phase* was the only new work from a new composer. In the Renaissance and Baroque periods there are twenty-six changes. The changes between the first and second editions might reflect the flourishing of scholarship in these areas during the 1980s, scholarship that may have reshaped Palisca's own view of Renaissance and Baroque music.

20. "Recordings for A History of Western Music and Norton Anthology of Western Music," Columbia Special Products, 1980, LP.

21. It is worth noting that eight years separate each of the first three editions (1980, 1988, 1996). After that, the gaps between editions shrink to approximately four years (2001, 2006, 2010, 2014, 2019). Some have significant changes from their predecessor that demonstrate clearly the need for a new edition and perhaps a field that is changing more quickly than before, while the similarity between others introduces the question of outside pressures by publishers to present new editions.

Third edition, 1996

While the changes to the second edition were comparatively insubstantial, Palisca endeavored in the third edition to include works by some previously unrepresented styles and demographics. As he explains in the preface, “several selections document the influence of vernacular and traditional music on art music.”²² He cites as examples some works that had been in the anthology from the very beginning (Debussy’s *Nuages*, Stravinsky’s *Le Sacre du printemps*, and Bartók’s *Music for Strings, Percussion, and Celesta*), but he also notes some new additions (Gunther Schuller’s selections from *Seven Studies on Themes of Paul Klee* and the third movement of William Grant Still’s *Afro-American Symphony*), which bring jazz into the anthology, if at a distance. Palisca still considers the anthology to be a comprehensive representation of Western music, despite the fact that he continues to exclude examples of “vernacular and traditional” music—the very music that informs the examples mentioned above. This viewpoint is not surprising considering his 1977 article, where he explained, “if music history and theory are becoming more interdependent, the division of musical scholarship into Western historical on the one hand and ethnic, non-Western and folk on the other may be acknowledged as a *fait accompli*.”²³ Simonović Schiff and Humphreys have demonstrated that Palisca had held these regressive views since 1959, when first arguing for the distinction between the “humane” arts and the “booming popular arts” dedicated to “amusement and entertainment.”²⁴

Still’s inclusion in the third edition is the first instance of an African American composer in the anthology, despite the fact that Grout included a limited discussion of African American composers in his second edition (1973).²⁵ *NAWM* joined other anthologies in the 1990s that included greater racial diversity, yet it struggled against its narrow definition of Western music. In 1990, the fifth edition of *The Norton Scores* included an excerpt from Scott Joplin’s 1911 opera *Treemonisha*. Although the work posthumously won a Pulitzer Prize and was later reconstructed for full performance, it was a curious choice for inclusion. Joplin was a highly influential American composer of popular rags, but the inclusion of this opera side-stepped that influence. By the seventh edition (1995) of *The Norton Scores* (in order to align the anthology with the textbook the sixth edition was skipped), Joplin had disappeared again, apparently

22. . Palisca, *NAWM*, 3rd ed., 1:xii.

23. Palisca, “Current Trends in Historical Musicology,” 141.

24. Simonović Schiff and Humphreys, “Claude V. Palisca as Music Educator,” 191–93.

25. Swift, “Grappling with Donald Jay Grout’s Essays on Music Historiography,” 156–60. There is a marked difference between reading about a composer’s music and experiencing it in the anthology. It took Palisca twenty years to follow suit.

replaced by Louis Armstrong's "West End Blues." In the eighth edition (1999) Joplin was back with "Maple Leaf Rag," and Lillian Hardin's "Hotter than That" replaced the Armstrong example. While *The Norton Scores* legitimized blues as part of their representation of Western music in 1995, Palisca held firm with *NAWM* in 1996 by including only, as he described them, "art works" that were influenced by "vernacular and traditional" musics, but not including any of those musics themselves. It seems that the logic of exclusivity that created an almost exclusively white male canon was (at least at this point) directed more against musical genres than against particular composers.

Palisca also decided to include more works of women composers, explaining that, "in keeping with the recent interest in the work of women composers, this anthology has been enriched to include music by Hildegard of Bingen, Comtessa Beatriz de Dia, Barbara Strozzi, Clara Wieck Schumann, Sofia Gubaidulina, and Ruth Crawford Seeger."²⁶ Although this is the first time Palisca draws attention to the inclusion of women composers in the preface, he had already included Comtessa de Dia's canso, *A chantar m'er de so queu no voiria* in the second edition. She was the only female composer in that edition and there were none in the first.²⁷

Despite what could be read as a reactionary response to the inclusion of women composers, there are some indications that would suggest a firmer commitment to them in this third edition than some of the most recent editions. Most notably, Palisca reduced the overall number of pieces to 152, a reduction of eleven works. While reducing the overall number of works, he increased the number of women composers represented in the anthology by five. He kept all

26. Palisca, *NAWM*, 3rd ed., 1:xiii. The inclusion of women in the edition matched Palisca's use of pronouns in the preface, although the changes were slow coming. In the first edition, Palisca writes, "A historian cannot confine *himself* to studying the great works in splendid isolation that are the usual stuff of anthologies." The second edition acknowledges the presence of women historians in the field with a change of pronoun: "Historians cannot confine *themselves*..." Despite that change and the presence of the Comtessa's work in the edition, the second edition still suggests the presence of only male composers: "The proportion of space assigned to a composer or work is not a reflection of my estimation of *his* greatness..." (emphasis added). By the third edition the passage reads: "The proportion of space assigned to a person or work does not reflect my valuation of *the composer's greatness*" (emphasis added).

27. Of course, anthologies cannot include scores that do not yet exist in modern edition. It was indeed research on women composers that made possible their inclusion in *NAWM*. Some of these works could have found their place into earlier editions, such as Barbara Strozzi's "Lagrime mie" (New York: Norton, 1973) and Ruth Crawford Seeger's Violin Sonata (Bryn Mawr, Pa.: Merion Music: T. Presser Co., 1984), while others were truly newly available, such as Sofia Gubaidulina's *Rejoice! Sonata for Violin and Violoncello* (Hamburg: H. Sikorski, 1992) and Clara Wieck Schumann's "Geheimes Flüstern heir und dort" (Wiesbaden: Breitkopf & Härtel, 1990). Consideration of access to scores and recordings will receive further scrutiny in the latter half of this article.

four of his editions between 150 and 163 selections, in fact reducing the total number of selections in his third edition and then further reducing them in his fourth.²⁸ The choice to include women composers was made in the face of the exclusion of works in his previous edition, a stance of advocacy that is in contrast to the approach of later *NAWM* editions.

Palisca's next significant change to the third edition involved performance practice issues:

For the Baroque and early Classic periods, I have favored ensembles that use period instruments. Although the extension of this practice to later music is still controversial, I have included very attractive renditions with period instruments of the excerpts from the symphonies of Beethoven and Berlioz, in part to stimulate discussion and consideration of this option.²⁹

Here, Palisca voices unmitigated support. He wants to use the anthology to advance the conversation and promote this practice.

Palisca drew greater attention to the importance of reception history in the preface to this edition, despite the fact that the works included did not change. In previous editions, Palisca had explained that these works “won a place because they were singled out by contemporary critics.”³⁰ These works include Arcadelt's *Ahime, dov'è'l bel viso*; Monteverdi's *Cruda Amarilli*; Caccini's *Perfidissimo volto*; “Intorno all'idol mio” from Cesti's *Orontea*; “Enfin, il est en ma puissance” from Lully's *Armide*; and excerpts from Carissimi's *Jephte*, Beethoven's Symphony No. 3 (first movement), and “Danse des adolescentes” from Stravinsky's *Le Sacre du printemps*, all of which were present in the prior two editions. Now these works received a more thorough explanation for their inclusion, namely because they contribute to a better understanding of reception history. A disproportionate five of the eight works mentioned here are from the Baroque period—a theme that follows much of the Palisca years.

Perhaps the most substantive change in the edition is the inclusion of “commentaries and analytical notes” after each selection, which surprisingly received very little discussion or rationale in the preface. Palisca notes that *NAWM* serves as a resource for *HWM* and that the essays that now amplify the anthology have been omitted from *HWM*. While this change certainly tied the two resources more closely together, Palisca persisted with his usual statement immediately

28. Palisca's choice to change the anthology primarily by the exchange of works as opposed to the addition of works in a process of general growth seems to reflect Grout's views of a flexible canon, one that “has to be written anew for each generation.” Donald J. Grout, *Principles and Practice of Writing Music History*, (Brussels: Palais der Academiën, 1972), 7.

29. Palisca, *NAWM*, 3rd ed., 1:xiv.

30. Palisca, *NAWM*, 3rd ed., 1:xii.

thereafter: “Although this anthology was conceived as a companion to *HWM*, it is also intended to stand by itself as a selection of music representing major trends, genres, national schools, and historical developments or innovations.”³¹ This anthology was also the first to use CDs, which allowed for track markings within works for targeted listening of internal sections.

Between the release of the 1996 *HWM* and *NAWM* editions and the next set of editions in 2001, Norton decided to offer a new paired resource. In 1998, they released the *Concise History of Western Music (CHWM)* by Barbara Russano Hanning. *CHWM* included a concise set of recordings, a sampling of works that spanned the chronological entirety of *NAWM* but offered only about one-third the number of works.³²

Fourth edition, 2001

The next edition (Palisca’s last), continued much of the trajectory of the third. He maintained but did not increase the number of works influenced by vernacular and traditional musics. By this point, Palisca’s decision to not include jazz, blues, and ragtime in *NAWM* was decidedly conservative, particularly as compared with his publisher’s counterpart anthology, *The Norton Scores*. He did, however, moderately increase the number of works by women composers to eight, now including Amy Beach and Ellen Taaffe Zwilich. He notes in the preface that women composers “are represented across the centuries.”³³ He could not say that they are represented in each period; none of the eight editions has ever included a woman composer from the Classic period. In the section of the preface describing works that have earned a place because of their reception, he reduced the number of Renaissance and Baroque works and added a selection from Shostakovich’s *Lady Macbeth of Mtsensk*. This helped to shift the balance of periods represented in the category and to broaden its geographic scope.

Most notably, it is in the preface to the fourth edition that Palisca mentions input from the broader musicological community for the first time, explaining, “In adjusting the content to the changing needs of the field, I benefited from the advice of Norton’s music editor, Michael Ochs, and of those who answered

31. Palisca, *NAWM*, 3rd ed., 1:xiv.

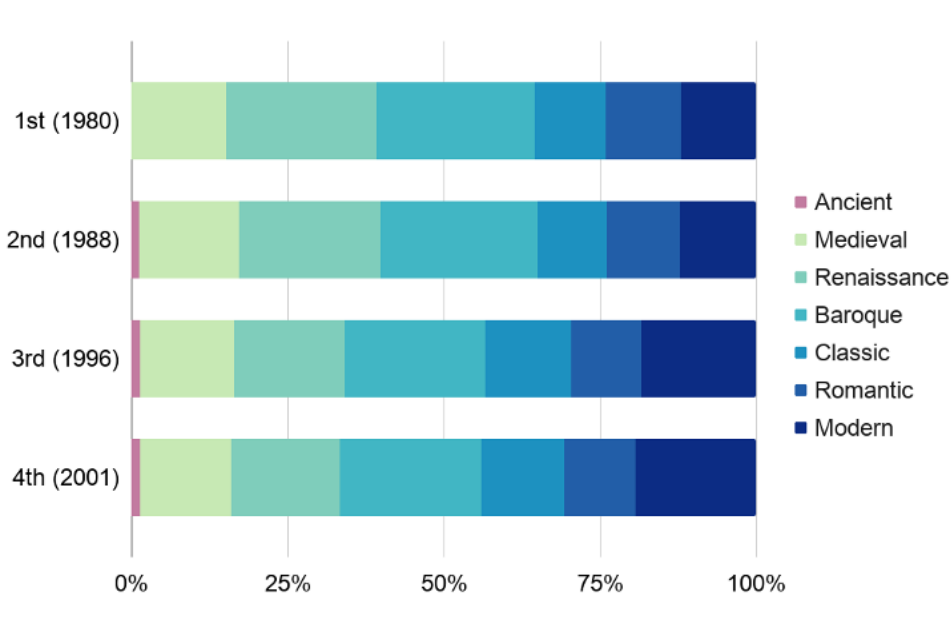
32. *CHWM* was a tacit recognition that the expansion of *HWM* made it unsuitable for some course sequence structures. While it is true that Grout and Palisca grew *HWM* steadily throughout its history—from 742 pages in 1960 (1st ed.) to 910 pages in 1988 (4th ed.)—Palisca actually slightly contracted the length of the fifth edition (1996) to 880 pages. He then further contracted the sixth edition (2001) to 843 pages. Despite these changes to the length of *HWM*, Palisca maintained comparative stability regarding the total number of works in *NAWM*.

33. Palisca, *NAWM*, 4th ed., 1:xiii.

a questionnaire in the spring of 1999.”³⁴ Before this point, all other references to input came from individual musicologists, often direct colleagues of Palisca. As Palisca reported, this shift helped change the anthology into a work that reflected the entire musicological field. If one looks at the representation of works across the periods in the first edition of *NAWM* as compared with the fourth, this trend is apparent (see Figure 1). Almost half of the works in the first edition are from the Renaissance and Baroque periods. Over the course of the next three editions Palisca contracted the Renaissance and Baroque periods to make room for what he called “Modern” period entries.³⁵

These repertoire changes reflect the most significant distinction between the first four editions and the last four. In the third edition, Palisca added thirty new pieces to the anthology and increased the Modern period by eight works while decreasing the overall number of pieces by eleven. In the fourth edition he further contracted the overall number by two while adding twenty novel works. Philosophically, it seems that Palisca viewed this anthology as one part of a complete, self-contained set. To teach *HWM* was to teach the entirety of *NAWM*. This approach stands in contrast to the later editions.

Figure 1: Proportion of period representation in the first four editions.



34. Palisca, *NAWM*, 4th ed., 1:xiv–xv.

35. There was negligible growth in the Classic period and negligible decline in the Medieval and Romantic periods.

The Burkholder Years: 2002–2020

Palisca died in the same year that Norton released its fourth edition of *NAWM*. J. Peter Burkholder now led the creation of future editions and, as one might expect, this change marked a paradigm shift in the definition of and approaches to representation of the Western music canon. It was apparent at the outset of his involvement that Burkholder wanted a wider definition of Western music and that the anthology would have to grow to include new and different music. Additionally, Burkholder focused on providing works that would enrich and complicate Palisca's linear, teleological path through music history. In large part, Burkholder expressed these two initiatives with the terms "breadth" and "depth."

Fifth edition, 2006

Burkholder's preface to the fifth edition includes areas where he adopts Palisca's rationale verbatim, areas where he adapts similar concepts, and still more areas where he breaks completely from the ideology of prior editions. His first substantive break from Palisca's work comes in his discussion of repertoire choices. The discussion begins succinctly with the heading "Why These Pieces?" The two paragraphs that comprise this section echo much of Palisca's original rationale. However, Burkholder makes one crucial addition: "Studying music in its contexts can illuminate the choices composers made, the values of the society they lived in, and the meanings of the pieces themselves."³⁶ Burkholder is framing the works not only as steps in the development of musical style, but also as products of their place and time. This addition to the rationale moves the anthology away from its teleological focus. When that addition is coupled with Burkholder's closing remarks, the anthology takes on a very different identity:

All of these and many other potential connections can be made through the works in this anthology. But they remain unrealized until you, the reader, make them real for yourself. We invite you to study each piece for what it shares with others here as well as for its own distinctive qualities.³⁷

Burkholder signaled this identity shift by giving the preface a descriptive title, "Making Connections: How to Use This Anthology." He intended for the reader to embrace their own agency—to discover the multiple histories revealed through these works. This anthology no longer provided a singular

36. Burkholder, *NAWM*, 5th ed., 1:xii.

37. Burkholder, *NAWM*, 5th ed., 1:xviii.

path through music history with a presumed place of arrival; it provided a web of connections intended for freer exploration.

With the fundamental rationale in place, Burkholder outlines his repertoire choices with the following headings: “Breadth of Repertoire,” “Styles and Genres,” “Techniques,” “Learning from History,” “Reworkings,” “Improvisation,” “Reception,” and “Relation to Politics.” He draws attention to his greatest changes in the section “Breadth of Repertoire.” Here Burkholder describes unprecedented growth: women composers “are represented across the centuries” (ten works), music of Spain “is covered more fully, and Latin America is now included as well” (six works), the African American “traditions of ragtime, blues, and jazz are included for the first time” (five works), and coverage of “music in the United States and Eastern Europe has been increased” (ten new works, including the first piece by an Asian-born composer to appear in *NAWM*). Again, reversing course from Palisca’s approach, Burkholder notes that the anthology matches breadth with depth. Palisca’s new inclusions were balanced by other reductions, but this anthology included seventy-five new pieces for a total of 172 works, a twenty-two-work increase over the fourth edition.³⁸ Burkholder’s rationale for depth primarily matches Palisca’s explanation that the inclusion of multiple works by certain composers allows for a comparison between early and late styles and illustrates individual composers’ distinct approaches to diverse genres.

After establishing his rationale and detailing the increased diversity of the anthology’s repertoire, Burkholder delves more deeply into the different types of connections that one can find throughout the works of this anthology. In “Styles and Genres,” he explains that “genres, styles, conventions, and forms develop only because composers pick up ideas from each other and replicate or build them in their own music.” Put more succinctly, he describes compositional “chains of development.”³⁹ This notion extends to the next section, “Techniques,” where he similarly explains, “In addition to genres, composers often learn technique from their contemporaries or predecessors and extend them in new ways.”⁴⁰ The “Learning from History” section describes instances when composers reach back deeper into history to revive older methods. Burkholder’s final novel category, “Reworkings,” refers to examples that use source materials from previous works. The sections “Improvisation,” “Reception,” and “Relation

38. Burkholder dropped forty-six works between the fourth and fifth editions but the net increase more than quadrupled the greatest growth between editions from any of the Palisca years.

39. Burkholder, *NAWM*, 5th ed., 1:xiii.

40. Burkholder, *NAWM*, 5th ed., 1:xiv.

to Politics” all address issues similar to those discussed in Palisca’s prefaces, albeit with new works in the mix for each section.⁴¹

In the end, Burkholder’s most significant reconsiderations in his representation of Western music come in the “Breadth of Repertoire” section. In all areas and periods, Burkholder argues for a more robust collection of works, one that includes greater demographic diversity and also one that eschews much of the teleological or straight-line narrative through the repertoire of earlier periods. Burkholder addressed this issue in greater detail in his 2010 article “Changing the Stories We Tell: Repertoires, Narratives, Materials, Goals, and Strategies in Teaching Music History,” which appeared after the publication of his first edition.⁴² In the first sentence of the article, he succinctly identifies the unprecedented challenges and opportunities facing the music history teacher today: our pedagogical canon is more abundant than ever before and more diverse in all regards. Later he adds, “It has never been true that we could include everything, but there must be ways to encompass a wider range of representative pieces and traditions.” Burkholder identifies three areas for repertoire growth, including a greater variety of composers, regions, and styles. The last area for growth challenges the previously narrow classification of style and genre in the canon of Western music. He argues for the importance of popular music (Elvis Presley), film music (Max Steiner and Erich Wolfgang Korngold), band and wind ensemble music, Broadway musicals, and jazz. Examples from many but not all of these areas would be included in the anthology over the next four editions.⁴³

Beyond the selection of repertoire, the most important changes occurred with recordings. Naxos now assisted Norton in the creation of these recordings. With the new resources made available by this arrangement, Burkholder could continue Palisca’s push toward greater inclusion of historically informed performances, expanding that notion to later Romantic works and to the twentieth century, where ragtime and jazz recordings all feature the original artists. Burkholder also mentions the inclusion of track markings within works for targeted listening to “major sections, themes, and other events in the music, especially those pointed out in the commentaries.”⁴⁴ While this practice existed to a limited extent since the use of CDs in the third edition, its use is expanded in the fifth edition.

41. Improvisation is represented by a greater number of works through Burkholder’s inclusion of jazz, blues, and ragtime.

42. J. Peter Burkholder, “Changing the Stories We Tell: Repertoires, Narratives, Materials, Goals, and Strategies in Teaching Music History,” *College Music Symposium* 49/50 (2009/2010): 116–28.

43. Burkholder, “Changing the Stories We Tell,” 116, 118.

44. Burkholder, *NAWM*, 5th ed., 1:xi.

Sixth edition, 2010

The most important change to the sixth edition is evident before one opens any of the volumes. *NAWM* was a two-volume set for its first thirty years. The sixth edition expands to three volumes and is spiral bound, an approach that has continued to the current edition. The third volume separates out the “Twentieth Century” (a title that would soon need to change—but in this edition the repertoire list ended before 2000). In this edition, Modern period works account for 25 percent of the repertoire, a percentage that increased slightly in each subsequent edition. Burkholder expanded the repertoire in each historical period, but the greatest percentage of growth and change occurred in the Modern period.

Before discussing the repertoire changes, it is worth noting that there were some smaller changes, as well. This edition expanded its “historically informed” performances to include many of the twentieth-century works, which appear “in performances by the composer or by the performers for whom they were written.” The rationale for inclusion of works was further distilled “to include outstanding works that represent their makers, genres, and times.”⁴⁵ The remainder of the preface is devoted to explaining the themes that determined selections.

In a change that reflects a determination to not sacrifice one area for another, the heading that explains most repertoire inclusions now reads “Breadth and Depth of Repertoire.” Here there is incremental expansion in all areas, some greater than others. Areas that added diversity to the anthology received only modest increases: works by women composers increased by one; music of Spain and Latin America increased by one; the African American traditions of ragtime, blues, and jazz did not increase. This preface notes the inclusion of some previously unmentioned classics of band literature (by Sousa and Huser), but these works were already present in the fifth edition. In addition, Burkholder notes in this heading that the twentieth century is now represented by fifty works, to date the greatest number of included works for any period.⁴⁶ This heading also notes increases in French music from the Medieval through the Baroque period and includes the greatest number yet of Eastern European composers and composers working in the United States.

Considering that the sixth edition grew by thirty-three works (to 205, up from 172 in the fifth edition), it is worth investigating that growth further.⁴⁷

45. Burkholder, *NAWM*, 6th ed., 1:xii.

46. For comparison, the greatest number of works in any other period and edition is forty works in the Romantic period, eighth edition.

47. There were forty-six new works and thirteen removed for a net gain of thirty-three works.

The impulse to increase gender and racial diversity accounts for the addition of only two works. By contrast, the new edition included six new works by five new Eastern European composers. It also included nine new composers who worked (or were working) in the United States and eleven of their works. While that sounds like a large net increase, many of the above demographic categories are not mutually exclusive (e.g., one can be female, African American, and working in the United States). Given the overlap in works from these demographic categories, their sum contributions amounted to less than half of the increase in the edition's offerings. Perhaps this is why the heading now included the word "depth," which accounted for over half of the additions to the edition. In subsequent sections of his preface—"Techniques," "Learning from History," "Reworkings," "Improvisation," "Reception," and "Relation to Politics"—Burkholder describes his rationale in more detail. On the one hand, by increasing the depth of music offerings in already well-covered areas, Burkholder was better able to dilute Palisca's previous straight line of music development in the prior editions—one that suggested a teleological view of music history. Burkholder addressed the fallacious notion of a single, narrow path with twentieth-century repertoire in his *College Music Symposium* article:

The standard narrative of twentieth-century music that I had learned focused on innovations and left everyone else out—what Richard Taruskin would later dub the "race-to-the-patent-office" view of history. I could see that there was much music in the repertoire that was not included in this narrative.⁴⁸

On the other hand, by increasing these areas of depth at a greater rate than the recent contributions to breadth, he also diluted the diversity of the repertoire and undercut the gains to diversity seen in the fifth edition.

Seventh edition, 2014

The arc of development in the seventh edition (Burkholder's third) is similar to that of Palisca's third edition with *NAWM*. By this point, Burkholder seems to have felt confident with the direction of the anthology, and, while he continued to make moderate adjustments to the anthology's repertoire, the changes supported the rationale of the largely unchanged preface. Along with this edition came a significant technological change: online availability. This allowed for possibilities not previously available due to physical limitations,

48. Burkholder, "Changing the Stories We Tell," 118.

such as the inclusion of Metropolitan Opera videos and support resources for the student, such as listening quizzes.⁴⁹

As before, “Breadth and Depth of Repertoire” noted growth of certain areas, explaining that the ability to make connections “depends on having a wide range of examples. The repertoire in this edition of *NAWM* is broader and more diverse than ever before.”⁵⁰ After noting the inclusion of six works that one might consider expansions of depth (pre-existing areas of exploration), Burkholder notes the inclusion of twenty-first-century pieces, “each of which simultaneously extends a trend of the late twentieth century and harks back to music of an earlier era.”⁵¹ With this addition, the third volume is now titled “The Twentieth Century and After.” The same areas of increased breadth were highlighted again in this preface. As was the case with earlier revisions of the anthology, the number of compositions by female and/or non-white composers is barely increased. Of the thirty-nine works added to this edition, works by women composers increased by one, music from Spain and Latin American increased by two. Similarly, Burkholder did not substantively alter the traditional focus on genres of the European and Euro-American concert tradition. The representation of band literature remained unchanged, and that of jazz, blues, and ragtime remained at the same levels that it had reached in the fifth edition. Burkholder removed one piece by an Eastern European composer but retained the same number of composers working in the United States. Measured by Burkholder’s own criterion of breadth, the diversity of offerings is nearly static in comparison to the overall growth of the edition as a whole (from 205 to 220). To consider this issue another way, each edition has mentioned the depth of the anthology through composers represented by multiple works. At this point (and continuing through the current edition) every composer listed in that category is white, male, and composing within styles that would have satisfied Palisca’s earliest, narrow definitions of Western art music. There has never been a composer on *NAWM*’s list representing depth outside of this narrow scope of classification.

Eighth edition, 2019

As with the previous three editions, the preface’s format remained the same, but as always, there were small distinctions that warrant discussion. For the first

49. The question of online capability to make further changes will receive further consideration below.

50. Burkholder, *NAWM*, 7th ed., 1:xiv

51. Burkholder, *NAWM*, 7th ed., 1:xv. The presumption that each piece should extend back to previous traditions in some capacity reintroduces questions of implied teleology, discussed above.

time since the fifth edition, *NAWM* did not mention any pairing with *CHWM*, only the usual lockstep movement with the newest edition of *HWM*.⁵² Norton's Total Access program, which linked *HWM* even more closely with *NAWM*, also increased the number of online offerings in the anthology. The recordings were now paired with the purchase of *HWM* (in either e-book or hard copy formats) and no longer linked in any way with the purchase of *NAWM* itself. For the first time, *NAWM* tackled works without traditional scores, including jazz works with lead sheets, Varèse's *Poème électronique*, and Reich's *Come Out*, with commentaries linked to recording timings.

As with the prior editions, Burkholder discussed repertoire changes most extensively in the "Breadth and Depth of Repertoire" section of the preface. To the "already extensive selections by major composers from the eighteenth and nineteenth century" Burkholder made seven additions. He also added two twenty-first-century works, while the total of works by women composers increased by one. The number of selections from Spanish and Latin American composers increased by one; jazz, blues, and ragtime increased by two; and band literature again remained unchanged. The representation of Eastern European composers was unchanged, and the number of composers working in the United States decreased by one. A total of thirty-five new works were included, while twenty-six were removed, for a total count of 229 (up from 220).

Considering that the eighth edition grew in total by only nine works—its smallest growth since Burkholder took over—these changes demonstrated a comparatively significant effort to increase the diversity of the anthology. Despite the presence of more underrepresented voices, however, none receive the type of deep treatment that Burkholder identified as a hallmark of the anthology (namely, the inclusion of multiple works in order to allow comparison of early and later styles or to show distinct approaches to diverse genres). This is still a level of representation available only to the white men who pervade the early editions of *NAWM*.

Taking the Long View

Having placed these eight editions in historical context, we are better able to consider them from an elevated perspective, one that sees the trajectory of the

52. The latest (fifth) edition of *CHWM* came out one year after the most recent *HWM* and *NAWM*. It identifies its alignment with the latest *NAWM* on the website and states "anthology update" on its cover. "Concise History of Western Music" (website), W. W. Norton and Company, accessed December 30, 2020, <https://wwnorton.com/books/9780393421583>.

changes. The following sections consider the themes that pervade these eight editions.

Representing Western music

When Palisca spoke of “vernacular and traditional” musics in the preface to his second edition of the anthology, he did not mean actual vernacular or traditional music, but instead “art music” that bore those influences. As I mentioned above, Palisca understood the anthology as a representation of “art music” (later described as “the classical tradition”), designating vernacular and traditional musics as the domain of ethnomusicology.⁵³ But what is “art music”? Burkholder explicitly pushed back against the high/low art dichotomy, stating: “Very familiar music that we would never have considered including in our music history courses is now widely accepted as an integral part of the music history curriculum.” After noting examples such as music for film, band and wind ensemble, Broadway musicals, as well as jazz and popular music, he continues: “their exclusion from our courses has made less and less sense as we look back on music history and realize that we include popular music, functional music, and amateur music of earlier times, from sixteenth-century madrigals to Bach cantatas to keyboard suites and sonatas.”⁵⁴ Burkholder acknowledged important changes in the music history curriculum; however, the changes reflected in the most current anthology are modest compared with those he suggested a decade prior. Elvis Presley was Burkholder’s proffered example of a popular music composer, but he still has not found his way into *NAWM*; neither has Little Richard, nor the Beatles, nor Public Enemy. Max Steiner and Erich Wolfgang Korngold were Burkholder’s examples of film music composers, and representative works are not in the anthology either; neither is music by John Williams, Danny Elfman, nor Trent Reznor. Although Burkholder has included some film music in the anthology (Sergey Prokofiev’s cantata “Arise, Ye Russian People” from *Alexander Nevsky*), he has not chosen a work that steps out of the classical concert hall. This critique is not meant to suggest that Burkholder betrayed his earlier values in subsequent editions of *NAWM*. Instead, it is meant to show the difficulty in integrating new values into later editions. The ability to radically alter the anthology is limited by its own branding, teams of reviewers, editorial staff, and of course by the instructors that adopt it.

Beyond popular music and film, Burkholder best demonstrates his updated definition of Western music through his inclusion of jazz and Broadway musicals. In the fifth edition, he included works representative of both of these

53. Palisca, *NAWM*, 3rd ed., 1:xii.

54. Burkholder, “Changing the Stories We Tell,” 117.

styles, but only in a limited way. With only five total works of ragtime, blues, and jazz, the inclusion of these styles seems to be more about mere presence rather than equal consideration as a part of the canon. By the eighth edition, the story was similar—jazz was represented by seven works, Broadway by one (Leonard Bernstein’s “Cool” from *West Side Story*), and both were reflected in another one (George Gershwin’s “I Got Rhythm” from *Girl Crazy*). If Bernstein’s and Gershwin’s works represent steps away from traditional classical notions, they are among the smallest possible steps. Both composers carry considerable classical credibility through other aspects of their musical output. Moreover, the analytical essays focus in large part on classical attributes of these works.

While these specific repertoire choices keep jazz and Broadway musicals closely aligned with the classical tradition, they also keep these styles at a distance from other works in the anthology. In the table of contents of the third volume of the eighth edition, these works appear in isolated sections with headings that reflect their compartmentalization. As the reader moves through the anthology, they encounter, for example, the section “Between the World Wars: The Classical Tradition” and, separately, “Between the World Wars: Jazz and Popular Music.” This same separation occurs in the sections covering “The Early Twentieth Century” and “Postwar.” Volume 3, *The Twentieth Century and After* proceeds chronologically, but with two separate narratives: The Classical Tradition as one narrative and everything else as the other.

The fact that this anthology includes no works outside of the classical tradition in “The Late Twentieth Century” and “The Twenty-First Century” is perhaps even more problematic. Although Burkholder argued that these non-classical traditions were “now widely accepted as an integral part of the music history curriculum,” the method of their inclusion suggests something well short of full integration. The impression is that the historical narrative is still one of art music (now called “the classical tradition”). This narrative has acknowledged the cross-influence that various music traditions have on each other, but the framing subordinates vernacular music, jazz, and popular music to the central narrative of a “classical” tradition. While we seem to have gained distance from Palisca’s original stance—that we study the influence of vernacular and traditional music on art music, but not those other musics in their own right—recent repertoire selections undercut that progress. For example, Shaker hymns and fiddle tunes only find their way into the anthology in service of Aaron Copland’s *Appalachian Spring*. The anthology also fails to include the last sixty years of developments in jazz and musical theater. The most recent jazz example is John Coltrane’s *Giant Steps* (1960), and *West Side Story* is from 1957. The inclusion of these traditions serves primarily to show the plurality of influences on the modern classical tradition but does not explore them as equals.

It is crucial to acknowledge here that there are many pragmatic and financial considerations that influence the inclusion and exclusion of works in an anthology. Burkholder's own remarks suggest that he earnestly wants a greater diversity of works in this narrative. As I mentioned in the first part of this essay, there are undoubtedly numerous obstacles to the inclusion of pop and film music in an anthology, not the least of which are copyright and royalties. While I cannot speak to any efforts that Norton may have made for the inclusion of such examples, their absence creates an increasing dissonance between the anthology and the textbook. There are numerous reasons that this anthology may find itself unable to engage with these areas of musical activity, but it is problematic to refrain from doing so without any discussion of these omissions in the edition's preface. This problem is exacerbated by the proclamation on the back cover of *NAWM's* eighth edition that this "comprehensive collection of 229 outstanding teaching pieces illustrates every significant trend and genre of Western music."⁵⁵ If there are practical limitations that have prevented *NAWM's* growth in certain areas, the preface needed to address them. Without such an explanation, the anthology appears to reject a broader, more inclusive concept of a pedagogical canon.

Despite Burkholder's argument in his *College Music Symposium* article for a more expansive historical narrative, he defends the centrality of the classical tradition in his own teaching, "in large part," he explains, "because I teach in a school of music where that repertoire is central." The study of "jazz, band music, choral music, Broadway musicals, rock music, film music, or other repertoires that tend to be ignored or underplayed in courses on twentieth-century music" is covered in student group presentations.⁵⁶ While the opportunity for students to contribute to the course is exciting and laudable, the presentation of classical material by the professor and everything else by the students creates a hierarchy and "others" these styles in an undesirable way. If one contends that a certain musical tradition should be a part of the course, one should also allow that it deserves equally rigorous consideration. While the instructor brings a wealth of insights and observations to the central narrative (enriched by a package of Norton resources), the other parts of the repertoire are presumably satisfied by a different protocol.⁵⁷ Student presentations have numerous pedagogical

55. Burkholder, *NAWM*, 8th ed., back cover.

56. Burkholder, "Changing the Stories We Tell," 119.

57. Burkholder's last sentence in this passage is written in the passive voice: "each group of students takes over an entire class session to present ... repertoires that tend to be ignored or underplayed in courses on twentieth-century music." Burkholder is perhaps the best positioned individual to advocate for repertoires that are ignored or underplayed in such courses. The passive voice here diminishes his agency in this process. Drawing from the work of Richard A. Peterson and Roger M. Kern, Simonović Schiff noted similar discrepancies in the increasingly

advantages, but the idea that they can be used to “cover the curricular gaps” in the *NAWM* seems to be misguided.

The enthusiasm of students to present these underrepresented (or entirely ignored) repertoires demonstrates this music’s importance. My own experience suggests that the classical repertoire is no longer singularly central to the larger musical life of most schools. While the classical tradition is certainly vital for some students, there are many others for whom band, Broadway, choral, film, jazz, and rock music (among others) are significantly more central to their education and career goals. When we teach the classical tradition as the central narrative in our music history survey courses, we suggest that there is some rationale for this music as the central narrative. I see my students engaging in music outside of the classical tradition (both in my school’s music curriculum and beyond it) as frequently as they do the music of the classical tradition. The jobs that my students take after their musical studies reflect similar plurality. If there is a rationale for the continuing centrality of the classical tradition as the default narrative of Western music, I cannot find it.

Further Considerations of Diversity and Advocacy

Across most editions of *NAWM*, the prefaces have considered, to varying degrees, the issue of diversity. Diversity can refer to musical styles, but it can also refer to facets of a composer’s identity. While *NAWM* has explicitly addressed gender representation since the third edition, there has been little explicit treatment of race and none of sexual orientation or nonbinary gender identity. Although Still was included in the third edition of *NAWM*, and the fifth edition singled out Bright Sheng as the first Asian-born composer in the anthology, later editions have done little to increase the representation of non-white composers. While African American composers constitute much of the (arguably underdeveloped) jazz sections, there has not been one further African American added to “the classic tradition” since Still. Still’s singular inclusion is particularly problematic because *Afro-American Symphony* is linked stylistically to jazz. When taken as the only example, it insinuates a reductive understanding of race. As a result, there are no African American composers in the anthology operating outside of jazz’s influence. Although composers such as George Walker and

omnivorous nature of American musical taste and the comparatively narrow representation of musical style in *NAWM*: “Since 2006 the *NAWM* has become more ‘omnivorous,’ but it is still encumbered by its origins” (Simonović Schiff, “Music History Pedagogy,” 208). Her conclusion still applies ten years and two editions later.

Florence Price would be obvious candidates for inclusion as part of “the classic tradition,” they have yet to find their way into the anthology.⁵⁸

Since Palisca’s discussion of the growing scholarship on women composers, moreover, the anthology does not yet reflect the growing scholarship that draws on queer and feminist theories. To the same extent that composers’ religious identities inform much of the study of works within *NAWM*, sexual and gender identity could become an equally important part of the discussion, as it has in musicological scholarship. While one could look at music through the lens of sexual orientation and gender identity across *NAWM*’s entire historical scope, it has certainly been a particularly important social issue within more recent decades. At the very least, this is a crucially important part of the historical context of the twentieth and twenty-first century music that as yet is not represented in *NAWM*.

As I suggested above, every decision to include a work in any of the eight editions is an act of advocacy. To select one work over another is to determine that there are compelling reasons for introducing thousands of students to this work. As the leading textbook and anthology pairing on the market, *NAWM* and *HWM* have the loudest voice in the field of music history pedagogy. When Palisca chose to include women composers, the language of his rationale could be read as tepid, but his actions spoke more loudly than his words. The presence of works by six women composers in the third edition might seem particularly meager—they amount to 3.9 percent of the overall selections—but in light of the fact that the total number of works in the anthology was contracting, the inclusion of works by women composers was a clear act of advocacy. In the most recent edition, there are thirteen works by women. Although this is a marked increase, works by women composers still represent only 5.7 percent of the anthology. The proportion of works by women composers has hardly changed since the fourth edition of the anthology, when they accounted for 5.3 percent of the total (see Figure 2).⁵⁹ The increased growth of the anthology

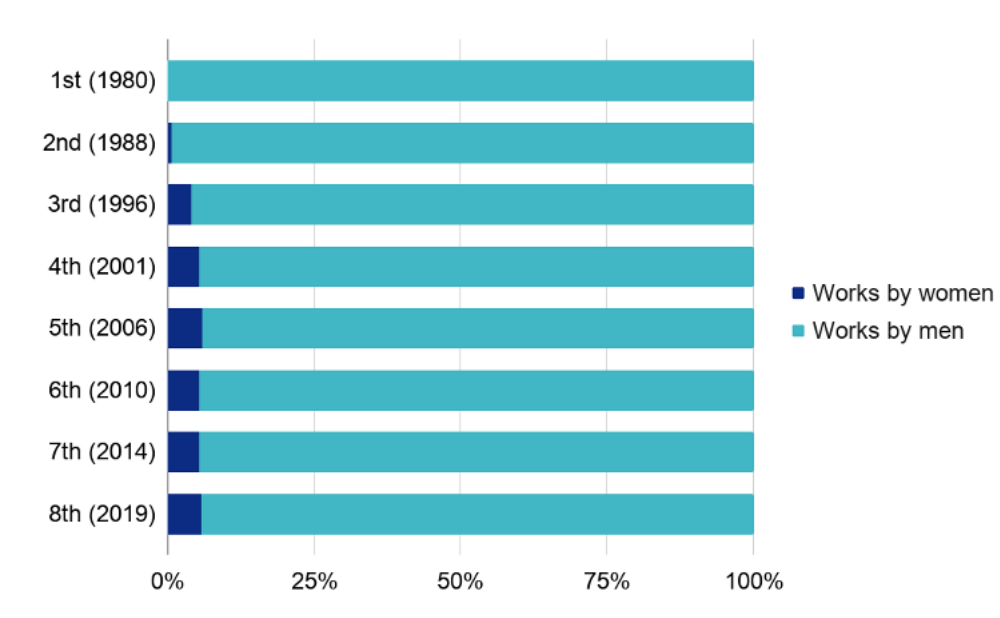
58. As with women, one cannot include African American works without adequate editions. While research and edition creation in this area is more recent, it is far from nascent. At times in its history the anthology has created editions and recordings to bridge necessary critical gaps. The fifth edition notes in its introduction that many works and new editions had no satisfactory recordings available but that they “located performers and commissioned new recordings” (Burkholder, *NAWM*, 5th ed., 1:xx). Commissioned recordings and editions accompany most editions of *NAWM*, including the most recent one. What steps could be taken here to bridge new critical gaps?

59. This issue, with a focus on *HWM*, is treated in Vicki D. Baker, “Inclusion of Women Composers in Music History Textbooks,” *Journal of Historical Research in Music Education* 25, no. 1 (2003): 5–19. Simonović Schiff has also explored this topic and reached similar conclusions as my own in her dissertation. The following section offers a detailed analysis of individual composer representation and frequency. Simonović Schiff, “Music History Pedagogy,” 167–73.

means that works inevitably and increasingly go unstudied over the course of a survey. I argue, therefore, that Palisca's later editions had a greater chance of shifting the curriculum than the more recent anthologies.

One can surely argue for the virtues of presenting instructors with abundant choices and not dictating the curriculum. The number of works in the eighth edition of *NAWM* are almost certainly beyond the scope of any music history sequence. It is possible for an instructor to teach all of the works by women composers, should they so choose. But this also shifts the responsibility to advocate for diversity to instructors—the last link in the chain that has to make the case, for example, for teaching the lesser-known Amy Beach instead of Antonín Dvořák. This is not to say that instructors should not have to engage in acts of advocacy, but rather that they would benefit from assistance. The eighth edition of *NAWM* is compiled by a distinguished scholar and assisted by twenty other esteemed experts in the field. If they believe in broader representation in Western music, who better to affect that change than them? After all, this anthology has one of the best opportunities to shift not only the field of musicology, but to shift the performance canon as well.

Figure 2: Proportion of works by women composers in successive editions of *NAWM*.



A Freestanding Work or a Paired Anthology?

When Donald Grout chose the title *A History of Western Music* for his textbook, he acknowledged, even in 1962, that this text is one historical narrative among (the possibility of) many. Grout chose to call it “a history” instead of

“the history” for practical reasons; he wanted “to speak in some detail about the only field of music history in which I can claim any specialized knowledge or competence.”⁶⁰ As the text has grown in stature, Norton has promoted the book as the “definitive history of Western Music.”⁶¹ One certainly expects some bluster from publishers as they endeavor to sell their materials, and this reframing likely does not reflect any significant shift in the approach to narrative throughout the text. Nevertheless, it is hard to dismiss the suggestion that this is no longer one of many histories. This is a small but crucial distinction; at least by implication, the definitive history of a subject includes everything—of course, an impossible task. As the field has grown beyond a narrow teleological focus, so too has this text. While some of that growth is inevitable, the issue of the interconnectedness of various genres and styles (especially in the twentieth and twenty-first centuries) is pushing the text well beyond the scope of nearly any music history sequence.

While instructors can easily pull select works from an anthology to construct a historical narrative, a linear prose textbook does not lend itself as easily to such selective treatment. Decoupling *HWM* from *NAWM*, would allow both resources to more faithfully reflect the varied and diverse growth of Western music, a designation that has become increasingly problematic in the twentieth and twenty-first centuries. *HWM* could then tell a more succinct narrative without the expectation that it carves a path through each work included in *NAWM*. The anthology could in turn reflect many styles and genres more broadly throughout their full history.⁶² (Imagine a collection of jazz examples that better represents its long American history.) And finally, the instructor would have greater freedom to explore diverse narratives by selecting works that serve their particular student population and experience.⁶³

60. Grout, “Music History and Musical Reality,” 1966–72, box 24, folder 27, p. 8, Donald Jay Grout Papers, #14/20/998, Division of Rare and Manuscripts Collection, Cornell. Reality,” 1966–72, box 24, folder 27, p. 8, Donald Jay Grout Papers, #14/20/998, Division of Rare and Manuscripts Collection, Cornell University Libraries, quoted in Swift, “Grappling with Donald Jay Grout’s Essays on Music Historiography,” 142.

61. “W. W. Norton and Company, A History of Western Music” (website), accessed December 30, 2020, <https://wwnorton.com/books/9780393668179>.

62. While copyright issues have almost certainly shaped the capabilities of *NAWM* to reflect varied and diverse repertoires of the past century, it is possible that a solely online platform could circumvent certain problems. Physical texts have no real mechanism to prevent dissemination of copyrighted materials, but some digital platforms have developed mechanisms to stymie mass dissemination. Nkoda is an example of such a service. It seems possible that a purely online platform could assist *NAWM* with some copyright issues.

63. The focus on diverse narratives typically emphasizes the above-mentioned areas such as jazz, film music, and popular music; however, there are far more narrative threads beyond these usual areas. The following articles offer pedagogical alternatives: Aaron S. Allen, “Greening the Curriculum: Beyond a Short Music History in Ecomusicology,” this *Journal* 8, no.

While the suggestion of separating the anthology from the textbook might seem radical considering their pairing for the past forty years, it is worth noting that this is the only anthology in Norton's offerings that is paired with a textbook. It seems that the history of our discipline's pedagogical development has saddled us with the idea that we write textbooks that dictate the creation of anthologies when numerous other disciplines have robust and independent anthologies that serve as the starting point for the creation of course content.

Changing Technology

As *NAWM* continues to offer more online content, are there opportunities to harness technology to address some of the above challenges? One of the greatest challenges in the current *NAWM* format is that the three-volume hard copy set is intended as a sufficient representation of Western music and as a paired resource for *HWM*. Few (if any) music history sequences cover all 229 works or even sculpt a narrative that would benefit from teaching every work. As a result, students buy an expensive resource, much of which they do not use or, at least, are not compelled to use. In a solely online format, it might be possible to grow the anthology without much strain to *HWM* (or to the backs of the poor students carrying it around). In an online format, it is conceivable that the anthology could grow to three hundred works or more and offer jazz, film music, and other traditions and styles as equal voices in the modern canon.⁶⁴

An online anthology would better suit the many undergraduate music history courses that are increasingly taught without a textbook, as well as those that eschew the narrowly conceived traditional music history sequence structure. Instructors would be able to create their own custom anthologies designed

1 (2017): 91–109; Travis D. Stimeling and Kayla Tokar, "Narratives of Musical Resilience and the Perpetuation of Whiteness in the Music History Classroom," this *Journal* 10, no. 1 (2020): 20–38; Lucius R. Wyatt, "The Inclusion of Concert Music of African-American Composers in Music History Courses," *Black Music Research Journal* 16, no. 2 (1996): 239–57; Robin Elliott, "Teaching Canadian Music in Undergraduate Music History Courses," in *Vitalizing Music History Teaching*, ed. James Briscoe, 163–76, (Hillsdale, NY: Pendragon Press, 2010); Jeanne Halley, "A Mysterious Lacuna: Reconsidering the Exclusion of French Baroque Music and Dance from the Curricula," in *Vitalizing Music History Teaching*, ed. James Briscoe, 189–202, (Hillsdale, NY: Pendragon Press, 2010).

64. Three hundred works does not seem an entirely outlandish number as the anthology series has grown by seventy-nine works from its fourth edition (150 works) to its eighth (229 works). As stated previously, there are numerous practical and financial considerations that will intersect with *NAWM*'s ability to grow their repertoire into certain areas of musical activity. It is tempting to wonder if a purely online format might allow for greater protection of copyrighted materials than a hard copy text, allowing for more involvement in expensive areas of musical activity.

specifically for each course. A course on “Music of Revolution,” for example, might still draw heavily from the online *NAWM* while not utilizing *HWM*. As these custom anthologies would not include the totality of *NAWM*, the selected works would not stand in comparison to others. Instead, the repertoire would stand on its own merit, not having to justify itself to any of the other works on the list of exclusions.

An online anthology with broader and more diverse examples would prompt instructors to make more conscientious decisions about repertoire selection. Decoupling the anthology from *HWM* would presumably give instructors more freedom to include far more works by underrepresented composers in their courses. They would engage with the process of building a repertoire as opposed to adopting works from a narrow collection. Might this engagement stimulate a deeper reflection on repertoire selections?

It is tantalizing to imagine other ways that *NAWM* might more flexibly present its material in an online format, including approaches that offer pedagogical advantages. For example, the analytic essays after each score provide students with crucial historical knowledge, but they are also a seductively simple presentation of the historical significance of these works. Without them, would students be compelled to tease out meaning for themselves—to reason, speculate, and guess, as opposed to, in effect, looking up the answers in the back of the book? An online format would allow the instructor to opt out of the analytical essays that are normally at the students’ fingertips to encourage them to discover this understanding together as a class. This flexibility would allow instructors to shift from content acquisition to skills development. *NAWM* would then support pedagogical updates that respond to central questions surrounding the identity of the music history curriculum, such as the ones asked by Douglass Seaton:

Is history something that our students should learn? Is a survey sequence an effective way to teach it? Should our emphasis be on teaching historical knowledge or on skills? What curriculum options make sense to a postmodern and digital generation?⁶⁵

One of the great contributions of *NAWM* over the years has been the enlargement of the recorded repertoire, particularly in previously neglected areas. When few representative recordings were available for Medieval music, W. W. Norton & Company had them created. When historically informed performances were comparatively controversial, Palisca advocated for their

65. Douglass Seaton, “Reconsidering Undergraduate Music History: Some Introductory Thoughts,” this *Journal* 5, no. 2 (2015): 55.

inclusion, and Burkholder expanded their scope. Now that *NAWM*'s recordings live online (and not in a student's CD case), there seems to be an opportunity for further expansion of the recordings. When I present the *NAWM* recording of Berlioz's *Symphonie fantastique*, performed by John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique, I have noticed that my students take the fully realized performance decisions for granted. Numerous choices made by the musicians wash over them without dutiful consideration of alternative options. It is only when I include Eugene Ormandy's 1960s recording with the Philadelphia Orchestra that we begin to engage a discussion of performance choices and the results between these drastically different realizations. Suddenly the performances have successful choices and failures; the students aggressively advocate for certain performance choices as based on the values that they bring to their own music making—they now better see their role and responsibility in the realization of the work. It has been my experience that a student generally responds to a work that is presented with only one recording as if the performance choices were a foregone conclusion. Norton has done an amazing job at amassing a set of wonderful recordings all with well-considered performance choices for their anthology, but the meaning of those choices is often lost without contrast. Moreover, the notion of performer agency in the realization of the composer's intent is less apparent. Through *NAWM*'s partnership with Naxos there seems to be an opportunity to assist the course instructor with recommended comparison recordings in their online suite. With this more flexible approach, the instructor could then create a custom anthology of recordings that offer similar benefits as with their custom collection of scores.

Final Reflections

The *Norton Anthology of Western Music* has enjoyed a long and influential history as one of the most important resources in the undergraduate music history curriculum for good reason. Palisca achieved a comprehensibility and scope in his first edition of *NAWM* that was not present in contemporary anthologies. In his fifth edition, Burkholder made multiple necessary updates to the definition of Western music that increased its diversity and attenuated its teleological arc. Although Burkholder expanded representation of a more diverse range of social classes, ethnicities, and gender in the anthology, its title remained the same. As the world has become increasingly international, the idea of a specifically "Western" music that might exclude certain works is increasingly more difficult to defend. The field of musicology has expanded its exploration of Western music at a faster rate than *NAWM*.

If *NAWM* were to be created afresh today, I imagine that it would be significantly different, perhaps especially as pertains to music of the twentieth

and twenty-first centuries. *NAWM* has a long and distinguished history, but a strong legacy can sometimes work against change. The incremental changes in the anthology reflects the general reluctance at many higher education institutions to make sweeping changes to music history sequences. This is perhaps part of the reason that some schools have retreated from that traditional history sequence in favor of teaching a non-linear, non-chronological narrative or removing a required and presumed repertoire necessary for every music major.⁶⁶ In a ninth edition *NAWM* could serve as a bellwether, using its stature in the field to disrupt the slowly changing narrative and narrow representation of Western music, setting a new tone for music history curricula and for the next generation of musicians. This exciting step could only happen with the bold willingness to leave its prior success behind in pursuit of a new identity.

Appendix

The following tables provide the reader with a bird's-eye view of *NAWM*'s repertoire across its eight editions.⁶⁷ From this vantage point, many of the subtle changes between individual editions gain greater context and significance. All of the following tables continue to use the following period designations, as adapted from the first edition: Ancient, Medieval, Baroque, Classic, Romantic, and Modern.

66. There have been previous instances when scholars have noted general movement away from *HWM* and *NAWM*, often citing similar concerns to those in this article. Regardless of those predictions of shifting tides, the Norton resources seem to continue to hold considerable influence over the direction of the music history curriculum in general. Mary DuPree, "Beyond Music in Western Civilization: Issues in Undergraduate Music History Literacy," *College Music Symposium* 30, no. 2 (1990): 100–105. An excellent example of one of these modified formats can be found at Vanderbilt University. Notably, the third course in Vanderbilt's sequence still uses the third volume of the *NAWM*. Melanie Lowe, "Rethinking the Undergraduate Music History Sequence in the Information Age," this *Journal* 5, no. 2 (2015): 68. This issue also received recent treatment as a roundtable discussion at the 2020 AMS National Conference: Andrew Dell'Antonio, Melanie Lowe, Sara Haefeli, and Erica Scheinberg, "What Constitutes 'Core' in the Curriculum?" (AMS/SMT Virtual Annual Meeting, November 7, 2020).

67. Whitman College student Yana Miakshyla collected and cataloged the 397 works that comprise the eight editions of *NAWM*. She also prepared the graphs found in the appendix. Her wonderful assistance was made possible by Whitman College's generous Perry Summer Research Scholarship.

Counting the Works

Some stylistically “transitional” pieces were placed in different periods in different editions, based on changing rationales for categorization. For example, Beethoven’s Symphony No. 3 in E-flat Major, “Eroica,” was moved from the Classic period to a Romantic-period section called “Revolution and Change.” Our data catalogs the period of individual works according to the designation they received in each individual edition. In the comprehensive repertoire list (Figure 6), such works are identified by an asterisk and appear according to their first use in *NAWM*.

Multimovement works are counted as one entry, even if different editions use different movements. For example, Handel’s *Giulio Cesare* was represented by Act III, Scene 4 in the first three editions and thereafter by Act II, Scenes 1 and 2.

Figure 3: Repertoire totals.

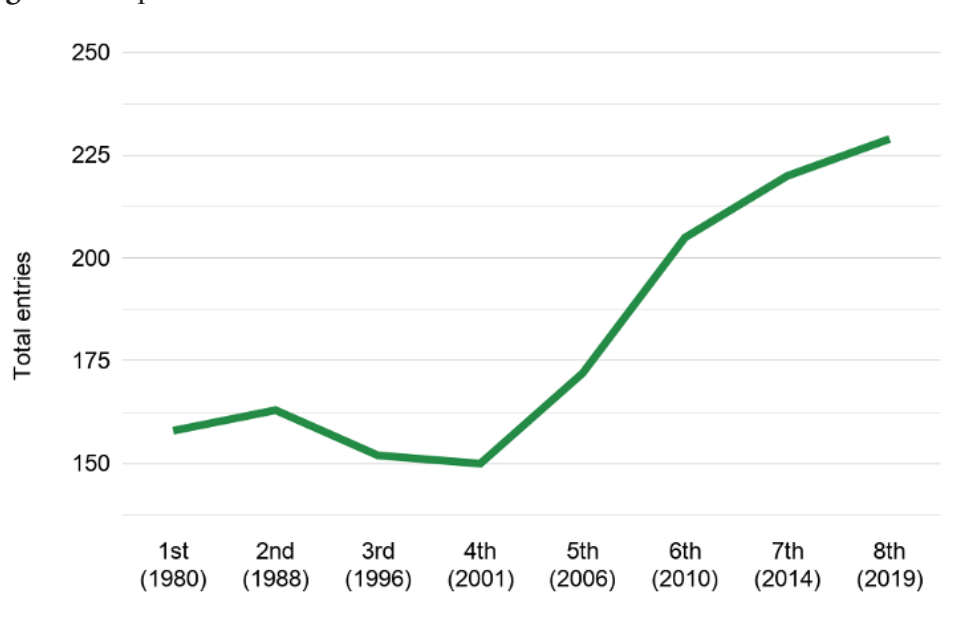


Figure 4: Number of works per period.

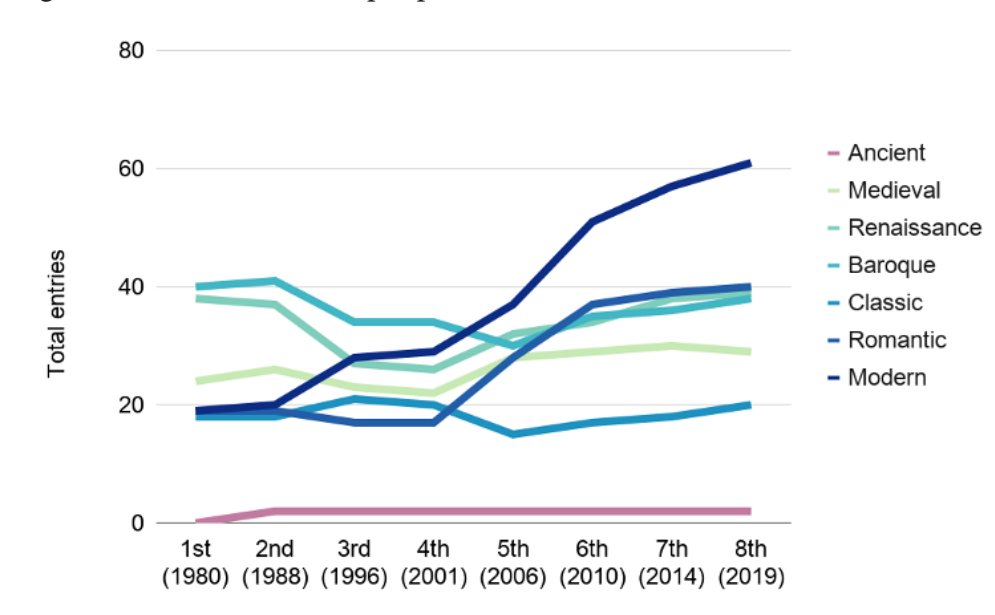


Figure 5: Proportion of period representation.

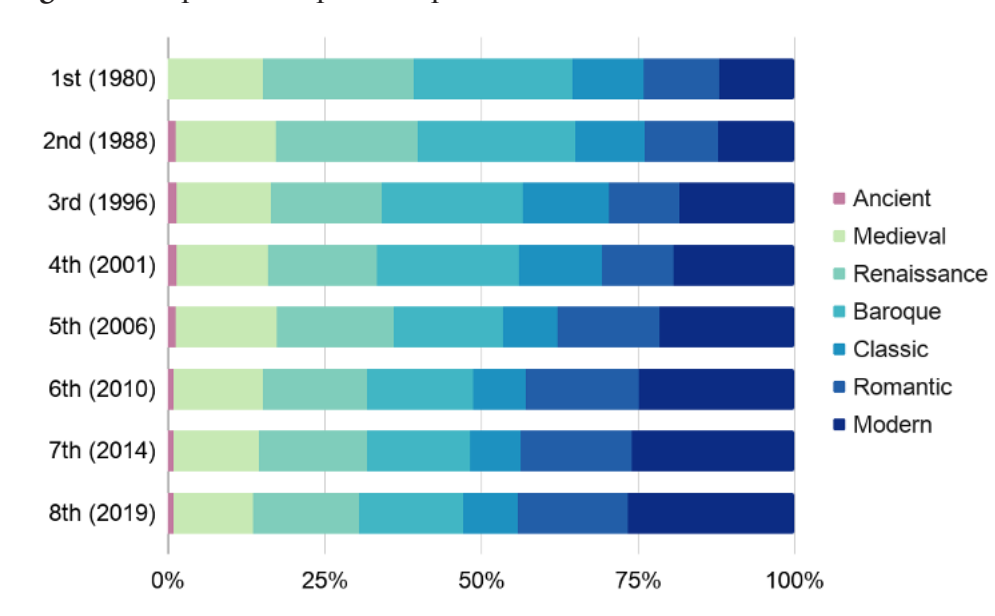


Figure 6: Works present in all eight editions.

Medieval

Anon., Alleluia Justus ut palma
 Anon., Victimae paschali laudes
 de la Halle, *Jeu de Robin et de Marion: Robin's m'ame*
 Landini, *Non avrà ma' pietà*
 de Ventadorn, *Can vei la lauzeta mover*

Renaissance

Du Fay, *Resvellies vous*
 Dunstable, *Quam pulchra es*
 Gesualdo, "Io parto" e non più dissi
 Isaac, *Innsbruck, ich muss dich lassen*
 Palestrina, *Pope Marcellus Mass: Credo*

Baroque

Bach, J. S., Chorale Prelude on *Durch Adams Fall*, BWV 637
 Bach, J. S., Prelude and Fugue in A Minor, BWV 543
 Carissimi, excerpts from *Historia di Jephthe*
 Corelli, Trio Sonata in D Major, op. 3, no. 2
 Couperin, excerpts from *Vingt-cinquième ordre*
 Dowland, *Flow, my tears**
 Gay, excerpts from *The Beggar's Opera*
 Grandi, *O quam tu pulchra es**
 Handel, excerpts from *Giulio Cesare*
 Monteverdi, *Cruda Amarilli*
 Monteverdi, excerpts from *L'incoronazione di Poppea*
 Monteverdi, excerpts from *L'Orfeo*
 Peri, excerpts from *Le musiche sopra l'Euridice*
 Rameau, excerpts from *Hippolyte et Aricie*

Classical

Bach, C.P.E., Sonata in A Major, H. 186, Wq. 55/4
 Bach, J.C., Concerto for Harpsichord or Piano and Strings in E-flat Major,

op. 11, no. 3

Beethoven, Symphony No. 3 in E-flat Major, op. 55 (Eroica)

Gluck, excerpt from *Orfeo ed Euridice*

Mozart, excerpts from *Don Giovanni*

Mozart, Piano Concerto in A Major, K. 488

Sammartini, Symphony in F Major, J-C 32

Scarlatti (Domenico), Sonata in D Major, K. 119

Stamitz, Sinfonia a 8 in E-flat Major, op. 11, no. 3

Romantic

Mahler, excerpt from *Kindertotenlieder**

Rossini, excerpts from *Il barbiere di Siviglia*

Wagner, excerpts from *Tristan und Isolde*

von Weber, excerpts from *Der Freischütz*

Modern

Bartók, *Music for String Instruments, Percussion, and Celesta*

Berg, excerpts from *Wozzeck*

Copland, *Appalachian Spring*

Debussy, *Nocturnes: no. 1, Nuages*

Schoenberg, *Pierrot lunaire*

Scriabin, *Vers la flamme*

Strauss, *Don Quixote**

Stravinsky, *The Rite of Spring: Danse des adolescentes*

Webern, Symphony, op. 21

* Periodization here reflects the work's first appearance in *NAWM*.

Stewarding a Shared Resource: A Response to Paul Luongo

J. PETER BURKHOLDER

My deepest thanks to Paul Luongo for his thoughtful article, to this Journal for publishing it, and to Sara Haefeli for inviting me to respond.¹ The choice of repertoire for the music history classes we teach is of central importance to us and our students. Because I assumed responsibility for the *Norton Anthology of Western Music (NAWM)* after it was already the most widely used anthology in music history, I have always seen my role as the steward of a shared resource, consulting broadly and shaping each new edition in response to all the feedback I receive. Although *NAWM* will soon be in new hands, I will continue as a consultant, and I remain deeply interested in ongoing discussions about what to keep and what to change. At a time when musicologists and music history teachers are reconsidering everything from what to teach to how to teach it, Luongo's article is a welcome contribution to that conversation.

These are challenging times for authors, editors, and publishers of textbooks. The old consensus on what to include has shifted, reflected in and encouraged by the changes I have made in the last four editions of *NAWM* and *A History of Western Music (HWM)*, but we have not yet arrived at a new consensus. In that circumstance, I have felt that the most important contribution I can make is to create books that allow instructors range, that make space for new narratives and a wide repertoire without foreclosing possibilities. If we are going to reach a new consensus, we must hear from everyone who cares about these resources. By outlining here where I agree and disagree with Luongo, I hope to further that discussion, and I invite everyone who reads this to send your thoughts to the publisher, W. W. Norton.

Luongo traces changes from the first edition of *NAWM* in 1980 through the eighth in 2019, then offers several recommendations:

1. Thanks also to Chris Freitag, Heather Platt, and the Pedagogy Study Group of the American Musicological Society for helpful conversations about *NAWM*.

- adding more representation of traditions outside art music;
- increasing the proportion of pieces by women, African Americans, and other underrepresented groups;
- examining works through queer and feminist theory;
- decoupling *NAWM* from *HWM* and *Concise History of Western Music (CHWM)*;
- shifting to an online anthology with more wide-ranging and diverse selections from which instructors can choose;
- dropping the commentaries that accompany each selection or making them optional;
- expanding the recording package to include contrasting performances of some selections;
- and even starting afresh “to overhaul the fundamental identity of *NAWM*.”

The first two are directions I have pursued for two decades and would gladly see extended. The third presents interesting possibilities. The others, as I will argue, are either impractical or would change the purpose and lessen the value of *NAWM*.

***NAWM*'s History: Purposes and Premises**

I appreciate Luongo's sense of *NAWM*'s history, examining each edition as a moment of both change and continuity. Some aspects have been consistent throughout all eight editions, while the change of editors after 2001 brought two new premises: a different view of music history and a different approach to making decisions.

As Luongo points out, Claude V. Palisca's first edition enlarged the conception of an historical anthology of music. Previous anthologies focused on early music, but Palisca created a “geographically and chronologically sweeping” anthology that extended to the 1960s and spanned from Russia to the United States. Its purpose was to put into students' hands pieces that would bring alive the narrative in Donald Jay Grout's *A History of Western Music*, examples they could encounter directly in score and sound and could study in depth to learn each type, style, and genre for themselves and to make historical connections across time and place. That purpose and that breadth have been hallmarks of *NAWM* ever since.

The growing diversity in each edition of *NAWM* reflects the broadening narrative in *HWM* and *CHWM*. When Palisca added ancient Greek music to the second edition and works by women to the third and fourth, he was reflecting changes in *HWM*. When I added music from Latin America to the fifth edition of *NAWM*, I did so not only because of concern for diversity and

inclusion but also because I considered it necessary to tell the story of Western music in its contexts and include all of the Americas in that story.² Every aspect of diversity in *NAWM*, from the presence of medieval song from Spain, France, Italy, and Germany to the ragtime, blues, jazz, stage music, wind music, choral music, chamber music, piano music, orchestral music, and electronic music in the twentieth century, is woven into the narrative in *HWM*, helping to show the amazing variety of our common tradition. The case that all these kinds of music are part of a shared broad tradition is far stronger when *HWM* and *NAWM* are used together than when *NAWM* is used without the context provided by *HWM*.³ For these and other reasons, I do not think decoupling *HWM* and *NAWM* would be an improvement.

The goal of comprehensiveness Palisca announced in his first preface has also been a constant through all eight editions. But this goal is tempered by another, of limiting the repertoire to what can be treated during a two-semester sequence. An anthology of 150 to 229 selections (about fourteen to nineteen hours of listening) suggests treating on average five to eight pieces a week (28 to 38 minutes of listening), a reasonable amount. These limits allow a level of comprehensiveness comparable to a sketch rather than an oil painting. Luongo notes that one cannot teach a rich history of jazz or musicals from the selections in *NAWM*, but the same is true for every category from motets to symphonies. No type of music is covered in a manner that can be called comprehensive; although all are worthy of deeper engagement in a course dedicated to them or over a lifetime, each can only be sketched in a survey.

The purpose of a survey is to map a territory, as an aide for future exploration. Ideally, students will make their own maps of the musical landscape as they encounter new pieces, types, genres, and styles alongside more familiar ones and draw connections among them all.⁴ *HWM* and *NAWM* can serve respectively as a guidebook that provides an overview and describes prominent features, and as a kind of tour bus that takes students to places of interest they

2. For my rationale, see J. Peter Burkholder, "Music of the Americas and Historical Narratives," *American Music* 27 (Winter 2009): 399–423.

3. Luongo's comments on the section headings in the table of contents of the third volume of *NAWM*, that they give the appearance of "two separate narratives," exemplify the problems of detaching *NAWM* from *HWM*. As in every other era, these headings are simply the titles of the corresponding chapters in *HWM*, present in *NAWM* to help the student and instructor link the selections in the anthology to the story in the text. That story is one of intertwining strands. To keep chapters relatively brief and keep the tale of each strand coherent, it made sense in each timeframe since 1900 to alternate non-classical and classical traditions—always in that order, making the importance of all these traditions clear.

4. I develop this metaphor in "Renewing the Survey," in *The Norton Guide to Teaching Music History*, ed. C. Matthew Balensuela (New York: Norton, 2019), 3–15. See also my article "The Value of a Music History Survey," this *Journal* 5, no. 2 (2015): 57–63.

can experience directly for themselves. The point of including every type of music from motets to musicals is to make sure they are all on the map. I agree with Luongo that representation of music outside the classical tradition since the early nineteenth century should be increased, with reductions elsewhere to keep the content reasonable. The question is how to find the right balance.

While the basic purposes of *NAWM* have stayed consistent, and the growing diversity of music in it aligns with changes in the story told in *HWM* and *CHWM*, Luongo rightly emphasizes the significant change in approach when I became the author of *HWM* and editor of *NAWM*. In Luongo's words, Palisca's preface to the first edition of *NAWM* drew "a linear narrative," a "tightly contrived line of style development [that] creates an evolutionary view of music history," while my preface to the fifth and later editions framed the selections "not only as steps in the development of musical style, but also as products of their place and time" and invited readers "to embrace their own agency—to discover the multiple histories revealed through these works. This anthology no longer provided a singular path through music history with a presumed place of arrival; it provided a web of connections intended for freer exploration."

This point is worth stressing. My preface, titled "Making Connections: How to Use This Anthology," is a guide to how students can make their own maps. It is also a window into how musicologists think, which is part of what we seek to teach. But it cannot serve either purpose if students do not read it or internalize its message, and they are unlikely to do either unless their instructor assigns them to read it and discusses it in class. In my experience, doing so enhances students' interest and engages them directly with the music in a joint exploration. Leaving them to respond to choices in *NAWM* without confronting the rationale behind them significantly decreases its value as an instructional resource.

I wanted the territory students would survey to encompass all kinds of music in Europe and the Americas except folk and traditional music (which seemed too far afield to include), so that every student could find places on their map for the music they love, listen to, practice, and perform. I recognized that not all of it could be covered in equal measure, for practical reasons and because I could not expect instructors to change their courses too much too fast, but there should be multiple paths leading in as many directions as possible. I designed the narrative in *HWM* to embrace variety by focusing on themes that made it easier to encompass diverse voices beyond any single line of development: "the people who created, performed, heard, and paid for this music; the choices they made and why they made them; what they valued most

in the music; and how these choices reflected both tradition and innovation.”⁵ I pressed for more selections in *NAWM* in order to make room for multiple strands of connection, and made every selection serve as an example for multiple threads in the narrative, from styles and genres to techniques, social functions, performance, reception, expressivity, and interactions with poetry, dance, theater, and other arts.

There already were many examples outside the realm of art music: music for dancing; functional church music from chant through motets and masses to sacred concertos and a J. S. Bach cantata; and music for amateurs from sixteenth-century madrigals and instrumental music to keyboard suites and sonatas, string quartets, piano music, and Lieder. But because the repertoire in later periods focused exclusively on music in the classical tradition, all this functional music looked in retrospect like it was part of that tradition. To make the point clearer, I added more functional church music, from sixteenth-century chorales and metric psalms to two of Arvo Pärt’s *Seven Magnificat Antiphons*; more music for amateurs, from William Billings’s fugging tune *Creation* to oratorios by Haydn and Mendelssohn, a Schubert partsong, a Foster parlor song, a Dvořák *Slavonic Dance* for piano four hands, and teaching pieces by Bach and Bartók; and the ragtime, blues, and jazz numbers mentioned earlier. As I have already suggested, expanding the proportion of music outside the classical tradition in the last two centuries would be very welcome.

But there are constraints on such expansion, and the most important is a consequence of the second major difference between editors. Luongo points out that while Palisca created the first edition as a product of his own vision, I have had a much more collaborative approach. The proposal, detailed outline, and works list I created for my first edition of *HWM* and *NAWM* were reviewed by sixteen scholars before I began writing; every volume I have produced has been thoroughly reviewed by twenty or more scholars and teachers; and after each new edition, Norton has solicited feedback from hundreds of instructors using *NAWM* about which selections they find most useful and what they recommend keeping, adding, or dropping. I have taken all of these recommendations seriously, following those that were most persuasive or widely shared, and every suggestion led me to a clearer rationale for what to include or leave out and made *NAWM* and *HWM* better books.

They also set limits. For example, a survey of instructors using the fifth edition of *NAWM* showed that relatively few assigned or taught selections I had added representing band music, popular song, choral music after Handel, jazz, Latin American music, and women born after 1800. The comparatively

5. “Preface to the Seventh Edition,” in J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 7th ed. (New York: Norton, 2006), xxiii.

low usage would typically argue for taking these items out of the anthology. I asked my Norton editor, Maribeth Payne, to keep them, and she agreed, because we both believed that these were areas that needed to be better represented in music history courses. Over the years the percentage of instructors assigning and teaching these pieces has risen considerably, especially for the jazz selections and pieces by Latin American and women composers. But until that happened I felt constrained about adding more; I could nudge, but I could not force change. This explains Luongo's findings that the fifth and eighth editions of *NAWM* showed noticeable expansion in these areas, while the sixth and seventh editions did not.

I asked my current Norton editor, Chris Freitag, for his thoughts on this question. He wrote:

I think [Luongo] significantly underestimates the importance of the input we get from instructors in determining the contents. It may have been true in Palisca's day that the choices were largely his, with consultation from select colleagues, but the selection process is very different now. The author and editor give a lot of weight to the suggestions and feedback from the hundreds of instructors who respond to our various surveys. While we are not bound to be responsive to those preferences (and sometimes choose despite them), to ignore them would be foolish. For all the grandeur of its legacy and reputation, and the importance it may have had for the field as a whole, *NAWM* is not a free-standing monument to music. While it may have been a formative force in the development of the music history survey, it is now as much a reflection of that course and the people who teach it as it is a force for change. It is a tool, intended primarily for classroom use, and the voices of those who make use of it are a critical part of the selection process.

Those voices have influenced my choices at every step. For example, in writing the nineteenth-century section of *HWM*, I kept Grout's organization by genre (with some tweaks) so that I could tell the story I wanted to tell, focusing on the mass market for music and its results, including amateur music-making at home and in choral societies, large public concerts and stage performances, the rise of the virtuosos, the subsequent vogue for historical concerts, and the creation of the classical repertoire, first in choral music, then in chamber music, orchestral music, and opera. But many reviewers and users had urged me to organize *HWM* and *NAWM* by composer, since they taught their classes that way. To accommodate them, I created a modular organization, where Schubert,

Robert Schumann, Clara Schumann, Felix Mendelssohn, Fanny Hensel, Liszt, Tchaikovsky, and others appear in more than one place but in discrete subsections that could be pulled out easily by instructors who organize their class by composer. This led to a tendency to use examples for different genres by the same composers—and as Luongo points out, all those with multiple selections in *NAWM* are white men. But in the most recent survey, Clara Schumann's Piano Trio is the highest rated nineteenth-century chamber work in *NAWM*, suggesting that it is time to reduce the doubling up for canonic male composers; instructors are ready to teach a wider range of composers if we can find the right pieces.

What to Do (Or Not to Do) Now?

To return to Luongo's recommendations for change in *NAWM*, I have been pursuing his first two as rapidly as I can for two decades, and I recognize there is more to do, from adding more Black, Asian, and women composers to increasing the proportion of music outside the classical tradition. This is much easier to accomplish in *HWM*, where race, gender, and sexuality can be woven into the narrative. By expanding treatment of jazz and popular music and distributing it over several chapters, I was able to add eight Black composers to *NAWM*, plus Black performers like Scott Joplin, Jelly Roll Morton, and Louis Armstrong in the recorded anthology, and to mention many more while discussing African American music from spirituals to hip hop. In the tenth edition of *HWM*, I have added mentions of Black composers and musicians in the classical realm, such as composer Joseph Bologne (Chevalier de Saint-Georges) and sopranos Elizabeth Greenfield and Sissieretta Jones. It would be helpful in the next editions to add more Black classical composers to *NAWM* as Luongo suggests and to continue the story of racial barriers in classical music in *HWM* with performers like Marian Anderson and Paul Robeson and discrimination against Black orchestral players and conductors. Hearing specific suggestions for people and pieces to include is enormously helpful.

Yet, as Luongo mentions, there are economic and practical limitations to adding new repertoire to *NAWM*, especially material under copyright, which includes virtually all music since the 1920s. In the fifth edition I tried to add a song from Rodgers and Hammerstein's *Oklahoma!* to represent Broadway musicals of the 1940s, but the four pages of piano-vocal score would have cost more than five percent of my entire budget for permissions; worse, most publishers have "most-favored-nations" clauses that require them to receive a per-page rate equivalent to the highest received by any publisher, and adding this score would have sent the permissions cost for the entire anthology through the roof.

Likewise, Luongo's recommendation to include contrasting performances of some selections is a terrific idea for instructors, but it is impossible for *NAWM* to add many more (beyond the two different realizations of Euripides's *Orestes* chorus and of Scott Joplin's *Maple Leaf Rag* already present), again for reasons of cost. Freitag comments from the publisher's perspective:

The permissions costs for the scores we include are daunting, and between the arcane licensing rules of major music publishers, with favored-nations clauses and the like, and the market pressure to keep the price of the volumes reasonably low, there are choices that simply can't be made. The same applies to the recordings. The suggestion to provide more than one recording of a single work in order to discuss differences in performance practice has merit, but it also comes at a cost. While it is an important market to all of us who work in and around it, music history is—in publishing terms—a small market, which means that the costs of creating books, anthologies, and other resources must be spread over relatively modest numbers of copies sold. The result of increasing those costs is higher prices.

Similar problems affect Luongo's suggestion that *NAWM* shift to an online anthology with more wide-ranging selections from which instructors can choose. As Freitag points out,

the assumptions that the author makes about the potential for digital delivery to increase the scope and diversity of the anthology are, sadly, unfounded. Our experience with attempting to clear the necessary electronic rights has shown us how much more expensive that process can be. Some publishers simply will not grant such rights. At the same time, when we have tested the idea of a digital version of the anthology with instructors the response has been lackluster. A large portion of them prefer a print anthology that students can bring to class, mark up with notes and analysis, and take to a piano. While those are attitudes and behaviors that might change with time and with improvements in technology, we are not there yet, and are not likely to be there for some time.

Other recommendations I simply disagree with. For reasons already stated, I see the coupling of *NAWM* with *HWM* and *CHWM* to be a strength, as they work together to link an overview of music history with deep engagement with individual pieces of music. The commentaries on each selection provide necessary background on the creation of each piece and on unfamiliar aspects of notation and performance, and the analytical discussions provide a great

variety of models for how to explore and experience pieces of music over a wide span of time, place, style, and type. Reviewers and instructors also report with near unanimity that they and their students value the commentaries in *NAWM* and the pairing of the anthology with the overarching narrative in the textbook. Starting afresh “to overhaul the fundamental identity of *NAWM*” and change the entire repertoire would force thousands of instructors to rewrite their syllabi from scratch, an effect equivalent to withdrawing *NAWM* from publication.

In my view, continuing to offer the package as currently envisioned, and continuing in future editions to adjust the repertoire to reflect changing views of what to include, will meet the needs of the greatest number of instructors while allowing teachers flexibility to adapt it to suit their individual approaches, whether that be to use the anthology and text together or one without the other; to add and omit other selections; to promote discussion of performance practice by assigning contrasting performances; to frame the music by women and by gay, lesbian, and bisexual composers from Leoninus to Jennifer Higdon using feminist or queer theory; or to assemble their own anthologies for their classes.

When I took on rewriting *HWM* and editing *NAWM*, I did not see them as my books. I understood that they were shared resources, used so widely that they were common property, jointly owned by every scholar and teacher of music history, and I knew that listening to many voices and hearing all opinions is a constant necessity. I have my own views and lean into them in my choices, but as much as I can I have sought to represent the consensus of the field, bringing together prevailing narratives with new and competing points of view, and making both *HWM* and *NAWM* useful for many approaches to teaching. Just as in my preface I challenge students to embrace their own agency in making connections, I respect every instructor’s agency; I do not want to impose one historical view or path through history on every teacher who uses this book and anthology.

I greatly appreciate Paul Luongo’s article as a well-considered contribution to the conversation. I hope it sparks many further contributions, in print, among instructors, and in direct communications to the editors and publisher. Please send us your opinions. You can reach Chris Freitag at cfreitag@wnorton.com and me at burkhold@indiana.edu.

Systems of Power, Privilege, and Oppression: Toward a Social Justice Education Pedagogy for the Music History Curriculum

KIMARY FICK

Recent scholarship has acknowledged that Western art music privileges white, cisgender, male composers through systems of power and oppression inherent in our histories and canons. For example, Philip Ewell describes social inequities and systemic racism in the study, research, and teaching of Western art music theory.¹ Margaret Walker calls for a decolonization of the Eurocentric music history curriculum to challenge the teleological and racist narratives that emerged from an entrenched colonial history.² And Loren Kawijawa challenges US schools and departments of music to confront Western art music's legacy of white supremacy.³ As we enter an era questioning these systemic problems, efforts to diversify music history curricula may actually reinforce the power of the canon, particularly in undergraduate music history survey courses. Therefore, creating formative changes that address these problems will require a new approach to teaching Western art music history. Social justice education (SJE) pedagogy equips students to recognize, analyze, and confront inequity and oppression, and is therefore an ideal framework for the study of systemic power, exclusion, and oppression inherent in the history of Western art music. Students are then empowered to confront oppression in the classroom and beyond and become socially conscious musicians in an

1. Philip A. Ewell, "Music Theory and the White Racial Frame," *Music Theory Online* 26, no. 2 (June 2020): 1–29. Ewell gave an introduction to his scholarship on the white racial frame of music theory in his plenary address to the Society of Music Theory in 2019, recorded and made publicly available on Vimeo (<https://vimeo.com/372726003>).

2. Margaret E. Walker, "Towards a Decolonized Music History Curriculum," this *Journal* 10, no. 1 (2020): 13.

3. Loren Kawijawa, "The Possessive Investment in Classical Music: Confronting Legacies of White Supremacy in U.S. Schools and Departments of Music," in *Seeing Race Again: Countering Colorblindness across the Disciplines*, ed. Kimberlé Williams Crenshaw, Luke Harris, Daniel Martinez HoSang, and George Lipsitz, 155–74 (Oakland: University of California Press, 2019).

era seeking social change. This article introduces the tenets and practices of SJE pedagogy and, through a case study, demonstrates how SJE objectives can be effectively incorporated into a music history survey course. I will share approaches to overcoming barriers many instructors face in facilitating classes on difficult topics, such as racial or gender inequity, and finally argue for the inclusion of SJE objectives in Western art music history courses.

Getting Started with SJE: Critical Pedagogy and Inclusive Classrooms

Social justice education courses provide opportunities to examine course content from the perspectives of “social identities, power, privilege, and structural inequalities in our society and in [students’] own lives.”⁴ SJE pedagogy specialist Lee Anne Bell summarizes the following concepts that provide a framework for achieving social justice objectives: developing a critical consciousness, deconstructing binaries, drawing on counternarratives, analyzing power, looking for interest convergence, making global connections, building coalitions and solidarity, following the leadership of oppressed people, and being an accountable and responsible ally.⁵

The experiential pedagogy of SJE, through which students share and learn from each other’s experiences while they examine structural systems of advantage and disadvantage, is effective in not only achieving SJE outcomes, but also in engaging the students with the course content. Each classroom becomes a unique learning community that encourages personal and intellectual growth. By framing the course content around this process, students become committed to learning that content while developing a deeper connection to it.⁶ Therefore, rather than focusing course delivery on the dissemination of content, through SJE students become active participants in the creation of knowledge, which may have a greater impact on the students both and in and out of the classroom and at the same time provide them with critical skills to engage with the music and core content in a more meaningful way.

The practices and pedagogies of social justice education involve a two-fold, mutually reliant classroom approach: applying a *critical pedagogy* that teaches students the skills needed to recognize, analyze, and confront social injustices

4. Lee Anne Bell, Diane J. Goodman, and Mathew L. Oullet, “Design and Facilitation,” in *Teaching for Diversity and Social Justice*, 3rd ed., ed. Maurianne Adams and Lee Anne Bell (New York: Routledge, 2016), 55–93.

5. . Lee Anne Bell, “Theoretical Foundations for Social Justice Education,” in *Teaching for Diversity and Social Justice*, 3rd ed., 16–22.

6. Maurianne Adams, “Pedagogical Foundations for Social Justice Education,” in *Teaching for Diversity and Social Justice*, 3rd ed., 28–29.

within an *inclusive classroom environment* that promotes discussion and learning. While no single set of practices exists for SJE pedagogy, recent research has shown that classroom approaches that emphasize questioning, listening, and dialogue are best for accomplishing social justice education outcomes.⁷

Central to social justice education is the large body of work in the field of critical pedagogy, developed on a principle of dialectical education through which students are taught to engage critically as participants in the production of knowledge rather than as passive recipients.⁸ Such a pedagogy is not necessarily unique to SJE but is foundational for student awareness and for the development of analytical tools to confront social injustices. Therefore, an interactive, student-centered classroom that applies action, critical reflection, mindful listening, and discussion of personal experiences in active dialogue have proven to be more effective to achieve SJE outcomes than lecture-based courses.⁹ Matthew J. Mayhew and Sonia Deluca Fernández report that students who “reflected on material, examined the material from different perspectives, and applied this knowledge to analyzing societal problems gained a better understanding of themselves and issues related to diversity, regardless of course content.”¹⁰ Through this process of critical reflection and discussion, students create knowledge with and through their learning environment and engage more deeply in their study of music history.

At my own institution, specific university courses are dedicated to social justice education and are required as part of a baccalaureate core curriculum for all undergraduate students. These courses are centered on teaching the tools to analyze systemic oppression in the United States and are available in subject areas across the university, from the liberal arts to the sciences.¹¹ Despite their disparate topics, all of these courses achieve the same objective: to teach

7. Tracy Davis and Laura M. Harrison, *Advancing Social Justice: Tools, Pedagogies, and Strategies to Transform your Campus* (Somerset, NJ: John Wiley & Sons, 2013), 97.

8. Davis and Harrison, *Advancing Social Justice*, 85.

9. See for example Elinor L. Brown, “What Precipitates Change in Cultural Diversity Awareness During a Multicultural Course: The Message or the Method?,” *Journal of Teacher Education* 55, no. 4 (September/October 2004): 325–40; Davis and Harrison, *Advancing Social Justice*, 96–98; and Jennifer Akaine Phillips et al., “Barriers and Strategies by White Faculty Who Incorporate Anti-Racist Pedagogy,” *Race and Pedagogy Journal* 3, no. 2 (2019): 1–27, <https://soundideas.pugetsound.edu/rpj/vol3/iss2/1/>.

10. Matthew J. Mayhew and Sonia Deluca Fernández, “Pedagogical Practices that Contribute to Social Justice Outcomes,” *The Review of Higher Education* 31, no. 1 (Fall 2007): 74–75.

11. Courses currently taught at Oregon State University that satisfy the DPD Baccalaureate Core requirement include “Biological and Cultural Constructions of Race,” “Food Justice,” “Communications Securities and Social Movements,” “Appearance, Power, and Society,” “The Economics of Discrimination Environmental Racism,” “Lesbian and Gay Movements in Modern America,” “Ethics of Diversity,” “Gender and the Law,” to name a few.

foundational skills for recognizing difference and analyzing how that difference leads to an unequal distribution of power.¹² Though my university's music history curricula are not dedicated social justice courses, I adapted SJE learning objectives into my upper-division surveys to reflect this aspect of the course and emphasize the social justice skills that students will acquire through the study of music history. In addition to traditional course objectives specific to music history survey courses, such as acquiring stylistic and historical analytical tools, I include the following SJE course objectives in my music history survey course syllabi:

Students will learn to

- recognize the systemic power, privilege, and oppression inherent to the study of Western art music, and
- analyze ways in which the centering of Western art music can lead to the marginalization of people and music from different social categories, such as race, gender, religion, disability, and sexual orientation.

Critical pedagogy requires an inclusive environment that both challenges the students and at the same time allows them to feel safe. All students will enter the classroom with different experiences and exposures to social justice issues and will necessarily be challenged to engage in a dialogue with this new information. As facilitators, it is our responsibility to encourage growth in our students by leading them to what Maurianne Adams calls the “learning edge,” an area “located on, not beyond, the periphery of comfort,” while remaining in the realm of safety.¹³ To achieve this, Karen M. Peterson et al. suggest that the instructor must first feel secure in their teaching of social justice issues and recommend that difficult concepts be introduced slowly to build an environment based on trust and to gain the willingness of the students.¹⁴ In addition, neutral assessment strategies, in which credit is given for completed work rather than on content, allows the students to feel they are being fairly assessed and increases their willingness to participate in the course. For example, post-discussion reflection activities, such as journaling with or without instructor prompts, can be used as an opportunity for students to demonstrate critical engagement with the material and receive informal instructor feedback. Most importantly,

12. Oregon State University, Difference, Power, and Discrimination Learning Outcomes, <https://dpd.oregonstate.edu/proposing-dpd-course>.

13. Adams, “Pedagogical Foundations,” 39–40.

14. Karen M. Peterson, Larry F. Cross, E. Jean Johnson, and Glenna L. Howell, “Diversity Education for Preservice Teachers: Strategies and Attitude Outcomes,” *Action in Teacher Education* 22, no. 2 (2000): 33–38.

neutral grading on completed work ensures that instructors are not biased in their assessment of a student's expressed views or opinions if they are different from the instructor's own. In these kinds of low-stakes assessments, students can feel free to express their ideas without fear of losing points or saying something "wrong" and, moreover, encourages them to be more authentic, creative, or willing to take risks in their critical analysis.¹⁵

Adopting a few simple modifications can contribute to creating an inclusive classroom. For example, sharing personal pronouns indicates inclusiveness of gender fluidity. Adapting principles of Universal Design insures that all course materials (including course syllabi, assignment sheets, and online learning management systems content such as Blackboard or Canvas) are accessible to learners of all abilities so that they can actively participate in all aspects of the class.¹⁶ In my seminar-style courses with lower enrollment, I devote time in the first meeting for students to create agreed upon classroom guidelines for effective and respectful discussion. This process encourages students to determine together the shared expectations of the learning community, allowing them to take ownership of maintaining an environment focused on individual and group growth. Creating the classroom guidelines help them recognize that all students enter the discussion with different experiences, ensuring respect and open-mindedness for and by all students. It also stresses the importance of learning with and through their peers collectively.

As a final consideration, Mayhew and Deluca Fernández report that students are more likely to achieve social justice objectives when the course content confronts issues of power and oppression with a societal, systemic approach. This entails examining social structures that inherently privilege whiteness and disadvantage minoritized people. For example, by centering systemic rather than individual racism, students can learn how they may participate in racist social systems rather than place judgment on an individual's beliefs and experiences.¹⁷ In the study of music history, canons are examples of such hegemonic systems that privilege whiteness and disadvantage musicians of color and women. Throughout my courses, students study how canons are formed and reinforced

15. Bell, Goodman, and Ouellett, "Design and Facilitation," 68; Cyndy Kernahan, *Teaching Race and Racism in the College Classroom: Notes from a White Professor* (Morgantown, WV: West Virginia University Press, 2019), 142.

16. My research in this area was in part influenced by a video lecture given by Jeff Kenney, "Advancing Social Justice Education: Integrating Critical and Inclusive Practices," T4 Tuesday Teaching and Tech Talk, Oregon State University, October 6, 2020. On the principles of Universal Design in higher education, see Nancy J. Evans, Ellen M. Broido, Kirsten R. Brown, and Autumn K. Wilke, *Disability in Higher Education: A Social Justice Approach* (San Francisco: Jossey-Bass, 2017), with special attention to chapter 10, "Universal Design," 274–302.

17. Kernahan, *Teaching Race and Racism*, 11.

as hegemonic systems and how they perpetuate the marginalization of people or other musics, both within the tradition of Western art music and of global cultures.

Teaching students social justice through the study of music history provides them with the critical skills to apply their knowledge to the ultimate goal of SJE: action. Writing on the historically discordant curricular challenges between “*knowledge and action*,” or “*knowing and doing*,” Adams offers approaches to bridge this gap and teach students to use their knowledge for activism.¹⁸ The arts hold a critical and powerful place in our society for opening up a dialogue about social justice on a public platform.¹⁹ If we frame our teaching of music history around issues of social justice, our students can be primed to confront systemic oppression and we can create a generation of socially conscious musicians, music educators, and scholars. In order for students to practice turning their knowledge into action, I assign class projects that model the skill of public musicology, for example group podcasts devoted to noncanonic music in which they problematize its exclusion from the canon.²⁰ Projects such as this offer the students an opportunity to explore social justice work as artists and educators and encourages them to pursue it in their future careers.

Taken altogether, the central practices of SJE can thus be outlined as: engaging students in critical reflection, analysis, and application; building an inclusive learning environment; using alternative assessment practices to eliminate teacher bias in grading; and centering problems of social justice on systems rather than individuals. In the following example, I will demonstrate my approach to social justice education pedagogy that addresses the problem

18. Maurianne Adams, “Social Justice and Education,” in *Routledge International Handbook of Social Justice*, ed. Michael Reisch (New York: Routledge, 2014), 255–56 [emphasis given]. For an extensive resource of topic-based essays on social justice and diversity, see Maurianne Adams et al., eds., *Readings for Diversity and Social Justice*, 3rd ed. (New York: Routledge, 2013). This volume provides a multi-dimensional understanding of intersectional oppression, which models the SJE approach to providing knowledge (in chapters categorized as “Context” and “Voices”) and suggesting approaches to action (under the category “Next Steps”).

19. For sources on social justice and the arts see Lee Ann Bell and Dipti Desai, eds., *Social Justice and the Arts* (New York: Routledge, 2014); Barbara Beyerbach, R. Deborah Davis, and Tania Ramalho, eds., *Activist Art in Social Justice Pedagogy: Engaging Students in Global Issues Through the Arts*, rev. ed. (New York: Peter Lang, 2017); and Mary Stone Hanley, George W. Noblit, Gilda L. Sheppard, and Tom Barone, eds., *Culturally Relevant Arts Education for Social Justice: A Way Out of No Way* (New York: Routledge, 2013).

20. The podcast series “Sound Expertise: Conversations with Scholars About Music,” hosted by Will Robin and produced by D. Edward Davis can serve as a model for students to learn about podcasting and public musicology: <https://soundexpertise.org/>. Some of the episodes could also be offered as excellent supplemental material to Western art music survey course.

of the historical condition of being marginalized through the lens of colonial Spain.

Case Study: Colonial Systems in Mexico City's Cathedral

My current institution's History of Western Music series is a three-term survey divided into two style periods per term. We use J. Peter Burkholder's *A History of Western Music* and the accompanying *Norton Anthology of Western Music*.²¹ The class size is around 35–40 students without teaching assistants or student assistants. Due to the size of the class, I balance lecture-style delivery with small group discussions that address broader issues of power and oppression in Western art music history. A primary challenge that I face teaching the traditional Western art music survey courses is that centering the canon inherently reinforces its power and oppressive force. In order to teach my students awareness and analysis of social inequities related to Western art music, I supplement the textbook with readings and discussion topics that deeply engage students in questions that confront “the values and ideologies that control the shaping and re-shaping of the canonic fantasy,” as Alejandro Madrid puts it.²²

I introduce students to concepts of historiography and the canon at the beginning of the first course of the music history survey sequence through several short readings in preparation for a brief lecture.²³ The aim of the lecture is to challenge the notion of “objective” histories and acknowledge the value system and limitations of the narrative presented through their text and anthology. To that end, I provide prompts for an in-class writing assignment followed by a group discussion that probes various problems with canons, such as what

21. The term system is ten weeks of classes and a finals week. The History of Western Music is a three-course sequence divided into two style periods per term. In general, my organization is five weeks for each style period. Since beginning my research and work with SJE pedagogy, I have slowly begun shifting my course toward these goals with the final intention of completely redesigning the sequence away from the traditional lecture format and textbook. J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 10th ed. (New York: Norton, 2019); Burkholder and Palisca, *Norton Anthology of Western Music*, 8th ed., 3 vols. (New York: Norton, 2019).

22. Alejandro Madrid, “Diversity, Tokenism, Non-Canonical Musics, and the Crisis of the Humanities in U.S. Academia,” this *Journal* 7, no. 2 (2017): 125.

23. For example, to prepare for an introductory lecture in the music history sequence, students read the entries “historiography” and “canon” in David Beard and Kenneth Gloag, *Musiology: The Key Concepts*, 2nd ed. (New York: Routledge, 2016) and Alex Ross, “Black Scholars Confront White Supremacy in Classical Music,” *The New Yorker*, September 21, 2020, <https://www.newyorker.com/magazine/2020/09/21/black-scholars-confront-white-supremacy-in-classical-music>. We return to these concepts throughout the course, and I seek opportunities to raise awareness of issues surrounding gender, race, class, etc. in the canon and problematize reasons for the lack of diverse voices in the study of Western art music.

is privileged and what is missing from this history, and what we, as musicians, can do to make our histories more inclusive. In my experience, beginning our history sequence with critical, open-ended questions gives the students a sense of autonomy over their learning, prepares them for more challenging small group discussions throughout the year, and excites them to engage with the course content.

A few times per term, students are divided into smaller cohort groups of about fifteen to discuss topics on a deeper level and in a space where all students can feel comfortable contributing to their learning community.²⁴ I facilitate the discussion but allow the students to lead the conversation in a direction according to their interests. Prior to the discussion group that is the subject of this case study, students learn about Catholic music in Spain in the sixteenth century as exemplified in the motets and masses of Tomás Luis Victoria through a class lecture and score study. Victoria is framed in *A History of Western Music* as a Counter-Reformation composer within a subsection titled “Spain and the New World,” making him the link between the Continent and its colonized territories.²⁵ While the textbook introduces music making in the “Spanish New World,” I supplement this discussion with Javier Marín López’s “The Musical Inventory of Mexico Cathedral, 1589: A Lost Document Rediscovered.”²⁶ This article summarizes the contents of the inventory list in three categories: printed polyphonic music from the Continent, manuscripts produced locally for use in the cathedral, and devotional vocal music, the last of which includes regional genres and styles and represents the influence of local practices and musics

24. Additional sample readings I have used for small group discussion in MUS 324 (Medieval and Renaissance Music History) and MUS 325 (Baroque and Classical Music History) include John Haines, “The Arabic Style of Performing Medieval Music,” *Early Music* 29, no. 3 (August 2001): 369–78, paired with Kristen Yri, “Thomas Binkley and the Studio der Frühen Musik: Challenging ‘The Myth of Westernness,’” *Early Music* 38, no. 2 (May 2010): 273–80, to explore notions of whiteness in musical performance (special thank you to Matteo Magarotto for bringing this pair of articles to my attention); Lynette Bowring, “Notation as a Transformative Technology: Orality, Literacy and Early Modern Instrumentalists,” *Early Music* 47, no. 2 (May 2019): 225–39 to challenge the primacy of notation literacy in the study of Western art music; Wendy Heller, “The Emblematic Woman,” in *Emblems of Eloquence: Opera and Women’s Voices in Seventeenth-Century Venice* (Berkeley: University of California Press, 2004) to consider historical notions of womanhood in relation to feminine representation in opera; and William Webster, “Did People Listen in the 18th Century?,” *Early Music* 25, no. 4 (November 1997): 678–91 to examine alternative historical approaches to musical listening that is different from modern classical performances. For all of these small group meetings, we discuss not only the historical concepts that are introduced but also how it relates to the present day and individual experiences.

25. Burkholder et al., *History of Western Music*, 248–51.

26. Javier Marín López, “The Musical Inventory of Mexico Cathedral, 1589: A Lost Document Rediscovered,” *Early Music* 36, no. 4 (November 2008): 575–97.

prior to and during colonization over the previous century.²⁷ I chose this article for two reasons. First, the writing is accessible to undergraduate music students; it is an appropriate length, includes helpful charts, and has well-reproduced images from the Mexico City Cathedral archive.²⁸ Second, the purpose of this article is to convey the contents of the inventory list; Marín López does not conjecture on the meaning and larger implications of its contents, leaving an opportunity for the students to engage critically with the author's report to draw their own conclusions about historical power and oppression.

Students are given an informal writing assignment in preparation for the cohort meeting to reflect on the writing and come to an individual assessment of the article. In addition to reading the assigned article, I ask students to further explore the devotional genres mentioned using *Oxford Music Online*. Students are prompted in their premeeting informal writing assignment to reflect on the experience of sacred and devotional music in Mexico City and how it may be similar to or different from those practices in Spain. These questions are intended to prepare students for class discussion, and using a neutral grading scheme, they are given completion credit when submitted prior to the class meeting (See Appendix A).

During the in-class discussion of Marín López's article, students draw on the concepts described by Bell above, focusing in particular on developing a critical consciousness, deconstructing binaries, drawing on counternarratives, analyzing power structures, and making global connections. For example, power is a central theme of the conversation as students note multiple levels of power represented in the three inventory lists. The sources of the printed material are from Continental publishers and primarily contain music by Spanish composers. Spanish colonizers in Mexico City are represented in the manuscripts with the music of local, Spanish-born composers Juan de Carabantes and Hernando Franco appearing alongside manuscripts of Continental ones. Finally, a view of the local population can be seen through devotional music; no composers are listed and no music survives from this third category.²⁹ The hierarchical

27. Marín López writes that there is very little detail of composers' names in the locally prepared manuscripts, identifying the practice of emphasizing the repertory over the composer. Marín López, "Musical Inventory," 581.

28. I have found generally that *Early Music* is an excellent resource for articles on music before 1800 that are accessible for an undergraduate music student population for both the length (typically under six thousand words) and writing style.

29. Though the limits of the inventory list make it impossible to fully reconstruct its contents, Marín López provides names and collections where possible based on known repertory. Composer names are most prominently found in the prints: Victoria is the best represented composer, followed by Cristóbal de Morales, Pedro and Francisco Guerrero, and others who are not specified. The manuscripts are organized by repertory within the collections rather than by composer, though the names of local composers Juan de Carabantes and the chapelmaster

presentation of the inventory list in the article offered an opportunity for the students to recognize the contemporary bias toward music from the Continent, even in sources centering Mexico City, which can also serve as a metaphor for colonial power over the indigenous people.

Emblematic of this power dynamic, Marín López writes, “The cathedral, constructed in 1530 on the site of the legendary Aztec temple and elevated to a metropolitan see in 1546, has long been considered to be one of the most important centres for the cultivation of polyphony in the New World.”³⁰ I ask students to reflect on this sentence, which aptly demonstrates the systemic oppression of local practices and the beliefs of native peoples. Most notably, the placement of information about the Aztec temple as a participial phrase within a larger sentence celebrating the power of this Catholic cathedral ironically subjugates this critical fact. This leads to a deep discussion about the displacement of people and loss of native practices, which set up important concepts that would return at the end of our conversation.

The discussion of power inevitably leads to a deconstruction of binaries, which are present on numerous levels in this example. Through the macro level of West vs. everyone else (or “us” vs. “Other”), the students examine how this binary reinforces and perpetuates a Eurocentric, thereby white supremacist, construction of history. Further breaking down binaries of “us” and “them” on a local scale, the students explore counternarratives of the local community within Mexico City that took part, willingly or not, in European Christian practices. In one class, the students were particularly drawn to the regional genres of devotional music named by Marín López, such as villancicos, chanzonetas, and ensaladas, which enabled them to develop a counternarrative about the indigenous population. The students considered how devotional music was imported from Spain in the Castilian dialect, the impact it may have had on the local Aztec population, and the role it would have played in converting indigenous people to Christianity. They were inspired by imagining the impact of local Aztec traditions on this repertoire, such as the game of the *pelota* and poetic-musical genres such as the *coloquio*, which could serve as a metaphor for the interplay between European and Aztec practices. The lack of extant devotional, non-Latin music from this region in the sixteenth century demonstrates for the students the loss of evidence of nonnotated musical practices; on the other

Hernando Franco appear, along with composers from the Continent, such as Morales and a few Franco-Netherlandish composers commonly found in Spanish inventories (Philippe Verdelot, Lupo, and Orlande de Lassus). Of the devotional music, no composers’ names are provided and no music survives; however, Marín López explains that this repertoire is not typically inventoried, so its inclusion identifies the significance of this music.

30. Marín López, “Musical Inventory,” 575.

hand, the rare inclusion of devotional music in the inventory list identifies the importance of these genres for the local population, and thus represents an alternative value system to one that privileges notated practices.

Through imaginative thinking about the experience of a marginalized, indigenous group's oppressive experiences in a hegemonic system, students begin to ask questions about the hierarchy of power in everyday life in sixteenth-century Mexico City. Such a view further allows the students to make global connections between the musicians and music making in Spain compared with the various members of the community within colonized Mexico City—a connection tenuously implied but not explicitly explored in their textbook. This comparison can help uncover differences in value systems, for example regional devotional music created and performed in Mexico City in relation to those imported from the Continent, the latter of which tends to be privileged in our modern Western canon and teaching.

To close the class discussion on this topic, I was inspired by a recent essay by Olivia Bloechl titled "Doing Music History Where We Are."³¹ Bloechl calls for musicologists to study colonization in our local communities and regions. My university campus, Oregon State University, is on land that was taken from the Ampinefu Band of Kalapuya peoples. Following the Willamette Valley Treaty of 1855, Kalapuya people were forcibly removed to reservations in Western Oregon. Today, living descendants of these people are a part of the Confederated Tribes of Grand Ronde Community of Oregon and the Confederated Tribes of the Siletz Indians. Many of my students are not aware of this history, and reflecting on and discussing OSU history in relation to the Mexico City Cathedral allows the students to imagine their own place within larger structures of oppression of the United States, thus creating cross-historical global connections between sixteenth-century Aztecs in Mexico and the Kalapuya people in Oregon. Their university, where they profit from the land taken from Native Americans, is analogous to the Mexico City Cathedral built on the land of the Aztec temple. As a point for a parting reflection in one class, our conversation turned toward Thanksgiving, which we celebrated the same week as our study. This holiday inspired students to think about their own colonial history as North Americans, which could ultimately compel them to develop their critical consciousness by connecting "the personal with the socio-political to understand both the external systems of oppression and the way they are internalized by individuals."³²

This classroom discussion, however, fell short of achieving several goals named by Bell that have the potential to offer restorative justice to the Kalapuya

31. Olivia Bloechl, "Doing Music History Where We Are," *Newsletter of the Society for Eighteenth-Century Music* 36 (Fall 2020): 1, 9–10.

32. Bell, "Theoretical Foundations," 16.

peoples, such as building coalitions and solidarity, following the leadership of oppressed people, and being an accountable and responsible ally. Fully achieving these restorative justice goals would require a more expansive project that connects the students with the local community in social activism. With this problem in mind, I created a post-meeting informal writing activity that considers the ways the students could continue the important work of social justice outside of the classroom through music (as above, for completion credit). I hope through this assignment students are encouraged to discover innovative ways they could confront issues of social justice and use their knowledge for activism through their future work as performers and educators (see Appendix A).

Rather than simply absorbing information about colonization in the “New World,” students unpacked, explored, discovered, and analyzed systemic power and oppression and the ways that music played a role in that process. Analyzing music making in colonized parts of the world in this way allows the students to understand the lasting impact of structural oppression. This case study demonstrates how conversations on systemic oppression can allow the students to engage more critically with music history and the course content by recognizing and analyzing the ways the study of music can lead to the marginalization of diverse people and cultures to ultimately achieve the principles of social justice education.

Self-Refection, Social Identity, and Barriers to Teaching Social Justice

Many instructors feel unprepared to teach courses on social injustices because they are uncomfortable or fear confrontation when facilitating discussions on difficult topics. In a 2019 study of white, “anti-racist allied” faculty at predominantly white and public universities, participants acknowledged that, among other reasons, personal struggles with their own white racial identity was a significant barrier to their teaching of race and racism in the classroom.³³ In addition, participants disclosed their fear of being perceived as nonexperts in the anti-racist discourse and that their Black colleagues fail to see them as allies.³⁴

33. The study defines an “anti-racist ally” as a member of a dominant culture who is working to end the systemic privilege they benefit from. Also named as critical barriers are a lack of institutional commitment and challenges of tenure and scholarship. Phillips et al., “Barriers and Strategies,” 6–10.

34. Drawing on C. S. Collins and A. Jun, *White Out: Understanding White Privilege and Dominance in the Modern Age* (New York: Peter Lang, 2017), Phillips et al. introduce the terms “Black pat” and “White 22” to describe the phenomenon of white allies needing affirmation from people of color and the resulting feeling of futility for the lack thereof, respectively, both of which epitomize white privilege. Phillips et al., “Barriers and Strategies,” 9.

In order to feel comfortable teaching social justice-oriented classes, instructors have to engage in self-reflection on both a personal and a disciplinary level. Most importantly, instructors should assess their own individual biases and social positionality—a necessarily difficult and profound process—while at the same time investigating disciplinary assertions of power and privilege within the field.³⁵ Beyond merely understanding the content, Cyndi Kernahan urges instructors to ask themselves challenging questions about how their social identity shaped their own life before asking their students to do the same.³⁶ As educators, we have power in the classroom, and it is important to recognize how our individual social identity is central to the content and how it impacts our interactions with learners.³⁷ We can use our power positively to model openness in exploring social identity and systemic oppression with our students. Furthermore, if we engage in self-reflection and experience the discomfort of recognizing our own advantages and disadvantages, we can be more prepared to guide our students to do the same.³⁸

While taking part in my university's SJE faculty development program, I directly confronted my whiteness and its corresponding privilege in numerous capacities and was inspired to further investigate and understand the disciplinary problems of power and privilege in musicology.³⁹ My self-reflection was brought into sharper focus around my teaching through an activity in *Let's Talk: Discussing Race, Racism, and Other Difficult Topics with Students*, a Teaching Tolerance Guide created by the Southern Poverty Law Center.⁴⁰ This guide offers strategies for facilitating a dialogue on race and racism in the classroom by first assessing our own comfort level in discussing difficult topics

35. Kathleen Skubikowski, "Beyond Diversity: Social Justice Education Across the Curriculum," in *Social Justice Education: Inviting Faculty to Transform their Institutions*, ed. Kathleen Skubikowski, Catharine Wright, and Roman Graf (Sterling, VA: Stylus, 2010), 90; and Pat Griffin and Mathew L. Ouellette, "Facilitating Social Justice Education Courses," *Teaching for Diversity and Social Justice*, 2nd ed., ed. Maurianne Adams, Lee Anne Bell, and Pat Griffin (Abingdon: Taylor & Francis, 2007), 91.

36. Kernahan, *Teaching Race and Racism*, 80–84.

37. Lee Anne Bell et al., "Knowing Ourselves as Social Justice Educators," *Teaching for Diversity and Social Justice*, 2nd ed., 382.

38. Bell et al., "Knowing Ourselves," 382–83.

39. "Difference, Power, and Discrimination Program," Oregon State University DPD Academy, Summer 2018, <https://dpd.oregonstate.edu/>, co-facilitated by Nana Osei-Kofi and Bradley Boovy. I am deeply thankful to the facilitators and other participants for our open, engaging, and productive dialogue that, in the end, challenged me to reconsider my overall teaching approaches of music history and the ways it reinforced systemic power and oppression in my class and through the teaching of the canon.

40. Teaching Tolerance, *Let's Talk: A Guide to Facilitating Critical Conversations with Students* (Montgomery: Southern Poverty Law Center, 2019), <https://www.tolerance.org/magazine/publications/lets-talk>.

such as racism and addressing our fears surrounding such conversations with students.⁴¹ I used this moment of self-reflection as an opportunity to challenge my own positionality and biases, ultimately discovering how I unwittingly reinforced privilege in my courses through its content, structure, and organization.

The seminar participants were encouraged to complete a free writing activity to assess our own comfort level in facilitating discussions on race and racism. My own writing centered on my discomfort teaching the few BIPOC composers that are included in the canon. From my memory of previous experiences, my discomfort was especially prominent in my teaching of William Grant Still, who is often celebrated in music history textbooks for achieving numerous firsts as a Black American composer to an almost “hero” status. As a white woman, I could feel the tension between my racial power in recognizing Still’s achievements and my lack of acknowledgment of the systemic power and oppression that restricted composers of color to begin with.⁴² This exercise helped me begin the difficult work of understanding my social identity and confronting my privilege that informed my approach to the classroom and my interactions with students. Through my process of self-reflection, I learned that my discomfort with addressing problems of race and racism in the classroom was a barrier to effective, critical classroom discussion. My discomfort reflected both my lack of experience with the topic and my need to understand and critically evaluate my own social identity.

Because of the personal nature of social identity, teaching social justice-oriented courses can lead to emotional and challenging class discussions. Beyond knowing yourself and your content, exploring resources on effective facilitation can provide necessary skills and prepare you for those difficult moments that initially inhibit instructors from engaging with social justice issues, particularly in handling confrontation in a classroom setting (see Appendix B for a list of

41. *Let’s Talk*, 4.

42. For example, the only mention of systematic oppression regarding William Grant Still in *A History of Western Music* is his success at a time “when blacks were still largely excluded from the field of classical music.” This seemingly temperate and uncontroversial statement leaves out some of the most important questions; at the bare minimum there should be a discussion of why BIPOC were excluded and who was doing the excluding. Failure to interrogate the issues of oppression is in fact a statement that reinforces systems of privilege and oppression. The text goes on to celebrate Still for breaking “numerous racial barriers” and earning “many ‘firsts’ for his race—the first African American to conduct a major symphony orchestra in the United States [. . .], the first to have an opera produced by a major company in the United States [. . .], and the first to have an opera televised over a national network.” Such statements hardly scratch the surface of systematic oppression experienced by people of color in the Western art music tradition in the US. Not only should our text confront Still’s experience of oppression head-on, the widespread exclusion of people of color from our narrative and tradition should be treated comprehensively in our history. Burkholder et al., *History of Western Music*, 895.

resources on teaching social justice). Through my personal experience in the faculty development seminar, I took away the importance of self-reflection on those uncomfortable moments in my teaching, a starting point to gain the skills to facilitate difficult conversations, and a pressing urgency to address systems of power and oppression in my teaching of Western art music history, which I am slowly introducing in my courses through small discussion groups such as those offered in my case study. Furthermore, this process convinced me that discussions of race, gender, and privilege cannot be limited to lectures on “tokenized,” noncanonic composers but must be addressed as a hegemonic narrative that privileges white male composers. No work can be done in the classroom to break down these narratives of Western art music if we, as educators, do not actively and regularly challenge our own (acknowledged or covert) biases in our teaching, our histories, and our own belief systems.

New Objectives: From Diversity to Social Justice

For at least the last decade, music history pedagogy research has challenged our approaches to diversity in the music history curriculum, and at the same time musicologists have created more resources to teach a greater diversity of repertoire.⁴³ However, music history courses and textbooks with expanded repertoires may only give the illusion of diversity and inclusion. Absent a critical analysis, attempting to diversify the curriculum with noncanonical works can result in mere tokenism, as Madrid warns. This approach to diversification forces this music to be considered within the epistemological framework of the canon, thereby judged on values not inherent to that music. Furthermore, by relying on the guise of “diversity . . . to perpetuate privilege, power, inequalities, and the status quo,” the experiment in diversity thus “stands for nothing.”⁴⁴

Rather than tokenizing diverse examples within a white Western frame, a social justice approach enables a deeper, more critical analysis of the canon’s systemic oppression. Maurianne Adams and Ximena Zúñiga suggest that diversity ideally promotes an “appreciation of difference among and within groups in a pluralistic society,” whereas a social justice approach goes deeper to create opportunities to recognize and analyze how different social groups “interact with systems of domination and subordination to privilege or disadvantage

43. For example, see contributions by Douglass Seaton, Melanie Zeck, Gillain M. Rodger, Stephen C. Meyer, and Andrew Dell’Antonio in *Teaching Music History*, ed. C. Matthew Balensuela (New York: Norton, 2019) and the growing bibliography and teaching resources available on <https://inclusiveearlymusic.org> and articles in this *Journal*.

44. Madrid, “Diversity, Tokenism, Non-Canonical Musics,” 125–26.

different social groups relative to each other.”⁴⁵ Thus, one of the potential failures of merely teaching a more diverse music history narrative is a lack of analysis on how those diverse figures were oppressed, which ultimately results in empty and potentially harmful tokenism in the context of a Eurocentric music history.⁴⁶ I argue that incorporating SJE pedagogy objectives, such as those outlined above, to the study of music history will naturally lead to a reshaping and re-envisioning of the content and structure of music history courses and ultimately the students’ acquired skills.

The aims of SJE according to Bell is “to enable individuals to develop the critical analytical tools necessary to understand the structural features of oppression and their own socialization within oppressive systems.”⁴⁷ Applied to the music history curriculum, students can gain the skills to examine critically diverse experiences and musics and recognize how reinforcing the canon can inherently marginalize them. I suggest that students should learn to apply these skills more broadly in curricula beyond university courses dedicated to SJE since systemic oppression is not limited to those topics. For that reason, I propose that social justice education objectives be incorporated across the music curriculum, especially in the study of music history. By teaching students to examine how canons engage, reinforce, and validate systems of power, privilege, and oppression, they can use this acquired knowledge to create social change. Adapting SJE course objectives in music history courses will ultimately create a more critical engagement with a diverse curriculum and contribute to forming an inclusive learning environment in our courses and music programs. Furthermore, through these newly acquired critical skills, students can feel empowered to become socially conscious citizens and musicians.

Conclusion: June 1, 2020

On June 1, 2020, three critical events converged in the United States: COVID-19, skyrocketing unemployment rates, and nationwide riots protesting the murder of George Floyd. This pivotal moment in history exposed the dark core of the

45. While this view of diversity as “appreciation” is fairly limited, it allows for understanding the different objectives between studying diverse cultures, which in itself serves numerous purposes, and analyzing systemic oppression. Maurianne Adams and Ximena Zúñiga, “Getting Started: Core Concepts for Social Justice Education,” *Teaching for Diversity and Social Justice*, 3rd ed., 96.

46. On the problem of tokenism in the study of Western art music, see Madrid, “Diversity, Tokenism, Non-Canonical Musics.”

47. Bell, “Theoretical Foundations,” 4. For a history on the philosophical and theoretical groundings of social justice education and social justice in education, see Adams, “Social Justice and Education.”

unequal systems of power in the United States. During what was supposed to be the start of the final week of classes in an already unusual, fully-remote spring term, I knew we had to discuss this historic moment together. Many of my students and I were emotionally raw from the outpouring of anger and solidarity in the streets over the naked exposure of structural racism and oppression in our country. From the privacy of my Zoom classroom, I asked students to share their feelings and thoughts, carefully navigating a conversation many needed but were afraid to have. It is these moments that convince me that issues of systemic power and oppression need to be discussed at an institutional level in our classrooms. We practiced for this conversation all year as we struggled through concepts of privilege, the canon, historiography, and tokenism in music, all of which are inextricably linked to the hegemonic power and systemic oppression we were witnessing in our news feeds. Having created an inclusive classroom environment, my students felt safe to share their thoughts and feelings with each other in this much needed dialogue. And I was prepared to facilitate the conversation through self-reflective work.

Naturally, it took time to develop the skills to teach SJE, and I continue to work to be an effective facilitator. In the beginning, I had difficulty letting go of the control of the conversation and resisting the urge to give my opinion (and I still do!). I had to learn through practice that the students are more likely to acquire critical analytical skills if they have control of the learning—indeed a foundational principle of critical pedagogy. Students, on the other hand, have been mentally, emotionally, and intellectually ready to confront systemic oppression in their coursework for some time. In my experience, university students have become increasingly aware of systemic racism in our society, are introduced to these problems in their required baccalaureate core courses, and many of them engage in social justice work in other aspects of their lives. They are ready and even eager for these difficult conversations.

As music history textbooks and anthologies continue to expand and become more diverse, we need to be willing to make room for and prioritize teaching the threshold concepts of systemic power and oppression, which could arguably have a longer lasting impact on our students than the course content itself. Our music history courses can offer a unique opportunity for students to recognize and analyze systemic power and oppression and provide them with key skills to confront structural inequities. To go beyond this single example of the sixteenth-century Mexico City Cathedral I have offered here, I propose that a broader pedagogy centering social justice education objectives be developed in our field to transform our approaches to teaching music history in a way that avoids tacit acceptance of and further socialization into the oppressive system that is Western art music. If we do not challenge the systems that formed and continue to inform our study of history and the canon, we are perpetuating

white supremacy in the classroom and doing harm to our students by reinforcing those systems.⁴⁸ As Madrid suggests, by working in the humanities we are in a unique, and I would add, urgent position to recognize and critically evaluate historical systems of power in our classrooms.⁴⁹ Ultimately, it is my hope that students will take this knowledge and apply it to activism to become a new generation of social justice-oriented musicians. Now is the time to re-envision our curriculum and our classrooms and begin the difficult work of dismantling the systems of power and oppression at the foundation of our field.

Appendix A: Pre- and Post-Cohort Meeting Writing Assignment

Pre-Meeting Assignment:

Read:

1. Javier Marín López, “The Musical Inventory of Mexico Cathedral, 1589: A Lost Document Discovered,” *Early Music* 36, no. 4 (November 2017): 575–96.

As you are reading this article, I invite you to think broadly about differences in European and Mexican traditions of sacred music described here and the relation of power that exists between these two cultures.

2. Marín López mentions a few genres, such as the villancico, chanonzeta, and ensalada through their entries in *Oxford Music Online*.

Write:

After completing the readings required above, write a short essay (~250 words) on how you understand the experience of sacred and devotional music in Mexico City. For example, what kind of music would they have heard, and how might it be similar to and unique from sacred music in Spain?

48. Madrid, “Diversity, Tokenism, Non-Canonical Musics,” 129.

49. Madrid, “Diversity, Tokenism, Non-Canonical Musics,” 129.

Post-Meeting Reflection Prompt

In our Cohort 2 Meeting this week, we discussed Javier Marín López's article "The Music Inventory of Mexico City Cathedral, 1589: A Lost Document Rediscovered." Part of our discussion was an analysis of the balance of power and oppression in colonial "New Spain" as represented through these documents, which we related to our local history of indigenous peoples and OSU campus.

For this post-class reflection, I would like you to consider ways you, as a musician or future educator, could potentially use music to raise awareness of social inequities, whether of our local history, of the problematic history of the Western art music canon, or of any other issues of social justice that you are interested in/passionate about. Be creative in your response, and try to think of ways you could engage your audience with these issues.

Word expectation: ~250

Appendix B: Resources for Teaching Social Justice

Introduction to SJE Pedagogy

Adams, Maurianne, and Lee Anne Bell, eds. *Teaching for Diversity and Social Justice*. 3rd ed. New York: Routledge, 2016.

Adams, Maurianne, Lee Anne Bell, and Pat Griffin, eds. *Teaching for Diversity and Social Justice*. 2nd ed. Abingdon: Taylor & Francis, 2007.

Davis, Tracy, and Laura M. Harrison. *Advancing Social Justice: Tools, Pedagogies, and Strategies to Transform your Campus*. Somerset, NJ: John Wiley & Sons, 2013.

Inclusive Learning Environments

Evans, Nancy J., Ellen M. Broido, Kirsten R. Brown, and Autumn K. Wilke. *Disability in Higher Education: A Social Justice Approach*. San Francisco: Jossey-Bass, 2017. See in particular chapter 10, "Universal Design": 274–302.

Ladson-Billings, Gloria. "Yes, But How do We Do it?": Practicing Culturally Relevant Pedagogy." In *White Teachers/Diverse Classrooms: A Guide to Building Inclusive Schools, Promoting High Expectations, and Eliminating Racism*, edited by Julie Landsman and Chance W. Lewis, 33–46. Sterling, VA: Stylus, 2011.

Thomas, Cornell, ed. *Inclusive Teaching: Presence in the Classroom*. San Francisco: Jossey-Bass, 2014.

Facilitating SJE Conversations

Adams, Maurianne, Joanne Jones, and Beverly Daniel Tatum. "Knowing Our Students." In Adams, Bell, and Griffin, eds., *Teaching for Diversity and Social Justice*, 2nd ed., 395–410.

Ahad-Legardy, Badia, and OiYan A. Poon, eds. *Difficult Subjects: Insights and Strategies for Teaching about Race, Sexuality, and Gender*. Sterling, VA: Stylus, 2018.

Bell, Lee Anne, Barbara J. Love, Sharon Washington, and Gerald Weinstein. "Knowing Ourselves as Social Justice Educators." In Adams, Bell, and Griffin, eds., *Teaching for Diversity and Social Justice*, 2nd ed., 381–394.

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Davis, Tracy, and Laura M. Harrison. *Advancing Social Justice: Tools, Pedagogies, and Strategies to Transform your Campus*. Somerset, NJ: John Wiley & Sons, 2013.

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Jan McArthur, "Achieving Social Justice within and through Higher Education: The Challenge for Critical Pedagogy," *Teaching in Higher Education* 15, no. 5 (2010): 493–504.

Kincheloe, Joe L. *Critical Pedagogy Primer*. New York: Peter Lang, 2005.

Social Justice and the Arts

Benedict, Cathy, Patrick Schmidt, Gary Spruce, and Paul Woodford. *The Oxford Handbook of Social Justice in Music Education*. Oxford: Oxford University Press, 2015.

Bell, Lee Ann, and Dipti Desai, eds. *Social Justice and the Arts*. New York: Routledge, 2014.

Beyerbach, Barbara, R. Deborah Davis, and Tania Ramalho, eds. *Activist Art in Social Justice Pedagogy: Engaging Students in Global Issues Through the Arts*. Rev. ed. New York: Peter Lang, 2017.

Dewhurst, Marit. "Where is the Action? Three Lenses to Analyze Social Justice Art Education." *Equity and Excellence in Education* 44, no. 3 (2011): 364–78.

Duncum, Paul. "Engaging Public Space: Art Education Pedagogies for Social Justice." *Equity and Excellence in Education* 44, no. 3 (2011): 348–63.

Hanley, Mary Stone, George W. Noblit, Gilda L. Sheppard, and Tom Barone, eds. *Culturally Relevant Arts Education for Social Justice: A Way Out of No Way*. New York: Routledge, 2013.

Social Justice in Higher Education

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Music History as Labor History: Rethinking “Work” in Musicology

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What if musicians were workers? This might seem like an absurd question to anyone who has ever played a gig, taught a class, run a rehearsal, or spent time in a recording studio. Perhaps surprisingly, though, musicology has been slow to join the party in making labor a central issue, especially in our teaching.¹ In contrast to disciplines like media studies, popular music studies, and folk and Indigenous studies, music history has significant room for improvement in investigating questions about labor. Indeed, addressing labor issues in the classroom and in scholarship takes on greater urgency each year. In the United States (and elsewhere) income inequality continues to grow, making questions about labor and work even more important. Headlines are dismaying for those disenchanted with neoliberal capitalism: chief executives of corporations, even those that fail to turn a profit, are rewarded with massive compensation packages including millions of dollars in salaries and bonuses, while the employees doing most of the work receive comparatively little.² Meanwhile, for many, stable employment is itself a luxury. Workers in various industries—but perhaps

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1. As noted later, work and labor are starting to become more prominent in musicological scholarship, which seems likely to increasingly inform teaching praxis. My goals in this essay are to affirm the urgency of this development and to introduce some practical ways to apply these ideas in courses.

2. Among the top 350 U.S.-based companies, average 2019 compensation for CEOs (chief executive officers) topped \$21 million, or 320 times the salary of the “typical worker.” Lawrence Mishel and Jori Kandra, “CEO compensation surged 14% in 2019 to \$21.3 million,” Economic Policy Institute report (August 18, 2020), 3. Some analysts and economists argue that such extravagance is justified in the name of competitiveness, citing the resulting tournament-like

most markedly in the arts—are struggling to make ends meet. In 2013, 16 percent of part-time workers and 4 percent of full-time employees in the U.S. were classified as “working poor”; in other words, their incomes remained below the federal poverty level.³ By 2018, that number topped out at seven million individuals, with Black and Hispanic women impacted at rates almost double the national average.⁴ Another study shows that there is not one single state in the U.S. in which a person could afford a two-bedroom apartment rental while working full time at the minimum wage.⁵ As researchers Howard and Paul Sherman put it, in “terms of income, there are two Americas: the enormous class of employees and the tiny class of capitalists.”⁶ These issues, while discussed infrequently in creative fields, absolutely underpin economic problems in the arts, many of which have only become more pronounced in light of the ongoing pandemic: issues like precarious employment, low salaries, and unequal opportunity, not to mention assumptions that musicians will work in exchange for “exposure” and other exploitative practices.

With a long tradition of focusing on “great works” (and, to a lesser extent these days, “great men”), music-historical narratives tend to emphasize the aesthetic, the formal-structural, and the lineage of influence.⁷ While numerous scholars engage in important ways with socio-cultural issues in research across the spectrum of scholarship identified as “musicological” or “ethnomusicological” or both, curricula within conservatories and schools of music almost invariably favor a study of composers and scores over other types of

environment as a means of fostering employees’ contributions to the company. Andrew D. Henderson and James W. Fredrickson, “Top Management Team Coordination Needs and the CEO Pay Gap: A Competitive Test of Economic and Behavioral Views,” *The Academy of Management Journal* 44:1 (February 2001): 98–99.

3. “Who are the Working Poor? [2013 data from the Bureau of Labor Statistics],” published by the Center for Poverty Research at the University of California, Davis, <http://poverty.ucdavis.edu/faq/who-are-working-poor>.

4. Bureau of Labor Statistics Reports: “A Profile of the Working Poor, 2018” (July 2020), <https://www.bls.gov/opub/reports/working-poor/2018/home.htm>. See also Eileen Patten, “Racial, Gender Wage Gaps Persist in U.S. Despite Some Progress,” Pew Research Center report (July 1, 2016), <https://www.pewresearch.org/fact-tank/2016/07/01/racial-gender-wage-gaps-persist-in-u-s-despite-some-progress/>.

5. Elina Bravye et al., “Out of Reach: America’s Forgotten Housing Crisis,” National Low Income Housing Coalition report, March 2012, <https://nlihc.org/sites/default/files/oor/2012-OOR.pdf>.

6. Howard J. Sherman and Paul D. Sherman, “Why Is This Cycle Different from All Other Cycles?,” *Journal of Economic Issues* 42:1 (March 2008): 257.

7. Given the interest in pedagogical questions, as shown through the establishment of this *Journal* and the activities of the American Musicological Society Pedagogy Study Group, this has certainly been in flux for some time. However, the content and structure of most “standard” music history and music appreciation textbooks suggest that scores, stylistic analyses, and biographies remain central to a fair number of institutions’ curricula.

musical actors and material artifacts, even well into the twenty-first century.⁸ When scholars consider emergent theories of labor, however, they are armed with useful ways to perform their own interpretive acts on the histories they study and write. The approach I propose here considers how anxieties about the labor undertaken by musicians aligns with anxieties about unrecognized (and therefore uncompensated) work writ large. More concretely, it provides both a theoretical framework and a set of pedagogical tools that educators can use to rethink, revise, and reassess our music-historical curricula.

In a survey of undergraduate music programs in North America, Margaret Walker notes that “the vast majority [of programs reviewed thus far] continue to require two or three courses covering *canonical* Western art music history.”⁹ One way to work toward greater inclusion in the curriculum, I would argue, is by incorporating labor into our courses. Notably, music history faculty have indicated interest in these issues. Respondents in 2012 found it “somewhat” to “very” important (3.14 on a 5-point scale) that students be able to “compare and contrast the economic aspects of music in different times and places, including patronage and the marketplace,” although this was ranked the lowest among nine specific objectives for a music history curriculum.¹⁰ If a majority of us expect our students not only to be able to understand economic forces, but also to have the facility to compare and contrast these forces across time and space, I would argue that we need to make a more concerted effort to foreground these issues in our own research and in the ways we structure our course plans. At its most basic level, we might ask: Who has the power? Who is doing the work? By considering a diverse array of economic issues based on those questions, we have an opportunity to reform the curriculum in ways that benefit our students and that improve the equity of our course content. In other words, this is a content issue (in that we should focus more on issues of work and labor). But this content informs a much broader outcome: by making room in the narrative for those who have historically held less privilege, our courses can become more equitable.

8. See data presented in Matthew Baumer, “A Snapshot of Music History Teaching to Undergraduate Music Majors, 2011–2012: Curricula, Methods, Assessment, and Objectives,” this *Journal* 5, no. 2 (2015): 23–47.

9. Emphasis added. Margaret E. Walker, “Towards a Decolonized Music History Curriculum,” this *Journal* 10, no. 1 (2020): 16.

10. Baumer, “Snapshot of Music History Teaching,” 41. The ranking perhaps reflects the space afforded such questions within music history textbooks.

Music and Labor: Research

Scholars have produced exciting new work on connections between music and labor/economics: for example, Marianna Ritchey's monograph *Composing Capital: Classical Music in the Neoliberal Era* explores the ways "contemporary classical" institutions are bound to the norms and complexities of the neoliberal present, and Will Robin's *Industry: Bang on a Can and New Music in the Marketplace* addresses the important issues of funding, marketability, and contemporary economics.¹¹ Foundational texts incorporating economic and labor issues include work by Timothy Taylor and, less directly, Richard Crawford.¹² Andrea Moore's 2016 article "Neoliberalism and the Musical Entrepreneur" marked, for me, a watershed moment that announced the arrival of labor studies within musicology; likewise, a colloquy published in *Twentieth-Century Music* in 2019, featuring valuable studies by Ritchey, Moore, Judith Lochhead, John Pippen, and Anne Shreffler, further legitimized the field.¹³

Despite this strong foundational literature, it is surprisingly difficult to find scholarship suitable for teaching on music and labor, and this suggests some areas for future research. For example, in the absence of readings about musical labor before the twentieth century, I have had to focus on more specific topics, such as patronage, military bands, and the songs of unions and other labor activism. In place of tidy articles or book chapters on musical labor in eras prior to about the mid-nineteenth century, students cobble together accounts of individual musicians to try to figure out what their work lives were like. While this activity has its own merits, I would love to see more scholarship on the working conditions at court, for example, or more information about music guilds, or even about those who work in myriad present-day music industries, such as piano tuners, theater managers, teachers, and a whole host of others. Also, within labor history in general, there are plentiful sources on activities in industrial settings and on organized labor, but relatively little on music. With a few exceptions, we are also largely missing the stories of labor performed in

11. Marianna Ritchey, *Composing Capital: Classical Music in the Neoliberal Era* (Chicago: University of Chicago Press, 2019); Will Robin, *Industry: Bang on a Can and New Music in the Marketplace* (Oxford: Oxford University Press, 2021).

12. Timothy D. Taylor, *Music and Capitalism: A History of the Present* (Chicago: University of Chicago Press, 2016) and *The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture* (Chicago: University of Chicago Press, 2012); Richard Crawford, *America's Musical Life* (New York: Norton, 2001).

13. Andrea Moore, "Neoliberalism and the Musical Entrepreneur," *Journal of the Society for American Music* 10, no. 1 (2016): 33–53; Judith Lochhead, ed./convenor, "Boundaries of the New: American Classical Music at the Turn of the Millennium," *Twentieth-Century Music* 16, no. 3 (2019): 373–455.

the home and of minoritized populations. Research in these areas would greatly enrich the scholarship on labor, both within music and without.

Given the breadth of labor-related subjects and questions throughout the history of music making, we have many ways to include these ideas in our course plans. In what follows, I explore four major labor-related issues that are particularly vulnerable to exclusion or misinterpretation, and which therefore inform my own practice: recognition of labor, the musical marketplace, ownership of musical work, and exploitation of musicians. Following a brief exploration of each of these labor-related issues, I discuss some pedagogical applications. As with most (or perhaps all) forms of “reframing” a field, there are many ways to incorporate these ideas, from adding small studies to an existing class, to revising a particular unit or assessment, to rebuilding the entire curriculum.

Recognition of Labor

The more we contextualize the creation and performance of music within its broader socio-cultural scope—including how and why participants are rewarded for their work—the better prepared our students will be to enter that world themselves. At the most basic level, I am interested in labor as a cultural practice, informed by various aspects of economic and social theory. For example, while several elements of Karl Marx’s work prove useful for music studies, its primary value is that it emphasizes sociocultural relationships. Addressing the structures of capitalism and the apparent abuses of power engendered therein, sociologist Mathieu Desan writes:

Marx’s point is to demonstrate how even apparently straightforward “economic” phenomena are constitutively social, political, and cultural. So, whereas capital may appear here as money and there as means of production, Marx’s concept of capital allows us to pierce this fetishized form and *to see capital not as a thing, but as a process*; and not just a process, but a process of exploitation; and, finally, not only a process of exploitation, but also a social totality.¹⁴The conception of capital as inherently sociocultural is key for music-historical narratives: the social, political, and cultural are not detached from economic forces, but rather are inextricably entwined. One primary issue in the arts is recognition, by which I mean perception and acknowledgment of a person’s labor, often marked by compensation, identification on concert programs and advertisements, acknowledgment

14. Mathieu Hikaru Desan, “Bourdieu, Marx, and Capital: A Critique of the Extension Model,” *Sociological Theory* 31, no. 4 (December 2013): 322. Emphasis added.

through awards, and other socially-constructed interactions. Recognition (or, more crudely, fame) may lead to greater financial rewards in the form of commissions, additional performance opportunities, and so on, and it also begets symbolic cultural prosperity. Because recognition is decidedly social, political, and cultural, it is subject to the potential inequities that shape all such relationships.

The Market[place]

Standard markets indicate a totality within which resources are allocated. Perhaps most simply, a “market” refers to a system of exchange: typically money for goods or services, although there are myriad other configurations. In a balanced market, workers are paid exactly what their time is worth and those who control the means of production ensure an even exchange of goods and compensation. While this conception of the market can inform ideas about creative and artistic labor, I contend that it works only as a metaphor. It would be unwise to insist that there is some finite quantity of artistic resources that must be allocated to participants. For example, if a given musician produces a well-respected iteration of a composition and is recognized for that performance, a second musician does not (necessarily) lose recognition in order to rebalance the market. Instead, we might think about the artistic market in the sense of an analogy: a pool of water that can be topped off when it rains or a vending machine that gets refilled regularly. In other words, rather than a standard economic market, the musical “marketplace” includes funds for commissions, ticket fees, and other concrete financial components, but also the accumulation of recognition, prestige, and power.

In many ways, what I am talking about is “cultural capital,” a concept theorized by Pierre Bourdieu and adopted by numerous scholars since, including musicologists. As Bourdieu defines it, capital is “the set of actually usable resources and powers,” as well as “accumulated labor . . . which, when appropriated on a private, i.e., exclusive, basis by agents or groups of agents, enables them to appropriate social energy in the form of reified or living labor.”¹⁵ Essentially, this is a conception of capital as a source of power, which reflects the imbalance central to Marx’s political economy, and reaffirms the notion that economic relations are always already political (and social, and cultural)

15. Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste* [1979], trans. Richard Nice (Cambridge, MA: Harvard University Press, 1984), 114; Bourdieu, “The Forms of Capital,” in *Handbook of Theory and Research for the Sociology of Education*, ed. J.G. Richardson, trans. R. Nice (New York: Greenwood Press, 1986), 241.

relations. Likewise, Bourdieu's ideas can explain social relations among artists. By conceiving of capital in this broader way, we focus on questions of power and hierarchy, which will be especially important when theorizing the relationships between musicians, such as patron and beneficiary, composer and librettist, or teacher and student. Bourdieu's cultural capital is not just recognition of one's talents or social standing, it is also a component in the system of social resources—the socio-cultural economy—which inherently suggests the problem of hierarchy. Musicians have been and are subject to these power relations, and students deserve to develop an understanding of who has profited from (or in spite of) those circumstances and who has struggled because of them. It is also important to be frank with students about how power relations have shaped the music-historical narrative. We scholars are just as subject to the “cultural marketplace” as any other participant, and students can learn about the marketplace of musical knowledge by, for example, comparing the contents of older editions of textbooks, considering how particular repertoires have been taught in the past, and engaging with other historiographical work.

Ownership

As historians, we are well aware that notions of capital and labor necessarily shift over time. Marx's primary frame of reference was industrial production; now, in the information age, we are faced with knowledge as a form of—or, more radically, a replacement for—capital. Media theorist McKenzie Wark discusses this change, arguing that the group controlling information (what she calls the “vectoralist class”) is now the “dominant exploiting class,” whose “power lies in monopolising intellectual property—patents, copyrights and trademarks—and the means of reproducing their value—the vectors of communication.”¹⁶ In other words, the most powerful class is now tied to knowledge production and distribution. This is evident in companies like Google/Alphabet, Facebook (now Meta), Amazon, and other digital media powerhouses. According to this line of thinking, the concept of ownership itself has changed markedly in the past few decades; rather than being concentrated among property owners or other proprietors of business, wealth and influence are now wielded by those who control the flow of information.

We might, then, think of *musical knowledge* as a type of capital, in terms of both cultural capital and monetary value. Successful musicians become the bearers of knowledge. They are the experts, the ones who have trained and

16. McKenzie Wark, *A Hacker Manifesto* (Cambridge, MA: Harvard University Press, 2004), 12.

mastered the craft. This also, of course, applies to music history instructors, textbook authors, and publishers. Music faculty—studio teachers, ensemble directors, and academic instructors—shape the flow of information. Given this, instructors ought to carefully consider questions such as the following while designing and preparing courses:

- Why have I selected this piece or case study? Which concepts does it demonstrate, or what questions does it inspire?
- What factors contributed to the success (and therefore preservation) of this selection or the style it represents? What people or institutions provided financial support for it?
- Which musicians are discussed and why? Are a variety of careers, socio-economic backgrounds, classes, ethnicities, genders, and other identities represented?
- Who has historically controlled the flow of information about this musical practice, and how?

For example, my undergraduate survey includes information about composers' connections, patronage, and circumstances of training. To reinforce the contingent nature of those who have been deemed "successful," in-class discussion or quiz questions might ask students to identify the privileges that shaped their experiences. Musical ownership is shaped not only by economic forces but also by intersectional factors such as race, class, and gender, so I ask students to compare and contrast the figures historically included in anthologies and those who have gained recognition more slowly—typically women and racial/ethnic minorities. Theoretical questions like those of Wark, Bourdieu, and Marx, therefore, remind us to be on guard for issues of power and ownership, and the list of considerations above can help us frame music-historical work in relationship to those hierarchies.

Exploitation

Musicians have long felt the tension between performing "for the love of it" and earning a living wage. Because of the long history of artistic activities as hobbies for the monied classes, lines can be easily blurred between work and play, resulting in (sometimes unintended) exploitation. Among the developments of twentieth-century labor scholars, one of the most useful is a shift in

the meaning of “exploitation.” So-called neo-Ricardians, in particular, offer a critique of the labor theory of value (LTV), in which “exploitation is no longer seen as the extraction of surplus value in the production process. Instead, exploitation can be seen as the outcome of unequal exchanges between workers and capitalists in the market.”¹⁷ In other words, exploitation is no longer tied to industrial practices (e.g., factory work), but rather can elucidate any working relationships between those controlling the work and those actually doing the work. The way we use the word “exploitation” in common parlance today usefully expands it yet further by considering non-financial unequal exchange as well.

This expanded sense of exploitation as any unequal exchange of [cultural] capital aligns with exploitation of online users as generators of content. Internet users have increasingly created and posted content in countless forms: blogs, reviews, social media posts, and online scrapbooks, and have done so to such an extent that they are actually doing the work of programmers, writers, and other creative professionals. Looking back to 1999, chat room moderators called Community Leaders (CLs) made waves when they asked the U.S. Department of Labor to investigate whether they should have been paid by America Online (AOL), for whom they invested hours hosting chat sessions in exchange for free or discounted memberships to the site.¹⁸ This was perhaps one of the earliest instances of what would become a new economy of influence, creation, and other digitally-connected creative work, which has since proven to be a hotbed of exploitative practices. When that investigation was dropped, a large group of CLs brought a class action lawsuit against the company.¹⁹ More recently, other

17. Michael Rowlinson and John Hassard, “Marxist Political Economy, Revolutionary Politics, and Labor Process Theory,” *International Studies of Management & Organization* 30, no. 4 (Winter 2000–01): 89.

18. Lisa Margonelli, “Inside AOL’s ‘Cyber-Sweatshop,’” *Wired* (1 October 1999).

19. According to AOL’s own *Annual Report*, “The parties to all of the Community Leader-related lawsuits have agreed to settle the lawsuits on terms that did not result in a material incremental expense or material payment by the Company in 2009. The court granted preliminary approval of the settlement on February 2, 2010. The Company does not expect to make any additional payments related to this matter.” America Online, *Annual Report* (2009), 96, <https://www.sec.gov/Archives/edgar/data/1468516/000119312510176095/d10q.htm>. Another report lists the settlement at \$15 million. Mark W. Batten, Elise M. Bloom, and Fredric C. Leffler, “Misclassifying Workers as Independent Contractors: The Price of Independence,” Proskauer Rose LLP, 26, www.proskauer.com/files/uploads/Images/Misclassification-of-Workers-as-Independent-Contractors.pdf. Issues around contract work have become increasingly prevalent with the expansion of the gig economy, a paradigm well-known to many performing musicians.

“volunteer” contributors like bloggers and reviewers started to band together to seek compensation for their efforts.²⁰

For musicians, the question of work is perhaps more problematic today than it ever has been previously. As musicologist Timothy Taylor has argued, the guise of neoliberal capitalism distorts, masks, and otherwise complicates perceptions of labor for creative individuals.²¹ Journalists and scholars have identified myriad issues affecting creative workers. Musicians who operate primarily online, for example, are especially vulnerable to exploitation. Students in my 2014–15 “Music and Technology” courses at Northwestern were shocked to learn about the abysmal payouts to artists by then-emergent streaming music platforms such as Spotify and Pandora.²² By 2020, streaming services accounted for the vast majority of revenue for the recorded-music industry, despite artists famously earning fractions of a cent for “plays” of their work on most commercial platforms.²³ This streaming industry primarily benefits large producers—rights holders keep about 70 percent of the revenue per stream—rather than professional songwriters and performers. As analyst Mark Mulligan notes, “Streaming works for record labels. It works for publishers. It works if you’ve got thousands or millions of songs—it all adds up. But if you’ve only got 20 or 30 or 100 songs then it doesn’t. You need scale of catalog to benefit.”²⁴ In response, some platforms are experimenting with new models of royalty dis-

20. Brendan James, “Unpaid Huffington Post Bloggers Actually Do Want to Get Paid,” *International Business Times*, February 18, 2016, <https://www.ibtimes.com/unpaid-huffington-post-bloggers-actually-do-want-get-paid-2313744>; Laura Northrup, “Yelp Reviewers File Class Action Lawsuit, Want to Get Paid,” *Consumerist*, August 12, 2014, <https://consumerist.com/2014/08/12/yelp-reviewers-file-class-action-lawsuit-want-to-get-paid/>.

21. Taylor, *Music and Capitalism*.

22. At the time, musician Damon Krukowski had recently made waves with a story on his band’s “meager royalties,” noting that “These aren’t record companies—they don’t make records, or anything else; apparently not even income. They exist to attract speculative capital. And for those who have a claim to ownership of that capital, they are earning millions.” “Making Cents,” *Pitchfork*, November 14, 2012, <https://pitchfork.com/features/article/8993-the-cloud/>.

23. Streaming made up 83 percent of the \$12.2 billion in revenue for 2020. Joshua P. Friedlander, “Year-end 2020 RIAA Revenue Statistics,” Recording Industry Association of America, <https://www.riaa.com/wp-content/uploads/2021/02/2020-Year-End-Music-Industry-Revenue-Report.pdf>. Payouts per stream range from \$0.00074 on YouTube to \$0.019 at Napster, and this seems to be the total amount (to be divided by label, producer, songwriter, and performers), so the musicians earn just a portion of that figure. At the average rates, even artists with hundreds of thousands of streams per month are earning substantially below the U.S. minimum wage. Daniel Sanchez, “How Much Artists Make Per Stream on Spotify, Apple Music, Amazon, YouTube, Pandora, More,” *Digital Music News*, <https://www.digitalmusicnews.com/2018/12/25/streaming-music-services-pay-2019/>.

24. Randall Roberts, “Does Spotify Pay Artists a Fair Rate? Here’s what Musicians, Managers and Apple Music Have to Say,” *Los Angeles Times*, April 19, 2021, <https://www.latimes.com/entertainment-arts/music/story/2021-04-19/spotify-artists-royalty-rate-apple-music>.

tribution; however, change happens slowly, and the digital download format seems, at least for now, to offer more artist-friendly terms.²⁵

Likewise, content creators invest enormous amounts of time and effort in creating music (and other material) for so-called social media and other web-based tools, without any guarantee of financial success. Students are likely familiar with contemporary artists who are active on YouTube and TikTok (and whatever the next big platform might be), and may even have their own channels. With that in mind, it seems particularly important to discuss the conditions of employment (or non-employment) for “influencers” and other creators, whose work may be subject to the shifting whims of platforms’ investors and the algorithms on which they rely.²⁶ I have written elsewhere about the complex relationship between music, user-generated content, and the DIY ethos;²⁷ here I will simply note, echoing Christopher Leslie, that “traditional forms of exploitation” continue to exist in new media.²⁸ The creative labor of users powers a massive network of digital material, much of it uncompensated, under-valued, or unpredictably rewarded.

Even in institutions that benefit from the protections of labor unions, such as professional orchestras, musicians are in jeopardy of financial exploitation. Andrea Moore, for example, notes that “union orchestras in the United States have not been immune to widespread efforts to reduce the economic and political power of trade unions, whose economic protections of their members have been denigrated as standing in the way of economic progress, or as detrimental to workers’ ‘freedom.’”²⁹ Likewise, boards of directors for orchestras have cited waning income from investments and declining ticket sales as factors requiring them to reduce the pay and other benefits for their musicians, with even major groups like the New York Philharmonic running deficits “every season since

25. See David Hesmondhalgh, Ellis Jones, and Andreas Rauh, “SoundCloud and Bandcamp as Alternative Music Platforms,” *Social Media + Society* (October–December 2019): 1–13.

26. See for example, Julia Alexander’s discussion of the competing interests of YouTubers and advertisers, which seems to have resulted in popular channels being “demonetized.” “The Golden Age of YouTube is Over,” *The Verge*, April 5, 2019, <https://www.theverge.com/2019/4/5/18287318/youtube-logan-paul-pewdiepie-demonetization-adpocalypse-premium-influencers-creators>.

27. Carithers, “Musical Indeterminacy as Critical and Affirmative Play,” *ASAP/Journal* (forthcoming).

28. Christopher Leslie, “Review: Trebor Scholz (ed.), *Digital Labor: The Internet as Playground and Factory*,” *Media, Culture, & Society* 36, no. 4 (2014): 552.

29. Andrea Moore, “Neoliberalism and the Musical Entrepreneur,” *Journal of the Society for American Music* 10, no. 1 (February 2016): 36. See also Robert J. Flanagan, *The Perilous Life of Symphony Orchestras: Artistic Triumphs and Economic Challenges* (New Haven, CT: Yale University Press, 2012).

2001–02.”³⁰ Union musicians and those who represent them have railed against such cuts. While some top orchestra members argue that high salaries are necessary to attract and retain the best performers, smaller groups are fighting even for subsistence-level compensation, and a number of organizations openly flout union oversight, landing them on the “unfair list.”³¹ American Federation of Musicians (AFM) attorney Kevin Case claims that the situation is “a full-fledged assault on protections for musicians that took decades to achieve.” He continues,

Perhaps most disturbing, however, is the response from some orchestra managers and board chairs to the argument that players, faced with these draconian measures, will pack up and leave. The message is simple and blunt: we don’t care. Go ahead and leave. After all, you’re totally replaceable; we’ll just hire one of those fantastic kids coming out the conservatories. . . . [A]nother board chairman told one departing principal that he wouldn’t care unless nine or ten players left—and then, only because it might be “bad PR.”³²

In the issues cited here, we feel the urgency of including labor in our engagements with music: without doing so, we risk further detachment from the economic conditions of musical experience, and worse yet, we enable exploitation of musical practitioners.

30. Michael Cooper, “It’s Official: Many Orchestras Are Now Charities,” *New York Times*, November 15, 2016, <https://www.nytimes.com/2016/11/16/arts/music/its-official-many-orchestras-are-now-charities.html>. In Pittsburgh, which saw a two-month strike in 2016, “the symphony’s Board of Trustees Chair Devin McGranahan said in a statement Sept. 30, when the strike began, that a wage reduction was necessary to deal with a financial crisis that could force the symphony to close in mid-2017 when it would be at risk of running out of cash. Symphony officials have said they are facing a \$20.4 million deficit over the next five years.” Mark Kanny, “Pittsburgh Symphony Strike Eats into Revenue,” *Pittsburgh Tribune-Review*, October 23, 2016, <https://archive.triblive.com/aande/music/pittsburgh-symphony-strike-eats-into-revenue/>.

31. See <https://www.afm.org/for-members/international-unfair-list/>. Also, for example, the Hartford Symphony leadership faced a complaint from the National Labor Relations Board (NLRB) in 2015 over a proposed cut in “guaranteed performances and rehearsals... by about 40 percent for core musicians of the orchestra, dropping their yearly salary from a little over \$23,000 to below \$15,000. Musicians would also have to be available for daytime rehearsals and performances, which would be a hardship for many musicians who have day jobs.” Ray Hardman, “Federal Complaint Says Hartford Symphony Orchestra Failed to Negotiate with Union,” WNPR Connecticut, September 10, 2015, <http://wnpr.org/post/federal-complaint-says-hartford-symphony-orchestra-failed-to-negotiate-union#stream/0>.

32. Case is a violinist, attorney, founder of Case Arts Law, and now General Counsel for the International Conference of Symphony and Opera Musicians. Kevin Case, “The Commoditization of Symphony Orchestra Musicians,” September 17, 2012, <https://www.thefreelibrary.com/The+commoditization+of+symphony+orchestra+Musicians.-a0331169916>.

Applying Labor to Teaching

With this cursory exploration of a few key labor issues in mind, I turn now to how these ideas might be put to use within music history courses. For reference, I teach in a School of Music within a metropolitan public research university; this is my third year in this position. Teaching assignments vary from term to term, but our program includes a required three-semester undergraduate history survey, of which I have been teaching the second and third terms (“covering” ca. 1700–1860 and ca. 1860–present), along with general education courses for non-music majors, a graduate research methods course, and graduate seminars on a variety of topics. The School of Music also, perhaps atypically, requires the courses “Music in World Cultures” and “African-American Music” for those pursuing bachelor’s degrees. The history survey classes generally enroll approximately 25–30 students per section, with the seminars and non-major courses running smaller and larger than that, respectively.

One of the easiest ways to engage with recognition of labor is to be intentional about the recordings used in class, and to make an effort to acknowledge the performers bringing the music to life. I imagine I’m not alone in relying increasingly on audio-video recordings of pieces that we discuss, which can also provide useful entry points for considerations of labor. I would argue that it is difficult to recognize what we can’t see. If we only show videos of orchestras made up of middle-aged white men, for example, students may internalize that as “normal” or acceptable. Instead, we might compare videos of, say, the Vienna Philharmonic with more gender-integrated orchestras, or a regional symphony made up of part-time players with a full-time, well-funded ensemble. This can lead to conversations about who has historically been excluded from specific forms of labor, and how (or whether) circumstances have changed over time.³³ Discussions of recognition can also focus on phenomena like fandom: why do particular musicians invite this degree of recognition? What do “fans” do for artists (and vice versa)? This opens up possibilities for new assignments that explore online fan cultures, remixes, zines, and merchandise.³⁴ These conversations can encourage students to reflect on their own goals and priorities as consumers and as musicians emerging in the marketplace.

33. Kira Thurman and Kristen M. Turner address the issue of selecting recordings in their invaluable essay, “Six Easy Ways to Immediately Address Racial and Gender Diversity in Your Music History Classroom,” *Musicology Now* (blog), July 17, 2017), <https://musicologynow.org/>.

34. One example of recent scholarship on this is Dana Plank, “Mario Paint Composer and Musical (Re)Play on YouTube,” in *Music Video Games: Performance, Politics, and Play*, ed. Michael Austin (New York: Bloomsbury, 2016), 43–82.

Just as historical musicians have participated in both the metaphorical artistic market and the labor market as a whole, students are doing the same. An important task for classes like the undergraduate survey—and an approach that represents a fairly significant departure from the traditional “great works” mode—is to engage in substantial discussions about musicians other than composers.³⁵ Not only is this a valuable way to include more women, people of color, and other underrepresented groups in our histories, but it also reinforces the understanding that “composer” is merely one possible path for a vocation in music. One might discuss various instrument makers and their production facilities, or patrons, or music administrators. To cite a specific assignment: in the eighteenth- and nineteenth-century portion of our survey sequence, I have asked students to write a journal entry on what kind of musician they might have been at particular points in history. Many have created truly insightful reaction essays, including reflections on how their race or gender might have shaped the opportunities available to them at that time, and whether or not they would have pursued similar careers as their actual paths in the present.

I have found that the way I present musicians’ biographical information has also become more thorough and, ideally, more relevant to my students’ experiences as musicians as they find their own paths through the music industry. Where possible, we consider the following: how composers and other musicians made a living (e.g., how many students did they teach, and how much did they earn from publishing their music?); what the terms of publication were (e.g., was it a fair contract? Was there even a contract?); and to what extent particular composers have controlled their careers and to what extent have they served patrons. I also find it instructive to address issues around performer compensation and recognition. Why don’t we read about many performers in music history textbooks, apart from a select few, nor individuals in other related industries, such as instrument makers, publicists, or costumers? These ideas have the potential to lead into discussions of class, race, gender, and all manner of intersectional identities, as we consider who has historically had access to what, who has controlled the means of production and distribution (of both goods and knowledge), and how they managed their relationships with various inclusive and exclusive practices.

35. One provocative alternative is Daniel Barolsky’s call to organize courses around performers rather than composers. See the roundtable with Sara Gross Ceballos, Rebecca Plack, and Steven M. Whiting, “Performance as a Master Narrative in Music History,” this *Journal* 3, no. 1 (2012): 77–102. While I might question whether we need a “master narrative” at all, the participants raise valuable points about representation, musical literacy, and other significant issues, and the ways emphasizing performance can address those concerns.

Likewise, my own classes for both music majors and non-majors often incorporate a discussion of early opera. We talk about its stylistic predecessors, musicians who created the earliest works now labeled “operas,” and the plots and characters represented. To adapt this lesson to the framing proposed here, I have also begun discussing what changed when opera became a business. For example, moving from the space of the court to the public opera house required the professionalization of actor-singers, terms of employment for set-builders and others performing manual labor, financial elements such as revenues and expenses, and advertisements—in short, many of the same components shaping performing-arts industries today. These ideas are valuable ways to further contextualize our understanding of musical practices and the people who engage in them, and can also help our students become familiar with the forces shaping their own careers and the ways these issues have developed over time.

Along with course content, assessments and other assignments can engage with music and labor, both historical and current. As students seem to appreciate opportunities to learn from each other, one of my newer assignments is a final project for the survey course, in which students create a web page and short video that could be shared with the class and possibly beyond. The focus of each project varies according to students’ chosen specialties (and, therefore, their likely careers). Music therapy majors, for example, demonstrate ways to incorporate course content into a therapy session; performance majors create a miniature lecture-recital; music educators develop a lesson plan and teaching demonstration; and so on. Students have demonstrated great skill and ingenuity in these projects, such as incorporating class repertoire into a therapy session for trauma patients, or showing how they would teach particular concepts from our history class to their middle-school band students, for example. This tailoring fosters productive discussion among students within and across musical subfields as they learn about contemporary career paths for musicians.

Labor issues are also valuable for larger papers and projects in upper-division courses or graduate seminars. I see no reason to abandon long-established methods, such as biographical writing or stylistic analysis, but aim instead to employ these methods toward new ends: as a means to investigate power relations. Students may incorporate research on careers, financial support, patronage, and other elements throughout various historical eras and locations, and—I would argue—it is in their best interest to include such information in their work. We, as instructors, should be clear about these expectations in our assignment guidelines and grading rubrics, and perhaps include a statement like the following: “successful papers will account for the material history of the subject, including engaging with the relevant economic and logistical conditions.” Focusing on labor enables us to repurpose old tools in new ways,

thereby strengthening musicology's long-standing engagement with sociocultural issues.

Conclusion: Adoption and Expansion

In the April 2020 issue of this *Journal*, Walker considers the important question of the relationship between “decanonization” and “decolonization.” While this terminology is understandably under scrutiny from Indigenous scholars and activists, I believe Walker makes an important point: attempting “decolonization” necessarily means considering economic issues, such as exploitation and other imbalanced power structures wrought for material gain. She notes that at “the very least, we need to reflect on the role that European colonial power structures and extracted wealth have played in the creation of universities and academic scholarship.”³⁶ How can we critique (and tear down) Euro-American exceptionalism? I submit that an excellent starting point is to be sure we musicologists ask the same kinds of questions about all of the music that we teach: Who made it? What circumstances enabled or encouraged its creation? How was it supported? Who did the work, and how? These questions can usefully inform approaches to both writing music history and teaching it, and I am frequently surprised by how well courses can incorporate issues such as the power structures of recognition, market forces, ownership, and exploitation. For many music-historical questions, all four areas can provide fresh insight into the course materials.

The major accrediting body, the National Association of Schools of Music (NASM), provides guidelines that can be useful for those interested in integrating labor issues into the curriculum.³⁷ These parameters vary according to degree type and area of emphasis; for example, faculty and administrators might consider some of the standards for programs in which students may double-major in music and business, or otherwise complete a degree in music (Bachelor of Arts or Bachelor of Music) with an emphasis on the music industry. These include requirements such as:

[a] working knowledge of the multiple ways the music industry and its sectors use principles and techniques of marketing, promotion, management, and merchandising, including the development, manufacturing,

36. Walker, “Towards a Decolonized Music History Classroom,” 2.

37. National Association of Schools of Music, *NASM Handbook 2020–21* (Reston, VA, 2021), <https://nasm.arts-accredit.org/>. While not all programs/departments adhere to NASM guidelines, the organization currently has over 630 members and thus bears influence on curricular decisions at many institutions.

distribution, and retailing of musical products, [and a] functional knowledge of artist and concert management, including but not limited to promotion and production.³⁸ These standards clearly indicate the significance of understanding the various forms of labor involved in any musical undertaking. For programs with an emphasis on music industry training, this seems like a particularly suitable approach. Even for students who are not planning to pursue “industry” careers, though, this knowledge is valuable. NASM’s “Essential Competencies” for music degrees include an “acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources including, but not limited to jazz, popular, classical, and world music”—content that could not have existed without the labor of its creators and work of its promoters and others. Likewise, the guidelines for all professional baccalaureate degrees include recommendations for students to be given the following opportunities:

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.
2. Acquisition of skills necessary to assist in the development and advancement of the careers of students, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.³⁹

In short, most—if not all—college music students, especially those enrolled in NASM-accredited programs, would benefit from instruction in musical labor. By reframing our music history curriculum in this way, faculty could help students not only draw deeper connections across the history of music, but also understand their own roles more fully within the broad context of music-making as an enterprise.

The question of labor in, and as, music-making is crucial for rethinking the way we produce musicological work, both in writing and through our teaching. Artistic processes, including music-making, lend unique insight into myriad issues such as creative control and access. Given these components in systems

38. *NASM Handbook 2020–21*, Appendix I.E, 194.

39. *NASM Handbook 2020–21*, 102.

of labor and compensation, I suggest that reclaiming the labor of music-making might further legitimize the status of musicians and music educators as workers.

At the same time, I acknowledge that a pedagogical approach that highlights labor issues risks replicating the neoliberal context that I aim to critically examine. If I ask my undergraduate survey students to complete projects related to their major areas of study—and therefore likely career paths—am I conceding too much ground to “the practical”? If graduate students read Marx and Engels instead of (or even alongside) hagiographical writers who championed the music of past generations, are we simply reifying a different canon of ideas? If students are expected to research the material conditions of historical musical production, does this implicitly devalue musical creation vis-à-vis “art for art’s sake”? Possibly. But I would still advocate for this approach, both for the reasons discussed throughout this essay, and because I feel that it is a disservice to students to leave out those parts of the story. Throughout the histories we teach, “successful” artists have typically benefited from favorable circumstances, including those of class, race, gender, and ethnicity, shaping their access to education and other resources. It is not enough to say, for example, that women were typically excluded from composing large-scale works in the nineteenth century; it is also useful to discuss how class-based societal expectations shaped Clara Wieck Schumann’s career versus Fanny Mendelssohn Hensel’s, and acknowledge those who were left out of the process altogether.

Incorporating the story of labor into our music histories is, perhaps, a form of activism: it provides opportunities to further destabilize canonical narratives of “genius” and fosters a more inclusive approach to the discipline of musicology. It also arms students with knowledge about how they, too, fit into systems of production and consumption, and therefore empowers them to make informed choices about their own engagements with music, both in and beyond the classroom. Markets exist for all musicians, including our students. Why not acknowledge that reality? Engaging with labor history reduces the risk of turning a music-historical education into a form of exclusionary cultural capital for the privileged few. Especially in the digitally-connected environment in which musicians largely operate today, I see great value in addressing questions of recognition, the market, ownership, and exploitation. After all, aren’t musicians workers?

Appendix: Music and Labor seminar—course schedule⁴⁰

WEEK 1. Introduction/ overview

WEEK 2. Music-related occupations

Reading: Sara Royster, “Careers for Music Lovers,” *Career Outlook*, U.S. Bureau of Labor Statistics, February 2015, <https://www.bls.gov/careeroutlook/2015/article/careers-for-music-lovers.htm>.

WEEK 3. Musical labor before 1800

Reading: none/ individual research
Response Paper 1: Musical Labor Autobiography

WEEK 4. Musical labor in the 19th century

Cirio, Norberto Pablo. “Black Skin, White Music: Afroporteño Musicians and Composers in Europe in the Second Half of the Nineteenth Century.” *Black Music Research Journal* 35, no. 1 (Spring 2015): 23–40.

Carli, Philip C. “‘You Will Certainly Have Something that Will Give Great Pleasure, and Be a Marvel in Pittsburgh’: Henry Clay Frick and American Millionaires Living with Mechanical Music, 1872–1919.” *American Music* 32, no. 4 (Winter 2014): 377–399.

WEEK 5. Musical labor in the earlier 20th century

Taylor, Timothy D. “The Commodification of Music at the Dawn of the Era of ‘Mechanical Music.’” *Ethnomusicology* 51, no. 2 (2007): 281–305.

40. This course was offered for the first time in fall 2021. I want to thank the seven wonderful graduate students who gamely signed up for this course and who all contributed to thought-provoking discussions throughout the term: Elizabeth, Isaac, Jennifer, John, Rron, Sarah, and Tanner.

Fava, Maria Cristina. "The Composers' Collective of New York, 1932–1936: Bourgeois Modernism for the Proletariat." *American Music* 34, no. 3 (Fall 2016): 301–343.

Chybowski, Julia J. "Selling Musical Taste in Early Twentieth-Century America: Frances E. Clark and the Business of Music Appreciation." *Journal of Historical Research in Music Education* 38, no. 2 (2017): 104–127.

WEEK 6. Financial systems

DeFazio, Robert. "Private Music Teaching as a Business." *American Music Teacher* 62, no. 4 (February/March 2013): 35–38.

Lazo, Silvia. "Building a Cultivated Labor Identity through Art Decoration: Classical Images in the Catalan Workers' Magazine *Fruïcions* (1927–1932)." *Music in Art* 39, nos. 1–2 (Spring/Fall 2014): 159–166.

Terranova, Tiziana. "Free Labor: Producing Culture for the Digital Economy." *Social Text* 63, vol. 18, no. 2 (Summer 2000): 33–58.

Response Paper 2: Student Interview

WEEK 7. Work songs & music about work

Volk, Terese M. "Little Red Songbooks: Songs for the Labor Force of America." *Journal of Research in Music Education* 49, no. 1 (Spring 2001): 33–48.

Stimeling, Travis D. "Music, Place, and Identity in the Central Appalachian Mountaintop Removal Mining Debate." *American Music* 30, no. 1 (Spring 2012): 1–29.

WEEK 8. Unionization and activism

Kraft, James P. "Artists as Workers: Musicians and Trade Unionism in America, 1880–1917." *The Musical Quarterly* 79, no. 3 (Autumn 1995): 512–543.

Hodge, Chelsea. "The Coal Operator's Daughter: Zilphia Horton, Folk Music, and Labor Activism." *The Arkansas Historical Quarterly* 76, no. 4 (Winter 2017): 291–307.

WEEK 9. Workspaces

Ryan, Jennifer. "Beale Street Blues? Tourism, Musical Labor, and the Fetishization of Poverty in Blues Discourse." *Ethnomusicology* 55, no. 3 (Fall 2011): 473–503.

Donaldson, Rachel. "Placing and Preserving Labor History." *The Public Historian* 39, no. 1 (Feb. 2017): 61–83.

Mall, Andrew. "Worship Capital: On the Political Economy of Evangelical Worship Music." *American Music* 36, no. 3 (Fall 2018): 303–326.

Response Paper 3: Book Review*

WEEK 10. Contemporary issues

Beaster-Jones, Jayson. "Beyond Musical Exceptionalism: Music, Value, and Ethnomusicology." *Ethnomusicology* 58, no. 2 (Spring/Summer 2014): 334–340.

Fairchild, Charles. "Crowds, Clouds, and Idols: New Dynamics and Old Agendas in the Music Industry, 1982–2012." *American Music* 33, no. 4 (Winter 2015): 441–476.

Paper proposal/ bibliography

WEEK 11. Gender issues

Locke, Ralph P. "Paradoxes of the Woman Music Patron in America." *The Musical Quarterly* 78, no. 4 (Winter 1994): 798–825.

Frader, Laura L. "Labor History after the Gender Turn: Transatlantic Cross Currents and Research Agendas." *International Labor and Working-Class History* 63 (Spring 2003): 21–31.

Howe, Sondra Wieland. "A Historical View of Woman in Music Education Careers." *Philosophy of Music Education Review* 17, no. 2 (Fall 2009): 162–83.

Sullivan, Jill M. "Women Music Teachers as Military Band Directors during World War II." *Journal of Historical Research in Music Education* 39, no. 1 (October 2017): 78–105.

WEEK 12. Interpretation/ Subversive labor

Adlington, Robert. "Organizing Labor: Composers, Performers, and 'The Renewal of Musical Practice' in the Netherlands, 1969–72." *The Musical Quarterly* 90, nos. 3/4 (2007): 539–577.

Piekut, Benjamin. "When Orchestras Attack," in *Experimentalism Otherwise: The New York Avant-Garde and its Limits* (Berkeley: University of California, 2011), pp. 20–64 (excerpts).

Carithers, Kirsten Speyer. "Stockhausen as CEO: The Executive Model of Interpretive Labour." *Contemporary Music Review* (forthcoming, 2022); "Hacking the Avant-Garde" presentation.

Response Paper 4: Professional Interview

WEEK 13. Entrepreneurship

Beckman, Gary. "The Entrepreneurship Curriculum for Music Students." *College Music Symposium* 45 (2005): 13–24.

Moore, Andrea. "Neoliberalism and the Musical Entrepreneur." *Journal of the Society for American Music* 10, no. 1 (2016): 33–53.

Pippen, John R. "The Boundaries of 'Boundarylessness': Revelry, Struggle, and Labour in Three American New Music Ensembles." *Twentieth-Century Music* 16, no. 3 (2019): 424–444.

Ritchey, Marianna. "Conducting Business." *Twentieth-Century Music* 16, no. 3 (2019): 394–412.

WEEK 14. No class – Thanksgiving

WEEK 15. Student presentations/ wrap up discussion

In-class presentation

WEEK 16. Exam week

Final paper

* **Additional sources:** options for book review assignment and resources for term papers

Anderson, Tim J. *Popular Music in a Digital Music Economy: Problems and Practices for an Emerging Service Industry*. New York and London: Routledge, 2014.

Ehrlich, Cyril. *The Music Profession in Britain since the Eighteenth Century*. Oxford: Clarendon Press, 1985.

Frith, Simon and Lee Marshall, ed. *Music and Copyright*. 2nd ed. Edinburgh: University of Edinburgh Press, 2004.

Hesmondhalgh, David and Sarah Baker. *Creative Labour: Media Work in Three Cultural Industries*. New York and London: Routledge, 2011.

Hracs, Brian J., Michael Seman, and Tarek E Virani, eds. *The Production and Consumption of Music in the Digital Age*. New York, NY: Routledge, 2016.

Korczynski, Marek, Michael Pickering and Emma Robertson. *Rhythms of Labour: Music at Work in Britain*. Cambridge: Cambridge University Press, 2013.

Korczynski, Marek. *Songs of the Factory: Pop Music, Culture, and Resistance*. Ithaca: Cornell University Press, 2014.

Malone, Bill C. *Don't Get Above Your Raisin': Country Music and the Southern Working Class*. Urbana: Univ. of Illinois Press, 2002.

Qureshi, Regula Burckhardt, ed. *Music and Marx: Ideas, Practice, Politics*. New York and London: Routledge, 2002.

Redmond, Shana. *Anthem: Social Movements and the Sound of Solidarity in the African Diaspora*. New York: NYU Press, 2013.

Ritchey, Marianna. *Composing Capital: Classical Music in the Neoliberal Era*. Chicago: University of Chicago Press, 2019.

Robin, William. *Industry: Bang on a Can and New Music in the Marketplace*. Oxford: Oxford University Press, 2021.

Roscigno, Vincent J., and William F. Danahe. *The Voice of Southern Labor: Radio, Music, and Textile Strikes, 1929–1934*. Minneapolis: University of Minnesota Press, 2004.

Stahl, Matt. *Unfree Masters: Popular Music and the Politics of Work*. Durham, NC: Duke University Press, 2012.

Talbot, Michael, ed. *The Business of Music*. Liverpool: Liverpool University Press, 2002.

- Taylor, Timothy D. *Music and Capitalism: A History of the Present*. Chicago: University of Chicago Press, 2015.
- Taylor, Timothy D. *The Sounds of Capitalism: Advertising, Music and the Conquest of Culture*. Chicago: University of Chicago Press, 2012.
- Towse, Ruth. *Singers in the Marketplace: The Economics of the Singing Profession*. Oxford: Clarendon Press, 1993.
- Wallis, Roger, and Krister Malm. *Big Sounds from Small Peoples: The Music Industry in Small Countries*. London: Constable, 1984.
- Weber, William E, ed. *The Musician as Entrepreneur, 1700–1914: Managers, Charlatans, and Idealists*. Bloomington: Indiana University Press, 2004.

Daniel Barolsky and Louis Epstein, ed. *Open Access Musicology* (vol. 1). Amherst, MA: Lever Press, 2020.
[https://www.fulcrum.org/epubs/j098zd015?locale=en#/6/2\[OAM-0001\]!/4/4/1:0](https://www.fulcrum.org/epubs/j098zd015?locale=en#/6/2[OAM-0001]!/4/4/1:0). Free.

S. Andrew Granade: "Cracking the Code: What Notation Can Tell Us About Our Musical Values"

Samuel Dorf: "Ancient Mesopotamian Music, the Politics of Reconstruction, and Extreme Early Music"

Sarah F. Williams: "An Intermedia Approach to Seventeenth-Century English Popular Song Culture"

Rebecca Cypess: "Instrumental Music in Early Seventeenth-Century Italy: Instruments as Vehicles of Discovery"

Dan Blim: "MacDowell's Vanishing Indians"

Julia Chybowski: "Jenny Lind and the Making of Mainstream American Popular Music"

Nathan C. Bakkum: "Listening to Music History"

ALLISON A. ALCORN

Volume 1 of *Open Access Musicology* (OAM) is the first installment of a much-anticipated series, written primarily for undergraduate students and their instructors. Open access materials are valuable for classroom instruction as the cost of textbooks has increased at a rate three times that of the rate of inflation ("Chart of the Day . . . Or Century?," <https://www.aei.org/carpe-diem/chart-of-the-day-or-century-5/>). While OAM is not intended to be

used as a textbook *per se*—the editors are clear that the goal of the publication is not content “coverage”—it fills a distinct pedagogical need in undergraduate musicology; that is, it helps instructors communicate the relevance of musicology, it gives students a glimpse of the messiness inherent in historical studies, and it demonstrates the myriad modes of inquiry within the discipline. In short, *OAM* seeks to let students experience the process of musicological investigation and to stimulate lively class discussions around the relationship of music history to performers, listeners, and citizens.

These goals inform nearly every aspect of *OAM*, including the guidelines for authors and the review process (<https://openaccessmusicology.wordpress.com/submissions/>). Authors are urged to use public musicologists as models for their writing style, including Alex Ross (in *The New Yorker*), Richard Taruskin (*New York Times* or *The New Republic*), Bonnie Gordon (Slate.com), and William Cheng (*Huffington Post*). Indeed, the *OAM* articles are written with accessible language, straight forward organization, and even use more casual grammatical conventions such as first and second person and contractions. Article submissions undergo the expected peer review, but in keeping with the student-centered goals of *OAM*, articles are also reviewed by students. Occasionally, I found that the efforts toward casualness caused confusion. Perhaps another round of copyediting might have been helpful.

As an online source, *OAM* has distinct benefits over a traditional textbook or even readings in PDF format. The text size is nicely adjustable and the display can be set to page-by-page, scrolling, or automatic (based on the browser's dimensions). Some articles feature embedded video and audio examples. Rebecca Cypess's article, “Instrumental Music in Early Seventeenth-Century Italy,” for instance, includes an embedded video of The Green Mountain Project's 2012 live performance of Giovanni Gabrieli's “Canzon septimi toni a 8” (<https://www.youtube.com/watch?v=yB96NymHfLQ>). *OAM* editors report that Fulcrum/Lever has assured authors that the embedded videos and dynamic media will remain stable for ten years.

The annotation feature offers exciting potential for collective classes reading and thinking. The instructor (or anyone, for that matter) can create an annotation group and share the link. Students can then add their own comments and replies within that group, either visible by all or marked as a private annotation. The original author of an annotation receives an email notification when someone replies. Theoretically, an entire threaded discussion could occur right in the margins of the article. Classes could also collaborate with sections or even with a class at another university. Unfortunately, the annotation app is a little cumbersome and glitchy. There were times when I could not post a reply or see all annotations.

The only aspect of OAM that seemed curiously *unhelpful* for students is the difficulty to download articles for reading offline. In a time when we are especially sensitive to technological inequities, the need for stable and reliable internet access in order to read and interact with the articles seems like a real oversight.¹ The text search function is also glitchy.

The student-centered focus is apparent in the author introductions at the beginning of each article. Authors briefly introduce themselves and describe what they do in musicology, or how they came to musicology, or what is especially intriguing to them about their mode of inquiry. Each of the articles in this volume represents excellent scholarship presented in ways students will find compelling and easy to read and engage with. Authors do not get bogged down in technical details and are consistent in highlighting questions and opportunities for further exploration of ideas—and how to get started pursuing them.

Volume 1 includes seven articles that run about twenty to thirty pages, including end notes, figures, and bibliographies. The extensive bibliographies and notes are invaluable tools for students, intentionally leading them to sources for further study. Articles in this particular volume are perhaps slightly skewed to early music but, of course, selection of articles depends entirely on what is submitted for consideration.

Andrew Granade's article presents the titillating question of where "music" actually resides: Is it in the notation? The sound? Or something else? While the question itself is one that will get students thinking, as an instructor, I was drawn to the clear example of how a researcher moves from curiosity to a question, to investigation, to a narrower question, and then to a working claim. The article serves as a clear model of the process of musicological research.

Such pedagogical concern is apparent throughout, even in the notes. For example, in Samuel Dorf's article on Ancient Mesopotamian music in which he alerts the reader to an opposing argument and provides the bibliographic information to locate it. Even when Dorf concedes "I'm not particularly interested in getting deep into the weeds of ancient Mesopotamian tuning controversies here" (49), he adds a note including a summary of the controversy and sources to consult if the reader *does* happen to be interested in the ancient Mesopotamian tuning controversies.

Dorf presents intriguing queries surrounding the ways we perform "multiple pasts" today as well as a timely and critical discussion of cultural appropriation and ownership of material artifacts. Dorf is careful to not judge the way

1. Articles can be downloaded, but only after an annotation has been added. The reader must open the Hypothes.is app and then click on "Visit annotations in context." The .xhtml file will open in a new window, and that new window will permit Print → Save as PDF. Images or figures will not appear in the PDF, however, and must be accessed through the online version.

extreme early music (music from before 800 CE) is performed; rather the goal is to examine the particularly thorny challenges of performing music from so far in the past. This is an opportunity for students to see how messy historical research can get and how scholars grapple with the messiness when no clear answer presents itself.

Sarah F. Williams's article on seventeenth-century English popular song is a resource for students who are intentionally seeking historically marginalized voices in music, including non-Christian and other non-privileged musics. Equally relevant, the article demonstrates a multidisciplinary approach to music research that is essential to consider in light of the inherently multidisciplinary nature of musicology.

Cypess challenges the reader to synthesize information about cultural and philosophical ideas with knowledge of instrumental music of the seventeenth century, drawing fascinating parallels between the instruments of science as vehicles for scientific exploration and instruments of music as vehicles for not just musical exploration, but for discovery of nature and human emotion. For most undergraduate students, this opens a new world of inquiry in which instruments become an integral part of the story. In the consideration of how performers must respond to their instruments in the context of Frescobaldi's toccatas and the harpsichord, Cypess poses questions such as, "How quickly do the notes decay? How many times can or should they be restruck and ornamented to sustain the sound and emphasize the harmony? How long and how elaborately should each chord be rolled?" (98). These are practical questions that help students realize the relevance of musicological study to their own performance decisions.

Each of these articles are stand-alone works, but if a reader is working through the volume, a number of congruences emerge. For example, several of the authors touch on ideas related to musical borrowing, political meaning, cultural appropriation, and identity. Dan Blim's analysis of Edward MacDowell specifically focuses on these issues. Blim explains that he came to MacDowell essentially through a research rabbit hole, demonstrating how to follow one's curiosity and to venture beyond one's area of specialization. Blim's article is timely as it addresses the Euro-American "Indianist" movement in music within the context of the Vanishing Race theory. Blim explores musical tropes meant to evoke images of indigenous Americans and unpacks the context in which such archetypes were "no longer considered a threat and could be appropriated as nostalgic figures rather than a living oppositional force. Doing so, moreover, erased the unsavory role Euro-Americans played in that vanishing" (112).

Julia Chybowski connects notions of nineteenth-century American celebrity with those of the twenty-first century, claiming that the forces that shaped the life and career of Jenny Lind are still at work today. The chapter serves as a

case study in music as a cultural process with a focus on constructions of race, class, and gender, making it especially helpful for instructors who are eager to integrate these issues into their classes. Chybowski also demonstrates that returning to familiar sources in light of new information often reveals refined or even new ways of seeing that past.

While musicological scholarship is often segregated into sub-disciplines, it is good to see here the integration of studies on popular music, art music, and organology. Nathan C. Bakkum's article on sound recording interrogates the relationships between teachers, students, musical practices, recordings, and history. Bakkum addresses questions central to the day-to-day lives of students: What *are* recordings? Do recordings replace scores? What happens when we listen versus when we create music? How much of the story is captured by recordings? And—importantly—what stories are recordings leaving untold? Bakkum asserts that history is not linear and cannot always be captured in a neat and clear narrative; in fact, “history is better imagined as a dense and expansive web . . . that is alive, just waiting to be discovered” (171).

With *OAM*'s strong potential applications for classroom use, one hopes future volumes will reach publication with a shorter turn-around time than was required for the initial release of volume 1, which required about five years. This effort will be aided by more article submissions, by more volunteers to review submissions, and by instructors organizing students to serve as reviewers. I look forward to new volumes of *OAM* and an ever-increasing range of scholarship with which to engage my students and spark their curiosity.

Danielle Fosler-Lussier. *Music on the Move*. Ann Arbor: University of Michigan Press, 2020. 322 pages. \$70.00. ISBN 978-0-472-07450-1 (Hardcover). \$24.95. ISBN 978-0-472-05450-3 (Paper). Free Open Educational Resource, DOI: 10.3998/mpub.9853855.

ESTHER M. MORGAN-ELLIS

Danielle Fosler-Lussier's *Music on the Move* marks the intersection of two important movements in contemporary music pedagogy. On the one hand, it is an open educational resource (OER), published under a Creative Commons (CC) license and freely available to read online or download as a PDF or EPUB file. On the other, it transcends the traditional categories of "classical," "popular," and "non-Western" that many music history instructors are eager to be rid of, exploring instead diverse musical practices on equal terms in the context of coherent, argument-driven chapters. As a result, *Music on the Move* is a remarkable text that will not only prove invaluable in a range of pedagogical contexts but should also serve as a model for other authors.

University of Michigan Press is emerging as a leader in the field of open access publishing. As of this writing, the Press offers 268 open access titles, twelve of which have music as their subject. However, the Press recently announced plans to convert at least 75 percent of their monographs to open access by the end of 2023—an ambitious undertaking that will be funded by library subscriptions. In advance of this initiative, *Music on the Move* was supported through funding from Ohio State University Libraries and TOME (Toward an Open Access Monograph Ecosystem), an initiative of the Association of American Universities. Although *Music on the Move* is currently the only music textbook published by Michigan (the other eleven titles are monographs), I certainly hope that many more will follow. OERs offer numerous benefits to instructors and students, granting both improved access and the right to adapt or reimagine elements of the resource. The copyright license applied to *Music on the Move* (CC Attribution-NonCommercial 4.0 International) means that users are at liberty, per the language of the license, not only to "copy and redistribute

the material in any medium or format” but also to “remix, transform, and build upon the material,” so long as the source is attributed and the material is not put to commercial use. This opens the door for instructors and students to create and publish accompanying educational resources such as slides, videos, or podcasts based on the volume, allowing all to take ownership of the curriculum in a way that is prohibited by traditional copyright restrictions.

Music on the Move would be an innovative and compelling textbook under any publication terms. The volume is marvelously nuanced. In the introduction, Fosler-Lussier follows a typical consideration of music’s role in everyday life with a clear presentation of the book’s unique concerns. The goal to blur boundaries and disturb categories is clear from the beginning; this book will take nothing at face value. Fosler-Lussier states that the aim is “to work out some of the ways in which human connections made through migration and media have shaped music-making,” and does so by taking a deep dive into three thematic areas that structure the book’s large sections: Migration, Mediation, and Mashup.

Part 1: Migration includes three case studies concerning musical identity in the context of colonialism and diaspora. Chapter 1 takes the musical traditions of Indonesia as its topic, exploring the impacts of Dutch occupation on both Indonesian and European music-making. Fosler-Lussier emphasizes heterogeneity and change while criticizing notions of “authenticity” and “heritage.” For example, the gamelan occupied cultural spaces shared by indigenous people and Dutch colonizers, in which it took on mutually shaped forms and meanings. Fosler-Lussier then explores modes of stylistic influence in the Javanese *tanjidor* tradition, which uses European brass band instruments and forms. This discussion is followed by one on the piano works of Claude Debussy, which famously reflect the experience of hearing gamelan music at the 1889 Universal Exposition in Paris. This information is frequently included in music textbooks, but Fosler-Lussier finally gives due consideration to the colonial dynamics that shaped the Exposition, asking questions about why Indonesian music was featured, how it was presented, and what it meant for Debussy to respond as he did. This eye-opening passage will become required reading in my own survey courses. The chapter concludes with a consideration of Balinese *kecak*, a music-theatrical form that, although it has roots in religious practice, was largely invented by the German musician and artist Walter Spies and persists only as a commercial product for tourists.

The next two chapters take similarly wide-ranging and critical approaches to their respective subjects. Chapter 2 addresses music of the Romani diaspora, examining several vernacular and popular styles before considering the long history of Romani influence on European classical music. The chapter concludes with a thoughtful consideration of Romani Hungarian singer Joci

Pápai's participation in the 2017 Eurovision contest. Chapter 3, which takes on music of the African diaspora in the United States, is evenly split between the blues and the Negro Spiritual, each of which is represented by diverse musical examples. Fosler-Lussier takes the blues as a starting point for complex discussions of cultural appropriation and authenticity, both of which are revealed to be slippery concepts. The chapter ends with a consideration of piano works by Florence Price and Margaret Bonds, superbly performed by Samantha Ege.

Part 2: Mediation marks a dramatic change in approach. Chapter 4 addresses the role of sound recording technology and recorded music markets in shaping the production and circulation of music. The chapter offers a smorgasbord of topics (how else could one discuss the significance of sound recording in only a few dozen pages?) ranging from turntablism to early twentieth-century field recordings to the invention of styles and genres for the "world beat" market. The musical examples, although less tightly bound by a theme than those of earlier chapters, would all be delightful to teach, and each is used to illustrate an important point in the text. Chapter 5 takes on state uses of media, and is divided conceptually into considerations of cultural "pushing" and "pulling." In the case of cultural "pushing," a state promotes products on the international stage for the purpose of securing influence and support, as exemplified in Fosler-Lussier's text by Cold War-era musical diplomacy and the development and export of Mexico's Ballet Folklórico. Cultural "pulling," on the other hand, takes place when states adopt international forms or practices, such as the intentional importation of European classical music by Japan and Turkey at the turn of the twentieth century.

Part 3: Mashup examines recent cases in order to understand how migration and mediation work together to shape musical practices on a global scale. Chapter 6 begins by introducing the concept of "the mediated self." This concept derives from the work of media scholar Marshall McLuhan and anthropologist Tomas de Zengotita, and reflects their ideas about how the proliferation of media has changed the ways human beings conceive of and represent their individual identities. Fosler-Lussier first turns the reader's attention to Paul Simon's *Graceland* project, considering the ways in which Simon both appropriated from and collaborated with South African musicians. As is the case with every example in *Music on the Move*, there are no easy answers. Next, Fosler-Lussier addresses two generations of American classical composers (broadly defined), considering the ways in which they blend musical traditions that are not their own with a modernist or experimental sensibility. Although the discussion begins with the usual suspects—Terry Riley and Lou Harrison—Fosler-Lussier includes the African American composer Olly Wilson in this cohort. The younger group of composers that blend musical traditions are all women: Barbara Benary, Asha Srinivasan, and Courtney Bryan. Fosler-Lussier

draws no attention to the race or gender of any of these individuals, instead working from the assumption that these are unremarkable features. I endorse this approach, which normalizes composition as a field open to all despite the very real challenges that non-white and non-male composers continue to face.

Chapter 7 addresses copyright and intellectual property, with an emphasis on the ways in which international copyright law favors the rights of a few corporations based in wealthy countries while criminalizing local music economies and practices. Fosler-Lussier illustrates the argument with a consideration of Brazilian politics and music-making. This chapter is unusual in that it contains only a single musical example; the emphasis, rather, is on the structure and enforcement of copyright agreements, not the impact on specific musical traditions. Chapter 8, however, returns to the local, with case studies on the diverse musical practices of the Korean diaspora and the use of hip-hop by artists based in South Africa, Morocco, and Egypt. Again, Fosler-Lussier has chosen to focus on women musicians, and the example of a US hip-hop artist is Queen Latifa. A thoughtful conclusion reiterates Fosler-Lussier's overarching point that "culture" is not easily bounded or defined. The author presents models for hierarchical and heterogenous organizations of cultural value, and considers the social and political implications that accompany the favoring of one or the other. Even in the final pages, Fosler-Lussier offers questions, not answers.

Throughout, Fosler-Lussier names the scholars on whom she draws, describing both their methodologies and ideas. Doing so grounds the narrative in individual and subjective perspectives, hopefully revealing to students that this volume is not an authoritative collection of unassailable "facts" but rather a balanced account of current thinking on challenging topics. In Chapter 2, for example, instead of writing broadly about the roots of blues music in West Africa, Fosler-Lussier traces the research program of ethnographer Gerhard Kubik, explains how Kubik arrived at specific conclusions, and then considers the limitations of Kubik's work. The reader comes away understanding the profound complexities of influence and authenticity in the world of music-making.

Although this volume was developed in conjunction with a specific class that Fosler-Lussier has been refining since 2005, it can be used in diverse pedagogical settings. Each chapter is an independent unit, and terms are re-defined as they appear in new contexts. The writing is entirely devoid of jargon and clearly targets an audience of non-specialists, but the ideas are sophisticated enough to fascinate and stimulate advanced music majors.

The fifty-two audio examples and forty-six video examples are hyperlinked in the text. I happened to read the PDF version of *Music on the Move* on my phone (as I expect many students will do as well), and I was able to effortlessly access examples with a tap. Most of the audio and video files are hosted on

Fulcrum, the e-book platform used by Michigan, but a few are provided as links to exterior resources (e.g., Spotify and YouTube). The videos hosted on Fulcrum are fully captioned, including both spoken/sung text and descriptive information. Among the more extraordinary resources that accompany *Music on the Move* are seven maps produced by Eric Fosler-Lussier. As static images in the text, these maps provide valuable insights into the ways that people and music move around the world. In the online text, however, most of the maps are interactive, allowing users to manually control timelines or display settings. I spent quite a bit of time with Figure 3.2, “Concert Tours of the Fisk Jubilee Singers, 1871–80,” first “watching” the group travel around the United States and Europe by manipulating the range of years and then zooming in on individual regions to see details about each performance.

I encourage all instructors of what might be broadly described as “the academic study of music” to read this book. It contains something relevant to your teaching activities, and will spark new ideas about how to approach prominent topics. Ideally, it will inspire you to develop and publish your own Open Educational Resources with the same generosity exhibited by Fosler-Lussier.

Bryan Proksch. *The Golden Age of American Bands: A Document History (1835–1935)*. Chicago: GIA Publications, 2022. xix + 326 pp. \$39.95. ISBN: 978-1622776276 (Paper).

BENJAMIN D. LAWSON AND JAMES A. DAVIS

The *Golden Age of American Bands: A Document History (1835–1935)* seeks to “tell the history of American bands from a new perspective: the original documentary sources written by influential individuals at crucial points in time on key topics of lasting importance” (xvii). Through the chronological presentation of these sources, coupled with prefatory remarks by the author, readers are provided the “opportunity to examine the philosophical and aesthetic underpinnings of the American band movement *as a whole*” instead of presuming a simple trajectory based on a few famous bands and their leaders (xviii). The result is an enjoyable read for band enthusiasts, while scholars of American music will likely find a few new gems from unexpected places. In addition, this well-conceived collection would serve as an invaluable supplement to courses ranging from high school electives up through graduate seminars.

Proksch’s document history consists of seven chapters that explore specific periods of band history from 1835 to 1935 (such as “Beginnings,” “The Gilded Age,” “World War I”) through brief excerpts from newspapers, magazines, method books, personal letters, and other archival material, all gathered from diverse locations across the United States. The author carefully copied and referenced each source so as to “preserve as much as possible the items as originally printed” (xiii). Any edits made by the author are clearly marked and justified by the editorial process outlined in the preface.

Each document begins with a short introduction placing the source within a relevant context. In lieu of a more linear historical interpretation often found in textbooks, these introductions provide a general framework for nineteenth-century band history that mitigates the disjointed nature inherent in compilations of this sort. The spacious formatting of the book, the mix of long

and short sources (some examples are extremely brief), the periodic inclusion of interesting photographs and illustrations, and Proksch's accessible writing make for an easy read. *The Golden Age of American Bands* entertains and engages the reader by quickly shifting from source to source while never losing sight of the surrounding cultural timeline.

Proksch's collection achieves its goal of serving "as broad a readership as possible ... ranging from professional historians to the graduate or undergraduate student all the way to the lay reader" (xviii). Certainly scholars new to the field of band studies (including those from fields other than musicology) will find this an effective initial source of primary support for their research. There is also an invaluable appendix encompassing all the periodicals cited in the book as well as an "overview [of] the periodicals that discuss American bands in interesting and unique ways." This annotated bibliography includes the periodicals' "content and scope, dates of publication, their rarity, and [most importantly] where to find them" (281).

There are some unfortunate lacunae, such as factory and corporate bands, the multicultural roots of New Orleans parade bands, or the use of bands on reservations to force assimilation of Indigenous tribes. The collection as a whole leans towards an art music perspective and away from the vernacular; readers would undoubtedly appreciate seeing more regional traditions and ethnic diversity to counterbalance the white concert music establishment. In Proksch's defense, such oversights are likely due to institutional biases found in archival collections and media sources that are the *raison d'être* of the volume.

That being said, it seems that *The Golden Age of American Bands* is ideally suited for courses on the history and literature of bands in America. Indeed, this volume could suffice as a textbook for adventuresome teachers in that it touches on the major musicians, instruments, ensembles, and functions expected of such a course. More importantly, Proksch is to be commended for locating documents that foreground the intersection between American band history and topics prevalent in current discourse such as gender (57–58, 67–68, 78–84), economics (70–71), music education (16–18, 75), disability studies (173), racial politics (1–8, 229–31), and popular music (142–43).

An unexpected asset of this anthology is the intimate quality found in many of the personal accounts that provide students and scholars with a bridge between past and present musicians. Individuals familiar with the joys and challenges of band rehearsals will sympathize with Herbert L. Clarke's remarks in "A Glimpse into a Sousa Band Rehearsal" (213–19), while the heated rivalry between Jules Levy and newcomer Fredrick Neil Innes in "The War of Blasters" (59–66) will certainly amuse readers familiar with oversized musical egos. In addition, those navigating the ongoing discussions around what we deem to be "popular" and "classical" music will find "'Play Time' for Gilmore and Seidl

on Coney Island” (78–83) as well as “The Tenuous Relationship of Bands and the Classical World” (142–43) fascinating glimpses into the parallel nature of popular music discourse of the late nineteenth century and the present day. For students especially, the relatable and somewhat humorous nature of some of the sources (e.g., “Dwight Laments the Rise of Bands,” 23–24; “Alto Players and Second Chairs,” 153–55) will draw them into more personalized artistic discussions.

The Golden Age of American Bands is not only fruitful from a student’s perspective but provides multiple points of interest for music educators themselves. Both private and classroom band instructors will find compelling glimpses into the history of their craft. For example, “The Dodworths Educate America” (16–18) and “Clapp’s Recommended Method Books” (75) offer gateways to further research for those interested in the evolution of early band instruction, while sources such as “The History of an Early School Band” (112–17) and “A Band-Centric Music Education Curriculum” (232–35) illuminate the formation of American bands at the grade school and college level.

Instructors will find this volume useful when approached as an anthology bursting with opportunities to inspire curiosity in their students while effectively supporting their own curricular goals. Teachers can easily supplement the collection by identifying genres or artists that were not addressed and then sending students to locate and study materials from local archives. Such assignments would dovetail with the author’s campaign to promote the value of primary sources, especially among students and young scholars. Valuable bits of history have fallen through the cracks in the age of digitization and it falls on inquisitive, responsible practitioners to seek out and bring to light these important bits of history. “Countless documents are today at risk of being forgotten, lost, or discarded,” Proksch notes in his preface (xvi). This is particularly true for the history of bands, a subject long neglected by mainstream musicology. This timely collection demonstrates the inspiring nature of discovering, understanding, and sharing the rich documentary history of one of America’s most important musical traditions.

Bethanie L. Hansen. *Teaching Music Appreciation Online*. New York: Oxford University Press, 2020. viii + 369pp. \$36.95. ISBN: 978-0-19-069838-6 (Paper).

EDUARDO LÓPEZ-DABDOUB

Bethanie Hansen's *Teaching Music Appreciation Online* has come at an opportune moment. Published in November 2019, just months before the COVID-19 pandemic, the book is designed specifically for instructors teaching music appreciation (and other general education music courses) in an online environment. Before the pandemic, online college courses were certainly becoming more commonplace, but at some institutions they still formed a relatively small part of a school's overall offerings. (For example, my institution offered only three fully-online music courses each semester, mostly geared toward non-music majors, as opposed to approximately one hundred in-person courses.) But the COVID-19 pandemic has changed everything. In March 2020, as many universities and colleges in the US transitioned to remote teaching, many instructors had to grapple with teaching online for the first time. Since then, instructors have adopted a range of online pedagogical practices—often on an ad hoc basis—as classroom needs and university policies continue to shift in response to the ongoing pandemic. *Teaching Music Appreciation Online* provides tools that are timely and helpful to a broad range of instructors, including those who may be struggling in this current moment. Overall, the book offers specific strategies for bolstering student learning and skill development that can equal (and in some cases improve on) those of a face-to-face course. It also demonstrates that online teaching can be a fulfilling experience; that faculty can potentially be more involved in class group discussions and provide more individualized attention, and that students are often able to be more active participants in an online environment.

The title might seem to suggest that the book is intended for those teaching music history courses to non-majors. However, the term “music appreciation” is used broadly here, to refer to liberal arts and general education courses such as popular music, world music, jazz, or any other related subjects geared toward

non-music majors. Most importantly, the general philosophy and approaches to teaching online offered here could also be applied to teaching any music course, not just those for non-majors. Overall, this is an excellent resource for first-time instructors who are creating a new online course, experienced instructors who are new to online teaching, and even instructors of face-to-face courses who may want to adopt some aspects of online modality.

The book has a clear organization that makes it easy to navigate and use. Chapters are self-contained and may be read individually. While this design creates some redundancy throughout the book, overall it is a welcome feature, since many readers may not need to examine every chapter in detail. The book contains fifteen chapters, arranged into four larger sections. The first part, “Mindset and Philosophy,” includes the first two chapters, and would be especially beneficial to instructors with no prior teaching experience. Chapter 1, “Orientation to Online Education,” provides an overview of the nature of online teaching, drawing attention to the main differences between an asynchronous online course and a traditional live lecture course, and a summary of some basic features of online courses, such as videos, forum discussions, and assignments. (More experienced instructors could likely skip this chapter.)

In chapter 2, “Philosophy and Mindset for Online Education,” Hansen discusses the “aesthetic” and “praxial” philosophies of music education and how they might be adapted to an online format. Aesthetic philosophy involves a more traditional approach based on active listening, musical analysis, understanding form, historical context, and identification of composers and styles; praxial philosophy focuses on active student participation in creating and experiencing music, such as singing, dancing, drumming, or composing. Instructors without much experience will likely find this chapter useful, as there is a section on how to develop your own teaching philosophy, complete with sample philosophy statements and overview of an online self-assessment tool. However, experienced teachers may also find some ideas to hone (or invigorate) their own philosophies. I especially appreciate how Hansen emphasizes that an online course is not meant to be a simple replication of a face-to-face course, since a carbon-copy approach is ineffective and “can lead to the perception that online teaching is a burden, a requirement, or just another way to increase income” (39). Hansen also stresses that instructors should cultivate a flexible mindset when dealing with unexpected student conflicts (such as employment demands, parenting, illness). This advice is particularly important for inexperienced teachers, who can often be overzealous about rules and assignment deadlines. This perspective is also timely: we all could strive to create more empathy and understanding in our personal interactions during this pandemic.

Part II, “Planning the Course,” includes chapters 3–5. “Big Picture Planning and Backward Mapping” (chapter 3) focuses on curriculum design using the

well-known “backward mapping” approach, where the goal is to first establish course goals and learning outcomes, then create assessments, and then develop methods and strategies for delivering specific course content. Hansen provides numerous examples and checklists to help readers come up with appropriate course goals and learning outcomes, which is often a difficult part of the design process. This chapter will be most helpful for those who need to create an entirely new course from scratch. Experienced instructors should also be able to find some helpful information, such as the discussion on three different approaches to creating course content: sequential (stylistic periods are presented chronologically), thematic (organized around themes such as music and love, music and politics, music and gender, etc.), and modular (units are independent of each other and can be taught in any order).

Chapter 4, “Curriculum Content,” aims to help instructors select course material; it provides lists of textbooks and open educational resources (OERs), guidance on the benefits and drawbacks of each, and a preliminary overview of instructor lecture videos. Although this information is useful, there is one big missed opportunity: as an extension of the list of music appreciation textbooks, it would be helpful to have an overview of each textbook’s online platform. As publishers are increasingly developing the online capabilities and resources associated with their textbooks, it only seems natural for a book about online teaching to devote some time to a discussion of which textbooks might provide the most engaging online experience for students. Some questions that could have been addressed in such an overview are: How user-friendly are these sites for both students and instructors? Are listening resources provided, and how easy is it for students to access these or for instructors to integrate them into the modules of a Learning Management System (LMS)? Are there interactive listening guides or other interactive examples that can help students understand concepts like melody, harmony, and rhythm? What is the quality of the quizzes provided, and can these be integrated seamlessly as graded assessments into a course’s LMS?

Chapter 5, “Methods and Strategies,” focuses on instructional approaches that are particularly well-suited to an online environment, as opposed to making videos that simply recreate the lecture-style format of face-to-face courses. Such approaches include asynchronous forum discussions, group work, and games and simulations, which can include role-playing activities such as an imaginary conversation between composers of different eras, or more complex simulations that can be facilitated through the use of online platforms like Second Life. These types of assignments are interesting, but more guidance and specific examples would be helpful, since games and simulations may be unfamiliar territory for many instructors.

Part III, “Specifics of Course Components and Samples,” homes in on several ideas introduced earlier in the book. This section begins with chapter 6, “Forum Discussions,” which Hansen characterizes as “one of the hallmark components of online courses” (98). The thorough guidelines presented here—including tips on writing successful prompts, participation requirements, the role of the instructor within discussions, grading, and the wide variety of examples—make this one of the most useful parts of the book, since online discussions are an integral part of online teaching.

Chapter 7, “Quizzes, Tests, and Assessments,” includes guidelines on creating and organizing online test material, as well as some sample questions. This is an important topic, since even experienced instructors (who may not need Hansen’s advice on writing effective test questions) may not anticipate some of the unique challenges of online assessments that make creating them time-consuming, such as the need for large test banks to help prevent cheating, to give just one example.

Chapter 8, “Assignments,” considers other types of assessments, such as group projects, blogs, multimedia presentations, and videos, in addition to the more common essays, journals, reflections, listening/analysis charts, and reports, and provides numerous examples of each. The music and lip-sync videos may be a particularly effective and creative way to get students to engage with the course content. One interesting example of group work that seems to work well in the author’s classes is the “Let’s Blab About Jazz Composers” project, where students work together to create a PowerPoint presentation on a jazz composer. However, there is little detail about the kind of information students should provide or what type of sources they should use, no advice about how to help students learn about broader contexts in jazz (which often involve issues of race, gender, and social justice), and no discussion of how to assess the finished product. The assignment description refers to a “group project grading rubric” (183), but Hansen does not provide it.

Chapter 9, “Rubrics and Evaluation Tools,” guides readers through the grading process. Hansen emphasizes that “student complaints in online education often come from a lack of grading feedback, minimal grading comments, or scores that seem arbitrarily derived” (189), and stresses the importance of rubrics for providing vital feedback to students in online courses. Hansen offers guidelines for creating proper rubrics, although the sample essay rubric (193) would be more useful with criteria that related specifically to music classes; I suggest adding elements such as “analysis of the music is thoughtful and arguments are supported with specific examples,” or “student makes proper use of musical terms.” This chapter also includes tips on how to increase grading efficiency, such as using checklists for low-stakes assignments and voice recordings to provide personalized comments. This advice is also potentially useful for

face-to-face courses as many instructors now accept and grade student work through their LMS.

Chapter 10, “Multimedia Assets,” guides readers through various tools for integrating sound clips, videos, presentations, animations, and other multimedia content into a course. It also provides recommendations on the types of material instructors can use to comply with copyright restrictions. However, some obvious suggestions like embedding content from YouTube or creating Spotify playlists are surprisingly absent. Hansen recommends creating short, concise videos on a single topic that can be easily digested by students, as opposed to long videos that approximate a traditional lecture course. The author also discusses how to create sound clips with narration, which allows instructors to point out specific details in a piece of music, much as they would in a face-to-face course.

The book’s final section, “Preparing, Teaching, and Ending the Course,” includes chapters 11–15. Chapter 11, “Preparing the Online Classroom,” describes how to set up a course before the first day of classes. This advice is particularly useful for first-time instructors who may feel overwhelmed with keeping track of the many aspects of online teaching and course creation in a new online format. This chapter also contains helpful examples of various procedural course documents, such as a netiquette guide, instructor bio, first-week announcement, and sample policies on absences, assignment submissions, and plagiarism. However, this chapter would be enriched with guidance for those who aren’t able to prepare everything before the semester begins, especially since many online instructors are adjuncts or other part-time instructors who may be tasked with teaching an online course at the last minute. (Note that the advice given in the next chapter, and in many other parts of the book, depends on having all aspects of the course ready before the first day of class.)

Chapter 12, “Teaching the Course,” examines online classroom instruction through three modes: teaching presence (sending announcements, providing personalized feedback, and teaching through the use of videos, narrated presentations, or written text); social presence (posting an instructor bio, participation in forum discussions, holding virtual office hours); and cognitive presence (asking strategic questions, using approaches that allow students to apply their learning, providing materials and dialogue that will foster critical thinking). The rest of the chapter discusses techniques for time management, including sending announcements, replying to emails, and grading, and offers several practical suggestions for increasing efficiency, such as using text expanders, which can automatically input pre-written phrases or sentences by typing specific keystrokes.

Chapter 13, “Assisting Students,” focuses on interacting with a broad range of students, including adult learners, students with disabilities, and students

who feel less personal accountability in an online format. This advice will be most helpful for first-time instructors who may have little experience dealing with the various difficulties that may arise in online courses. For example, in the section on impolite students who may lack manners or aggressively question an instructor's judgment or skills, I especially appreciated the sound advice for instructors to take care and time with their (digital) replies, to "seek an honest solution" (278) to the student's problems, and to consider that others may end up seeing your response if the matter turns into a formal complaint.

"Ending the Course" (chapter 14) focuses on wrapping things up during the final week of a course, including participating in final group discussions, making sure all assignments are graded, reaching out to students who may need help (though it would be good to do this before the last week), sending final announcements, and other last-minute details. Finally, chapter 15 is for those "Teaching Multiple Courses or at Multiple Institutions," and mostly provides advice on time management, including suggestions on tools that can make grading more efficient.

Two very useful features of this book are the chapter summaries and infographics found at the end of each chapter. Readers may want to consult these first, since they provide a concise overview of each chapter. The infographics, in particular, are good examples of the types of tools instructors can develop to help students understand and navigate through course content. They contain information regarding the most salient aspects of each chapter in an easy-to-follow, visually-appealing format. The book also contains an appendix that consolidates all the sample assignments, charts, and teaching tools provided within each chapter. Browsing the appendix can be a helpful source of ideas for assignments, but it is difficult to find the discussion of each assignment in the main body of the book because the chapter and page number for each discussion are not listed in the appendix.

Some aspects of the book could use more refinement. Unfortunately, much of the excellent advice in the book is geared toward smaller classes, without any concrete explanations of how these approaches could be adapted for larger courses. For example, in chapter 6 Hansen (rightly) emphasizes weekly forum discussions as one of the most essential elements in online teaching. Online forum discussions engage students, foster critical thinking, put introverted and extroverted students on more equal footing, and encourage participation from students with less musical experience. Hansen never specifies the number of students participating in such discussions, but from descriptions of time that should be spent grading and of students reading each other's work, it seems that the author has in mind a course with roughly twenty students. Hansen suggests having at least one forum discussion per week, requiring initial posts of between 200–300 words, and two peer responses of 100 words; in addition,

students are expected to follow up on the instructor's and other students' replies, as well as complete any other quizzes/tests/assignments for the week. Although a good starting point for those teaching small sections, this structure will most likely prove to be impossible for a large course due to the demands placed on the instructor, especially if an instructor is teaching multiple courses with large enrollment (as many online instructors do). Hansen describes how instructors should read all posts and replies (at 450 words per student in a class of seventy-five students, that's about 34,000 words per week for a single class), respond to individual students and ask specific questions, and provide private feedback to each student after each discussion has closed. This level of personalized attention to individual students—while lovely in theory—is not practical for a teacher managing a total enrollment of several hundred students, since they also must keep up with the grading of any other assignments (such as quizzes, tests, and papers).

This oversight also translates to other areas of the book that assume small class sections, such as the suggestions on time management and grading in chapter 12. At the very least, a chapter or sections within chapters on how to adjust the structure of a course for large classes would be appreciated. For example, how can we tailor the number and types of assignments to a large enrollment? What is the best way of dealing with forum discussions in a large course? If an instructor creates separate groups for discussions to accommodate a large class, how many students per group is ideal, and how can instructors best manage forums with a large number of groups? Is there a way for instructors to save time grading and still provide valuable feedback that will help students learn and improve their skills?

Hansen advises to use quizzes sparingly and not give them too much weight (only 5 to 10 percent of the total grade) because of the potential for cheating and because quizzes may not necessarily accurately measure a student's understanding of course content. I find, however, that quizzes can be an effective assessment tool, especially in large courses. Certainly, quizzes should not make up the entire grade for an online course, but with properly written questions, they can help determine if students are engaging with the course content. Quizzes that are graded by the LMS can help alleviate some of the grading burden for large classes and there are ways to prevent or discourage cheating—for both online and face-to-face classes. As Hansen suggests, instructors should set time limits and create large, separate question banks for various topics, from which the LMS will draw randomly, giving each student a different set of questions. One important suggestion that is missing from this book is the use of remote proctoring services, such as Honorlock or Proctorio, if one is particularly worried about cheating. Hansen does suggest using originality-checking software

(such as Turnitin) for written assignments, but notes that students can still pay someone to write their papers for them.

Overall, *Teaching Music Appreciation Online* is a solid guide that offers a wealth of information, especially for those who are new to online teaching. At the time of writing, many instructors have returned to in-person teaching. However, online instruction is clearly here to stay, and as demand increases, instructors are increasingly expected to be well-versed in online modalities. Hansen convincingly shows that online teaching can be a worthwhile and satisfying endeavor for both students and instructors. Teaching online may seem like a daunting task, but Hansen's book provides a helpful model, especially for those embarking on this path for the first time.