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Articles

Teaching Beethoven in China as an American in Hong Kong — *1–26*
Jeffrey Levenberg

Engaging the Anthology: Pedagogical Approaches to Black Music History in Collections and Compilations — *27–53*
Sophie Abramowitz and Laura K. T. Stokes

Practicing What We Preach: Elise Hall (1853–1924) and a More Diverse Saxophone Performance Curriculum — *54–81*
Kate Maxwell and Jonas Eskeland

Let's Talk About It: Discussion, Participation, and the Music History Classroom — *82–96*
Naomi Graber

Reviews

Lynne Rogers, Karen M. Bottge, and Sara Haefeli, Writing in Music: A Brief Guide — *97–101*
Erinn E. Knyt

José Antonio Bowen and C. Edward Watson, Teaching with AI: A Practical Guide to a New Era of Human Learning — *102–112*
Louis K. Epstein

Teaching Beethoven in China as an American in Hong Kong

Jeffrey Levenberg

"China bans Beethoven's Ode to Joy in teaching materials" (appendix 1).[1] The news broke while I was preparing to teach a new course entitled "Beethoven in China and the West" at The Chinese University of Hong Kong. As reported in Hong Kong by *Apple Daily* on September 30, 2020, a whistleblower complaint from Beijing (text 1) implicated that revisions to syllabi across China were in order. Cancel the "Ode?"

The headline may ring a bell. "How Western classical music became Chinese"—despite being censored during Chairman Mao's Cultural Revolution (1966–76)—is an oft-told but still unfinished story.[2] In the documentary *Beethoven in Beijing* (2020)—now being shown on college campuses across the USA—Chinese and American musicians reminisce about the Philadelphia Orchestra's cultural-diplomatic mission to China in 1973 (still six years before Washington established diplomatic relations with Beijing).[3] There, as the story goes, Madame Mao mandated that the orchestra perform Beethoven's Sixth instead of his Fifth Symphony because the pastoral topic would appeal to comrades hard at work in the Chinese countryside. Not until after a broadcast of the Fifth Symphony from Beijing in 1977—"A Fateful Knock at the Door"—did China "open the door" to the world (in 1978, still two long decades before

1. "China bans Beethoven's Ode to Joy in teaching materials," *Apple Daily*, September 30, 2020, https://hk.appledaily.com/news/20200930/SSXZLYFQCRE3DNKTSO4BAPZPTI/. The link is broken for reasons discussed presently. The quoted headline is from *Apple Daily*'s English synopsis of the article (published for readers not literate in Chinese; this is reprinted in appendix 1).

2. See, for instance, Sheila Melvin and Jindong Cai, *Rhapsody in Red: How Western Classical Music Became Chinese* (New York: Algora, 2004), 231–64. See also *The Red Violin*, directed by François Girard (Montreal: Alliance Films, 1998).

3. *Beethoven in Beijing*, produced by Jennifer Lin (Philadelphia: History Making Productions, 2020). See also Jennifer Lin, *Beethoven in Beijing: Stories from the Philadelphia Orchestra's Historic China Journey* (Philadelphia: Temple University Press, 2022).

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joining the World Trade Organization in 2001).[4] Ever since, the growing middle class in China has "gone crazy for the piano," so some say, almost as if concerns about censorship were lost in the generational gap.[5] Now, however, journalists from Hong Kong have spied another cultural revolution in music on the horizon, beginning with a ban on Beethoven's "Ode to Joy" in schools. Real or fake news?[6]

Read it while you can. The largest "pro-democracy" news outlet in Hong Kong, *Apple Daily*, has since shuttered under an apparent cease and desist order;[7] only *Apple Daily*'s outpost in Taiwan remains online.[8] The founder of *Apple Daily* has been arrested on charges of violating the National Security Law (NSL), the enactment of which by the central Chinese government on July 1, 2020 marked the end of a long year of mass protests in Hong Kong.[9] The

4. Raymond Zhou, "A Fateful Knock at the Door," *China Daily*, November 16, 2015, https://www.chinadaily.com.cn/opinion/2015-11/16/content_22465794.htm.

5. See Richard Kraus, *Pianos and Politics in China: Middle-Class Ambitions and the Struggle over Western Music* (Oxford: Oxford University Press, 1989); and Bing Bai, "Piano Learning in the Context of Schooling during China's 'Piano Craze' and Beyond: Motivations and Pathways," *Music Education Research* 23, no. 4 (2021): 515–26.

6. As in the US, legislators in Hong Kong are studying how to prevent "fake news." See, for example, "Fake news to be addressed," *news.gov.hk*, May 11, 2022, https://www.news.gov.hk/eng/2022/05/20220511/20220511_163219_729.html.

7. *Apple Daily* (蘋果日報) (1995–2021), named after the "forbidden fruit" (Gen 2:16–17) and modeled on *USA Today*, was a Hong Kong tabloid with an anticommunist China stance. In general, *Apple Daily* often ran sensational-sounding stories of populist appeal (especially in Cantonese, the primary language spoken in Hong Kong and distinct from official "Mandarin" Chinese) that blur fact and fiction in effort to discredit the central Chinese government. See Jing Liu, "The Rise of Media Populism in the Neoliberal Age: A Comparative Case Study of *Apple Daily* in Hong Kong and Taiwan" (PhD diss., City University of Hong Kong, 2014). Opposing accounts of *Apple Daily*'s closure can be found in Zhang Zhouxiang, "Apple Daily a violator of press freedom," *China Daily*, June 25, 2021, https://www.chinadaily.com.cn/a/202106/25/WS60d5aae6a310efa1bd65e083.html; and Office of the Spokesperson, "Media Freedom Coalition Statement on Hong Kong's *Apple Daily*," US Department of State, updated July 10, 2021, https://www.state.gov/media-freedom-coalition-statement-on-hong-kongs-apple-daily/.

8. "「歡樂頌」變禁曲？微博瘋傳中國規避宗教音樂　貝九第四樂章竟中槍," *Apple Daily* (Taiwan), September 29, 2020, https://www.appledaily.com.tw/international/20200929/BTMAVPZLEZHAPOHISJ2PIT3LVA/. Beginning with the title, variances between *Apple Daily*'s Chinese version and its English synopsis will be discussed below. As of August 31, 2022, *Apple Daily* (Taiwan) stopped updating its online news. Should this link also be broken, the core contents of the article are elsewhere preserved in a source sponsored by the US government, discussed in more detail below: "網傳中共以宗教理由禁貝多芬《歡樂頌》 蓬佩奧籲梵蒂岡同譴中," *Radio Free Asia* (Cantonese), September 30, 2020, https://www.rfa.org/cantonese/news/beethoven-09302020095213.html.

9. The former British Crown Colony, Hong Kong, was returned to China on July 1, 1997, under a joint declaration that the Hong Kong Special Administrative Region of the People's Republic of China would, in accordance with the governing principle of "One Country, Two Systems," retain its own electoral, judicial, and economic institutions. Subsequent tensions led to civil unrest in 2014 and 2019, after which the Law of the People's Republic of China on Safeguarding National Security in the Hong Kong Special Administrative Region was enacted.

demise of *Apple Daily*, if not also of Beethoven's "Ode to Joy," is a reminder that (per the NSL) neither the "subversion" of state power nor "collusion" with foreign countries will be tolerated by Beijing in China's internal affairs.[10] Political Beethoven,[11] albeit hardly the protagonist in that affair, seems a controversial composer for law-abiding musicologists to teach in China.

Much has changed since the last reports on China (including Hong Kong) were issued in this **Journal**.[12] "The positive interaction between Chinese and American scholars of Western art music," as Craig Wright observed in 2012, was "a not-entirely-unexpected byproduct of the extraordinary rise of China as a world economic power."[13] On the one hand, there are reasons to remain optimistic that such interactions will continue. For instance, The Juilliard School recently opened a campus in China as a joint venture with the Tianjin Conservatory of Music, while, in upstate New York, the Bard College Conservatory opened a US-China Music Institute in partnership with The Central Conservatory of Music (Beijing).[14] On the other hand, there are signs that the US and China are elsewhere decoupling, over trade, technology, territory, and the COVID-19 pandemic, among other issues. On American campuses, some of China's Confucius Institutes—often generous state sponsors of musical events—have been shut down under (trumped up?) charges of espionage, while the US Department of Justice has carried out its "China Initiative."[15] Meanwhile, from

For more, see "The Law of the People's Republic of China on Safeguarding National Security in the Hong Kong Special Administrative Region," *China Daily*, July 1, 2020, https://www.chinadaily.com.cn/a/202007/01/WS5efbd6f5a310834817256495.html. With implications for academic exchanges, the US Department of State certified that Hong Kong no longer enjoyed sufficient autonomy from China to continue warranting different treatment under US law. See "2021 Hong Kong Policy Act Report," US Department of State, March 31, 2021, https://www.state.gov/2021-hong-kong-policy-act-report/.

10. See "The Law of the People's Republic of China on Safeguarding National Security in the Hong Kong Special Administrative Region," chapters II and IV.

11. I borrow the appellation loosely from Nicholas Mathew, *Political Beethoven* (Cambridge: Cambridge University Press, 2012). The text reconsiders the reception history of Beethoven's political works that are lesser known among today's (but not Beethoven's own) audiences.

12. See Craig Wright, Li Xiujung, et al., Roundtable, this **Journal** 2, no. 2 (Spring 2012): 153–91; and Brian C. Thompson, Annie Yen-Ling Liu, et al., Roundtable, this **Journal** 4, no. 2 (Spring 2014): 319–44.

13. Craig Wright, "Western Musicology in China: A Personal Perspective," this **Journal** 2, no. 2 (Spring 2012): 159.

14. Juilliard invited students in China to "discover the final working manuscript of Beethoven's Ninth Symphony." See "Juilliard Imagination," accessed September 1, 2021, https://www.tianjinjuilliard.edu.cn/school/campus/imagination. Bard College hosted a "China and Beethoven" festival in 2020. See "China and Beethoven," accessed September 1, 2021, https://www.bard.edu/news/events/china-and-beethoven.

15. See "Confucius Institutes in the United States: Selected Issues," *Congressional Research Service*, December 2, 2021, https://crsreports.congress.gov/product/pdf/IF/IF11180; and "Information about the Department of Justice's China Initiative and a Compilation of China-Related Prosecutions since 2018," November 19, 2021, https://www.justice.gov/archives/nsd/

China, the Propaganda Department of the Central Communist Party (CCP) encouraged, "US universities should resist Red Scare on campuses [*sic*]."[16]

China should not—or rather, cannot—be decoupled from Western music history curricula. Along with "Mao and Music"—as discussed in this **Journal** by Lei Ouyang Bryant—Beethoven in China should be a fundamental topic to teach in Sino-Western music history.[17] Although the composer's peculiar reception history in China has been expertly treated in an accessible book by Cai Jindong and Sheila Melvin, there has yet to be a concerted effort to teach courses on "Beethoven in China and the West," whether in China or abroad.[18] This is another critical juncture in history to teach the topic: from the student-led protests in Tiananmen Square in 1919 (the "May 4th Movement") to 1989 (the "June 4th Incident") to 2019 Hong Kong, there was Beethoven, a key Western composer through which students of music history might appreciate certain aspects of China's modern development. The Beethoven in Beijing back then is not necessarily the Beethoven in Beijing—or Hong Kong, for that matter—today.

Beethoven is a Course Hero,[19] whose possibilities for study exceed limitations of geopolitical circumstance. That was my romantic hope, at least, as an overseas American musicologist (not of Chinese ethnicity[20]) teaching "Beethoven in China and the West" in Hong Kong in the 2020–21 academic year. In this report from the field,[21] I address some of the limitations on academic freedom now perceived in Hong Kong and outline a course that succeeded within certain constraints. As my critique of the situation—considering in particular the reputed ban on the "Ode to Joy"—might suggest, the problems and prospects for teaching topics of mutual interest across borders should occupy musicologists in China and the US for the foreseeable future.

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information-about-department-justice-s-china-initiative-and-compilation-china-related. The contentious "China Initiative" was closed in 2022.

16. Chen Weihua, "US Universities Should Resist Red Scare on Campuses," *China Daily*, May 31, 2019, https://www.chinadaily.com.cn/a/201905/31/WS5cf06228a3104842260bec41.html.

17. Lei Ouyang Bryant, "Teaching Mao through Music: Pedagogy and Practice in the Liberal Arts Classroom," this **Journal** 8, no. 2 (2018): 30–61.

18. Cai Jindong and Sheila Melvin, *Beethoven in China: How the Great Composer Became an Icon in the People's Republic*, Kindle (Melbourne: Penguin Books, 2015).

19. This is another wordplay on Scott Burnham, *Beethoven Hero* (Princeton: Princeton University Press, 1995), this time borrowing the name of the popular American ed-tech company.

20. Distinctions may, of course, be made between my own perspectives as an "American" (having worked in Hong Kong for six years) and those of American citizens of Chinese heritage (and still more backgrounds) teaching in Hong Kong.

21. The writing of this report began in Hong Kong (2020), was completed in New York (September 2021 to November 2022, the end cut-off date for including current events and new scholarship), and readied for publication in 2024.

Beethoven and Academic Freedom in Hong Kong

Along with press freedom, academic freedom is at stake in Hong Kong.[22] According to Hong Kong's constitution, academic freedom is indeed protected by the local law.[23] Nonetheless, what that law has meant in practice before and after the 1997 transfer of sovereignty over Hong Kong from the United Kingdom to China remains a subject of debate.[24] Under the governing principle of "One Country, Two Systems," it would seem that the education system in Hong Kong should be relatively distinct from that in Mainland China but, arguably, the two education systems have become more aligned. Since the enactment of the National Security Law (NSL) in 2020, the debate about academic freedom has intensified.[25] Censorship and self-censorship are allegedly on the rise in Hong Kong universities.

Daniel Chua's *Beethoven & Freedom*, from 2017, illustrates some of the debate's concerns. "As I write these words at the University of Hong Kong," Chua remarks, "I am conscious of the freedom I have because I can no longer take it for granted."[26] Clearly, previous mass protests in Hong Kong—notably the "Umbrella Movement" of 2014, in which student demonstrators occupied the central business district and university campuses to object to electoral reforms—had made an impact on this scholar's understanding of a fundamental attribute of Beethoven's life, works, and reception.[27] The Promethean power of Beethoven's music can, as Chua reminds us, be harnessed practically at will, for both good and bad, and those twin forces were taken to be deadlocked

22. I do not imply that current concerns about press and academic freedom are limited to Hong Kong and China.

23. Basic Law of the Hong Kong Special Administrative Region of the People's Republic of China. ch. 6. art. 137.

24. Among other sources, which include more extensive overviews of Hong Kong's governance as it pertains to higher education, see Gerard Postiglione and Jisun Jung, eds., *The Changing Academic Profession in Hong Kong* (Cham, Switzerland: Springer, 2017); Wing-Wah Law, *Politics, Managerialism, and University Governance: Lessons from Hong Kong under China's Rule since 1997* (Singapore: Springer, 2019); and Bryan E. Penprase and John Aubrey Douglass, "Balancing Nationalism and Globalism: Higher Education in Singapore and Hong Kong," in *Neo-Nationalism and Universities: Populists, Autocrats, and the Future of Higher Education*, ed. John Aubrey Douglass (Baltimore: Johns Hopkins University Press, 2021), 202–19.

25. See, for example, Timothy McLaughlin, "How Academic Freedom Ends," *The Atlantic*, June 6, 2021, https://www.theatlantic.com/international/archive/2021/06/china-hong-kong-freedom/619088/; Ho Lok-sang, "Are there limits to academic freedom?" *China Daily* (Hong Kong), September 6, 2022, https://www.chinadailyhk.com/article/288910; and Peter Baehr, "Hong Kong Universities in the Shadow of the National Security Law," *Society* 59 (2022): 225–39.

26. Daniel K. L. Chua, *Beethoven & Freedom* (Oxford: Oxford University Press, 2017), v.

27. On the Umbrella Movement, see Ching Kwan Lee and Ming Sing, eds., *Take Back Our Future: An Eventful Sociology of the Hong Kong Umbrella Movement* (Ithaca, NY: Cornell University Press, 2019).

in a zero-sum competition in Hong Kong at the time of Chua's writing; freedom itself was "on trial" (as Chua observed) in Hong Kong. To find a fitting selection from Chua's rigorous monograph that might speak to undergraduate students in my class, I began by searching for one keyword: China. The results (nil) underscored the pressing need for both more research and teaching on this topic.

If "Beethoven and Freedom in China" is a chapter yet to be written, some of the ideas generated in class discussion during "Beethoven and China in the West" might be a point of departure. As it turned out, students all readily grasped Chua's fundamental premise—Beethoven's music "draws a blank,"[28] a canvas onto which politics are freely painted—and we enjoyed, as a class exercise, filling in our own blank canvases with discussion about the various nationalistic appropriations of Beethoven's music in world history. One student, in their reflective journal, even extended Chua's (Germanic) line of thinking to China:

> "Blankness" of music coincides with some of the Taoist ideology: as freedom itself is so abstract and immeasurable, it is similar to the idea of "Dao" in the Taoist philosophy, which argues that "Dao," the ultimate law or idea behind all phenomenon in the universe, is something cannot even be named. Thus, the unobservable is where the truth lies: just as the author wrote in the article, blank sign in music represents freedom.[29]

Such original and comparativist thinking evinces that the cross-cultural spirit of inquiry ("East-meets-West," as various university programs here and there still style it) is not lost in Hong Kong.

Still, teachers may choose to leave some blanks blank. As we shall see in the *Apple Daily* article (see text 1 in the final section of this report and in appendix 1), there is concern among teachers in China (also familiar in the US) about just what one can teach in class or say on social media.[30] Aside from the role played by Beethoven's music at the 1989 Tiananmen Square protest (mention of which is forbidden in China), his one opera, *Fidelio*, makes for a case in point. The opera's topic of a prison break, in which audiences can root for the wrongly accused prisoner to be freed and the corrupt governor to be jailed, has no parallel in the vast repertoires of Chinese opera or film (with the notable exception of Hong Kong cinema). The concern I had teaching *Fidelio* was not so much the opera's libretto but rather an article critical of Beijing written by

28. Chua, *Beethoven & Freedom*, 28.

29. Quoted with permission.

30. See Karin Fischer, "Nationalism Revived: China's Universities under President Xi," in *Neo-Nationalism and Universities: Populists, Autocrats, and the Future of Higher Education*, ed. John Aubrey Douglass (Baltimore: Johns Hopkins University Press, 2021), 160–201. On US contexts, see Michael H. LeRoy, "#AcademicFreedom: Twitter and First Amendment Rights for Professors," *Notre Dame Law Review* 90, no. 3 (2015): 158–66.

the last governor of British Hong Kong, Christopher Patten, now chancellor of the University of Oxford. "While I was listening to 'Fidelio,'" Patten remarked in 2014, "tens of thousands of Hong Kongers (organizers say hundreds of thousands) were demonstrating for liberty. They want a fair and open system for electing their government, and to defend the freedom and rule of law that make Hong Kong so special and successful, a genuinely liberal—in the classical sense—society."[31] I wanted to at least recommend this reading to the class, not necessarily to endorse it, but because it is the only article by a Hong Kong official (British or Chinese) that interprets Hong Kong politics in view of *Fidelio*. "Eventually, Hong Kong's people will get what they want, despite China's objections; freedom invariably wins in the end," Patten asserted.[32]

Since a performance of *Fidelio* was canceled at the 2020 Hong Kong Arts Festival (due to the COVID-19 pandemic), I thought the class might envision a more local rendition of the opera. Too "localist" a rendition, however, starring Hong Kong prisoners versus a Beijing-backed governor, might cross a red line.[33] Better, perhaps, for the instructor to teach *Fidelio* in China. Fortunately, the Goethe-Institut in Shanghai, in collaboration with local schools, had just created a children's version of the opera online, in celebration of Beethoven's 250th birthday. "Oh what a joy" (*O welche Lust*), the primary-school students sing in the opera, waving tree branches, in an adorable rendition of the "Prisoners' Chorus."[34] While they appear "trapped" in individual cell blocks on Zoom, these students hardly resemble the "political dissidents (like the captives in 'Fidelio')" of whom Patten spoke.[35] Rather than China dissidents, these are innocent students who have practiced their lines diligently, to foster cordial relations between China, Germany, and Austria in light of the Goethe-Institut's geopolitical impetus. The challenging music they sing beautifully is all original to Beethoven's *Fidelio*—except the surprise finale: "Ode to Joy."

As for Beethoven and protest music, the Fifth Symphony had already been pitted against the Ninth in Hong Kong: police broadcasted the former to drown out anti-China protestors prior to the transfer of sovereignty; students set a

31. Chris Patten, "History of Liberty from Beethoven to Beijing," *Project Syndicate*, July 14, 2014; reprinted at "[Chris Patten] History of Liberty from Beethoven to Beijing," *The Korea Herald*, July 16, 2014, http://www.koreaherald.com/view.php?ud=20140716001081.

32. Patten, "History of Liberty from Beethoven to Beijing."

33. Localism intensified in Hong Kong in the second decade of the twenty-first century, as dissatisfaction with both pro-establishment and pan-democratic political groups grew. See Malte Kaeding, "The Rise of 'Localism' in Hong Kong," *Journal of Democracy* 28, no. 1 (2017): 157–71.

34. *Fidelio in der Cloud: Eine digitale Kinder- und Jugendoper*, directed by Caterina Liberovici and Marco Monzini (Shanghai, 2020), 18 min., https://vimeo.com/493361473.

35. Patten, "History of Liberty from Beethoven to Beijing."

Guinness World Record with the latter during the Umbrella Movement.[36] Given those precedents, Beethoven's absence from the 2019 protests merits explanation. Perhaps a new anthem, "Glory to Hong Kong," locally composed by one "Thomas dgx yhl," assumed the symbolic place of the "Ode to Joy" as a more fitting representation of Hong Kong identity, as some demonstrators conceived it.[37] Correct or incorrect, I could not submit that hypothesis for classroom consideration because "Glory to Hong Kong" was by then effectively banned in schools under the NSL. Instead of "Glory to Hong Kong," classes could, according to Hong Kong's Secretary for Education, sing "Loving the Basic Law [of Hong Kong]."[38]

Leave it to musicologists, then, to summon Beethoven when protestors themselves do not. Again, I referred students to a timely contribution by Chua, this time published in the *South China Morning Post*: "What Beethoven can Teach Hong Kong Protestors."[39] Rather than inciting people to arms, Chua's piece encouraged protestors to listen beyond Beethoven's heroic middle-period works to his late spiritual ones, so that we all might treat each other humanely. It made for an interesting experiment in the classroom. At the time of the article's printing, several Hong Kong university campuses had been violently occupied by protestors—"penetrated by foreign forces," as the Chief Executive of Hong Kong put it[40]—and the teaching term ended prematurely as a result. Even if I selected, say, Beethoven's tearjerking "Cavatina" (from op. 130) for a listening assignment on protest music, I could not be certain that students would take Chua's advice to heart given the political climate. Moreover, a unit on Beethoven

36. On the police's use of the Fifth Symphony, see Ella Lee and Stella Lee, "Beethoven Blast was My Choice: Officer," *South China Morning Post*, July 8, 1997, https://www.scmp.com/article/203115/beethoven-blast-was-my-choice-officer. On the students' singing of the Ninth, see *Taste of Youth*, directed by Cheung King-wai (Hong Kong: On Lok Film Co., 2016). A clip of a student performance is available at "譜Teen同唱 萬人音樂會Ode to Joy刷新健力士紀錄 Guinness World Record Breaking," uploaded by M21媒體空間YouTube account, December 6, 2014, 6 min. 30 sec., https://www.youtube.com/watch?v=8euKsSRWidE.

37. "Glory to Hong Kong" (in Cantonese, with English subtitles) may be heard at "'Glory to Hong Kong' - Anthem of The Hong Kong Protests," uploaded by Ingen YouTube account, September 17, 2019, 2 min., https://www.youtube.com/watch?v=Pe1gTPcWyds.

38. See "Kevin Yeung Says 'Glory to Hong Kong' Should Not be Sung at Schools," *The Standard*, June 11, 2020, https://www.thestandard.com.hk/breaking-news/section/4/148917/Kevin-Yeung-says-%27Glory-to-Hong-Kong%27-should-not-be-sung-at-schools. "Loving the Basic Law" may be heard at "熱愛基本法," uploaded by Tatsunori Hayashi YouTube account, June 7, 2008, 1 min., https://www.youtube.com/watch?v=4qVnqI-N8HM.

39. Daniel K. L. Chua, "What Beethoven can Teach Hong Kong Protesters: Tragedy is the Flipside of Heroism," *South China Morning Post*, December 8, 2019, https://www.scmp.com/comment/opinion/article/3040613/what-beethoven-can-teach-hong-kong-protesters-tragedy-flipside.

40. "Hong Kong universities 'Penetrated by foreign forces . . .'" *Hong Kong Free Press*, June 9, 2021, https://hongkongfp.com/2021/06/08/hong-kong-universities-penetrated-by-foreign-forces-intent-on-indoctrinating-students-claims-chief-exec-carrie-lam/.

and protests risked some students displaying prohibited paraphernalia in class (on Zoom, with students joining in from Mainland China, where coverage of the Hong Kong protests was censored).

Anticipating that some students would do that, I wanted to be on the record with administrators about protocol. Some university teachers in the US, for example, had already begun anonymizing class members and their assignments, so as to evade the extraterritorial reach of the NSL.[41] "Is Academic Freedom Threatened by China's Influence on U.S. Universities?"[42] Those teachers who anonymize students in classes about China are answering in the affirmative. No such option was made available in Hong Kong.

What can Beethoven teach Hong Kong protestors? This was no longer a fill-in-the-blank but a multiple-choice question. An administrator's answer was none of the above politics:

> As far as I am concerned the class is about Beethoven in China. . . . It could easily be Beethoven in Indonesia or other countries. Your point is to assess the greatness of Beethoven rather than the context in which he and his music was being used. I have no problems with what you are planning to do.[43]

So, to cover our bases, the record showed I would proceed in the tradition of "Great Composers" courses, in Greater China (Mainland, Hong Kong, Macau, and Taiwan), with no problems ahead.

Drawing Up a Blank Syllabus

Meanwhile, the goal of the class, being a general education course for undergraduates, was of course to assess the contexts in which Beethoven and his music were being used in China. After all, this was The Chinese University of Hong Kong, with a distinct mission "to assist in the preservation, creation, application and dissemination of knowledge by teaching, research and public service in a comprehensive range of disciplines, thereby *serving the needs and enhancing the well-being of the citizens of Hong Kong, China as a whole, and the wider world*

41. Among other news reports on extraterritorial reach, see Lucy Craymer, "China's National-Security Law Reaches into Harvard, Princeton Classrooms," *The Wall Street Journal*, August 19, 2020, https://www.wsj.com/articles/chinas-national-security-law-reaches-into-harvard-princeton-classrooms-11597829402.

42. Hearing before the Subcommittee on Africa, Global Health, and Global Human Rights, and International Organizations of the Committee on Foreign Affairs, House of Representatives, One Hundred Thirteenth Congress, Second Session, "Is Academic Freedom Threatened by China's Influence on U.S. Universities?" December 4, 2014, https://www.govinfo.gov/content/pkg/CHRG-113hhrg91663/pdf/CHRG-113hhrg91663.pdf.

43. Personal correspondence, December 2020.

community."[44] I explained succinctly to students on day one how this course would differ from Beethoven classes at Hong Kong University, Hong Kong Baptist University, and the Hong Kong Academy for the Performing Arts (English remained the primary medium of instruction at all of those schools, unlike at The Chinese University of Hong Kong, where "Chinese" refers to the primary medium of scholarship and instruction). We would explore not just Beethoven, per se, or Beethoven's biography translated into Cantonese or "Mandarin" Chinese, but Beethoven *in China*, inclusive of Hong Kong. I anticipated that a majority of local Hong Kong students would, especially at that point in time, prefer to learn about Beethoven in Vienna but not in Beijing (enrollments for my offerings of the Eurocentric "Appreciation of Western Classical Music" course were closer to one hundred compared to the twenty eager students who had registered for "Beethoven in China and the West").[45] While a course on "Beethoven in Western Civilization" might also belong in Hong Kong, it should not, in my opinion, be taught there to the exclusion of accounting for Beethoven in China.

As I was unaware of any precedents for a full-semester course on either Beethoven in China or Beethoven in both China and the West, I started from a blank syllabus.[46] The following learning objectives were set:

- Compare and contrast Beethoven in the West and Beethoven in China
- Identify and critique biases in Western and Chinese writings on Beethoven
- Converse knowledgeably about Beethoven as a shared topic of interest among Western and Chinese peoples, from each other's perspectives
- Extrapolate beyond Beethoven to recognize and discuss other artistic and sociopolitical transfers between the West and China

To achieve such objectives, the teacher cannot simply condense the three familiar stages of Beethoven's life and works (like a traditional survey in the West might), and then tack on China. That narrative of Western history does not match the chronology of Beethoven's reception in Chinese history.

Another reason not to organize the class in the customary tripartite way is that many Chinese students might well have already read a biography of

44. "Mission & Vision, Motto & Emblem," The Chinese University of Hong Kong, accessed September 1, 2021, https://www.cuhk.edu.hk/english/aboutus/mission.html (emphasis added).

45. The course enrolled students from Hong Kong, Mainland China, Taiwan, India, Indonesia, and South Korea.

46. Although I prioritize US-China relations in this paper, the course more broadly engaged Beethoven's reception history in the West and throughout the world. On the vagueness of referencing "the West" in relations with China, see Hon-Lun Yang and Michael Saffle, eds., *China and the West: Music, Representation, and Reception* (Ann Arbor: University of Michigan Press, 2017).

Beethoven prior to university coursework. The first biography of Beethoven translated into Chinese—Romain Rolland's *Life of Beethoven* (*Vie de Beethoven* [1903])—remains to this day a commonly assigned or optional reading selection in Chinese secondary schools.[47] The 1942 translation by Fu Lei, a casualty of the Cultural Revolution, is even performed in concerts in the form of poetic recitation over music. In one performance, the pianist (and professor at Tsinghua University in Beijing) Wu Chun draws rapturous applause from the audience, as he reaches Beethoven's "last" words as presented in the biography: "Derive joy from suffering" (用痛苦换来的欢乐).[48] When Chinese audiences hear or read these words, it is possible for them to recall not only Beethoven's perseverance but also their own nation's perseverance through the end of the long "Century of Humiliation" (1839–1949), when China was colonized by Western powers and Japan. It was during this period, as Cai Jindong and Sheila Melvin have illustrated, that Beethoven was introduced as a "New Sage for China."[49] Beethoven, as Chinese students generally recall, came to personify China's modern development. Foreign instructors do not necessarily need to teach them that again.

Rather than bringing Chinese students "up to date" with Beethoven biographies from the West, a course like this one offers an opportunity to retell familiar episodes in Beethoven's life in a new way, through a Chinese lens. For Beethoven to have been adopted by the Chinese people, he must, as Yang Chien-Chang emphasizes (in a compelling article I assigned to the class), have undergone a transformation to fit into local customs and history.[50] Yang shows that the transformation began by aligning Beethoven with Confucius—to create a "musical sage" (*yuesheng*), as it were—but it did not stop there and need not now.

Some teachers have continued to assimilate Beethoven into Chinese music history. Qi Yue (a music professor at Renmin University in Beijing), for instance, has recently written a play, *Beethoven's Adventures with the Guqin*.[51] Intended

47. Romain Rolland, *Vies des hommes illustres. Beethoven* (Paris: Cahiers de la quinzaines, 1903); idem.,「貝多芬傳: 附譯者著: 貝多芬的作品及其精神/羅曼羅蘭原著; 傅雷譯」, trans. 傅雷 (Fu Lei) (上海 [Shanghai]: 駱駝書店, 1946). See also Cai and Melvin, *Beethoven in China*, 75.

48. An excerpt may be seen at "[Wu Chun recites Fu Lei's translation of Romain Rolland's *Life of Beethoven*]," accessed September 1, 2021, https://www.iqiyi.com/w19s35wqdg9.html.

49. Cai and Melvin, *Beethoven in China*, 95–517.

50. Yang Chien-Chang, "Beethoven and Confucius: A Case Study in Transmission of Cultural Values," in *Musicology and Globalization*, ed. Yoshio Tozawa and Nihon Ongaku Gakkai (Tokyo: Musicological Society of Japan, 2004), 379–83.

51. 齐悦 (Qi Yue),"贝多芬之古琴奇遇记" ("Beethoven's Adventures with the Guqin"), 2018. A summary of the story and premiere may be found at "首演丨《贝多芬之古琴奇遇记》. . ." ("Premiere: 'Beethoven's Adventures with the Guqin'. . ."), August 6, 2018, https://www.sohu.com/a/245487466_727216.

for primary schools (but still engaging for older students), Qi Yue's story pairs Beethoven with an equally famous musician from Chinese antiquity: Boya, a master of the zither (*guqin*). While working on his Third Symphony during the Napoleonic Wars, Beethoven is magically transported back in time to the "Warring States" period in ancient China. There he encounters Boya and accompanies him on a pilgrimage to meet ancient Chinese philosophers, who offer words of wisdom on how to overcome artistic frustration. Albeit historical fiction, the play is not an esoteric exercise in alternative historiography. The play's identification of the similarities and differences between Beethoven and Chinese musicians—and between European and Chinese music history—represents a pedagogical process that can begin at a young age and should continue through university. Like Yang's discussion of "Beethoven and Confucius," "Boya and Beethoven: A Comparative Mythology" could make for an interesting thesis in light of the play. Beyond translation, then, a class on Beethoven in China has the potential to generate new Beethoven literature.

Although a chronology of Beethoven's reception in China (following Cai and Melvin's monograph) is essential for the class, a chronology of this sort would constitute only one or two of a dozen course units required to fill a complete semester. I therefore crafted the syllabus to include a variety of topics, which followed an introductory history of musical transmissions between China and the West that extended beyond Beethoven. One of the risks, of course, with such a topical syllabus is that it lacks the coherence of a syllabus organized around the standard three periods of Beethoven's life and works. Nevertheless, the students, coming from many majors, were not confused by this; according to their course evaluations, some instead questioned the near-exclusive focus on Beethoven. While there are many possible topics (and orderings) to choose from, those I decided upon for the first iteration of the course are listed below, with short summaries and select references.

Beethoven in/and:

- Portraiture: visual representations of Beethoven in China and the West (details below)
- Language: "topic-comment" structures are common in the Chinese language and might be heard topically (in the music-theoretical sense) in Beethoven's compositions[52]

52. On topics in music theory, see Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980); and Danuta Mirka, ed., *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014).

- Heroism: the *Eroica* and *Fidelio* in China, describing a hero's journey according to Ray Dalio (an American hedge-fund manager famous in China)[53]
- Education: Beethoven's childhood in cartoons for Chinese schoolchildren; "Tiger Parenting" (feminist writings by Sandra Tsing Loh)[54]
- Ethnicity: the search for a "Chinese Beethoven;" BIPOC Beethoven (i.e., "Was Beethoven Black?" and representations of Beethoven and Confucius from Africa)[55]
- Ability and disability: comparison with Abing (blind *erhu* player); fraudulent claims (i.e., "Japan's Beethoven"); genetic studies of "Beethoven mice"[56]
- Confucianism and Hinduism: Beethoven and nineteenth-century Orientalism; making of a "musical sage" (read Yang, "Beethoven and Confucius")
- Politics: compare and contrast Chinese enactments of "Ode to Joy" to Beethoven/Schiller (details below); read Chua, *Beethoven & Freedom*
- Cultural diplomacy: view and critique *Americans in Pyongyang: The New York Philharmonic's Trip to North Korea* and *Beethoven in Beijing*[57]
- Science and AI: Western and Chinese attempts to complete Beethoven's Tenth and Schubert's "Unfinished" Symphonies[58]
- Pop music: Canto- and Mando-pop (i.e., Wong Nga Man, "Don't Cry for Me Beethoven")[59]

53. Ray Dalio, *Principles* (New York: Simon & Schuster, 2017); idem, "原则," trans. 刘波 (Liu Bo), (北京：中信出版社, 2018); Joseph Campbell, *The Hero with a Thousand Faces* (New York: Pantheon Books, 1949).

54. Among others, see "从小勤学苦练的音乐大师 贝多芬" ("The Master Musician who Studied Hard since Childhood, Beethoven"), uploaded by 파워볼 수익팀176 YouTube account, October 27, 2020, 5 min. 30 sec., https://www.youtube.com/watch?v=GkH_VcBQK88; and Sandra Tsing Loh, "Sympathy for the Tiger Moms," *The Atlantic*, April 2011.

55. "Xian Xinghai [冼星海] as Chinese Beethoven," accessed November 1, 2024, https://project.zo.uni-heidelberg.de/continuousrevolution/main.php?part=1&chapter=1&img=29; Berwick Sanders, *Samuel Coleridge-Taylor, Musician: His Life, and Letters* (London: Cassell and Company, 1915), 203.

56. Ekaterina Pesheva, "Saving Beethoven," Harvard Medical School, July 3, 2019, https://hms.harvard.edu/news/saving-beethoven.

57. *Americans in Pyongyang: The New York Philharmonic's Trip to North Korea*, directed by Ayelet Heler (EuroArts Music International, 2008).

58. *Beethoven X—the AI Beethoven Project*, Orchestra Bonn, performing with Dirk Kaftan and Walter Werzowa, 2021, Modern Recordings (B09CRM3HYD); Huawei Mate 20 Pro, "The Unfinished Symphony" [Franz Schubert - Symphony No.8 in B minor, D.759 ("Unfinished") finalized by artificial intelligence], uploaded by R. A. Villarroel YouTube account, March 17, 2019, 3 min., https://www.youtube.com/watch?v=_6OUGRsslJY.

59. "Don't Cry For Me貝多芬 [Beethoven]," 王雅文 (Wong Nga Man), 1985, Panasonic (SPPS-C-0101), https://www.youtube.com/watch?v=gBWYmtXNHFw; "情敵貝多芬" ("Love

In one of the first units of the course, for example, students critique visual representations of Beethoven in Western and Chinese arts. Since the earliest portraits by Li Shutong (1880–1942) and Feng Zikai (1898–1975), Beethoven's guiding influence on Chinese artists can be felt in China—even where and when it should not. "He looks more like Beethoven than Chairman Mao, doesn't he?"[60] One of the course's graduate-student assistants asked me this routine question, when pointing to a picture of the massive "Young Mao Zedong" statue (2009) in Hunan Province, where the founder of the People's Republic of China (PRC) was born. Students in other classes on Beethoven or Mao might likewise be asked to identify this statue. After pondering that (mis)representation of Mao, the class considered two distinct trends in Chinese portrayals of Beethoven. In the first, Chinese artists follow traditional Western models, such as George Chann's (1913–95) portrait of the composer (ca. 1960).[61] In the second, Chinese artists Sinicize Beethoven. Shen Desheng, for example, chiseled Beethoven out of a crystal, an intangible heritage that emerged from jade carving in Shanghai.[62] Another trend to note would be the prevalence of Beethoven lookalikes in China (e.g., John Sham Kin-Fun, a Hong Kong actor, and Li Yong, a host on China Central Television).

Students were generally eager to be on the lookout for Beethoveniana in China. Indeed, I challenged them to seek out Beethoven in unexpected areas and to test me if I could relate Beethoven to their major disciplines in China. Nutritional science was a challenge, coming from a nursing student with interests in traditional Chinese medicine, but we did eventually find headline news that "Chinese vegetables grow to like Beethoven."[63]

There is much more research to be done both on the subject matter itself and how to teach it. While Beethoven in China is increasingly a subject for student theses, in China and abroad, the final projects conceived by non-music majors in "Beethoven and China in the West" proved equally promising for future class materials. Other than essays on their favorite pieces (e.g., the "Moonlight" Sonata performed as a duet for *erhu* and piano), students chose Beethoven and/in various contexts: Indonesia, dance and martial arts, and the

Rival Beethoven"), 王力宏 (Leehom Wang), 1995, Bertelsmann Music Group (Taiwan), 74321338954/6502-4, https://www.youtube.com/watch?v=Zm6dqioOiXk.

60. *China on Four Wheels*, produced by Olly Bootle, season 1, episode 2 (London: BBC Worldwide, 2012), 32 min. Pictures may be readily found online by searching "Young Mao Zedong statue."

61. See George Chann's portrait online at MutualArt, updated 2024, https://www.mutualart.com/Artwork/Ludwig-van-Beethoven/DA038657F26B2FE8?fromAuction=1.

62. See Shen Desheng's sculpture at "非遗寻访丨刚硬易碎的海派水晶雕刻, 如何才能真正传承," December 5, 2017, http://www.ahssjy.cn/mtad/208.htm.

63. "Chinese Vegetables Grow to Like Beethoven," *Reuters*, September 10, 2007, https://www.reuters.com/article/us-china-beethoven/chinese-vegetables-grow-to-like-beethoven-idUSSP7649520070911.

ever-popular garbage trucks in Taipei, which announce collection time by playing *Für Elise*.[64]

One student studied essays on Beethoven written in China's Nationwide Unified Examination for Admissions to General Universities and Colleges (the *Gaokao*). Through computer analysis, the student abstracted a general template for high-scoring essays on the subject of overcoming life's challenges. Whether the question is about Beethoven, Stephen Hawking, or another role model, there are certain keywords that can form a template. The student exhibited these in a "word cloud" (figure 1). These findings not only evince Beethoven's prominence in Chinese general education but might also help test takers crack the *Gaokao*.

Figure 1: One student's final project abstracted "word clouds" from high-scoring essays on Beethoven (left) and Stephen Hawking (right) in China's Nationwide Unified Examination for Admissions to General Universities and Colleges (the *Gaokao*). Reprinted with permission.

Will China always revere Beethoven? That was a parting question I posed to the class. The country has long passed the "Century of Humiliation" and become a global superpower. Obviously, China has homemade heroes that need not be overshadowed by foreign idols, and the government recognizes that fact. In the former German colony in China, Qingdao (a northeastern city occupied by the German Empire from 1898–1914), the streets were apparently renamed in 2020 to be exclusively Chinese again.[65] In the "music square" on the

64. Some students also expressed interest in the transmission of Western music (including Beethoven) to China via the USSR, which, while a worthy topic, requires more language skills and library resources than I could muster.

65. See "Special Street Names in Qingdao," *China Global Television Network*, June 3, 2018, https://news.cgtn.com/news/3d3d774d7959444f77457a6333566d54/index.html; and Emilia Jiang, "Chinese City Bans Foreign Streets Names to Protect 'Ethnic Unity and Social Stability,'" *Daily Mail*, October 23, 2020, https://www.dailymail.co.uk/news/article-8873039/Chinese-city-bans-foreign-street-names-protect-ethnic-unity-social-stability.html.

Qingdao waterfront, a tourist attraction, there is a rock carving of Beethoven, with the "Ode to Joy" melody etched above his name. Chinese and non-Chinese visitors alike may see Beethoven differently in Qingdao in the generations to come. Perhaps this Beethoven will still mean more than an old street sign. Or perhaps he will also be removed and replaced with a statue of a Chinese composer. In the meantime, as developments occur, teachers of music history must be prepared to revise their own representations of Beethoven in China in their class materials.

Banned?

Beethoven's 250th birthday was quickly approaching (in December 2020), and celebrations were in the final stages of planning across China—when either the government or *Apple Daily* crashed the party. *Apple Daily* ran its story, uncoincidentally, right before China's National Day (October 1, comparable in significance to Independence Day in the US), so either party or both could have been responsible. Before discussing such a sensitive source reading in Sino-Western music history in class,[66] the instructor of record might first hold a closed hearing on the case.

"The 'Ode to Joy' Becomes a Forbidden Song? A Tweet Goes Viral, China Avoids Religious Music, and the Fourth Movement of Beethoven's 9th Actually Gets Shot."[67] The title of *Apple Daily*'s story in the original Chinese obviously differs from that given in *Apple Daily's* English synopsis of it, which should also be read as a (mis)leading question. As with any pro- or anti-CCP source, we would be wise to take the *Apple Daily* story with a grain of salt.[68] Did China actually ban Beethoven's "Ode to Joy" and would it therefore be forbidden in teaching materials?

The evidence, according to *Apple Daily*, was a post on Weibo (a Chinese social media platform akin to Twitter), which is reprinted and translated below (text 1). In the post, a teacher (here anonymized as "T") at one of Beijing's two music conservatories evidently aired a complaint against a national education

66. I allude to the classic *Source Readings in Music History* and the need to broaden such compilations further. Oliver Strunk and Leo Treitler, eds., *Source Readings in Music History*, rev. ed. (New York: W. W. Norton & Company, 1998).

67. "「歡樂頌」變禁曲?微博瘋傳中國規避宗教音樂貝九第四樂章竟中槍," *Apple Daily* (Taiwan), September 29, 2020, https://www.appledaily.com.tw/international/20200929/BTMAVPZLEZHAPOHISJ2PIT3LVA/. Translation mine. The Chinese character rendered in English by *Apple Daily* as "bans" may also be translated as "forbids" (as in "Forbidden City"); the character for "shot" refers to a firearm; the character for "actually" may also imply "finally." The links in the margin tend to exemplify *Apple Daily*'s strategy to depict China as uncivilized.

68. Refer to footnote seven for the broader context and references on Apple Daily.

guideline given by their administrator.[69] Two commentators (indicated here as "C1" and "C2") then sympathized with the teacher, who claims to have resigned in protest.[70] Thereafter, the post was presumably taken down by China's internet censors—but not quickly enough to escape *Apple Daily*'s around-the-clock journalists. The teacher tweeted:

T: 这是我收到的新学期教师纪律:转自领导指示:为了全面贯彻国家对教育工作的要求,我们要全面规避宗教音乐在教材中出现,包括有宗教背景的器乐音乐。(如唐好色、贝九第四乐章)请各位老师自行调整教材,出现问题个人负责。特此周知。谢谢老师们 🙏	3:35PM	T: This is the guideline for teachers I received in the new semester: From the superior's instruction: In order to fully implement the national requirements for educators, we must completely avoid the appearance of religious music in teaching materials, including instrumental music with a religious context (i.e., *Tannhäuser* and the fourth movement of Bee[thoven]'s Ninth). Teachers, please adjust teaching materials by yourselves; [you are] personally responsible for any problems that appear. Notice is hereby given. Thank you teachers🙏
C1: 音乐史怎么教?	3:36	C1: How would one teach music history?
T: 那叫《经典作品》,不是宗教音乐!	3:36	T: Those are called "classic works," not religious music!
T: 所以我决定不教书了。	3:38	T: So, I decided not to teach anymore.
C2: [T]老师,"我们要坚持开放,"言犹在耳,怎么转眼间,禁了贝九第四乐章?	4:20	C2: [Teacher], the words "We must persist in opening up" are still ringing in my ears: How, in the blink of an eye, was the fourth movement of Bee[thoven]'s Ninth banned? There

69. The guideline discussed in text 1 was apparently issued after the semester had already started (for comparison, Peking University's start date was September 14, 2020, four days after Teachers' Day, which is widely observed in China on September 10). While the teacher's identity is withheld here, the curious reader may identify them and their institutional affiliation on *Apple Daily* (Taiwan) and via other media reports. A search (in Chinese) for their name and "Ode to Joy" yields multiple hits on Google and almost zero hits on Baidu (where one blog seems to have escaped censors).

70. Again, the curious reader may find that the teacher is (as of late 2022) on the faculty roster at a Beijing conservatory. If they ever actually quit, they returned to teaching there.

这课真的是没法教了。	is no way to teach this lesson anymore.

Text 1: Transcription and translation of a tweet on Chinese social media (Weibo) on September 27, 2020, as reprinted in "「歡樂頌」變禁曲？" ("The 'Ode to Joy' Becomes a Forbidden Song?"), *Apple Daily*, September 29, 2020. A teacher (anonymized as "T") at a Beijing conservatory of music complains about restrictions on teaching "religious" music, including the finale of Beethoven's Ninth Symphony. Commentators (anonymized as "C1" and "C2") chime in on the complaint; the erudite C2 quotes the reforms of Deng Xiaoping (Mao Zedong's successor) to open China, as well as classic Chinese idioms. Translation mine.

Thus, because it is "religious music"—not "classic music" (as T would prefer, alluding to "classics" over "classical music" as such)—Beethoven's "Ode to Joy" was apparently banned in teaching materials in a Beijing conservatory; *Tannhäuser*, too. "Uh oh," one reader commented on *Apple Daily* online, "It's really starting to sound like the Cultural Revolution Mk II [*sic*]."[71] Even without a historical reference provided directly by *Apple Daily*, readers could hear an echo of the very same controversy that brewed in 1950s China. As reported then in *The People's Music*, "It is said that there are some situations like these: In a middle school, students are prohibited from listening to Beethoven's Ninth Symphony because in the translation of the last movement, 'Ode to Joy,' there are words such as 'God,' which are superstitious" (据說有这样一些情况: 某中学, 禁止学生听貝多芬的第九交响樂。因为最後一个樂章《欢樂頌》的譯詞中有《神明》等 字眼, 迷信。).[72]

As the question of religious freedom is also at stake in China, Christians in the US joined *Apple Daily*'s critical chorus. "Chinese Communist Party Bans Beethoven's 'Ode to Joy,'" *Christianity Daily* relayed, having cut teaching from the title (of the English synopsis of the *Apple Daily* article).[73] Meanwhile, the *Voice of America*, as broadcasted in Chinese on *Radio Free Asia*, assured Chinese Christians that the US Secretary of State was calling on the Vatican to condemn the ban.[74] The religious tensions remain high: in May 2022, for

71. "China bans Beethoven's Ode to Joy," *Apple Daily*. The Chinese transliteration of *Tannhäuser* deviates from the common one (唐懷瑟) and is quite lustful.

72. See Li Qian, "'Ode to Joy': The Trajectories of Beethoven's Ninth Symphony in Mainland China, 1927–1989" (master's thesis, Universität zu Köln, 2021), 22; and 文繡 (Wen Xiu), "问题在于学习" ("The Problem is Learning"), 人民音乐 (*The People's Music*) 11 (1955): 52.

73. Alex Best, "Chinese Communist Party Bans Beethoven's 'Ode to Joy,'" *Christianity Daily*, October 9, 2020, https://www.christianitydaily.com/articles/9975/20201009/chinese-communist-party-bans-beethoven-s-ode-to-joy.htm.

74. "網傳中共以宗教理由禁貝多芬《歡樂頌》 蓬佩奥籲梵蒂岡同譴中" ("CCP Bans Beethoven's 'Ode to Joy' on Religious Grounds, and Pompeo Calls on the Vatican to Condemn the Ban"), *Radio Free Asia* (Cantonese), September 30, 2020, https://www.rfa.org/cantonese/news/beethoven-09302020095213.html. The Vatican established relations with Beijing in a 2018 deal that was the subject of controversy and the object of the US Secretary of State's

example, The Catholic University of America conferred an honorary doctorate on the founder of *Apple Daily* (*in absentia*).[75]

Religion would seem to be a questionable motivation to ban the "Ode to Joy" in Chinese schools today—and not just for the one reason given by T. As my Chinese teachers taught me, the "Ode" was already Sinicized after the founding of the PRC—cleansed of its Western elements, religious and superstitious ones included—into the Chinese translation still commonly used today. The historical transmission of the "Ode to Joy" to and within China, coupled with an analysis of Chinese translations of it, could be a central lesson plan in a course on Beethoven in China.[76]

Prior to the founding of the PRC in 1949, the "Ode to Joy" was indeed recognized as a Christian hymn in parts of China reached by missionaries: Beethoven's melody also entered China via Henry van Dyke's "Joyful, Joyful, We Adore Thee" in the *Hymns of Universal Praise* (1936), a Chinese-language hymnal.[77] It would not be until 1943, amid the War of the Chinese People's Resistance Against Japanese Aggression, that an all-Chinese orchestra performed Beethoven's Ninth in its entirety, with a 1940 translation of the "Ode" by Gu Yuxiu.[78] After 1949, publication of the *Hymns of Universal Praise* shifted to British Hong Kong, and Beethoven's "Ode to Joy" underwent a transformation in Mainland China.[79] Performed for the tenth anniversary of the PRC, Beethoven's Ninth, with a new translation of the "Ode to Joy" by Deng Yingyi, became a different piece of propaganda; Chinese references were substituted in Schiller's stead.[80]

criticism. *Voice of America* and *Radio Free Asia* are US state–funded international media networks, both broadcasting in Chinese.

75. "Jimmy Lai, Imprisoned Hong Kong Human Rights Activist, to Receive Honorary Degree from The Catholic University of America at Commencement," The Catholic University of America, May 12, 2022, https://communications.catholic.edu/news/2022/05/jimmy-lai,-imprisoned-hong-kong-human-rights-activist,-to-receive-honorary-degree-from-the-catholic-university-of-america-at-commencement.html.

76. This is a topic of ongoing research, as in Li, "'Ode to Joy.'"

77. Henry van Dyke, "Joyful, Joyful, We Adore Thee," in *Hymns of Universal Praise*, ed. Union Hymnal Committee (Shanghai: The Christian Literature Society for China, 1936), d32.

78. See 徐湘 (Xu Xiang), "科学家顾毓琇与音乐之情缘" ("The Scientist Gu Yuxiu's Affinity for Music"), 中国艺术报 (*China Art Daily*), January 11, 2013, extracted April 8, 2013, https://www.tsinghua.edu.cn/info/1661/56219.htm; and Li, "'Ode to Joy,'" 17.

79. See Tsang Yik-man (Edmond), "The Political Implications of Beethoven's Music in China, 1949–1959: An Examination of the Publication and Performance of Beethoven's Music," *Asian Education and Development Studies* 10, no. 4 (2020): 515–24.

80. Deng Yingyi's translation is available for comparative study on Carnegie Hall's online resource, A Global Ode to Joy, "Chinese Translation by Deng Yingyi," accessed September 1, 2021, https://www.carnegiehall.org/Education/Programs/All-Together-A-Global-Ode-to-Joy/Texts-and-Translations/Chinese. Recordings are available online. See Ludwig van Beethoven, *Ninth Symphony, "Choral,"* China Central Symphony Orchestra and Chorus, conducted by Yan Liang Kun, 1959, DM-6014, DM-6015, LP recording, https://

I illustrated this transformation in class on several slides, of which one representative example is reproduced in figure 2. Even for non-Chinese persons, the Chinese referent in this excerpt of Deng's translation of the "Ode to Joy" may be familiar from other media. Here, Schiller's verse, "Be embraced, ye millions!" (*Seid umschlungen, Millionen*!), is set in Chinese context.[81] Beneath the text is a famous image from Beijing's Forbidden City: the iconic portrait of Chairman Mao that hangs over Tiananmen Square. The red-and-white slogan on the viewer's left reads "Long live the People's Republic of China," and the opposite one reads "Long live the great unity of the people of the world." These are reprinted on the slide under Schiller's verse. It is no coincidence that the slogan to the right of Mao (or, indeed, both together) may be called to mind by the Chinese translation of the "Ode to Joy."[82]

The Ode to Joy in Chinese Translation: An Overture to Mao

Schiller & Beethoven:	Be embraced, ye millions! *Seid umschlungen, Millionen*!
literal translation:	Be embraced, millions! 拥抱吧，万民!
1959 translation:	Hundreds of millions of people, be united! 亿万人民团结起来!
Mao Zedong (R):	Long live the great unity of the people of the world. 世界人民大团结万岁
Mao Zedong (L):	Long live the People's Republic of China. 中华人民共和国万岁

Tiananmen Square

Beijing

Figure 2: A slide for a class on Beethoven in China, in which the Chinese translation of Friedrich Schiller's "Ode to Joy" by Deng Yingyi alludes to the words of Mao Zedong displayed over Tiananmen Square, Beijing. Instead of "embracing" (Schiller),

www.youtube.com/watch?v=KfHZCvsJKPE; and Ludwig van Beethoven, *La 9e Symphonie*, Orchestre Philharmonique de Pékin, conducted by Yan Liang Kun, Kuklos Corporation, P 1983, 1984, cassette recording, https://www.youtube.com/watch?v=HObNezsongo.

81. "Chinese Translation by Deng Yingyi," verse 33.

82. As I underlined above, this impression is not mine but that of my Chinese teacher. Further empirical research could test how many Chinese listeners/readers make this association.

people are "uniting" (Mao). The overlap between the Chinese translation of the "Ode" and the slogan on the right of Mao's portrait is highlighted in red print.

Instead of "embracing" (as in the German), people are "unifying" (in the Chinese). The Chinese characters that perform this change of text are highlighted in red on the slide. For Schiller's "millions," Deng substituted an enormous abstract number that signifies either "hundreds of millions" or, what is more suggestive, "billions." Through this textual allusion, the "Ode to Joy" becomes, as it were, an Overture to Mao. When sung in Chinese, the "Ode to Joy" text-paints the masses assembling under Mao in Tiananmen Square.[83]

The exercise may be repeated for the verse "All men become brothers" (*Alle Menschen werden Brüder*). Here, Schiller's words become those of Confucius. In Chinese, the verse is rendered as "All within the four seas will be his brothers" (四海之內皆兄弟也).[84] Rather than joy, these words are, in their original context, meant to bring solace. One of Confucius's disciples fears being alone in the world:

> Si Ma Niu, full of anxiety, said, "Other men all have their brothers, I only have not." Zi Xia said to him, "There is the following saying which I have heard—'Death and life have their determined appointment; riches and honors depend upon Heaven.' Let the superior man never fail reverentially to order his own conduct, and let him be respectful to others and observant of propriety—then *all within the four seas will be his brothers*."[85]

These words greeted delegates and spectators at the opening ceremony of the 2008 Beijing Olympics.[86] Elsewhere in Chinese discourse, the full sentence is abbreviated into an idiomatic phrase (*chengyu*, or like a proverb): "Four seas, one family" (四海一家). This is inscribed on the Chinatown gate in Sydney, Australia. The "Ode to Joy" in Chinese is one among many renderings of the *Analects of Confucius*.

83. This may be heard in Beethoven, *La 9e Symphonie*, Orchestre Philharmonique de Pékin, Yan Liang Kun, 57 min. 25 sec.

84. "Chinese Translation by Deng Yingyi," verse 12. As Li Qian found, a Japanese conductor in Shanghai quoted the same line to promote Sino-Japanese relations in 1936 (in an unrealized performance). See Li, "'Ode to Joy,'" 11. Alternatively, many performances in Chinese use a literal translation (人们团结成兄弟), as in Beethoven, *La 9e Symphonie*, Orchestre Philharmonique de Pékin, Yan Liang Kun, 50 min. 42 sec. The Confucian version elsewhere appears in Chinese-subtitled performances, as in the aforementioned *Fidelio in der Cloud*, 43 min. 41 sec.; and *Beethoven Symphonies 7, 8 & 9*, Berlin Philharmonic, conducted by Herbert von Karajan, 2005, Deutsche Grammophon, DVD recording.

85. *The Confucian Analects*, ch. 12, trans. James Legge, December 10, 2004, https://www.international.ucla.edu/ccs/article/18487 (emphasis added).

86. "四海之内皆兄弟——北京奥运开幕式文艺表演侧记," *China News*, August 8, 2008, https://www.chinanews.com.cn/olympic/news/2008/08-08/1341250.shtml.

As for Western religious elements in the Chinese "Ode to Joy," these require a closer philological analysis that the teacher may undertake with a relatively bilingual class. Some of the spiritual connotations of Schiller's "Ode" remained in Deng's translation while other aspects turned agnostic. The "Divine spark" (*Götterfunken*) that ignites Schiller's "Ode," for example, was dulled in Deng's translation to but a "brilliant light" that "shines on the earth" (灿烂光芒照大地). Rather than from the "Daughter from Elysium" (*Tochter aus Elysium*), the light emanates from a "holy and beautiful goddess" (女神圣洁美丽), whose unstated place of origin is presumably from Chinese (not Greek) mythology. She is still holy—"chaste,"[87] even—but her "magic" (*Zauber*) was stripped away and replaced with a not-so-superstitious "power" (力量). The Creator (*Schöpfer*) is none other than *Shangdi* (上帝), the "highest deity" to whom Chinese emperors made sacrifices at the Temple of Heaven in Beijing.

Banning this "Ode to Joy" now would, as these (and other) examples suggest, effectively censor China's own indigenous history and literature. Put more pointedly, the superior at the conservatory would be censoring government policy in China. Indeed, Deng's translation of the "Ode" exemplifies one of China's core educational policies, as observed in music education by Law Wing-Wah and Ho Wai-Chun: the combination of Confucianism and nationalism in the "Ode to Joy" is there to promote social harmony and strengthen collective memory among the Chinese people.[88] Whoever issued that guideline at the conservatory did not, I dare say, study their Chinese music history. Perhaps this strange turn of events presents an opportunity for music historians to teach Beethoven's "Ode to Joy" in China, rather than avoid it.

There is not a blanket ban on teaching the "Ode to Joy" in all of China, as is also the case with *Fidelio*, as we already saw. *Apple Daily* exaggerated what appears to have been an isolated incident; scare quotes should therefore be understood around "China" in the headline. In fact, two months after the *Apple Daily* story was released, *China Daily* published "Ode to Joy and the genius behind it," thereby setting the stage for performances of the Ninth in Beijing for Beethoven's 250th birthday.[89] Sometimes, the "Ode" is still sung in the original German in China.[90] Other times, a *contrafacta* Ode is sung in Chinese instead:

87. The same Chinese characters are used to translate *Casta Diva* (圣洁的女神) in Vincenzo Bellini's *Norma*.

88. Law Wing-Wah and Ho Wai-Chun, "Music Education in China: In Search of Social Harmony and Chinese Nationalism," *British Journal of Music Education* 28, no. 3 (2011): 371–88. See also Ho Wai-Chung, *Culture, Music Education, and the Chinese Dream in Mainland China* (Singapore: Springer, 2018).

89. For the English translation, see Chen Nan, "Ode to Joy and to the Genius behind It," *China Daily*, November 21, 2020, https://www.chinadaily.com.cn/a/202011/21/WS5fb881fda31024ad0ba95963.html.

90. Recent recordings of these performances online were occasionally attacked by social media influencers reminding viewers of the "ban," as in a 2020 performance by the China

in the 2017 Chinese New Year celebration, the "Ode" was exuberantly sung to words extolling the natural beauty in all of China.[91] Then, the next year, in a music video that captured the attention of US media, the "Ode to Joy" melody was sung in a rap about "Socialism with Chinese characteristics."[92] In a coda to the rap, the "Ode" promises that "the Chinese dream is not far away!" Surely *that* "Ode" is not banned from teaching materials in China.

Why, then, as the second commentator inquired, was Beethoven's "Ode to Joy" banned "in the blink of an eye" at that conservatory? A foreign investigator in China may not get to the bottom of this matter, so far as I found. *Radio Free Asia* had already attempted to reach both the teacher and the conservatory in question but was (predictably) unsuccessful; so too were my students and I. Lacking a direct line of communication to Beijing, concerned parties were left to sleuth around the internet for any leads on this case (none).[93]

If I may be permitted to venture a hypothesis: an administrator at the conservatory received a national guideline and then filled in its blanks with a few specifics (i.e., *Tannhäuser* and the "Ode to Joy"), in order to carry out the directive and thereby satisfy their own superior's instruction.[94] Those of us who attended the 2019 meeting of the International Musicological Society Regional Association for East Asia (IMSEA) in China encountered a related scenario. While the conference program was being prepared, members of the host institution requested to screen the names and paper titles of all Hong Kong presenters (protestors, potentially, so far as they were concerned)—a request made presumably to satisfy the university's superior.[95] Laws in China like the NSL are

National Symphony Orchestra. A recording can be viewed at "李心草、石倚洁等《贝多芬第九交响曲》后段 2020.10.05 Beethoven Symphony No. 9, Finale - Li Xincao, Shi Yijie, CNSO," uploaded by Beautiful Music and Culture YouTube account, May 22, 2021, 20 min., https://www.youtube.com/watch?v=3pv_YL6Ct-0&t=120s.

91. See "2017春节晚会：歌曲《欢乐颂》" ("2017 Spring Festival Gala: the Song, 'Ode To Joy'"), uploaded by China Liaoning Official TV YouTube Channel, January 27, 2017, https://www.youtube.com/watch?v=cN8ge-CLrYg.

92. See Vanessa Piao and Patrick Boehler, "Video Extols China's Party Slogans, Turning to Rap and Beethoven," *New York Times*, February 2, 2016, https://www.nytimes.com/2016/02/03/world/asia/china-four-comprehensives-song-xinhua.html. The music video is available with English subtitles at "China's national strategy in a rap song," uploaded by New China TV YouTube account, February 2, 2016, 3 min., https://www.youtube.com/watch?v=E8v8ZeTKaAA.

93. See, for example, "说点国内的新鲜事吧, 贝九第四乐章被禁掉了," *Kantie* (North American Chinese Network), September 29–30, 2020, https://kantie.org/topics/huaren/2601471.

94. Universities in China are administered by both a president and a communist-party secretary, on which see Hua Jiang and Li Xiaobin, "Party Secretaries in Chinese Higher Education Institutions: What Roles Do They Play?" *Journal of International Education and Leadership* 6, no. 2 (2016): 1–13.

95. See Jen-yen Chen, Report on the IMS Regional Association for East Asia, *IMS Newsletter* 7, no. 1 (2020): 16.

often strategically vague and left open to local enforcement and self-censorship in this manner.[96]

Should teachers exclude *Apple Daily*'s article from class, from scholarship? As the above protest lodged by the professor in Beijing remains unverified outside of China and, moreover, was reprinted in a now (self-)censored tabloid of a populist bent, some readers might reasonably be wondering if *Apple Daily* is inadmissible as evidence of the actual state of affairs in teaching Western music history in Beijing.[97] While it is certain that there are problems of credibility in *Apple Daily*, which elsewhere may even cross the line between free and hate speech against China, between real and fake news, that is not, in my reading, necessarily the case here.[98] Scratching *Apple Daily* further from the records is precisely what certain authorities want readers abroad to do. Instead, let us critique *Apple Daily* freely as one source reading among many, including *China Daily*, recognizing their varied positions on the political spectrum.

To be safe, I canceled *Apple Daily*'s article in the class session devoted to the "Ode to Joy." Initially, I had the news queued in my slides, ready to briefly weigh Beethoven's place in pro- and anti-CCP media, but that was still two months before *Apple Daily* officially shuttered (June 2021). There is so much material to teach on the topic of Beethoven in China and the West, especially on the "Ode." Having run out of class time (conveniently enough), I cut *Apple Daily* from the slides I distributed afterward to students.

As for the 1989 Tiananmen Square protest, I included it in class, briefly, as Hong Kong still enjoyed the right to discuss it. In the next academic year (the end of the fall semester of 2021), however, the Tiananmen memorials on Hong Kong's university campuses were all removed.[99] Read retrospectively, *Apple Daily*'s article was a prescient warning: Beethoven's "Ode to Joy" at the Tiananmen Square protest is, it may be inferred, effectively banned in teaching materials in Hong Kong, as it is in China.

Perhaps the second commentator's question is best left rhetorical, just as it trails off in the Weibo chat. It may be hoped that China will indeed "persist in reforming and opening up," as President Deng Xiaoping had planned after Mao Zedong. For now, however, Beethoven does remain behind some red lines

96. See Chris Lau, "National Security Law: Hong Kong Academics Might Choose Self-Censorship to Protect Themselves, Law Dean Warns," *South China Morning Post*, July 15, 2020, https://www.scmp.com/news/hong-kong/politics/article/3093337/national-security-law-hong-kong-academics-might-choose-self.

97. I thank the peer reviewer(s) for raising this issue.

98. On these thin boundaries, see Chris Yeung, "Hong Kong: A Handover of Freedom?" in *Losing Control: Freedom of the Press in Asia*, ed. Louise Williams and Roland Rich (Canberra: Australian National University Press, 2013), 58–73.

99. See The Associated Press, "Hong Kong University Removes Tiananmen Massacre Statue," *NPR*, December 23, 2021, https://www.npr.org/2021/12/23/1067163101/hong-kong-university-removes-tiananmen-massacre-statue.

in China, and those lines can shift. By framing this report around one of those lines—*Apple Daily*—I have of course presented only a partial view of a vast topic, as I saw it, at a year in time, as one among several American teachers there in the field. Others from various backgrounds and viewpoints will no doubt present different reports on these interrelated matters, as they happened and continue to develop. Having registered some concerns, I would still encourage interested music history teachers to consider (co)teaching in China, in accordance with local regulations. After all, concerned Chinese citizens also read daily news reports about deep-rooted political, racial, and religious tensions in American schools, where attempts to ban given topics remain underway, too. For productive musicological exchanges to continue, both countries may have collective changes to make ahead. Beethoven is but one answer to the next fill-in-the-blank questions.

Appendix 1. *Apple Daily*'s English Synopsis of "「歡樂頌」變禁曲?" ("The 'Ode to Joy' Becomes a Forbidden Song?")

"China bans Beethoven's Ode to Joy in teaching materials"

Published (HKT): 2020.09.30 21:50

China has banned the fourth movement of Beethoven's Symphony No. 9, also known as the Ode to Joy, by defining it as "religious music."

Posts circulated on Chinese social media sites Douban and Weibo.

A teacher posted his grievances online, saying that the Beethoven symphony was a classic and not a piece of religious music. He said he had decided to stop teaching.

Other internet users asked how musical history could be taught without using Ode to Joy, or pointed out that all classical music was related to the church.

Teachers also received a set of 10 guidelines in 2018 from the Chinese Ministry of Education. The guidelines laid out standards on political direction, patriotism, culture, teaching, caring for students, security, the teachers' words and deeds, integrity, cleanliness, and behavior. Teachers were also bound by educational discipline dictated by their respective schools.

Engaging the Anthology: Pedagogical Approaches to Black Music History in Collections and Compilations

Sophie Abramowitz and Laura K. T. Stokes

A crucial step toward reshaping an intellectual field is understanding its structures and the stories that those structures tell. This essay discusses a pedagogical approach, which we employed in two classes, for exploring physical designs and conceptual paradigms that are used to organize both large- and small-scale collections of sound recordings of Black music, and for articulating the narrative assumptions entailed by processes of selecting, organizing, and presenting sound collections. After exploring the ways that these processes create stories, we encouraged students to imagine the possibilities of new structures and stories, laying the groundwork for producing historical methodologies that have the potential to upend, add to, or create alternatives to existing narratives.

In service of this project, we collaboratively facilitated two of three iterations of a course that Sophie designed and alternatively called "Collections and Colonialism" and "Scraps of the Archive: Race, Theory, Performance." One essential argument of both courses was that collection design and description are not neutral, but *ideological*. This argument animated our analysis of the design decisions that make up physical and digital Black music anthologies, as well as design decisions that shape a given digital repository's display interface. Each such decision communicates information about how archivists, curators, web designers, digital project teams, and other institutional stakeholders want the user to understand those collection materials.[1]

In class discussions throughout each semester, we brought related work by archival scholars and practitioners into discussion with the organization and display of a variety of digital and physical archives and collections that construct often communal and intimate Black (and Indigenous) spaces and histories. By

1. This is a quick distillation of a complex network of decision making. The influences of this network of people, positionalities, and desires—as well as of collecting trends, labor concerns, and institutional and digital affordances—are manifest in the visual and navigational profiles of any digital archive.

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analyzing the form as well as the content of these collections, we were able to recognize the meanings that have been produced through an array of collections' visual strategies, information displays, and navigational decisions; to identify where systems of power have an effect on these curatorial choices; and to imagine what meanings could be produced had the choices been different. In a fall 2020 iteration of the "Collections and Colonialism" seminar specifically, we focused our efforts on examining the structure and organization of music collections and anthologies through these archival contexts.

Given that our work is informed by scholarship for which it is important to acknowledge the shifting locations of power, we want to articulate our own intellectual and professional positions and describe the context through which our methods took shape.

Our collaboration during Sophie's two-year appointment (August 2020–22) was remote. Both Sophie and Laura were working at Brown University. Sophie was hired as an American Council of Learned Societies Emerging Voices Fellow to work in the Center for Digital Scholarship at Brown University Library and to teach in the University's Department of American Studies and the Public Humanities program. Laura is a musicologist who holds an appointment at Brown as Performing Arts Librarian, a significant part of which is directing the Orwig Music Library.

In part because Sophie inhabited a position at the intersection of multiple divisions of the Brown University Library[2] and the interdisciplinary American Studies department and Public Humanities program, her courses were populated by students from a variety of disciplines including Africana studies, American studies, comparative literature, music, Native and Indigenous studies, public humanities, history, and environmental studies. Fifteen to twenty-one upper-level undergraduate and graduate students registered in each seminar.[3] With these classroom sizes and various levels of experience, Sophie was able to prioritize building remote and in-person classroom communities and growing connections with and among her students. For students to enroll, previous experience with research or library work was neither required nor necessary. To our minds, any upper-level seminar-sized classroom in a university with access to digital or physical collections of Black music (including commercial releases) can adapt and apply the pedagogical strategies we outline herein.

2. While Sophie's job was technically at the Center for Digital Scholarship, she also worked in different capacities with the John Hay Special Collections Library and the Pembroke Center for Teaching and Research on Women.

3. The exception was a summer iteration of "Collections and Colonialism," which had only four students; this situation is highly unusual.

As a cisgendered white woman, Sophie considers herself to be a student of the world-building disciplines of Black studies, Native and Indigenous studies, American studies, literary criticism, popular music studies, and archival theory; she cultivates and supports flipped classrooms, uses trauma-informed pedagogy, and reads the scholarship that she teaches with focus and care. Also a cisgendered white woman, Laura takes seriously the call to "do the work" of comprehending and exposing structural bias and racism; exploring the structure of individual collections of Black music in the classes struck her as an opportunity to reach a deeper understanding and to create an opportunity for students to examine source materials with a new and constructive critical eye. Her experience in contingent teaching positions in musicology, including at Brown and at Indiana University, gives her a deep grounding in the relationship between collections and the classroom.

In this article, we bring our goals and experiences together as two intertwining threads. We focus on the cultural history and visual design of collections and anthologies of early twentieth-century Black music and on our approaches to teaching it in the context of Sophie's courses about histories, theories, and uses of collections and collecting. We have chosen to represent our collaboration here in the format of a dialogue because we feel that the strength of our partnership rests in the ways that not all of our perspectives and methods are shared. Our collaboration worked because we did not attempt to meld our methodologies. Instead, we communicated our goals and methods to one another, brainstormed together, and led different class sessions within the same course. We did not want to lose the frisson of this way of working together by reproducing our different experiences through a singular voice. We also believe that our experiences shape our goals and practices. In using the dialogue format, we aim to show how a deep and sustained relationship between the library and classroom as well as between scholars with complementary but differing backgrounds can result in a rigorous, imaginative, and multimodal entryway to analysis and creation in the context of archives, collections, and anthologies.

Laura begins the article by drawing together recent criticism on the collecting of Black music with some of the existing textbook models for teaching this repertoire. After establishing a foundation in the literature of the field, Laura then passes the text to Sophie, who describes the courses on which we collaborated: the scope of texts and digital and physical archives that we accessed, our modes of accessing the texts and questions of each class, Sophie's mode of analyzing digital design, and the design of the courses' final project. Sophie also shares student work in response to the final project prompt. We hope that presenting debates and methodologies within the field as well as our methods of reading and analyzing texts and collections will both provide the reader with

frames through which to receive and analyze our teaching and help scaffold for future course/class designs.

In order to illustrate our pedagogy and goals for these collections, Laura then presents three case studies for analyzing a variety of historical anthologies of Black music, which she brought to individual sessions of the courses. First, she focuses on *The Rise & Fall of Paramount Records* collection, which presents the titular label's catalog on two thumb drives stored at the center of two collectible suitcases packed with ephemera. Next, she describes how she frames a comparative analysis of the CD compilations *Goodbye, Babylon* and *Good News: 100 Gospel Greats*. She concludes by detailing how she teaches the design and various meanings of online repositories of Black music by focusing on the Library of Congress's vast National Jukebox archive. In the conclusion, we reflect briefly on our collaboration, highlighting goals and outcomes that proved achievable through our shared and diverging methodologies and meditating on the significance of this work for enabling systematic change.

Historiography and Collections of Black Music

Laura: There are two major intellectual strands that were part of my engagement with this topic. The first strand considers the interaction between the organization and presentation of archives and collections and the writing of historical narratives. The second engages with recent scholarship about the history of collections and the collecting of Black music.[4] In alignment with these strands, I approached Sophie's courses by thinking about archives and collections in the broadest possible terms, in terms of size (both "minute" and "monumental"), origin, and the ways collections might depart from typical archival structures to encompass commercially produced and nontraditional forms.[5] The music collections at Brown—both their content and their organization—reflect the history of the disciplines they support as well as the systems and standards of collection and organization found in, respectively, American research institutions and the commercial music industry. Compilations and anthologies that are held in the music collections across major research institutions, and in any

4. The topic of how archives shape historical narrative has been widely discussed, most pertinently in Antoinette Burton, *Archive Stories: Facts, Fictions, and the Writing of History* (Durham, DC: Duke University Press, 2005). This approach resonates with the "Guidelines for Primary Source Literacy," developed jointly by the Association of College and Research Libraries' Rare Book and Manuscript Section and Society of American Archivists, and approved in 2018 by the ACRL Board of Directors and Society of American Archivists Council, https://www.ala.org/acrl/sites/ala.org.acrl/files/content/standards/Primary%20Source%20Literacy2018.pdf. See specifically the document's passages regarding interpretation, analysis, and evaluation.

5. On these matters, see Burton, *Archive Stories*, 1–24, esp. 5, in which Burton references Tina Campt on the dialogue of minute and monumental archives.

individual music library's collections, reveal perspectives about how music scholarship has understood itself and been understood by its supporters; the content and presentation of such collections are underpinned by the modes of thought that informed their creation. The collections of Black music we considered consist primarily of sound recordings; in this type of collecting, amateur and corporate enterprises—the latter with pecuniary goals—have played a predominant role. The background of these collections in both the commercial and the enthusiast worlds makes it all the more urgent to teach students to recognize the aspects of both packaging and curation that take place before and after a collection ends up in the library, and how that packaging and curation furnish a tacit narrative of the contents therein.

Both Marybeth Hamilton and, more recently, Daphne A. Brooks have argued that the collecting and anthologizing of Black music have often been driven by the personal, social, and even political agendas of its (usually white) collectors.[6] As Hamilton notes, these agendas did not typically align with the lived experiences of contemporaneous Black people, which indicates that the resulting collections are, at best, incomplete and biased sources of information about Black music, both in general and in the context of specific genres.[7] (I note here that genre in popular music itself has a troubled relationship with racial history.) Brooks clarifies that the processes of assembling these collections have drawn on subjective, contingent criteria that exclude the perspectives of the music creators and many of the original collectors.[8] Yet such collections continue to play a significant role in shaping an understanding of the history of Black music. Collections of sound recordings create discourse; as Will Straw notes, "record collections are carriers of the information whose arrangement and interpretation is part of the broader discourse about popular music. In a circular process, record collections . . . provide the raw materials around which the rituals of homosocial interaction take shape."[9] While Straw writes

6. Marybeth Hamilton, *In Search of the Blues* (New York: Basic Books, 2008); Daphne A. Brooks, *Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound* (Cambridge, MA: Harvard University Press, 2021).

7. As Hamilton writes, "Revivalists privileged an obsolete form of rural black culture in an era when most African Americans lived in cities, and towards contemporary black music they displayed at best ambivalence, more often hostility." Hamilton, *In Search of the Blues*, 239. On genre and racial history, especially in popular music, see for example Maureen Mahon, *Black Diamond Queens: African American Women and Rock and Roll* (Durham, NC: Duke University Press, 2020), 1.

8. Brooks also notes that the collections of 78s from which amateur collectors gathered materials were assembled by Black music listeners, often women, who were usually rendered invisible in subsequent discourse on the topic. See Brooks, *Liner Notes for the Revolution*, 291–93.

9. Will Straw, "Sizing Up Record Collections: Gender and Connoisseurship in Rock Music Culture," in *Sexing the Groove: Popular Music and Gender*, ed. Sheila Whiteley (New York: Routledge, 1997), 5. Straw's work also notes the domination of record collecting by males, but

about private record collections (and homosociality), we here are considering materials held in institutional collections on a variety of scales and used for educational purposes. While some anthologizers have created alternative narratives of Black music through collecting and interpreting against the grain of hegemonic structures, in general there are a few recurring frameworks in place in both educational and commercial settings—spheres that collide head on in the space of institutional music-library collections, where it is common for commercially created recordings to be collected, arranged, and used for pedagogical purposes.[10]

To understand the benefits and limitations of existing organizational frameworks for the study of Black music, we might look to some of the touchstone texts for studying Black music.[11] James Haskins's *Black Music in America*, for example, is narrated according to a series of biographical studies of prominent individuals; this structure aligns with the "genius" narrative of music history, which has been subject to scrutiny and criticism but still finds traction in much recent music-historical work.[12] The "genius" paradigm, by focusing on only a small number of individual, phenomenally successful music creators, highlights outstanding (Black) musical achievement but does not lend itself to a contextually rich history, nor does it explore the processes by and structures through which a particular historical narrative came into existence. Another common framework is one oriented around genres as discrete entities, as evidenced in Mellonee Burnim and Portia Maultsby's excellent *African American Music: An Introduction*.[13] This structure allows for a richer context, although it compartmentalizes genres that have deep relationships with one another—and (as alluded to above) some scholars have called for the critical reevaluation of the concept of racialized genres in popular music to begin with.[14] A framework perhaps reflected more frequently in sound recording collections than

problematically refrains from subjecting to adequate critique Frederick Baekeland's essentializing alignment of male collecting with the "historical" domain and female collecting with the "personal and ahistorical" realms. See Straw, 6.

10. For an example of a woman, specifically Rosetta Reitz, who collected "against the grain," see Brooks, *Liner Notes for the Revolution*, chapter 3.

11. My discussion here is far from exhaustive. A more thorough exploration of this topic would be a welcome addition to the scholarship.

12. James Haskins, *Black Music in America: A History through its People* (New York: Crowell, 1987). On criticism of the "genius" paradigm, see Evan Williams, "The Myth of the Composer-Genius," March 27, 2019, https://icareifyoulisten.com/2019/03/the-myth-of-the-composer-genius/.

13. Mellonee V. Burnim and Portia K. Maultsby, eds., *African American Music: An Introduction*, 2nd ed. (New York: Routledge, 2015).

14. For example, see Mahon, *Black Diamond Queens*, 1. For a cogent discussion of the shifting nature of genre in popular music over time, see David Brackett, *Categorizing Sound: Genre and Twentieth-Century Popular Music* (Oakland: University of California Press, 2016), chapter 1.

texts is what I call the "corporate history" framework, one that foregrounds the stories of the commercial entities that recorded, produced, and distributed Black music.[15] Each of these frameworks demonstrates a valid mode of narrating history, and some have advantages given their ease of comprehension and affirmation of the very existence of Black musical achievement. But each is, at best, an incomplete reflection of the context from which this music arose.

Perhaps one of the best models for the rich historical engagement we encourage our students to aim for is Samuel Floyd's work.[16] Floyd directly addresses the problem of gaps in the sources for a full history of African American music; a clear next step, jumping off from his work, is to consider the organization and structure of collections of sources that do exist.[17] In addition, study centered on sound recordings has the advantage of pointing students in the direction of performers as a central aspect of a more fully developed context for music; such a move serves as a corrective to what Daniel Barolsky has identified as the "absence" or "superficial" and thus "marginalizing" inclusion of performers in music-historical study, which has had a particularly pronounced impact on the historical understanding of music creators who are women, people of color, or both.[18]

Teaching Using Digital and Analog Archives and Collections of Black History

Sophie: By emphasizing the imperative to work with and against the grain of the material structures of collections and sources, and to hear silence as information, Laura beautifully articulates the focus of a course I alternatively called "Collections and Colonialism" and "Scraps of the Archive: Race, Theory, Performance." Both versions of the course used the lenses of Black studies and Native and Indigenous studies to critically consider the ways that different places and identities have been constructed through the practice of collecting and, conversely, the ways that collections rely on specific conceptions

15. An example highly relevant to the discussion below is Alex van der Tuuk, *Paramount's Rise and Fall: A History of the Wisconsin Chair Company and Its Recording Activities* (Denver: Mainspring Press, 2003). Another pertinent set of examples includes the multiple extant anthologies of the output of the Motown record label, such as *Hitsville USA: The Motown Singles Collection 1959*–1971, Motown Records, 1992; and *The Complete Motown Singles Collection*, Motown Records, 2008.

16. For example, see Samuel A. Floyd Jr., "Black Music and Writing Black Music History: American Music and Narrative Strategies," *Black Music Research Journal* 28, no. 1 (2008): 111–21; and *The Power of Black Music: Interpreting Its History from Africa to the United States* (New York: Oxford University Press, 1995).

17. See Floyd, "Black Music and Writing Black Music History," 113–17.

18. Daniel Barolsky, "Performers and Performances as Music History," in *The Norton Guide to Teaching Music History*, ed. C. Matthew Balensuela (New York: W. W. Norton, 2019), 159.

of identity to propose historical narratives. While I created "Collections and Colonialism" as a seminar for upper-level American studies majors and graduate students, I narrowed the scope of "Scraps of the Archive" for an introductory summer-term seminar and focused specifically on Black studies texts and collections. The questions and methods that I describe below are adaptable for both undergraduate and graduate students, in-person and remote contexts, and a range of course durations.

In order to think through *collection* as a mode of public representation and history making, students in each course studied writing from a variety of disciplines as well as from physical academic and digital public archives. In "Collections and Colonialism," where I first began my collaboration with Laura, students learned about the practices and stakes of archival description, display, and research from Black studies theorists like Saidiya Hartman and Christina Sharpe and Indigenous studies scholars such as Margaret Kovach and Lisa Brooks. At the same time, students grappled with the living histories of racism and colonial extraction as well as the theoretical and practical possibilities and affordances of the archival field from digital-humanities practitioners like Marisa Elena Duarte and Kim Gallon and archivists such as Jessica Tai and Jarret M. Drake.[19]

We approached these texts in two ways. First, we parsed their ideas through close reading, focusing on the ways that each author discusses the history, creation, design, use, and analysis of archives and collections. Second, I asked students to apply their knowledge of those same essays in order to analyze various digital and physical archives and collections. To guide students in their analysis of the design of online collections and repositories, it is helpful to introduce them to the unique features and affordances of digital platforms. I met this challenge by producing a document in collaboration with Elli Mylonas, then

19. In the order that they appear in the body of this essay, the texts that I assigned to my seminars include: Saidiya Hartman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women, and Queer Radicals* (New York: W. W. Norton, 2019); Christina Sharpe, *In the Wake: On Blackness and Being* (Durham, NC: Duke University Press, 2016); Margaret Kovach, *Indigenous Methodologies: Characteristics, Frameworks, Contexts* (Toronto: University of Toronto Press, 2021); Lisa Brooks, *Our Beloved Kin: A New History of King Philip's War* (New Haven, CT: Yale University Press, 2019); Marisa Elena Duarte, *Network Sovereignty: Building the Internet Across Indian Country* (Seattle: University of Washington Press, 2017); Kim Gallon, "Making A Case for the Black Digital Humanities," in *Debates in the Digital Humanities 2016*, ed. Matthew K. Gold and Lauren F. Klein (Minneapolis: University of Minnesota Press, 2016), 42–49; Jessica Tai, "The Power of Words: Cultural Humility as a Framework for Anti-Oppressive Archival Description," *Journal of Critical Library and Information Studies* 3, no. 2 (2021); and Jarret M. Drake, "'Graveyards of Exclusion': Archives, Prisons, and the Bounds of Belonging," *Medium*, March 24, 2019, https://medium.com/community-archives/graveyards-of-exclusion-archives-prisons-and-the-bounds-of-belonging-c40c85ff1663. Two guest speakers assigned two of the listed texts during their classes: Jax Epsten, MLIS (Tai) and Dr. Alyssa Collins (Gallon).

the Senior Digital Humanities Librarian at the Brown University Library, called "Approaching Site Models," which gave students a toolkit for noticing the ways that archival, web, and production design can amplify and contest the meanings of the collection itself.[20] By engaging with multidisciplinary texts spanning history, theory, poetry, and fiction as well as archival resource records, collection descriptions, and finding aids in conversation with visual digital archival design, students were able to think critically and constructively about the histories, afterlives, and contemporary practices of creating and using archives and collections in digital and physical contexts.

In *Silencing the Past*, Michel-Rolph Trouillot's meditation on the ways that power suffuses the production of history, Trouillot describes the construction and codification of narrative silence: first, in the act of creating sources, and second, in their assembly. According to Trouillot, it is the second process of assembly that generates the historical archive. He writes,

> The making of archives involves a number of selective operations: selection of producers, selection of evidence, selection of themes, selection of procedures—which means, at best the differential ranking and, at worst, the exclusion of some producers, some evidence, some themes, some procedures.[21]

Trouillot's text was my seminar's opening salvo. Throughout each semester, we critiqued these "selective operations" in dialogue with the work of other critics, researchers, and practitioners. Specifically, what Trouillot calls the "active act of production"—whereby historical actors actively (if not consciously) select the stories that will populate the historical record—became a primary site of analysis for my students.[22] In class, we assessed and read considerations of the ways that archives and collections have been aggregated, purchased, cataloged, processed, and preserved. Influenced by the extensive work of archivists who have argued against the idea that neutrality is an achievable or even desirable goal for archival description,[23] I chose not to assign heavily from the breadth

20. Sophie Abramowitz and Elli Mylonas, "Approaching Site Models," Digital Scholarship Resources for Courses Guide, Brown University Library, 2021, last updated September 11, 2024, https://libguides.brown.edu/c.php?g=1049232&p=8940924.

21. Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (New York: Penguin, 2015), 52–53.

22. Trouillot, 52.

23. See, for example, Michelle Caswell, *Urgent Archives: Enacting Liberatory Memory Work* (New York: Routledge, 2021); Emily Drabinski, "Queering the Catalog: Queer Theory and the Politics of Correction," *The Library Quarterly* 83, no. 2 (April 2013): 94–111; Jarrett M. Drake, "RadTech Meets RadArch: Towards a New Principle for Archives and Archival Description," *Medium*, April 6, 2016, https://medium.com/on-archivy/radtech-meets-radarch-towards-a-new-principle-for-archives-and-archival-description-568f133e4325#.6w1a50egi; Verne Harris, *Archives and Justice: A South African Perspective* (Columbia: University of South Carolina Press, 2007); Randall C. Jimerson, *Archives Power: Memory, Accountability, and Social Justice*

of archives, collections, and texts that hegemonically produce racism and white supremacy. Instead, my seminars focused on readings and repositories that enable students to both critique and build on conversations that work against and in defiance of those materials.[24] "Collections and Colonialism" became a place where students could join contemporary conversations about archives and imagine how archives could be constructed to produce history anew.

One particularly generative lesson in the spring of 2022 involved putting two defiant, nontraditional archives into conversation: Matthew M. Delmont's *Black Quotidian: Everyday History in African-American Newspapers* and Danielle Brathwaite-Shirley's Black Trans Archive.[25] While both Delmont and Brathwaite-Shirley use digital pathways and design in their creative digital archives to produce the kind of access that emphasizes archival gaps and silences and creates a sense of community and accountability, their use of sources and priorities are quite different. Students noticed that, by choosing to focus on Black newspapers to communicate that everyday Black life is an essential form of Black history, and by making its multiple navigational paths accessible to all users, Delmont's *Black Quotidian* instills value in these sources and their open-access availability. By contrast, Brathwaite-Shirley's Black Trans Archive prompts users to choose between paths whose starting points shift based on whether the user identifies as Black and transgender, transgender, or cisgender. Noting as well that the Black Trans Archive contains no documents—Brathwaite-Shirley builds, instead, on experiences shared with her by Black trans people during interviews that are not included in the public-facing project—students remarked on the artist's work of accessing a *speculative* past that is characterized by the violences of misrecognition and denial. By analyzing the ways these two projects converge and separate, students expanded their conceptions of what a Black studies archival project can be and were able to hone their own desires and demands for Black studies archival work.

(Chicago: Society of American Archivists, 2009); Mario H. Ramirez, "Being Assumed Not to Be: A Critique of Whiteness as an Archival Imperative," *The American Archivist* 78, no. 2 (2015), 339–56; "Cultural Framework," Society of American Archivists Cultural Heritage Working Group, Society of American Archivists, accessed July 12, 2020, https://www2.archivists.org/groups/cultural-heritage-working-group/cultural-framework; and Sam Winn, "The Hubris of Neutrality in Archives," *Medium: On Archivy*, April 24, 2017, https://medium.com/on-archivy/the-hubris-of-neutrality-in-archives-8df6b523fe9f.

24. Rather than using deconstructive and critical reading as the end goal of analysis, I have found that students are interested in using these practices as components of collaboration and constructive thinking. I credit my students at Brown University for continually pushing our seminars toward these goals.

25. Matthew M. Delmont, *Black Quotidian: Everyday History in African-American Newspapers* (Stanford: Stanford University Press, 2019), web page updated September 16, 2020, https://mattdelmont.com/2020/09/16/black-quotidian/; Danielle Brathwaite-Shirley, "Black Trans Archive," 2021, https://blacktransarchive.com/.

My courses' most extensive engagement with collections of Black music took place during fall 2020, when I devoted the entire second course unit to Black music history.[26] We also dedicated the final unit to what was then called the African American Sheet Music Collection.[27] Hosted on its own website on a Brown Library server, the collection title did not account for the majority of the music contained within it. While it did include works by African American composers like Bob Cole and Will Marion Cook, the collection was primarily a digital repository of blackface minstrel music composed and performed by white people. Other elements of the website amplified the racism that inhered in the title.[28] (In the year following my seminar, the website was retired, renamed, and redesigned.[29]) I will briefly revisit this collection later in the essay while describing my students' final projects. I believe that assigning texts and repositories like Delmont's and Brathwaite-Shirley's and focusing on the relationship between source selection, design, and the production of meaning helped lay the groundwork for students' expansive responses to the sheet music collection.

26. The seminar's second unit focused on the frenetic, obsessive history of white collectors of early twentieth-century Black recorded music, and on Black artists and collectors producing imaginative new paradigms of compiling Black history. Texts included Hamilton, *In Search of the Blues*; Hari Kunzru, *White Tears* (New York: Knopf, 2017); Daphne A. Brooks, "See My Face From the Other Side," *Oxford American* 95 (Winter 2016), https://oxfordamerican.org/magazine/issue-95-winter-2016/see-my-face-from-the-other-side; John Jeremiah Sullivan, "The Ballad of Geeshie & Elvie," *New York Times*, April 13, 2014; Simone Leigh, "The Chorus," *Raid the Icebox Now*, RISD Museum, July 22, 2021, https://publications.risdmuseum.org/raid-icebox-now/simone-leigh-chorus; and selected writing and recordings by Zora Neale Hurston.

27. I chose this collection because I received my job offer during the summer and joined the university remotely. I therefore had neither the time nor the ability to gather options for my students. Instead, I relied heavily on the help of Dr. Holly Snyder, then Brown's Curator of American Historical Collections and North American History Librarian, to figure out which collection would best suit the needs of my class. That same semester, half the class worked with the Collection and half designed their own group project. In the following semesters, I was able to give my students an array of final project collection options.

28. For example, the landing page of the website features a prominent representation of a Black child that engages with visual tropes of minstrelsy and the website lacks content warnings. This iteration of the collection display does, however, historicize blackface minstrelsy in its "About" and "History & Context" sections.

29. The website has been migrated to the Brown Digital Repository, given new introductory text, and appropriately renamed Representations of Blackness in Music of the United States (1830s–1920s). It is accessible at https://repository.library.brown.edu/studio/collections/id_555/. The retired, static African American Sheet Music Collection website is still linked on the homepage of the new website, at https://library.brown.edu/cds/sheetmusic/afam/.

Analyzing Digital and Analog Historical Black-Music Anthologies: Three Case Studies

Laura: One outcome of the archival analyses that Sophie undertook with her students was the creation of a scaffold for engaging critically with the anthology case studies that we explored during my sessions. The students' theoretical grounding and experiences with both metanarratives and archival silences meant that they were well equipped to analyze the commercial and institutional frameworks of the Black-music collections we examined. The case studies served two purposes; each of them presented students an opportunity to explore questions of design, presentation, content selection, organization, and framing in an existing collection that included a significant amount of Black music, while also offering the students content that could potentially be narrated anew in their final projects. Although the collections discussed here differ wildly in their content and presentation, similar questions can be asked of all of them as a starting point for analysis of how the collections' very constructions imply historical narratives.

Indeed, as Sophie noted, a fundamental premise underlying the courses' conversations was that the design, description, and organization of collections are not neutral. In other words, the form and presentation of an archive always carry with them some sort of ideological content. Ideology is unavoidable, and students and researchers can create thoughtful, richer historical narratives by understanding the ideological underpinnings of the collections that they use.

This work originally occurred at the height of the COVID-19 pandemic, which meant that I was forced to teach the case studies virtually. Given that remote education has since emerged as a form of accommodation and means of enhancing student accessibility, a virtual approach continues to be viable and meaningful. A significant part of teaching the case studies entailed translating analog materials into a context that students could engage with and analyze in a virtual environment. The analog-to-digital teaching experience made me intensely conscious of my role as a mediator and gatekeeper. While under in-person circumstances I do my best to minimize the effects of personal mediation and structural gatekeeping,[30] COVID-era restrictions to on-site access made my position as an intermediary between the students and the collections much more palpable. My role as a mediator was one of a number of layers inherent in the processes of narrative construction that we explored in each of the case studies.

30. Of course, these are also decisions on my part that have an ideological basis.

1. *The Rise & Fall of Paramount Records: Volume One, 1917–1927* and *Volume Two: 1928–1932*

For the fall 2020 iteration of Sophie's class, I made a series of videos about *The Rise & Fall of Paramount Records: Volume One, 1917–1927* and *Volume Two: 1928–1932*, which are two special editions of sound recordings housed in containers that look like suitcases, and which together constitute an edition of the available output of Paramount Records.[31] Owned by a furniture manufacturer, the Wisconsin Chair Company, Paramount was a record label that showcased numerous blues and jazz musicians in the 1920s and early 1930s.[32] In my videos, I followed the style of the genre of the "unboxing video" found on YouTube. The COVID-19 pandemic turned the archive where we would typically hold class into a closed-off physical space, so out of necessity, the students had to view the two volumes digitally through my eyes—or rather, through my smartphone's camera lens—alone.[33] At this early stage, I attempted as neutral a stance as possible toward the materials when filming, in part because of my awareness that my virtual presence added a mediating layer between the materials and the students that would not have been there in an in-person experience. What this experience primarily taught me, however, was that neutrality is impossible. Furthermore, the model of the unboxing video led to an emphasis on the materials as products of a business enterprise, which in turn invites a reading of the editions that emphasizes a corporate history of how Black music has been commodified. From a scholarly standpoint, I believe this is one valid reading; but from a pedagogical perspective, it is desirable to find ways of encouraging students to engage a wider range of interpretations that do not immediately present themselves based on the editions' packaging.

In the videos, I explored the contents of the suitcases in great detail, taking care to include important contextual information such as the physical space in which the collections are housed; the material characteristics of each of the cases; interventions that the Brown Library system had performed on the cases upon acquisition; external materials that Brown had enclosed in the editions;

31. *Paramount Records—The Rise and Fall: Volume One, 1917–1927* (2013) and *The Rise & Fall of Paramount Records, Volume Two: 1928–1932* (2014), compiled by Alex van der Tuuk, Jack White, and Dean Blackwood, released by Third Man Records and Revenant Records, 2013–14.

32. For an in-depth discussion of the process of assembling the Paramount suitcases, see Edward Komara, "Suitcases Full of Blues: The Revenant/Third Man Paramount 'Cabinets of Wonder,'" *ARSC Journal* 46, no. 2 (2015): 217–44. Note that Komara himself played a role in preparing the collection. Komara clarifies that the USB drives in the suitcases do not include the full output of the Paramount label, as there are outstanding titles with no 78-rpm copy found.

33. At the height of the pandemic, the music library was closed to everyone but myself and one other staff member.

and closely related additional resources. Each of these elements create further layers of mediation that I needed to consider, and encouraged the students to consider, as part of how the process of archivization shaped the tacit narrative surrounding the collection. For each video, I then removed and reviewed the items from the suitcases in the order in which they presented themselves. The contents included many different forms of advertising materials, sheet music that would have been used in a sales context, a "field manual," a coffee-table book about the history of Paramount, and recorded music in anachronistic formats such as 33 ⅓-rpm discs and USB drives—all with luxuriant production values. The twin emphases are on the recording company, Paramount Records, and its parent company, the Wisconsin Chair Company; and on the production values of the material items themselves as present-day collectables.

The Paramount suitcases suggest a number of challenging questions that one could pose to students for discussion and evaluation. As noted above, I believe that the suitcases themselves present a packable and portable vision of the music by highlighting the commodification of the blues through the eyes of, potentially, a traveling salesman, or perhaps the consumers that he engaged with. And the assemblers of the suitcases certainly emphasize the commodity status of the music at hand.[34] As consumers of the cases, we are encouraged to regard the music produced by Paramount through media such as sales material as well as through the lavish (and nostalgic) contemporary commentary found in the editions' enclosed books. In short, the narrative frame instantiated by the suitcases encourages a reading that privileges corporate history and commodification. In order to create a different history with these materials, students would need to deconstruct the narrative and put the individual items into a different kind of dialogue.

2. *Goodbye, Babylon* and *Good News: 100 Gospel Greats*

In the summer of 2021, Sophie and I became interested in taking a new approach to questions of how music collections create narratives. I engaged with this idea in two ways; I will discuss the first in the current section, and the second in the third case study below. The first was comparative: we selected two smaller collections of music in the same genre that, as I discovered, had overlap in content, and then we analyzed the differences in how narratives were constructed by the packaging and arrangement of materials. With input from Sophie, I selected two anthologies of American gospel music: *Goodbye, Babylon* and *Good News:*

34. Komara clarifies that these cases could also be read as portable record players, another reference back to the records' corporate origins in a furniture company. See Komara, "Suitcases Full of Blues," 227.

100 Gospel Greats.[35] These anthologies were, due to their cataloging, next to each other on the shelf in the Orwig Music Library collection, suggesting a relationship through physical proximity.[36] However, examination of the construction of these two anthologies revealed strikingly different approaches to the creation of a narrative of gospel music through selection and organization.

In class, we framed our discussion of these collections around a series of questions:

- How do these compilations attempt to define and delineate the story of, for example, a genre?
- How do these collections define "gospel music"?
- What are the organizing principles that underly these collections?
- What stories do they tell through their organizing principles?
- How do the writers of the liner notes suggest or imply networks of communication and community between the creators of these genres?
- According to these writers/compilers, who has agency in creating, altering, and defining gospel as a genre? How does that creation, alteration, and definition occur?
- What stories can we tell by having collections "speak" to each other?

By engaging these questions—and questions students brought themselves—we facilitated an entry point into narrative analysis.

To prepare for these discussions, I evaluated the contents of *Goodbye, Babylon* and *Good News* by detailing the pieces and performers represented in them and then grouped and ordered the contents in a spreadsheet (figure 1).

35. *Goodbye, Babylon*, compiled by Lance Ledbetter, with essays by Charles Wolfe, Dick Spottswood, and David Warren Steel, Dust-to-Digital, 2003; *Good News: 100 Gospel Greats*, Proper Records, 2002.

36. The sound recording collections at the Orwig Music Library are classified according to the Library of Congress scheme, which indicates that materials in proximity are, more or less, on the same subject, which here is closely related to genre.

E15

	A	B
1	**Performer/ensemble**	**Number of tracks by this performer**
2	Birmingham Jubilee Singers	1
3	Norfolk Jubilee Quartet	3
4	Silver Leaf Quartet of Norfolk	1
5	Dunham Jubilee Singers	1
6	Famous Blue Jay Singers	4
7	Mitchell's Christian Singers	3
8	Heavenly Gospel Singers	5
9	Alphabetical Four	1
10	Selah Jubilee Singers	2
11	Joshua White & His Carolinians	1
12	Kings of Harmony	1
13	Starts of Harmony	2
14	Golden Gate Jubilee Quartet	6
15	Golden Gate Quartet	1
16	The Charioteers	6
17	The Trumpeteers	3
18	The Dixieaires	3
19	The Dixie Hummingbirds	6
20	Sister Rosetta Tharpe	6
21	Mahalia Jackson	8
22	Sister Ernestine Washington	6
23	The Original Gospel Harmonettes featuring Dorothy Love Coates	5
24	The Soul Stirrers	6
25	The Pilgrim Travelers	6
26	The Five Blind Boys of Alabama	6
27	The Five Blind Boys of Mississippi	6
28	Brother Joe May	1
29		
30	Total number of unique performers/ensembles	27

Goodbye, Babylon track list | Good News track list | Goodbye, Babylon numbers | Good News numbers | +

Figure 1: Excerpt from the collections analysis spreadsheet

My initial examination of the collections showed a major difference in the sheer number of performers presented, and the order in which they and their works appeared. To supplement this analysis, we made the liner notes for both collections available to the students.

As with the Paramount suitcases, packaging and presentation were integral to our analysis of the collections' narrative frames. *Good News* features the same image repeatedly in its packaging: a photo of a crowd of Black people outside of a building, possibly a church. There are a handful of images in the *Good News* liner notes, all of which are of people named in the notes, and all of them Black. This collection thus conveys that gospel is a Black genre of music, one promulgated by its "great" (cf. the title) practitioners. *Goodbye, Babylon*'s packaging and imagery suggest something quite different, and require background research to be fully comprehensible: there is a multiplicity of interpretive frames, which are somewhat grounded in religious practice, and which interleave Black and white performers.[37]

37. The exterior box for *Goodbye, Babylon* is made out of wood, with a sliding lid—perhaps a nod to a Bible box. The image printed on the box is based on Gustave Dore's religious painting *The Confusion of Tongues* (c. 1868), which portrays the Tower of Babel rather than any Biblical stories about Babylon. In short, the box itself is a gesture toward the materialities of religious practice. The box also includes two tufts of cotton, in a clear nod to the agricultural American South. The cover of the liner notes takes its cues from the Sacred Harp tradition, including layout and numerous phrases taken directly from the cover of the shape-note tune book "*Original*

The selection and organization of content is another major aspect of how such collections convey narrative; comparing two anthologies with strongly contrasting selections and organization can clarify to students how narratives are constructed. In *Good News*, twenty-seven individual performers or groups are represented on one hundred tracks. All works by the same artists are found together, which puts an emphasis on the output of those artists while being framed as exemplars of the "greatness" indicated by the collection's title. All of the selections are by Black performers, thus also framing gospel as a Black musical genre. That the selections are arranged chronologically lends itself to a time-based narrative progression through gospel's "greatest" practitioners.[38] By contrast, *Goodbye, Babylon* has a more complicated organizational structure and different selection criteria. Its goal is to "reflect the regional and cultural varieties of Protestant liturgical music" from the late 1920s into the 1950s.[39] Within that context, 140 individual performers, performing groups, and speakers are represented on 160 tracks. Very few performers are represented more than once, and the ones who are represented more than once are not grouped together, which discourages any focus on them as exceptional.[40] Black and white performers and groups are intermixed throughout the collection without commentary about the racial dynamics that may have been at work. This organizational principle has the effect of telling a story of the genre as part of a cultural discourse that crossed racial boundaries—a narrative that is completely at odds with the framework of *Good News*.[41]

Sacred Harp" (1911). *"Original Sacred Harp"* was itself framed according to a narrative of white American sacred music, which can be easily discerned through its enclosed pictures of the all-white, all-male committee that compiled and revised the collection and its admonition against "the twisted rills and frills of the unnatural snaking of the voice, in unbounded proportions"—quite possibly a reference to Black singing styles—in the preface. See "Preface," in *"Original Sacred Harp"* (Atlanta: J. S. James, 1911), III. It is clear, however, that Sacred Harp singing was also a significant practice in Black congregations from the 1880s onward. See Joyce Marie Jackson, "Quartets," in *African American Music: An Introduction*, ed. Mellonee V. Burnim and Portia K. Maultsby, 2nd ed. (New York: Routledge, 2015), 80–81.

38. Disc one includes recordings from 1926–49; disc two, 1937–50; disc three, 1938–51; and disc four, 1946–51. The selections are arranged chronologically by recording date within subgroups of songs organized by performer/performing group.

39. Dick Spottswood, "Introduction," in *Goodbye, Babylon*, iii. It is unclear how much "regional" variety is represented, since most of the performers appear to have come from the US Southern states, even if they recorded in locations such as Grafton, Wisconsin (home to Paramount Records).

40. I use the word "exceptional" here in the sense of "exceptionalism," in other words, a framework according to which specific individuals and their work are regarded as superior and thus the only content worthy of study.

41. It merits noting that, within the music sections of the collection, each disc has its own thematic and narrative frame: disc one is "Introduction"; disc two "Deliverance will come"; disc three "Judgment"; disc four "Salvation"; and disc five "Goodbye, Babylon." As a whole, therefore, the music collection constructs a salvation narrative. The final disc, which consists of

By enumerating the contents comparatively and analyzing the organization of the collections, we identified a clear and fundamental difference between the ways the collections present a narrative of gospel music: in one instance, we find a chronology of exceptionalism in a Black musical genre and, in the other, a genre that crossed racial boundaries and was part of a larger enterprise of recorded sacred musics. Three-and-a-half instances of overlap occur between the two collections: three of exactly the same songs in both collections, and one instance in which there are different recordings of the same song by the same performer. An exercise for class discussion would be to examine the differences in how those specific works are presented in each collection as another way of discerning how the narratives collide or diverge when the material is not just similar but precisely the same.

The point here is not to demonstrate that one collection gets history more right than another—each organizational scheme has benefits and pitfalls—but rather to encourage students to appraise how processes of selecting and placing material into organizational schemes are themselves acts of creation.[42] This exercise demonstrates not only *that* these collections create different versions of the history of the music; it demonstrates how packaging, selection, and organizational choices then drive the framework—the narrative and metanarrative—according to which each collection tells a story. Following this exercise, students were again encouraged to take individual selections from these and other collections and recombine them to formulate new narratives—thus placing the power of retelling history in their hands.

3. The National Jukebox and Other Digital Collections Including Black Music

Finally, we looked at online archives that include Black music, with a similar goal of exploring how the selection and design processes that shape a given collection affect how we encounter and understand its content. The Library of Congress's National Jukebox consists of digitized recordings from the 78-rpm format and record labels from which the Library of Congress received permission to digitize. It is a potentially rich source of information about Black

sermons, might serve to illustrate how sacred music integrated into larger religious practices, although the collection notes indicate instead that the sermons were "assembled on the premise that the cadences of Southern liturgical oratory contain music of their own." Spottswood, iii.

42. For example, the "genius" paradigm has the advantage that it can offer a portrait of an individual's or group's development over the course of a career, making previously marginalized musicians better known. The salvation narrative collection, on the other hand, has the advantage of contextualizing the music firmly in religious practices, an aspect that is almost entirely lost with the genius narrative.

music, even while it is far from exclusively an archive of said music.[43] Upon its launch in 2011, the National Jukebox primarily included recordings made by the Victor Talking Machine Company from between 1901 and 1925, although there had also been a plan to add materials from labels owned by Sony Records. The underlying framework for the existence of this digital collection was an understanding that had been reached in 2008 between the Library of Congress and Sony, supplemented by additional partnerships with the University of California, Santa Barbara, EMI Music, and two record collectors, David Giovannoni and Mark Lynch.[44] Thus the National Jukebox represents an intersection of corporate, collector, and institutional interests, coordinated and constructed by a US Government agency.

The starting point for exploring the National Jukebox collection is through its web interface, found (as of when we taught the classes and subsequently) at https://www.loc.gov/collections/national-jukebox. The entry points—that is, the facets with which one can search—into the approximately 16,000 recordings in the collection were limited, and in some cases yield fewer results than the research might expect.[45] For example, there were fifty-three entries in the category "target audiences," although the majority of the recordings have no target audience data, suggesting that it is a metadata concept that was either abandoned or for which there weren't resources or information to execute fully. The recordings were categorized into forty-four genres, although more than half of the recordings were simply labeled "popular music." A recording can belong to more than one genre in the catalog. Other entry points into the collection include the names of specific artists and the names of recordings; while such an organizational approach can yield rich results, it nevertheless requires that students perform preliminary research to determine what they are looking for. For example, a search for the performer Bert Williams (1874–1922) brings up roughly thirty-five recordings, the majority of which are categorized under the umbrella "popular music" designation. A search for the singer Bessie Smith yields thirty-four results, thirty-three of which are in the genre category "blues." These results reinforce that, while genre can be useful, it remains an incomplete

43. Brown has access to a number of subscription-based music services that incorporate Black music, including the Black-focused streaming video database Qwest.tv.edu. However, since the student projects were intended for dissemination, we needed to look for digitized materials that came laden with fewer licensing restrictions than is typical of subscription services.

44. See "News Briefs," *Library Journal*, January 2011, 46; and "Partners," Library of Congress, accessed February 20, 2023, https://www.loc.gov/collections/national-jukebox/about-this-collection/partners/. Although there was a change in music copyright law in 2022, which had the potential to put a great deal of early 78-rpm music in the public domain, I have not heard of any plans to greatly expand the National Jukebox.

45. These searches and search results are as of summer 2022; both the content and the interface may have changed by the time this article is published.

and potentially confusing lens for discovering music by Black performers; yet no other easily used alternatives present themselves in this resource.[46]

The interface's framing for each recording in the collection is relatively sparse: the website's navigation includes a playback bar for the selected recording; an image of the physical label from the 78-rpm record; data about a recording's title and performers; and supplementary information about the size of the disc, record label, catalog number, matrix number, take number, recording location, and more. The focus is thus on the physical disc and the circumstances surrounding the creation of the 78-rpm recording. Individual, cultural, and even corporate histories are (eerily) absent; the technological narrative and the material discs and their transformation into digital entities are foregrounded. In addition, although a more fully "national" jukebox is now a greater possibility due to revisions in copyright law, for the moment, students should remain cognizant of how the jukebox's framing is limited by earlier legal restrictions and the Library of Congress's agreements with corporate entities. In short, this collection narrates a material, technological, and legal history; in order to reorient these recordings toward the context of the music and its creators, students would need to do a significant amount of background research on each piece as they consider what it would mean to construct a new collection.

4. Reflection

In individual class sessions, Sophie and I worked together to explore the examples given here and imagined what a longer-term project that evaluates the much larger quantities of material in streaming archives might entail and accomplish. We tended to approach these collections by drawing attention to the materialities of the original media or the technical aspects of either the original recording or the digitization process, elements that can be highlighted by unpacking (literally or figuratively) the design of overall collections or information about individual items. In all of the cases, the presence of corporate history was strong, reflected either in the content of the collection or in the circumstances of the collection's creation. Imagining other narratives of Black music history may well first entail conceiving of its content disentangled from the processes of commodification and corporatization; or, it may entail exploring why they cannot be disentangled. In our class sessions, we encouraged students to consider the gap between the lived experiences and perspectives of the music creators and the repackaging of their creations and experiences into collections and commodities, in part by referring to the critical scholarship explicated above, notably the work of Hamilton and Brooks. This line of inquiry

46. For example, the genre term "Ragtime, Jazz, and More" pulls up a list of recordings by non-Black performers such as Frank Guarente and Frank Westphal.

opens a space to think about things that are not represented in the collections that currently exist, and for students to contemplate how they might construct a representation of what is missing.[47]

As the current manager, and, in a sense, inheritor, of a music library's collections, I find both omissions in said collections—driven by a number of factors, including but not limited to the historical and current research interests of the community, budgetary considerations, and whether materials even exist to be acquired—and the narratives created by the organization and framing of the existing collections to be vexing and urgent problems. Both omissions and narrative structures accumulate over time, and changing them is a necessary but slow process; large-scale reorganization projects require, at a minimum, significant staff time to conceptualize and implement, ideally would incorporate community input, and may require changes at the level of facilities or institutional structures. Thus the power of an instructional approach like the one described here; this process invites and encourages the next generation to reimagine collections and their stories, and can be implemented relatively rapidly.[48]

In the remainder of this article, Sophie reflects on her student projects, and we both think through the outcomes and implications of our collaboration.

Student Projects

Sophie: It was through multimodal close analyses like Laura's case studies—and through short web-building assignments—that I prepared students for their final project: using primary source items from a physical or digital collection to create their own dynamic online archive in the web-based publishing program Scalar.[49] Working alone or in pairs, I asked students to draw on materials of their choosing from a given archive or collection in order to analyze and create a digital representation of their items of choice. In groups, students collaboratively drafted a series of project statements and designed web pages and navigational pathways. Over the years, classes have produced digital archives with

47. I make this observation in light of Floyd's indication that "documented and documentable facts" should not be the only "grist for the scholarly mill." Floyd, *The Power of Black Music*, 268.

48. Michelle Caswell's work is also relevant to the idea of deconstructing archival narratives, although I believe our work takes the next step by encouraging students to then construct something new from that which has been deconstructed. See Michelle Caswell, "Teaching to Dismantle White Supremacy in Archives," *The Library Quarterly* 87, no. 3 (July 2017): 222–35.

49. The first two iterations of this seminar were limited to digital collections because courses at Brown were held remotely in the beginning of the pandemic. The third iteration of the course focused on digital collections throughout the semester, but the final project required in-person visits to a physical collection. To familiarize themselves with Scalar, each class worked throughout each semester with either Elli Mylonas or Patrick Rashleigh from Brown University Library's Center for Digital Scholarship.

introductions, collection histories, land acknowledgments, and positionality statements. In the sections of each class project that were focused on item analysis, students' individual writing has often spanned multiple pages and incorporated embedded images, alt text, hyperlinks, and interpretation of aspects that cannot be contained in the digital frame.

In 2020, half of the students in my "Collections and Colonialism" seminar worked together to create the digital archival project Making Minstrelsy: Late 19th- and Early 20th-Century African American Sheet Music.[50] Making Minstrelsy is a curated online collection created out of materials housed in the larger digital archive that Brown now calls Representations of Blackness in Music of the United States (1830s–1920s).[51] From this larger archive, students developed elements featured in their own collection that worked against the grain of hegemonic racist depictions of Blackness in popular sheet music of the late nineteenth and early twentieth centuries, and celebrated creative Black futurity through aesthetic, materialist, historiographical, and sonic analyses.

While I was deeply impressed by students' willingness to both learn and adapt the tools of the online platform—embedding sheet music with a page-turning function, for example, and coding images with alt text in different alignments on each page—I was especially taken by their decision to deconstruct those same affordances. Scalar functions as a digital book: users navigate the website by using either a dropdown table-of-contents menu in the top left corner of each page or a landing page that scrolls downward. At the bottom of each web page is an option to click forward and "turn pages" in numerical order. In order to resist the structural pressure to create a linear progression out of a layered, muddled, and abundant history, students created a system of page "tags" (figure 2). Beneath each list of works cited in the collection, a series of tags acts as a kind of word cloud that produces multiple connections between different item analyses. Each student focused on one primary source item through the lens of Black futurity. They organized their site navigation such that users can elect to follow the progressive path of one tag by clicking a "continue" button, or to jump around the site using a different tag. Each tag or grouping mechanism refigures the possibilities that each item page opens up. In this way, students foregrounded Trouillot's "active act of production" at every entry point to the collection.[52]

50. One half of "Collections and Colonialism" elected to build a digital collection in Scalar; the other worked on a different digital group project. For the purpose of this essay, I focus only on the music-related project.

51. Representations of Blackness in Music of the United States (1830s–1920s), Brown Digital Repository, accessed October 21, 2024, https://repository.library.brown.edu/studio/collections/id_555/.

52. Trouillot, *Silencing the Past*, 52.

I have found that spending time discussing various methods of organizing a collection, breaking into small groups, and then producing word clouds like those represented in Making Minstrelsy helps students build interpersonal relationships and trust in both large and small classroom contexts, while also encouraging them to embrace the many ways that historical narrative can be shaped. As evidenced by Making Minstrelsy, this kind of collaborative and interrogative thinking also helps produce dynamic multimodal work.

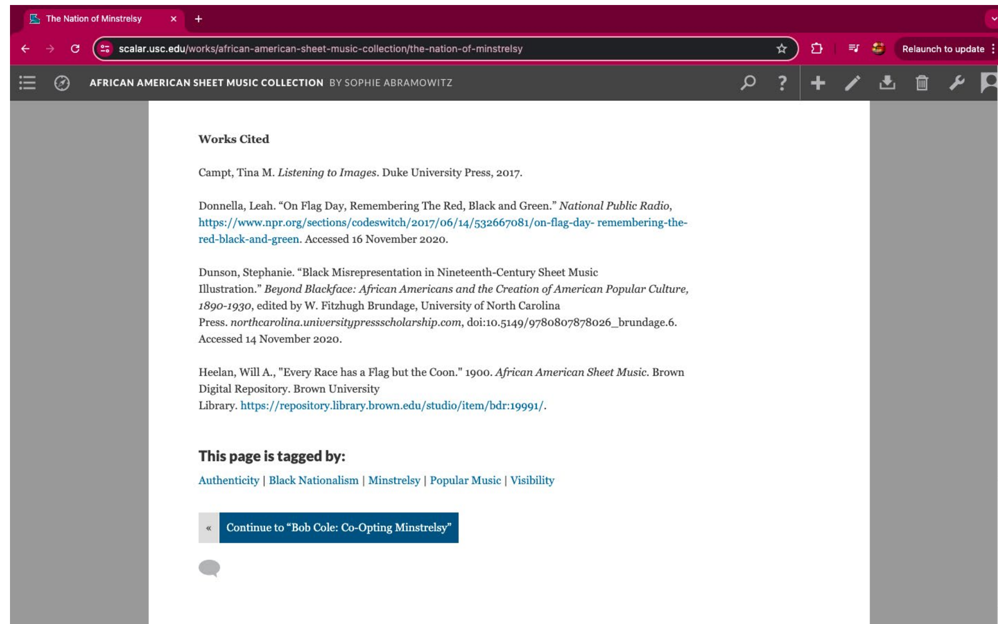

Figure 2: Detail from "A Nation of Minstrelsy" by student Ariel Lynch, from the unpublished Scalar site Making Minstrelsy, including a list of works cited, tags, and page pathway. Tags include "Authenticity," "Black Nationalism," "Minstrelsy," "Popular Music," and "Visibility."

Digital, critical, and speculative archival assignments ask students to incorporate their multivalenced analyses from across the semester into a sui generis project; to use design to critically consider how visual, textual, and audible forms affect a user's engagement with archives and collections; to build community with their peers; and to imagine the kind of world that can be constructed by creatively producing history in archives and collections. Back in person in 2022, my "Collections and Colonialism" seminar met these challenges in form and content through what they named the Hazel Carby Papers Web Project: an experimental, collaborative, and digital archival project based on the recent acquisition of the Hazel V. Carby papers in the Feminist Theory Archive at the Pembroke Center for Teaching and Research on Women.[53] While graduate stu-

53. At the time of teaching this seminar, I was also processing these papers as an archival assistant to Amanda Knox. The finding aid to The Hazel V. Carby Papers, 1972–2016, is now

dents in the course pursued projects on their own, ten advanced undergraduates joined together to create a collection characterized by experimentation and care. As in my 2020 seminar, students decided to leave the Hazel Carby Papers Web Project unpublished. I found that this decision diffused the pressure of having a project permanently available online, which then allowed students to take more risks and, according to some of their reflections, feel less anxious about their work. I also found that assigning an archive that was not fraught by the explicit racism of the sheet music collection opened up more space for personal and creative engagement with the primary source material. Immersion in the personal and pedagogical papers of a brilliant and dynamic Black feminist scholar also energized students' work. This kind of archive is more often available at well-endowed research institutions. However, academic archivists and librarians are creative and resourceful across universities, and with time and planning, it is possible to draw from multiple collections—within the library and even at local museums and historical societies—to curate sources for students to explore a topic for which contents are not apparently available.

The successes of this particular assignment were conspicuous in student Zoe Kupetz's "Notes on Silencing the Past." In her work, Zoe offered "a web or a woven fabric" as a formation through which to access what she calls Carby's Black feminist intellectual genealogy building.[54] Drawing on that very genealogy in her analysis of it, "Notes on Silencing the Past" demonstrates how Zoe thought explicitly alongside her peers, the theorists and historians we had read throughout the seminar, and Carby's own chosen interlocutors. In her piece, Zoe selected material that was similarly composed of layered and interlocked voices. At the time, she was training to be a history teacher, and focused her project on three pages of notes that Carby wrote to prepare to teach Trouillot's *Silencing the Past* in a seminar. Rather than just analyzing the notes, Zoe wove together online course information for Carby's seminar that included *Silencing the Past* itself, transcriptions of the reflective "closing questions" that Carby asked her students to write her at the end of that seminar, written responses from one of Carby's students (now a professor herself), the foreword Carby

available at https://www.riamco.org/render?eadid=US-RPB-ms.2022.006. All images represented from this collection can be found in the Hazel V. Carby papers, MS.2022.006, Pembroke Center Archives, John Hay Library, Brown University.

54. Using Jennifer C. Nash's Black feminist approach to the practice of citation alongside questions posed to Hazel V. Carby by one of Carby's students ("How do you think about your family tree of scholars? What does genealogy mean to you?"), Zoe presents Black feminist intellectual genealogy building as the practice of describing "those whose ideas have informed one's thinking, whose work one is building upon, who one is writing in conversation with." See also Jennifer C. Nash, "Citational Desires: On Black Feminism's Institutional Longings," *Diacritics* 48 no. 3 (2020): 76–91; and Hazel V. Carby papers, MS.2022.006, Box 2, Folder 6, Pembroke Center Archives, John Hay Library, Brown University.

wrote for the 1995 edition of Trouillot's book, and photographs of Carby's notes on Trouillot's text (figures 3 and 4).

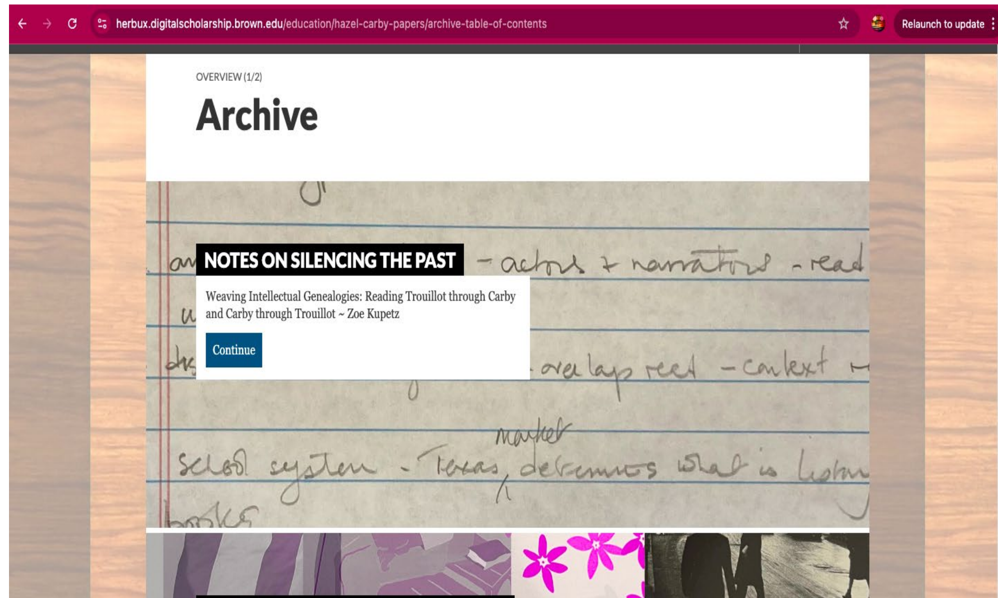

Figure 3: Entry page into the archive for the Hazel Carby Papers Web Project, featuring the pathway into Zoe Kupetz's "Notes on Silencing the Past"

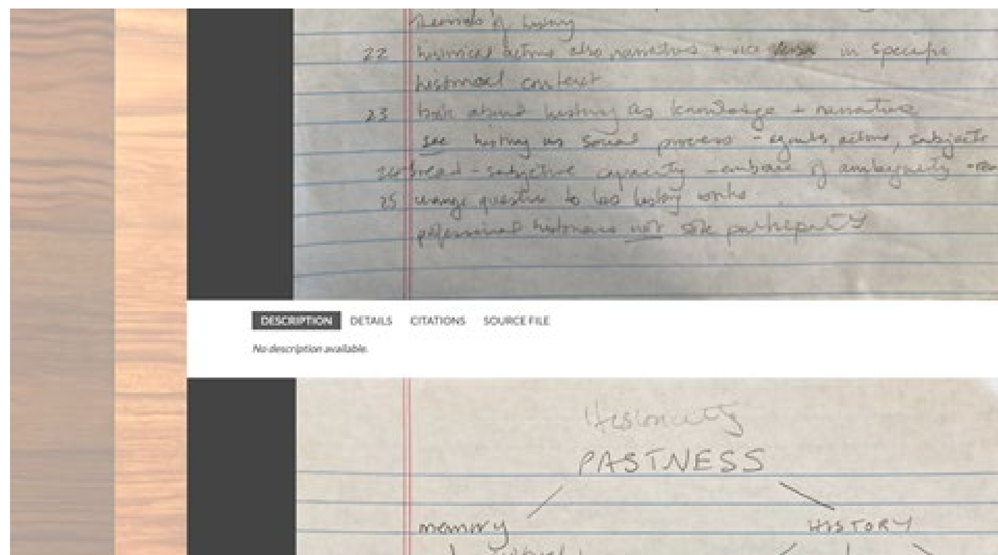

Figure 4: Hazel Carby's handwritten notes on Michel-Rolphe Trouillot's *Silencing the Past*, as reproduced in Zoe Kupetz's Scalar project

Zoe also webbed her web design. A series of associative pages with related ephemera but no obvious progression signified the project's openness to different ways of seeing. A word cloud on the final page produced an intellectual

genealogy for the project in form and content. Digital and physical ephemera intermixed. And instead of hiding herself from the production of her archive, Zoe foregrounded her impact on the documents she was presenting. She did so, first, by emplacing herself at the scene of encounter with these documents by describing her experience of our class's research visit. Second, by transcribing full documents, Zoe emphasized her imprint on the work (and vice versa). By envisioning *design* as a series of formal, personal, and interpersonal choices, and by expanding the particularities of Carby's intertextual work by means of analyzing and adapting them to her own pedagogical project, Zoe created an archive of legacy and care (figure 5).

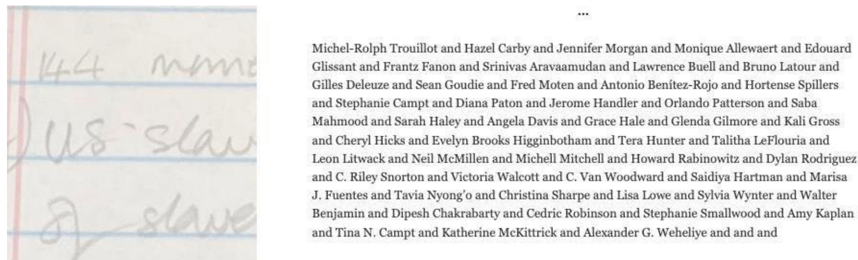

Figure 5: Word-cloud detail from Zoe Kupetz's Scalar project, including members of an intellectual genealogy undergirding the website

I believe that the final project provoked this level of depth and engagement because Laura and I spent the semester introducing students to creative, rigorous, and multimodal approaches to collection design, description, and analysis. And so students were prepared to participate in that project themselves. Grappling with histories of resilience—as with histories of violence, which are so often intertwined—requires an environment of care and trust. Small-group discussions, student-led presentations, forthright conversation, and un-grading all contributed to the project's success.[55]

Conclusions

Sophie: Creating an environment of trust is not limited to the relationship between students and instructor; it extends as well to instructor collaboration. Our collaboration worked so well because we were able to think through Laura's role in the course while I was still finalizing it. The long-term nature of our work together also allowed us to check in throughout each semester. Brainstorming and planning together in an extended and active way forced me to hammer out the curvatures of the final project and the arc of the semester to ensure that we were driven by the same questions and goals leading into students' creation

55. For more on "un-grading," see Jesse Stommel, "Ungrading: An Introduction," June 11, 2021, https://www.jessestommel.com/ungrading-an-introduction/.

of dynamic, collaborative digital archives. Our shared experience also reinforced our profound investment in collaborative, interdisciplinary teaching: my courses did not need to focus exclusively on music to provoke deep, sustained engagement with digital and physical anthologies, for example, and in fact Laura's facilitation of students' close engagement with the affordances of each collection's construction encouraged the same level of analysis of how different digital and physical repositories engage with Black history. Laura's focus on the questions posed by and through Black-music anthologies in particular also resonated throughout the semester, and appeared pronouncedly in the ways students recombined and reimagined elements of the sheet music collection at Brown.

In *Harlem Is Nowhere*, an autoethnographic masterpiece of history, cultural theory, and biography, Sharifa Rhodes-Pitts writes of what she calls "an unnatural history": a story of places that exist as if they have always been one way when, in fact, they mask a mix of various beginnings.[56] Across my courses, my goal as a college instructor has been to give undergraduate and graduate students the tools with which to demythologize their environments, and to bring new narratives to life. By importing this goal into the analysis of digital and physical archives and collections of Black music and Black history—both foundational sites of historical production—we encouraged students to collaboratively engage with the ways that power has reconstructed the world in its favor on the one hand, and on the other hand, the ways that people suffuse the world with meaning against and outside of these dangerous forms of production. If students can reimagine the ways that history is produced at the moments of its rearticulation, then the present becomes a site of possibility. This kind of creative and communal thinking and building was the goal of our shared pedagogical work.

56. Sharifa Rhodes-Pitts, *Harlem Is Nowhere* (New York: Little, Brown and Company, 2011), 12.

Practicing What We Preach: Elise Hall (1853–1924) and a More Diverse Saxophone Performance Curriculum

Kate Maxwell and Jonas Eskeland

Introduction: Why Hall, and Why Hall *Now*?

In the domain of music history, the incorporation of diversity is well underway, though the process is by no means universal, or complete. This article is written from the standpoint of Norwegian higher music education, where there is generally good support for diversity initiatives both from institutions and from higher-education policy, and from within broader Nordic and European contexts.[1] Music history textbooks published in the last decade usually include some white women and composers of color, although far from at a level of equality with their white male counterparts, either in number or in depth of consideration.[2] A century after the death, in 1924, of the renowned

1. For an overview of the important differences between musicology and music theory in Europe and North America, see Thomas Husted Kirkegaard and Mikkel Vad, "Introduction: European Music Analysis and the Politics of Identity," in "European Music Analysis and the Politics of Identity," ed. Thomas Husted Kirkegaard and Mikkel Vad, special issue, *Danish Musicology Online* (2022): 3–17, https://www.danishmusicologyonline.dk/arkiv/arkiv_dmo/dmo_saernummer_2022/dmo_saernummer_2022_european_music_analysis_01.pdf. The entire special issue contains examples from Europe in the light of Philip Ewell's 2019 keynote speech at the 42nd Annual Meeting of the Society for Music Theory in Columbus, Ohio, November 7–10, and his 2020 article, "Music Theory and the White Racial Frame," *Music Theory Online: A Journal of the Society for Music Theory* 26, no. 2 (2020), https://doi.org/10.30535/mto.26.2.4. Each of these sources should now be read in the light of Philip Ewell, *On Music Theory and Making Music More Welcoming for Everyone* (Ann Arbor: University of Michigan Press, 2023), esp. chapter 4, "On Volume 12 of the *Journal of Schenkerian Studies*," which details Ewell's own response to the titular journal issue published against him and to the open letter of support for the same journal issue that was signed by a number of European scholars.

2. The textbook used in our institution is Erlend Hovland, ed., *Vestens musikkhistorie fra 1600 til vår tid* (*Western Music History from 1600 to our Time*) (Oslo: Cappellan Damm, 2013). The textbook incorporates some women composers and nonwhite musicians. For examples in English, see (among others) the *Cambridge Companions* series, which includes the

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woman saxophonist and patron Elise Hall, the standard music history database in English, Oxford Music Online, still omits an entry for Hall, despite having included several of her contemporaries (e.g., Florence Price, Alberta Hunter, and Mary Lou Williams, along with other women patrons such as Isabella d'Este and members of the Medici family). Likewise, there is an ongoing trend to enhance racial, gender, and other forms of diversity in high-school exam repertoires, mainstream classical music radio, sources like Wikipedia, and of course professional performances.[3] What all of these instances have in common, however, is that they insert diversity into an existing framework, without destabilizing that framework. As Philip Ewell has shown for music analysis, this insertion of diversity into the existing status quo is the white racial frame in action.[4] This is a striking reminder of Audre Lorde's famous words, "The master's tools will never dismantle the master's house."[5]

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separate *Cambridge Companion to Women in Music Since 1900*, ed. Laura Hamer (Cambridge: Cambridge University Press, 2021). For a fuller discussion of women in music history textbooks and the influence of this presence on students, see Lilli Mittner, Lise Karin Meling, and Kate Maxwell, "Arts-Based Pathways for Sustainable Transformation Towards a More Equal World," *Nordic Journal of Art and Research* 12, no. 2 (2023), https://doi.org/10.7577/ar.5159; for a discussion of the very similar situation in philosophy, see Fredrik Nilsen, "Canon," in *Gender, Diversity, Equity, and Inclusion in Academia: A Conceptual Framework for Sustainable Transformation*, ed. Melina Duarte, Katrin Losleben, and Kjersti Flørtoft (London: Routledge, 2023), 51–61.

3. See, for example, Nadia Khomami, "A-level music to include female composers after student's campaign," *The Guardian*, December 16, 2015, https://www.theguardian.com/education/2015/dec/16/a-level-music-female-composers-students-campaign-jessy-mccabe-edexcel. Despite numerous initiatives such as wiki-editathons and International Women's Day campaigns, Wikipedia is still overwhelmingly male especially in terms of contributors but also in terms of contents. An example from Norway is Hilde Synnøyve Blix, who has spearheaded numerous initiatives to include more women in and writing for Wikipedia since 2017, and in 2020 was awarded the Norsk Komponistforenings likestillingspris (Norwegian Composer Society's Equality Prize). See "Komponistforeningens likestillingspris 2020 går til Hilde Synnøve Blix" ("The Norwegian Composer Society's Equality Prize awarded to Hilde Synnøve Blix"), Norsk Komponistforening, December 31, 2020, https://komponist.no/aktuelt/komponistforeningens-likestillingspris-2020-går-til-hilde-synnøve-blix. A final example is that international recognition schemes such as the Recording Academy of the United States's GRAMMY Awards still overwhelmingly favor men, particularly white men, despite some recent progress. See Stacy L. Smith, Katherine Pieper, Karla Hernandez, and Sam Wheeler, "Inclusion in the Recording Studio? Gender & Race/Ethnicity of Artists, Songwriters, and Producers across 1,200 Popular Songs from 2012 to 2023," Annenberg Inclusion Initiative, University of Southern California, January 2024, https://assets.uscannenberg.org/docs/aii-inclusion-recording-studio-20240130.pdf.

4. Ewell, "Music Theory and the White Racial Frame." Ewell cites Joe Feagin, *The White Racial Frame: Centuries of Racial Framing and Counter-framing*, 2nd ed. (New York: Routledge, 2013). See also Ewell's book-length study, *On Music Theory*.

5. Audre Lorde, "The Master's Tools Will Never Dismantle the Master's House (Comments at 'The Personal and the Political' Panel [Second Sex Conference, October 29, 1979])," in *Sister Outsider: Essays and Speeches* (Trumansburg, NY: Crossing Press, 1984), 110–13.

Hall's widespread absence from the student performance curriculum, which Jonas's project (described below) sought to counteract, relates to such diversity work in that her omission prompts us to redefine what we value in a performer of classical saxophone music (or of any music), and what inclusion and diversity mean in practice for students. That the Hall repertoire is not as technically demanding as most of the standard saxophone repertoire for advanced students is one of the (mostly unspoken) reasons why many of the works Hall both performed and commissioned do not feature in repertoire lists for auditions or qualifying exams, for example.[6] Yet as many of us who have played or heard them can attest, the works are at least as demanding of the performers' musicality and expression as the more technically driven works commonly prioritized in the student performance repertoire.

Hall, who was born in Paris to a family who lived in Boston where she spent most of her life, died nearly a decade before a leading American orchestra first performed a work composed by a Black woman: Florence Price's Symphony no. 1 in E minor.[7] We should not necessarily judge Hall or any historical figure by today's standards and expectations, but in order to fully appreciate Hall's considerable achievements we have to recognize her privilege and the context in which she lived, just as we (as white, middle-class, twenty-first-century authors) recognize ours.[8] Hall was a wealthy white woman who lived and operated under segregation; commissioned music from white male composers at a time when "the West" as a concept was being concretized; and moved in elite musical circles in which people of color are noticeable by virtue of their absence from commissions, performances, and institutions.

In this article, we examine the performance and teaching implications of including Hall and the repertoire she commissioned within the modern conservatory by combining approaches to diversity work in music history and student performance–based research—specifically a student performance project pursued by Jonas that showcased works commissioned by Hall. We also contextualize these implications in the light of ongoing diversity efforts at the institution in which the project was undertaken and where we are based—the Academy of Music at UiT The Arctic University of Norway—and within the

6. For more, see Phillip Nones, "Musicians Louis-Philippe Bonin, Janz Castelo and Nikki Chooi talk about Florent Schmitt's moody, musing *Légende* (1918) and the three versions the composer created featuring solo saxophone, viola and violin," *Florent Schmitt* (blog), March 14, 2020, https://florentschmitt.com/2020/03/14/musicians-louis-philippe-bonin-janz-castelo-and-nikki-chooi-talk-about-florent-schmitts-moody-musing-legende-1918-and-the-three-versions-the-composer-created-featuring-solo-saxophone-vio/.

7. See Samantha Ege, "Chicago, the 'City We Love to Call Home!': Intersectionality, Narrativity, and Locale in the Music of Florence Beatrice Price and Theodora Sturkow Ryder," *American Music* 39, no. 1 (Spring 2021): 1–40.

8. For more on the necessity of accountability and the harmfulness of avoidance tactics, see Ewell, *On Music Theory*, 13, 45–46.

wider Norwegian context. To consider the extent to which broadening the curriculum in this way can have a meaningful impact on music education, we ask in particular: are we simply wallpapering over the problems of "the canon" and repertoires of "dead white men" by including prominent figures such as Hall? Or is this rather a step toward a meaningful diversification?

This article uses a mixed-methods approach to combine artistic-research methods with research into the diversification and decolonization of advanced conservatory education, particularly conservatory performance and the teaching of music history, through the case study of an extracurricular student performance project on Hall's saxophone commissions. As a final-year BA student performer and a tenured full professor of music history at UiT, we weave together and place equal weight on performance practice and musicological methods of working and writing in order to highlight the importance of students, their reflections, and their everyday experiences in and as a result of curriculum changes that are geared toward increasing diversity and setting in motion decolonization in both performance repertoire and the classroom.[9] Thus there are two voices writing here, with two different professional

9. This is part of a broader program of research and curricular redesign at our institution and beyond in Norway and Europe. Peer-reviewed results so far include Kate Maxwell and Sabina Fosse Hansen, "Decolonizing Music History in Scandinavia: Reflections from the Chalkface," in "European Music Analysis and the Politics of Identity," ed. Thomas Husted Kirkegaard and Mikkel Vad, special issue, *Danish Musicology Online* (2022): 107–14, https://www.danishmusicologyonline.dk/arkiv/arkiv_dmo/dmo_saernummer_2022/dmo_saernummer_2022_european_music_analysis_06.pdf; Mittner, Meling, and Maxwell, "Arts-Based Pathways"; Kate Maxwell, "Excellence," in *Gender, Diversity, Equity, and Inclusion in Academia: A Conceptual Framework for Sustainable Transformation*, ed. Melina Duarte, Katrin Losleben, and Kjersti Flørtoft (London: Routledge, 2023), 108–17; and Lise Karin Meling, Petter Frost Fadnes, and Lilli Mittner, "Decolonizing Higher Education: Rationales and Implementations from the Subject of Music History," in *MusPed:Research: Vol. 6. Explorative Perspectives in Music and Education*, ed. Ola Buan Øien, Solveig Salthammer Kolaas, Michael Francis Duch, and Elin Angelo (Oslo: Nordic Open Access Scholarly Publishing, 2023), 171–98. In terms of artistic methodologies, Jonas is part of the Erasmus+ Voices of Women project led by Bettina Smith and coordinated by the University of Stavanger. For more, see "Voices of Women (VOW)," University of Stavanger, updated March 25, 2024, https://www.uis.no/en/research/voices-of-women-vow/. See also Lilli Mittner and Anne-Lise Sollied, "Voices of Women: Et kunstnerisk prosjekt finansiert av EU i programmet Erasmus+ 2022–2024" ("An EU Erasmus+-financed Artistic Project"), *Podium* 15 (2023): 32–35, https://uit.no/Content/801718/cache=1674821968000/Podium%20%2315%20web.pdf. The theoretical foundation for the academic work here is built on that of Sara Ahmed, *Living a Feminist Life* (Durham, NC: Duke University Press, 2017); *On Being Included: Racism and Diversity in Institutional Life* (Durham, NC: Duke University Press, 2012); as well as her *Feminist Killjoys* (blog), updated July 10, 2024, feministkilljoys.com. Research also draws on Gloria Wekker, *White Innocence: Paradoxes of Colonialism and Race* (Durham, NC: Duke University Press, 2016); and relies heavily on the scholarship by Philip Ewell cited above. Ewell makes a direct appeal to students to make their voices heard, a call to which we respond in this article by giving the student perspective and artistic reflections an important place. See Ewell, *On Music Theory*, 265.

backgrounds and ways of working. Rather than subsume the artistic voice into a standard academic voice, which we feel would result in a downgrading of the performance side of the work, we have at two points in the article chosen to highlight the voice of the performer. Readers will notice changes of tone in the two reflection sections of this article; while unconventional, we found this shift necessary in order to fully integrate the student voice and the student performance perspective into the narrative. It is also inevitable because the performance-based work was carried out by an undergraduate student who is still in training and is here presenting his first independent performance project.[10] This inclusion of the student voice as equal to that of a more experienced researcher (who is not a professional performer) is not only in keeping with our ambition of "doing diversity," it is also a vital part of what is known as "learning for sustainable transformation": an integrated approach to learning and teaching that challenges the reproduction of discriminatory power relations that exist in academia and beyond (here, the professor-student hierarchy, and the hierarchy, at least in Norway, between "academic" and "artistic" research).[11] The inclusion of the student voice here and elsewhere is thus a necessary part of the process of "decolonizing" the curriculum (use of this term in this context

10. As another example of a music performance project that sets artistic research and academic research on an equal footing, though without involving students, see Hilde Synnøve Blix and Geir Davidsen, "Divergent voices—Different dialogues in the artistic research project *Wikiphonium*," Research Catalogue, 2015, https://www.researchcatalogue.net/view/56371/56372.

11. On "doing diversity," see Sara Ahmed and Elaine Swan, "Doing Diversity," *Policy Futures in Education* 4, no. 2 (June 2016): 96–100, https://doi.org/10.2304/pfie.2006.4.2.96. For an overview of learning for sustainable transformation, see Katrin Losleben, Filip Maric, and Rikke Gürgens Gjærum, "Learning for Sustainable Transformation," in *Gender, Diversity, Equity, and Inclusion in Academia: A Conceptual Framework for Sustainable Transformation*, ed. Melina Duarte, Katrin Losleben, and Kjersti Flørtoft (London: Routledge, 2023), 261–70. The Norwegian segregation between "academic research" and "artistic research" ("kunstnerisk utviklingsarbeid," here translated as "artistic research," which is also the phrase used by the signatories of the the "Vienna Declaration on Artistic Research," 2020, https://aec-music.eu/publication/vienna-declaration-on-artistic-research/) can be seen, for example, in the fact that it has only recently, since 2018, become possible to obtain a PhD in artistic research in Norway, and artistic research is not funded by the Norwegian Research Council but rather through a separate institution. See Direktoratet for internasjonalisering og kvalitetsutvikling i høgare utdanning (Directorate for Internationalization and Quality in Higher Education), "Den norske modellen" ("The Norwegian Model"), evaluation report, Oslo: The Norwegian Artistic Research Programme, 2017, https://diku.no/rapporter/den-norske-modellen. In addition, artistic research outputs (artworks, recordings, written reflections, and so on, along with textbooks and critical editions in all subject areas) are not classified as "academic" research outputs, and therefore do not receive the same professional recognition and (financial) reward. See "Reporting Instructions (NVI)," Current Research Information System in Norway (Cristin), updated September 18, 2023, https://www.cristin.no/english/resources/reporting-instructions/.

will be addressed more fully in the third section of this article).[12] Likewise, a student project that focuses on Hall troubles hierarchies yet further in that it places this patron and performer on an equal, if not greater, footing in relation to the music that she commissioned. Yet this is not unproblematic. Hall herself benefitted hugely from the colonial societal structures of her time, and came from a family that took pride in their role as "colonists" in the United States.[13] She moved in elite, white society, and all of the music she commissioned came from white male composers. Any work on Hall must therefore embrace what Donna Haraway calls "staying with the trouble": an acceptance of discomfort; a loss of (white) innocence; and an openness to new ways of thinking.[14]

The methodology employed for the student performance project discussed in this article was based on Bjørn Kruse's *Den tenkende kunstner* (*The Thinking Artist*).[15] Adopting a multidisciplinary lens, the book explores different facets of the creative process with a particular focus on reflection across the arts. For Jonas's project, Kruse's thoughts on drama and improvisation are particularly relevant, especially what Kruse frames as the drama of the moment in improvisation, and how this can be learned from and refined through reflection.[16] This is a theme that returns in the reflections presented here, which as we will see pertain to both improvisatory work and the performance of notated concert music (i.e., the Hall repertoire). It also merits noting that the performance project incorporated compositional work, for instance a set of variations that Jonas composed on the folk tune "The Blue Bells of Scotland." This intertwining not only of different aspects of the (student) performative self, but also of different parts of the curriculum (performance, composition, improvisation,

12. Other recent peer-reviewed texts in music that feature the student voice as coauthor(s) in diversity work include Travis D. Stimeling and Kayla Tokar, "Narratives of Musical Resilience and the Perpetuation of Whiteness in the Music History Classroom," in "Decolonization," special issue, this **Journal** 10, no. 1 (Spring 2020): 20–38, http://www.ams-net.org/ojs/index.php/jmhp/article/view/312; Maxwell and Fosse Hansen, "Decolonizing Music History in Scandinavia"; and Kate Maxwell, Sabina Fosse Hansen, Jonas Eskeland, and Giovanna Alves dos Santos, "Studentar som endringsagentar" ("Students as Agents of Change"), *Podium* 15 (2023): 28–31, https://uit.no/Content/801718/cache=1674821968000/Podium%20%2315%20web.pdf.

13. See Adrianne Honnold, "Exhuming Elise: Rehabilitating Reputations," in *The Legacy of Elise Hall: Contemporary Perspectives on Gender and the Saxophone*, ed. Kurt Bertels and Adrianne Honnold (Leuven: University of Leuven Press, 2024), 81–102, esp. 88.

14. Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham, NC: Duke University Press, 2016). Haraway's term *tentacular thinking* is also appropriate here for how Jonas entwined Hall into his project: it is the broad idea of thinking *with* different elements (e.g., people, places, flora, fauna, things) "in generative joy, terror, and collective thinking." Haraway, *Staying with the Trouble*, 31.

15. Bjørn Kruse, *Den tenkende kunstner. Komposisjon og dramaturgi som prosess og metode* (*The Thinking Artist: Composition and Drama as Process and Method*) (Oslo: Fagbokforlaget, 2011).

16. See Kruse, *Den tenkende kunstner*, 47–50.

interpretation, music history), formed the basis of the performance project. What can an advanced student learn from the Hall repertoire? How can the process of engaging this repertoire be integrated into their broader learning and development as an independent artist? How can Hall's music be presented to different audiences? The public performances that resulted from the project, which will be discussed in more detail in the reflection sections of the article, were presented in both conventional institutional settings at the conservatory where we work (e.g., masterclasses and recitals), and for broader audiences (e.g., performances for wider university events and a lecture-recital at a conference). A public orchestral performance was also planned but was unfortunately canceled due to an insurmountable practical hurdle.

Five sections follow this introduction. First, Jonas shares reflections on his background as a saxophonist and on his first serious engagements with, and questioning of, the standard performance repertoire within a Norwegian context. We then explore some of the literature on diversity, decolonization, "excellence," and "the canon" as it pertains to the topic at hand, along with other theoretical aspects on which this article's research was based; we offer these reflections from a Norwegian (and European) perspective. Next, we provide more reflections from Jonas focused on the music commissioned by Hall and that he performed during senior recitals and other events. In the discussion section, we consider the challenges faced, the limits of what we can do, what we have learned from this work, and its implications for future developments. In our conclusion, we reflect on Sara Ahmed and Elaine Swan's calls for "living" and "doing diversity."[17]

Opening Reflections from Jonas: His Background as a Saxophone Performance Student and Questioning the Repertoire

I played saxophone in school bands and community music school, with some youthful shyness leading my social and musical curiosity toward the internet. Like many interests cultivated through introversion and over a computer, I became immersed in online culture relating to the saxophone and its music. I must have seen and heard—or at least tried to see and hear—every video on YouTube about the saxophone. I could look up recordings, and even scroll through videos of the pieces I played that incorporate scores. Even before I had a devoted teacher to guide me through the history of the saxophone, I was accumulating all the saxophone knowledge I could via online sources. I was curious to learn more about the pieces I played and to listen to others who played them;

17. See Ahmed, *Living a Feminist Life*; and Ahmed and Swan, "Doing Diversity."

I became fascinated by renowned saxophonists' versions of famous works due to their high standards of technique and levels of artistry.

A high number of views on a YouTube video does not guarantee its quality or importance, but for an unendingly interested audience member it is nevertheless a tempting indicator. However, at some lucky moment before complete saturation in digital entertainment and collapse of concentration and meaning, I began pursuing more formal knowledge. I wanted to find out about certain pieces played by, for example, Arno Bornkamp of the Conversatorium van Amsterdam and Claude Delangle of the Conservatoire national supérieur de musique et de danse de Paris, who are the personal heroes of many a teenage saxophonist. What were these pieces they were playing, which, with their French titles, lush orchestration, and mysterious character, sounded so different from the music I was used to playing as a teenager in Norway?

In reading the introductions and program notes for recordings and videos, I began to notice the occasional mention of a certain name. My first impressions were that Elise Hall was typically referenced for her gender, but occasionally mentioned as a saxophonist as well. I had to dig much further into web articles, blog posts, and books to sate my almost unending curiosity about her (Hall's Wikipedia article, often a first port of call for students and many others, during my teenage years and still at the time of writing, consists of three lines and the names of five men).[18] But these specks of knowledge and opinions soon started to weave together and form a story in my mind—a story of the most interesting kind, where every new fact raises more questions.

The COVID-19 pandemic hit when I was in my second year of studies at UiT The Arctic University of Norway. During that time, I grew very fond of the

18. Some examples from my early investigations include James Bennett II, "The Incredible Story of Elise Hall's Saxophone and Debussy's Trainwreck Commission," New York Public Radio, WQXR Editorial, August 31, 2017, https://www.wqxr.org/story/incredible-story-elise-hall-saxophone-and-debussys-trainwreck-commission/; Kurt Bertels, "World's First Concerto for Saxophone Found after 117 Years," Classical Performer, February 13, 2019, https://classicalperformer.com/winds/woodwinds/saxophone/world-first-concerto-for-saxophone-found-after-117-years/; Harry R. Gee, *Saxophone Soloists and their Music, 1844–1896: An Annotated Bibliography* (Bloomington: Indiana University Press, 1986); Paul Harvey, *Saxophone*, 2nd ed. (London: Kahn and Averill, 1998); Wally Horwood, *Adolphe Sax 1814–1894: His Life and Legacy* (Baldock, UK: Egon, 1983); Richard Ingham, ed., *The Cambridge Companion to the Saxophone* (Cambridge: Cambridge University Press, 1998); Kenneth Radnofsky, "Some Thoughts on Elise Hall and Musical Life in Boston," 1978, available online, https://www.kenradnofsky.com/perform/longy_3_12_00.html; Lee Patrick, ed., *The Raschèr Reader* (Fredonia, NY: Daniel A. Reed Library, The State University of New York at Fredonia, 2014); Eric Bromberger. "Debussy 'Rhapsodie for Orchestra and Saxophone,'" program notes for October 5, 2007, recital with the San Jose State University Orchestra, Dale Wolford (website), uploaded January 10, 2007, http://dalewolford.com/page5/files/cee278dce9f18972fa7047b9267da9b5-3.html. The Wikipedia entry in English is "Elise Hall (musician)," updated November 6, 2023, https://en.wikipedia.org/wiki/Elise_Hall_(musician).

conservatory library. After recently finishing military band service with orders, drills, and stomping, it seemed to be a treasure trove of sheet music just waiting to be explored. These pure intentions led me to the shelves of what music was already there, but also to the request form for ordering what one would want available on those shelves. Here, with incredible gratitude for the privilege, I spent the pen ink generously. Over the years I have ordered and played much music that was new to me, but always kept an interest in music written for the saxophone when it was first invented. After all, the library was for the old things, and the internet was for the new—or at least that was the way I saw it.

The concertos of Lars-Erik Larsson, Alexander Glazunov, Jacques Ibert, and Frank Martin, popular works which saxophonists and audiences alike often consider to be monumental, were of course there, and had to be played, not only for my own pleasure and desire to challenge myself during the lockdowns, but also because they are part of the standard performance repertoire that I was expected to master during my studies. These are works that require an advanced level of technical and musical ability, but it was nice with some social distancing and enforced free time to dive deeply into the big works. With the new publication by Schott, I was lucky that a quintet of students and teachers joined me in performing the *Hymne sacré* that Hector Berlioz adapted for a sextet of Adolphe Sax's instruments in December 1843. This is believed to be the very first music written for saxophone.[19] This felt like a milestone in my studies of the earliest available saxophone repertoire, but what would come next?

As research has shown, for students studying in peripheral regions or outside of large cities, the power of definitions and the choices made in light of those definitions can hugely impact small communities.[20] We are all connected to the internet, but studying and partaking in a performative art form is massively impacted by the traditional definitions of value decided at distant institutions. However, I moved to Tromsø to study an international trade, music, with the saxophone as my main instrument, and the classical repertoire and interpretive performing arts as my career goal. And I have felt confident that I could trust my teacher and community to nurture a traditional skill applicable

19. For a discussion of Berlioz and the saxophone, including the *Hymne sacré*, see Stephen Cottrell, *The Saxophone* (New Haven, CT: Yale University Press, 2013), 104. See also Patrick, ed., *The Raschèr Reader*, 41, 150; Jean-Marie Londeix, *150 Years of Music for Saxophone: Bibliographical Index of Music and Educational Literature for the Saxophone, 1844–1994* (*150 ans de musique pour saxophone: répertoire général des oeuvres et des ouvrages d'enseignement pour le saxophone, 1844–1994*), ed. Bruce Ronkin (Cherry Hill, NJ: Roncorp, 1994), vi; and Horwood, *Adolphe Sax*, 167.

20. For a fuller discussion of this matter, see Paul Benneworth, Kate Maxwell, and David Charles, "Measuring the Effects of the Social Rural University Campus," *Research Evaluation* 3, no. 4 (2022), https://doi.org/10.1093/reseval/rvac027.

for cooperating with the common understanding of the practical principles that art lives by around the world.

"The canon" must always be up for factual and reflective criticism, and as I mentioned above, the Hall repertoire (that is, the works she commissioned for saxophone and orchestra, most of which she also performed) was not part of the music I was exposed to in my studies before I took that initiative myself. I am therefore glad to be reflecting upon my experiences and studies of the major works (such as the concertos mentioned above), composers, and performers of historical note, confident that I can criticize the problematic tendencies that a somewhat insulated community can perpetuate if not called out for it. I have enjoyed the freedom to choose whether to adhere to the canon or not, and to (re)define it for myself (with guidance from teachers and colleagues willing to discuss it). This is a freedom I can hardly imagine my study and practice without, but I speak from a privileged position of willfully pursuing it, and from the privileged position of having—or being given—the resources to do so. Also, I recognize that I have not always had, and might not always have, this freedom.

But in that I define the canon as somewhat abstract—I am certain the definition changes in every practice room, concert hall, and conservatory around the world—I am confident that members of the saxophone community can elevate each other by respecting the individual's choice to adhere to the loosely agreed upon canon, change it, or abandon it, as students, musicians, artists, and teachers. However, I must argue for the richness of a shared history as instrumentalists, for we do have in common that we can teach each other what we know. And I trust in what I know of my dear instrument's history, because the people who have helped create it have engaging stories that travel the globe and inspire further. The stories we share help define us, not just for who we are, but for who we can be in the future.

In my opinion, it is therefore time to include Elise Hall in the canon in order to cement the historical repertoire foundation as the shared heritage of saxophonists worldwide. There was music written and played for the saxophone before her, but if my experience is typical of that of a saxophone performance student, then the neglect of her accomplishments in the long and messy development of the saxophone's possibilities for inclusivity and progress has gone on for far too long. History is important to all of us, and to the people who are yet to be born, and this history includes the history we have not yet told. Even if the next generation chooses to abandon the canon and history, let it be because that history was entirely available to them, and disseminated broadly.

Literature Review and Terminology: Decolonization, the Student Voice, Excellence, Music History, and the Canon in Relation to Elise Hall

The equal inclusion of the student voice in this article is part of the authors' broader commitment to diversity and decolonization. Decolonization as a concept goes beyond that of diversity. Whereas diversity is about increasing and expanding representation of different groups within existing structures, decolonization is more concerned with rebuilding those structures. As Ali Meghji, Seetha Tan, and Laura Wain put it,

> Part of the reason why decolonizing the curriculum is so different to merely diversifying is because decolonizing knowledge involves a radical critique of epistemology. . . . This is because decolonizing involves a fundamental engagement with how colonialism and coloniality shape the practices of knowledge production, the classification of knowledge, and the hierarchies and schemes by which knowledge is valued.[21]

It is diversity work to include Elise Hall and the music she commissioned in the curricula for saxophone performance or music history, whereas it is decolonization work to consider how the very structures of the curricula that we teach reflect a hierarchy of knowledge. In this case, Great (White, Male) Western Composers and their Works are at the top of the hierarchy due to colonial efforts to impose European/Western culture on colonized peoples (in Norway, for example, this includes the Norwegianization of the Sámi people that continued into living memory). Were we to overwrite Jonas's voice in this article, we would be perpetuating a "colonialist" epistemological hierarchy that sets the experience of the student below that of the established researcher. Student involvement is essential to decolonizing the curriculum: not only are students the curriculum's end users; they are also dependent on their learning for their future careers. While the need to meet industry expectations, such as having certain standard works (e.g., those often used in audition contexts) in a student's performance repertoire, can sometimes be a barrier to decolonization efforts, "decolonizing knowledge must be understood as an ongoing process rather than something that has a finite end."[22] Decolonization is thus not something that one institution can achieve on its own, nor is it something that can happen quickly. Involving students and their interests in the process

21. Ali Meghji, Seetha Tan, and Laura Wain, "Demystifying the 'Decolonizing' and 'Diversity' Slippage: Reflections from Sociology," in *Diversity, Inclusion, and Decolonization: Practical Tools for Improving Teaching, Research, and Scholarship*, ed. Abby Day, Lois Lee, Dave S. P. Thomas, and James Spickard (Bristol: Bristol University Press, 2022), 32.

22. Meghji, Tan, and Wain, 44. For reflections on student resistance to decolonization, see Maxwell and Fosse Hansen, "Decolonizing Music History in Scandinavia."

not only complicates epistemological hierarchies and sets an example for future generations; as Dave S. P. Thomas has shown, it also incorporates what he calls an "assets-based approach" to the teacher-student dynamic that challenges "normalized epistemic racism/sexism." He writes,

> An assets-based approach to staff-student relations promotes capacity and connectedness and builds social capital through the use of students' pre-existing knowledge, skills, and lived experiences. . . . The assets-based approach serves to redress the legacy of epistemic racism/sexism and the apartheid in knowledge by legitimising the "outsider" perspective. . . . This has also proven to be an essential strategy in the co-creation of knowledge by enabling a shared vision and understanding of positions of inclusion and exclusion through the employment of liminal perspectives. Therefore, an assets-based approach to developing staff-student relations requires power-sharing and a reimagination of students as co-producers of knowledge in order to realise new intellectual dispositions.[23]

Cocreation and sharing power with students, both in our work on Elise Hall and in broader work on the curriculum, represent epistemological decolonization in action, in the contexts of saxophone performance, music history, and music as a discipline.

Nevertheless, "decolonization" is not a universally implemented concept. Even in the two quotes above, both of which are from an edited collection with "decolonization" in its title, only the sociologists Meghji, Tan, and Wain use the word explicitly. Likewise, two of the authors whose work forms the backbone of our thinking on music, Philip Ewell (music theory) and Sara Ahmed (philosophy and gender studies), generally do not use the word "decolonization" (though they do both use "colonial").[24] In contrast, this **Journal** published a special issue in 2020 entitled "Decolonization," which has been central to our

23. Dave S. P. Thomas, "Pluralised Realities: Reviewing Reading Lists to Make Them More Culturally Sensitive," in *Diversity, Inclusion, and Decolonization: Practical Tools for Improving Teaching, Research, and Scholarship*, ed. Abby Day, Lois Lee, Dave S. P. Thomas, and James Spickard (Bristol: Bristol University Press, 2022), 120–21.

24. Ewell, in "Music Theory and the White Racial Frame," states that "the fact that many of the ideas from functional tonality appear in so many of the world's musics is a direct result of the power of colonialism and hegemony." In *On Music Theory*, Ewell employs Ibram X. Kendi's use of the term *antiracism* (and close siblings, such as "antisexism"). See, for example, chapter 5, "On Music Theory's Antiblackness"; the table on 267, where Ewell contrasts "Diversity, Equality, and Inclusion" with "Antiracism/Antisexism," and example 4.1, on 134, where Ewell presents Kendi's definitions of segregationism, assimilationism, and antiracism. While "decolonizing" is used by Ahmed, she does not define it in any of the works we cite here. In the introduction to their edited collection, editors Melina Duarte, Katrin Losleben, and Kjersti Flørtoft acknowledge that "decolonization" is an important lacuna in the volume. See the editors' "Introduction," in *Gender, Diversity, Equity, and Inclusion in Academia: A Conceptual Framework for Sustainable Transformation*, ed. Melina Duarte, Katrin Losleben, and Kjersti Flørtoft (London: Routledge, 2023), 9.

use of the term here.[25] Likewise, anthropologist Gloria Wekker employs the term *decolonial* and deems it necessary for her concept of "white innocence" because it prompts a (sometimes uncomfortable) critical reflection on race.[26] For Wekker, white innocence is a comfortable shield (perpetuated by institutions, countries, and so on) behind which white people hide in order not to confront the everyday and normalized racism that people of color face. For instance, the quotation in the title of the first chapter in Wekker's book, *White Innocence*, is, "suppose she brings a big negro home," a joke made by a well-known celebrity (speaking as a father talking about his daughter) on a television show in the Netherlands that was not considered racist or problematic among mainstream audiences upon the show's airing.[27] With this and other examples, Wekker shows how small societies that are dominated by a Christian ethic of innocence and putting others first (Wekker's primary example is her home of the Netherlands, but Norway would certainly make the list) consider themselves to be aware of and have suitable legislation in place to make racism illegal, such that for white people the problem has gone away and therefore does not require (their) attention.[28] The concept of white innocence thus resonates with Meghji, Tan, and Wain's imperative that, in order to decolonize, it is important to "look for links even if you were not taught them yourself."[29] For us as authors of this article, decolonization calls upon both educators and students to be critical and open minded about ideas and concepts they might not previously have considered. This is why not just the US sociopolitical context of Hall's time but also both decolonization and diversity are essential frameworks for any consideration of the music Hall performed and commissioned.

After presenting the artistic side of our work at the Voices of Women conference in Groningen in December 2022 (as discussed in the next reflection section), Jonas was warned in the discussion against the dangers of idolizing Hall. At the same time, the success of and demand for his performances of excerpts of the repertoire she commissioned testify not only to his skills as a performer and presenter, but also to the audience's fascination with Hall's story and "rediscovery," particularly given that 2024 is the centenary of her death. If we are to take seriously Donna Haraway's point that "it matters what knowledges know

25. "Decolonization," special issue.

26. Wekker, *White Innocence*, 175n1. For a fuller discussion of Wekker in terms of decolonization and music, see Maxwell and Fosse Hansen, "Decolonizing Music History in Scandinavia."

27. The episode is cited in Wekker, *White Innocence*, 33–35. The show in question is *De Wereld Draait Door* (which Wekker translates as "The world keeps turning") and it aired in November 2008.

28. See Wekker, *White Innocence*, 18–20 and chapter 1, esp. 33–35.

29. Meghji, Tan, and Wain, "Demystifying the 'Decolonizing' and 'Diversity' Slippage," 43.

knowledges,"[30] then, in order to decolonize knowledge and knowledge-making processes vis-à-vis the Hall repertoire and the student performance curriculum more broadly, we also need to reflect critically on notions of "excellence." *Excellence* is a term used ubiquitously in academic, performance, and other contexts. Nevertheless, as a concept it has been shown to favor colonial power structures and, when used as a measuring tool, to reward low-risk, often monodisciplinary work that fits into preexisting and established norms.[31] We cannot know if Hall's performances were "excellent" according to modern-day standards of virtuosity (they were highly acclaimed at the time[32]), but the stories we tell of her fit into deeply held beliefs about who we are as a society and how we want to think of ourselves as progressing.

Hall's position as a white woman accords with the (white racial) frame established in Western music performance and music history, though she may tick the diversity boxes by dint of her gender and disability (she suffered from hearing loss/deafness). In other words, her presence within curricula does not fully disrupt the (colonial) status quo. It is noteworthy, however, that the misogynistic and ableist assumptions about Hall that have tended to pervade discussions about her are now being exposed. The traditional story, first relayed by Debussy's biographer Léon Vallas in 1932, is that Hall's doctor husband encouraged her to take up the saxophone to counteract her hearing loss.[33] Although contemporary accounts of Hall tend to omit deafness from their analyses, Adrianne Honnold has recently observed that, while her "musical hearing" was not affected, "by the time she stopped performing publicly in 1920, [Hall] was almost completely deaf, because of her age."[34] Honnold also notes that, when Hall's deafness (or "medical issues") was indeed discussed in mid-century accounts, her disability was presented hand in hand with misinformation about her, including a perceived lack of technical skill.[35] Debussy's misogyny toward "the saxophone lady" (as the composer called her in a letter) "with her pink dress and 'ungraceful instrument'" (as reported by Vallas) has been perpetuated through the years.[36] Discussion about her deafness is thus

30. Haraway, *Staying with the Trouble*, 35.

31. For a fuller discussion of the implications of "excellence," including a reading list and questions for reflection, see Maxwell, "Excellence."

32. On Hall's acclaim, see Andrew J. Allen, "'Incomparable Virtuoso': A Reevaluation of the Performance Abilities of Elise Boyer Hall," in *The Legacy of Elise Hall: Contemporary Perspectives on Gender and the Saxophone*, ed. Kurt Bertels and Adrianne Honnold (Leuven: Leuven University Press, 2024), 29–56.

33. Léon Vallas, *Claude Debussy et son temps* (Paris: Alkan, 1932), 161–62.

34. Honnold, "Exhuming Elise," 91.

35. Honnold, 85, 100n11, 100n12.

36. Quoted in William Henry Street, "Elise Boyer Hall, America's First Female Concert Saxophonist: Her Life as Performing Artist, Pioneer of Concert Repertory for Saxophone and Patroness of the Arts" (DMA diss., Northwestern University, 1983); and in Allen, "'Incomparable

part of the intersectional demeaning both of Hall's performing abilities (she was, after all, the first woman to perform with the Boston Symphony Orchestra) and her commissions.[37]

That Hall, by virtue of her whiteness, can be made to fit into the canon is not intended to undervalue utilizing Hall in efforts to diversify or even decolonize the curriculum (the same could be argued, and not necessarily unproblematically, for other wealthy female patrons and/or performers from any historical era, be it Isabella d'Este, Lili'uokalani, Catherine de' Medici, Kōdai-in, Christina of Sweden, or Elizabeth I of England, to name but a few). Rather, it is to recognize that we (re)write history to shape the needs and values of our own time, and that those needs and values are often not as neutral as we would like to think they are. As performers, educators, and historians, we also need to remember that there are underappreciated historical figures whose efforts may be worthy of our attention, but receive far less. When promoting Hall, we need to keep asking ourselves, as we did in the introduction to this article: why Hall, and why Hall *now*?

We are privileged to work and study at an institution (the Academy of Music at UiT The Arctic University of Norway) and in a country that support work such as that reported in this article. Initiatives in recent years include the Research Council of Norway's earmarked funding for projects that focus on gender balance; one such project ran at our institution, in Tromsø, from 2015–18.[38] In 2020–21, the Academy of Music reworked its compulsory music history and analysis modules to better reflect recent changes in the disciplines, a process which involved students, professors, and management, and which has had important repercussions for the local community in which students play an active role.[39] More recently, our institution was part of the international

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Virtuoso,'" 30. The gendered reception is problematized in Sarah V. Hetrick, "'He Puts the Pep in the Party': Gender and Iconography in 1920s Buescher Saxophone Advertisements," in *The Legacy of Elise Hall: Contemporary Perspectives on Gender and the Saxophone*, ed. Kurt Bertels and Adrianne Honnold (Leuven: Leuven University Press, 2024), 128.

37. The new book, *The Legacy of Elise Hall: Contemporary Perspectives on Gender and the Saxophone*, ed. Kurt Bertels and Adrianne Honnold, is thus particularly welcome for overturning these views, and we would like to thank the editors for their comments on an earlier version of this piece. On performance with the Boston Symphony Orchestra, see Allen, "'Incomparable Virtuoso,'" 44, 54n64.

38. See "Programme on Gender Balance in Senior Positions and Research Management," The Research Council of Norway, Forskningsrådet, 2024, https://www.forskningsradet.no/en/financing/what/balance/. The project's results (many of which are in Norwegian though some are in English) can be viewed at the project's web page in The Research Council of Norway's "Project Bank," 2019, https://prosjektbanken.forskningsradet.no/project/FORISS/245487.

39. The process of reworking the curriculum is described in detail in Maxwell and Fosse Hansen, "Decolonizing Music History in Scandinavia." For a discussion of the impact of students and their learning in small or isolated communities, such as Tromsø, see Benneworth, Maxwell, and Charles, "Measuring the Effects of the Social Rural University Campus."

European Union Erasmus+–funded Voices of Women project (2021–24), in which both authors took part.[40] Yet despite all of the work on raising awareness (and still more diversity work that space does not allow us to detail here) that has taken place in Tromsø, microaggressions still pervade. During the time spent preparing for this article, for example, we witnessed the Academy of Music's all-male electric guitar class together with their male teacher play a concert of popular music entirely written by men, and the local professional big band played a concert of music entirely by men, with an all-male, all-white lineup, including a male soloist—to name but two examples.[41] Colonialist notions of excellence and "epistemic racism/sexism and the apartheid in knowledge" go hand in hand.[42]

Lastly in this section on terminology, we must address the construct of "the canon." Firmly rooted in the white racial frame and colonial epistemologies, the canon should be recognized as such. Our colleague in Tromsø, the Norwegian philosopher Fredrik Nilsen, frames the construct of the canon as follows:

> The concept of canonising refers to the process of constructing the body of figures and works which one must know, read, and teach to be considered educated and knowledgeable in the field. The concept stems originally from the Roman Catholic Church where it refers to the official declaration of dead persons to be saints, as well as the selection of religious texts that comprise holy works.[43]

It is easy to see the parallels with music here, and indeed with the Western "imaginary museum of musical works" (as Lydia Goehr calls it) that we as authors, and presumably many readers, have grown up with.[44] As Nilsen explains, "the criteria for quality and inclusion into the canon itself were established and developed inside the male-dominated tradition. Therefore, we often see that only women who thought and wrote in the same or similar manner

40. The project's web pages are still updated regularly by members of the team. See Voices of Women, 2024, https://site.uit.no/vow/.

41. "Lunsjkonsert med utøvere fra Musikkonservatoriet" ("Lunchtime Concert with Performers from the Academy of Music"), concert listing for November 3, 2022, Tromsø internasjonale kirkefestival (Tromsø International Church Festival), Tromsø Domkirke, https://www.tikfestival.no/program-2022/; "Tromsø Storband og Mathias Heise" ("Tromsø Bigband and Mathias Heise"), concert listing for August 14, 2022, Tromsø Jazz Festival, Storgata Camping, https://www.tromsojazzfestival.no/program-2022/heise-tromso-storband.

42. Thomas, "Pluralised Realities," 120.

43. Nilsen, "Canon," 51.

44. Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Oxford University Press, 1992). See also Ewell's discussion of the terms *western* (which he does not capitalize) and *the canon* in *On Music Theory*, 47–48.

as the canonical male philosophers are included" (if they are included at all).[45] Again, we can see and hear clear parallels with the Western musical canon: while diversified to some extent in recent decades, the canon includes only those who fit most neatly into the established norms that have been most universally accepted. Cases in point include Fanny Hensel, some of whose compositions signed with her initial and maiden name, Mendelssohn, were thought to be those of her brother; virtuoso pianist Clara Schumann, whose compositions easily fit within the Romantic paradigm; and Germaine Tailleferre, embraced as one of "Les Six." Hall does not overturn the status quo. But as a patron and unpaid performer, she is less easy to shoehorn into "the canon" given its clear focus on professional composers. Including her in repertoire lists and curricula therefore calls into question the canon as an epistemological entity—always mindful that such inclusion is only a part of an expansive process, since no single figure (or educator, student, or institution) can achieve or even symbolize lasting change on their own.

Space does not allow for a full overview of all of the other literature that provides the background to Jonas's project and our joint thinking on Hall, diversity, and decolonization, but there is some recent work that is particularly relevant to the Nordic/European context in which we study and work. The furor over Philip Ewell's keynote address at the 2019 Society for Music Theory conference and his 2020 article on the white racial frame in music theory was somewhat watered down by the time it reached Europe.[46] However, Ewell's arguments resonate with a broader trend in European and Nordic research in music—and beyond—that actively seeks to open up academic fields and institutions to greater diversity. While the European Commission's requirement that proposals for research funding address diversity and gender aspects is one broad example,[47] a more local (for the authors) and specific call for an increase in diversity is represented by the Norwegian Research Council's

45. Nilsen, "Canon," 52. For the classic essay in art history, see Linda Nochlin, "Why Have There Been No Great Women Artists?" *ARTnews*, January 1971, uploaded May 30, 2015, https://www.artnews.com/art-news/retrospective/why-have-there-been-no-great-women-artists-4201/.

46. See Colleen Flaherty, "Whose Music Theory?" *Inside Higher Ed*, August 7, 2020, https://www.insidehighered.com/news/2020/08/07/music-theory-journal-criticized-symposium-supposed-white-supremacist-theorist. Ewell provides an overview of what happened and a response in *On Music Theory*, chapter 4. It may entertain readers—and, we would like to think, Ewell—to know that in Kate's copy of his book this chapter bears the stains from where their reaction to reading caused them to spit out their tea in horror.

47. See various European Commission guidelines, for example Directorate-General for Research and Innovation (European Commission), "Horizon Europe guidance on gender equality plans," Publications Office of the European Union, 2021, https://data.europa.eu/doi/10.2777/876509.

funding programs "Balanse" (Balance) and its continuation "Balanse+," which seek to finance research projects to investigate and promote gender balance in senior research positions.[48] In a similar vein, the recent special issue of the journal *Danish Musicology Online* (cited above) sought to address the issues raised by Ewell from a European and especially Nordic perspective.[49] That this impetus is set against the background of what Wekker has called "white innocence," particularly with regard to the smaller countries of Northern Europe, only serves to strengthen Ewell's broader arguments and to reiterate the need for the decolonization work we have already outlined.[50]

Considerable work has been done on diversity and its broader implications within the realm of music education in the Nordic countries, particularly as it pertains to artistic research. A recent issue of *The Nordic Journal of Art & Research*, for example, considers each of the United Nations' Sustainable Development Goals through the lens of artistic research and education.[51] Following the completion of a Balanse-funded project, our colleagues in Tromsø, Hilde Blix and Lilli Mittner, published their findings on gender balance in Norwegian artistic institutions, which showed that there is a clear minority of women in senior positions.[52] Likewise, a recent article on the status of gender equality and representation in arts education considers the situation in which current European music students find themselves: there is a standard, white- and male-dominated "Music History" that they learn; then, alongside it, there are "The Books About Women."[53] In other words, from the student perspective, it is almost as if there are two different music histories running in parallel—an official version, and an alternative that includes (white) women and marginalized groups.[54] As long as the inclusive version remains the "alternative," i.e., unincorporated into mainstream textbooks or school curricula, the default history will remain

48. For more, see "Handlingsplan og utlysningsplan for BALANSE+" ("Action Plan and Plan for Calls for BALANSE+"), Norges forsningsråd, October 5, 2023, https://www.forskningsradet.no/finansiering/hva/balanse/handlingsplan/.

49. See Kirkegaard and Vad, "Introduction." As previously noted, this special issue now has to be seen in the light of an open letter to Ewell signed by a number of European academics, a letter we only became aware of thanks to reading Ewell's *On Music Theory*, 169–74.

50. Wekker, *White Innocence*. See also Maxwell and Fosse Hansen, "Decolonizing Music History in Scandinavia."

51. "Aesthetics and Ethics: Arts Education as a Catalyst for Sustainable Development," ed. Mette Bøe Lyngstad, Rikke Gürgens Gjærum, Lise Hovik, special issue, *The Nordic Journal of Art & Research* 12, no. 2 (2023), https://journals.oslomet.no/index.php/ar/issue/view/497.

52. Hilde Blix and Lilli Mittner, *Kjønn og skjønn i kunstfagene—et balanseprosjekt* (*Gender and Beauty in the Fine Arts: A Project of Balance*) (Tromsø: UiT Norges arktiske universitet, 2018), https://munin.uit.no/handle/10037/16593.

53. Mittner, Meling, and Maxwell, "Arts-Based Pathways." See also Ewell's discussion of representation in music theory textbooks in English in *On Music Theory*, 37–45.

54. This situation is hardly unique to music disciplines. For an assessment in the field of philosophy, see Nilsen, "Canon."

overwhelmingly white, male, and Western. As Samantha Ege puts it, "there is a silent 'male' that precedes the word 'composer.' . . . [T]here is also a silent 'white' that usually precedes the word 'women' and, consequently, the phrase 'women composers,' particularly in US-centric discourse."[55] This silent "white male" default, which is also true in Europe where discourses of white innocence prevail, is only visible if we care to look. But to look requires uncovering uncomfortable realities not only about one's own learning and teaching, but also about the institutions we work for, the academies we study in, and the music we love. We offer the final words in this section to Meghji, Tan, and Wain:

> Decolonizing the curriculum requires us to substantially rethink what counts as knowledge, which forms of knowledge we value, and which knowledge-producing methods (for example, proverbs) need to be incorporated back into our curricula in order to avoid continuing the project of Western epistemicide.[56]

Intermission: Jonas's Reflections on his Artistic Project on Elise Hall

I have found great inspiration and success working with Elise Hall's repertoire. For the fall semester of 2022, I decided to work on a project on the Hall repertoire and present her story and excerpts of long impressionistic melodic lines from the works by Florent Schmitt, Claude Debussy, André Caplet, Léon Moreau, and Vincent d'Indy. To further develop this idea of performing excerpts of the works written for Elise Hall with a historical and stylized performance approach, I added some pieces around them to contextualize this development in historical saxophone performance for general audiences. I find it most efficient to add one piece of solo music that displays the saxophone repertoire prior to Elise Hall's innovative commissions, and one that showcases much later developments in the solo repertoire for saxophone, yet still with a trace of this expressive nerve present. Feeling the audience become silent in the room after my saxophone has finished a haunting solo has given me a lot of satisfaction as a performer, since for most of the audiences I played for, it was their first meeting with the Hall repertoire.

It is an unfortunate sign of the times that Hall's story seems to be dependent on her male family members and the composers that she commissioned, but her connection to these people has ensured that historical information about her life has been preserved. I can only criticize this so much, as searches of the legacy of the composers she worked with, as well as her husband Richard

55. Ege, "Chicago," 2.
56. Meghji, Tan, and Wain, "Demystifying the 'Decolonizing' and 'Diversity' Slippage," 40.

Boyer Hall and her relative the US president Calvin Coolidge, have brought me valuable aspects of her life that I might not otherwise have known about. Yet this material merely tells us of her position in a patriarchal society; it does not tell of her musical entrepreneurship. Just as she commissioned works from certain composers in a particular style and form for her use as an individual performer, so have later artists also come to be very individualistic and soloistic over time in their commissions and performances. Piecing together the list of her commissioned works and performances, it is the music, her instrument, and her self that come through; I am left with an impression of a distinct and personal artistic vision, even one hundred years after her death. Elise Hall's taste shines through, in her love of the distinct French impressionistic style that led her to strive to be a part of such orchestral tone poems. Hall stands out as a lover of her time's modern innovations in instrument making and musical aesthetics, and her efforts to combine her instrument with the orchestral palette leave a lasting impression of her dreamworld on modern listeners. Building on this, in my project I aimed to present her as an innovator of something that sounded new. The project of performing these works shed new light on Hall as an impresario and on her vision.

Works commissioned by Elise Hall in Jonas's project performances			
Composer	**Title**	**Year**	**Place of performance in Jonas's project**
Charles Martin Loeffler	*Divertissement Espagnol*	1900	Score studied, in need of editing; to be performed in the future
Paul Gilson	Concerto no. 1	1902	Performed solo excerpts at the 2022 Groningen Voices of Women conference
André Caplet	*Légende*	1903	Performed with the Arctic Philharmonic on March 24, 2023
Vincent d'Indy	*Choral Varié*	1903	Performed solo excerpts at a lecture-recital for the Centre for Women's and Gender Research at UiT. September 23, 2022
Charles Martin Loeffler	*Ballade Carnavalesque*	1903	Performed with students from the Academy of Music in a chamber project, 2022
Claude Debussy	*Rapsodie*	1903–8	Performed solo excerpts at a publicly streamed concert in April 2021
Florent Schmitt	*Légende*	1918	Performed at final Bachelor of Arts examination (recital) on June 8, 2023
François Combelle	*Fantasie Mauresque*	1920	Performed in a masterclass at the UiT Academy of Music, 2021

Works commissioned by Elise Hall in Jonas's project performances			
Composer	**Title**	**Year**	**Place of performance in Jonas's project**
Léon Moreau	*Pastorale*	unknown	Performed solo excerpts at the 2022 Groningen Voices of Women conference and at the Faculty Research Day, Tromsø University Museum, October 2022
Other works included in the project performances			
Aina Helgeland Davidsen	*SÅRT*	ca. 2019	Performed solo excerpts at Faculty Research Day, Tromsø University Museum, October 2022
Jonas Eskeland / trad.	*Variations on "The Blue Bells of Scotland"*	2022	Performed solo excerpts at the 2022 Groningen Voices of Women conference and at a UiT lecture-recital in September 2023
Jonas Eskeland / trad.	*"Sven i rosengård"*	2022	Performed as part of Interpretation module at the Academy of Music, in 2022, and at the Faculty Research Day, Tromsø University Museum, October 2022

Table 1: Works commissioned by Elise Hall in Jonas's project performances

Even before delving into my project on Hall, I often played music from her lifetime. I performed the flute solos of Debussy's *Syrinx* and *Prélude à l'après-midi d'un faune* on both alto and soprano saxophone in masterclasses, concerts, and professional performances. The feedback on these was especially valuable when performing from memory, and especially when I played *Syrinx* offstage (as per the instructions in the score). This is the kind of intensely musical and sometimes theatrical work that I believe can define artistry; the intensity or calmness when you stand alone on stage, the shape and scope you give it, what you take and give, from your own perspective.[57] I may perhaps not play these solos by Debussy for the rest of my career, but I know for certain I will keep with me the lessons I have learned about drama and playing in the moment. Preparing the *Légende* by Florent Schmitt in fall 2022 for my end-of-semester exam built on everything I had learned previously about playing this repertoire, and I had to take this learning much further when developing the interplay with the very complex piano part: score study and learning from memory are imperative, but reaching a satisfying flow in the music requires experience and the development of an intimate understanding of each other's phrasing.

57. Bjørn Kruse speaks about the "something else," which is what I try to describe here from my experience of it. See Kruse, *Den tenkende kunstner*, 49–50.

The demanding rehearsals of *Légende* took some serious dedication from my duo partner, who is a professional pianist at the conservatory, so in comparison playing short excerpts in commissioned solo presentation-performances at events for the university was a relatively easily accomplished task. Inspired by the work of Sigurd Raschèr, hearing the orchestral landscape even in a piano reduction, and developing a comprehensive understanding of the pulse and expression of the music, are what lifted my solo performances to an advanced level.[58] As a talkative and passionate performer, when performing chamber music I have often been asked at short notice to give some verbal introduction or presentation of what my ensemble will be playing. Presenting just a small introduction for context before performing the excerpts of this work has been a challenging distraction to overcome.

When I presented my work at the Voices of Women conference in Groningen in December 2022, I chose an excerpt from one of the works Hall commissioned, Léon Moreau's *Pastorale*, even though I had only received the sheet music shortly before traveling to the conference. The opening of the first movement looked straightforward enough, although the piano transcription I received had only high B and B-flat octave trills as accompaniment. As the day approached the nerves crept in, and I had to muster a serious mindset for giving this opening the concentration it needs to deliver the melodic motifs and lines convincingly. In the twenty-minute conference presentation format, I could only give a taste of the work I presented, and I decided that, to play the excerpts I had chosen in a memorable way, I would emphasize the lingering sound and expressive lines, as if to promise and entice with more of the work than is readily heard on just the solo instrument. Using the lack of an orchestra to my advantage, heavily stylizing the performance expression *lontano* (meaning to play as if from "far away") was crucial for me to pick up this new piece for an ongoing artistic performance setting.

Additionally, I was inspired by a concert at the conservatory where the newly appointed trombone professor played a riveting set of variations over the folk tune "The Blue Bells of Scotland." He made the case for this traditional style of virtuoso playing, which in my opinion has developed into a prioritization of virtuosic technique over musicality or artistic integrity. Later, I discussed with him how this approach to a soloistic aesthetic survives in our respective instrumental communities in light of the technical demands of competition requirements and ambitious performers trying to prove their technical prowess. Without taking a stance on whether less technically demanding works should remain at the center of instrumental wind performance, I decided to write a small solo variation over this same tune.

58. The inner workings of the musician's mind are mentioned several times in his writings. See for example the passages in Patrick, ed., *The Raschèr Reader*, 14, 19, 43, 119.

It was a fun challenge to write something for myself, for although my arrangement has a clear-cut form, I always enjoy changing it a little whenever I play it. One of the core strengths in my saxophone technique is a confident command of the saxophone's upper register, which is not often employed in early solo pieces. There is no good reason for this; Jean-Georges Kastner states in the first instrumentation treatise mentioning the saxophone that Adolphe Sax early on commanded a range of more than three octaves.[59] So there is in fact nothing more traditional than "playing above the keys," as the inventor himself displayed and, although in this case it was mostly motivated by fun and ability, my soloistic artistry strives to honor that principle.

These variations on variations served as the grand opening to get the audience's attention in my performance-presentations of Hall excerpts, to demonstrate my technical facility, and to showcase the artistic capabilities of the saxophone. With fast rushes and flamboyant vibrato, this virtuosic spectacle ensures attention from the audience as I prepare to present the real treat: the longing, expressive lines from the complex textures of the Hall repertoire. Then, if the audience seemed to expect more flashiness, I would simply leave them wanting more and let them sit in the reflective ambience that the impressionist music leaves ringing in the room. I found it very effective to add this contrast to my program.

Another piece in my program is the solo piece for alto saxophone, *SÅRT*, by the Norwegian saxophonist and composer Aina Helgeland Davidsen. This came to mind when focusing on a performer with a strong intention to shape the repertoire that defines their artistry, for Davidsen regularly programs and performs saxophone music by women composers (including nonwhite women composers). *SÅRT* is an unmistakably modern piece, but it does not lean too heavily into clichés or tropes outside its core character of longing and hurt. I therefore added this to my program-presentations to showcase a variety of performer-driven repertoire that can tell new and more inclusive stories of the saxophone's history and development, not with subjectivity, edge, or critique, but by consciously adhering to the narrative abilities of the instrument.

The last example I want to mention in my solo-artistic methodology for this project is another arrangement/composition I made for myself. My rendition of "Sven i rosengård" was developed for the interpretation class module at the conservatory. This medieval ballad from Sweden is a tragic story told in a lamenting melody over six verses. A tale as old as time, possibly originating from the biblical story of Cain and Abel, it has ethereal longing, hurt, and regret

59. Jean-Georges Kastner, *Supplément au Traité general d'instrumentation* (Paris: Prilipp, 1844), 39. See also Stewart Carter, "Berlioz, Kastner, and Sax: Writing for and about the Early Saxhorn and Saxophone," *Historic Brass Society Journal* (2018): esp. 66, https://doi.org/10.2153/0120180011004.

as its themes. Adapting this for saxophone was futile without singing at least some of the verses to cast the music in the right light, and my adaptation in fact called for a different stage setting than any other piece I have played. In it, I cast myself as the singer, with a colorful tool for brooding interludes ready in my hands. Tackling the ominous, loving, and thunderous range of moods in Schmitt's *Légende* helped me find a center and personal expression to this song which I embellished with singing, together with advanced performance techniques on the saxophone including circular breathing, saxotrumpet (playing without the mouthpiece, as if playing a ram's horn), and saxokaval (also without the mouthpiece, as if playing a ney).

The Hall performance project was therefore a chance for me to expand my own performance abilities well beyond the standard conservatory repertoire for performance students. Through my engagement with the music she commissioned, together with an open mind and open ears for connecting what I heard and learned in the academic setting to what I played and showcased through the project, I was able to both bring the Hall repertoire to a wider audience than through standard student performance settings (e.g., by performing at university events and at the Voices of Women conference), and to broaden my own learning and artistry in all areas of my degree. This was not without its problems, though, as will be discussed in the next section.

Discussion: The Limits of Decolonization and Student-Led Work

Even with the backing of a higher-education institution that encouraged a student performance project such as that described here, it should hardly be surprising that getting away from established module curricula—and above all, establishing new (or, at least, revised) attitudes surrounding progressive approaches to curricula and repertoire—is not easy or quick. It takes more than a small number of students and faculty to overturn long-held traditions and beliefs. Expectations from examiners and existing professionals—the world into which students will graduate—have to be met and catered to if individuals' careers are not to be sacrificed on the altar of change. While those of us privileged enough to be established in the workplace can strive for a different and better future, the upcoming generation still has to contend with the status quo in its present form upon entering the workforce. Unfortunately this is the reality, albeit to different degrees, in both the contexts of performance and music history as we discussed in this article.

Doing diversity requires living and acting with diversity as a constant question, with the voice of conscience constantly speaking up, constantly reminding us to be willing to acknowledge mistakes and learn from them. This mode of questioning is, as Ahmed calls it, "studious": she asserts that "to become a

feminist is to stay a student. This is why: the figures of the feminist killjoy and willful subject are studious."[60] We propose, in a related vein, that one of the ways forward in the project of doing diversity is student-led work, which requires the support of both faculty and institutions. One practical challenge faced by Jonas, however, was insurmountable within the constraints of a standard degree program, and this would likely have been the case whether at undergraduate or postgraduate level: even with considerable financial backing from a national Norwegian funding agency, securing the orchestral parts for Jonas's performance project proved unrealizable precisely because of his student status, since, as a student, the rules dictated that he was refused permission to hire orchestral parts, despite having been granted the money to do so. There is a clear parallel here with Hall's situation that would be laughable if it were not so frustrating: she had the money, a high position in society, and widespread support from the Boston classical music scene, but it took her more years than a student today has to spend on a degree program to receive and perform the music she commissioned.[61]

Student-led work, however well supported, by its very definition favors the few. In his performance documentation and reflections, Jonas is aware of his own privilege as a student in Norway, as we have seen. The prevailing attitude in Norway is that our country is the ideal place to live in part because there are equal opportunities for all; to question that attitude is to challenge the status quo.[62] And yet, of course, the reality is not so black and white—or even (given the Norwegian context) "rødt, hvitt og blått" ("red, white, and blue"), as we say.[63] Norwegian children's music education is primarily offered outside of compulsory school and, while the municipal *kulturskoler* (community music schools) are subsidized by the local authorities, and many authorities do have funds available to contribute to the costs of cultural activities for children, lessons still cost money and waiting lists can be long. In addition, while instruments can be

60. Ahmed, *Living a Feminist Life*, 11.

61. The most famous example of this is the Debussy *Rapsodie pour orchestre et saxophone*, which took eighteen years (and two paychecks) to complete. What's more, Hall never publicly performed this most famous of the pieces she commissioned. For more, see Honnold, "Exhuming Elise," 89.

62. This idealized view of Norway is explored more fully in terms of white innocence and decolonization in Maxwell and Fosse Hansen, "Decolonizing Music History in Scandinavia."

63. These are the colors of the Norwegian flag, referenced in the title of a well-known and beloved song, "Norge i rød, hvitt og blått" ("Norway in Red, White, and Blue"), composed during the Norwegian resistance to the Nazi occupation, and often sung and/or marched to on Norway's national day (May 17). On the national day, which celebrates Norway's first constitution in 1814 and was an important step toward independence, everyone wishes each other happy birthday ("gratulerer med dagen"). Today, the festivities and parades are usually geared toward celebrating multiculturalism: for example, everyone wears their national dress, whether it is the Norwegian bunad, the Sámi kofka, or the traditional dress of another nation.

hired at an extra cost, there are fees for taking part in local ensembles outside of the music school. Even in a society where class division and disparities in income are perhaps not so stark as in comparable Western countries, music and arts education are not universally available. As Ahmed has shown, privilege has a habit of reproducing itself, usually unintentionally, and often through institutions.[64] Our experience speaks to this unfortunate truth. The makeup of the students and faculty at the conservatory where we study and work does not (yet) reflect that of the general population in Norway: there is a majority of cis-gendered men among both faculty and students, and the numbers of people of color (whether students or university employees) are very low.[65] Student-led work, for all its positive aspects, takes place against this backdrop.

Who, then, is left behind in our decolonization efforts? Students who have less time and energy to devote themselves to similar such performance projects and applying for funding are obviously not intrinsically less capable than Jonas, but often have different life experiences, backgrounds, health reasons, and so on that may prevent them from prioritizing special projects. As a professor of music history, Kate has met resistance (though the people involved would perhaps not see it like that) when trying to implement decolonization efforts within music-historical practice, both internally and outside of the conservatory itself.[66] The figure of the "killjoy," as identified by Ahmed, comes to embody the problem herself: by pointing out the problem, you become the problem.[67] It therefore seems easier to deal with (or silence) the killjoy than to address the systematic inequalities she points out—an obvious analogue, as we have seen, to the white racial frame and Wekker's "white innocence."[68] There is also a limit to decolonization efforts in the classroom. The new music history module designed according to decolonization principles, which first ran at UiT in fall 2022, sees the majority of students clearly enjoying new ways of thinking, and yet those who are less comfortable stretching their established horizons have been less prone to engage with the materials. While these results are unsurprising, they are nonetheless disappointing, since the module, materials, and teaching were designed to be accessible to all backgrounds and levels of ability and interest.

64. Ahmed, *Living a Feminist Life*, 125–26. See also the tests and information available at "Project Implicit," accessed November 30, 2022, https://www.projectimplicit.net.

65. The numbers are so low, in fact, that we deliberately do not include statistics here, as they would compromise anonymity.

66. We are not able to give more details here than found in Maxwell and Fosse Hansen, "Decolonizing Music History in Scandinavia," for the sake of anonymity of those involved.

67. Ahmed, *Living a Feminist Life*. This is a notion that recurs repeatedly in the book (and with she/her pronouns), esp. 33–37.

68. See also the discussion of Wekker in Maxwell and Fosse Hansen, "Decolonizing Music History in Scandinavia."

Conclusion: Doing Diversity

Ideas from Ahmed's *Living a Feminist Life* have been prominent throughout this article. The word that we would like to focus on in our conclusion is her first: *living*. Students are key here; however, students cannot do the work that we promote in this article on their own. It is not just a matter of support, or even of money: to point out invisible structures such as the white racial frame whenever they are in action, and to be the killjoy where necessary, requires a constant and conscious effort to ask questions. Such an enterprise requires more than individuals and individual promises: it needs people on a collective scale to permanently live and implement the diversity (and ultimately decolonization) that we are working toward. It is often a thankless task (which is not the same as unrewarding), and it is rarely easy.[69]

While musical performance is only one of the career paths available to students upon completing their studies in our degree program, it is often prized as the ultimate goal. Indeed, other career options tend to be relegated or downplayed.[70] Such prioritizing of received notions of "excellence" in music-performance education is one of the ways in which conservatories can become competitive and toxic. In addition to harming students, this established agenda impedes diversity work and decolonization by perpetuating existing epistemological hierarchies.[71] Likewise, music history has tended to prioritize the composer—before which a silent "male" and silent "white" is presumed, as Ege points out[72]—over all other ways of musicking. The entirety of musical works attributed to the legacy of Elise Hall is not likely to be performed or recorded, but uncovering more about her can reveal more music left behind in a long line of yet-to-be-recorded works still to be added to the saxophone's history and repertoire. Some prominent performers and researchers with the means to pursue the process of rediscovery have enjoyed the privilege of presenting their work primarily as traditional manifestations of musical excellence—that is, as (generally white and/or male) performers playing music by dead, white, male composers. This misconstrual cannot be left undiscussed if we are to reconcile

69. An example of one frustration in this regard took place during the webinar "'Oublions le passé, fêtons ce doux moment!': Encountering the Other in the Operatic Canon," University of Leeds, December 8, 2022, https://lahri.leeds.ac.uk/events/oublions-le-passe-fetons-ce-doux-moment-encountering-the-other-in-the-operatic-canon/. Around thirty minutes into the discussion, an uninvited speaker joined unprompted, positing strong antidiversity sentiments, including some racist turns of phrase. He then interrupted the webinar on two further occasions. The YouTube streaming of the event can be accessed via the link above.

70. See the discussion of such relegation in Tanja Orning, "Professional Identities in Progress–Developing Personal Artistic Trajectories," Research Catalogue, Norwegian Academy of Music, 2019, https://www.researchcatalogue.net/view/544616/544617.

71. See Maxwell, "Excellence."

72. Ege, "Chicago," 2.

Hall's legacy with the criteria of value that are prevalent in the performing arts today. Including Hall in the saxophone performance repertoire and in the music history classroom is a crucial step forward—as is including the student voice in publications, recordings, and performances.

Let's Talk About It: Discussion, Participation, and the Music History Classroom

Naomi Graber

The participation grade. The mere mention of it conjures an uncomfortable aura of mystery for instructors and students alike.[1] What constitutes participation? Is it just simple attention and preparedness or must it be verbal contributions? How many? Does speaking in small groups count?[2] How are instructors keeping track? Is it even possible to keep track across multiple sections with dozens of students in each? Is it all subjective? Perhaps most importantly, is the participation grade really encouraging the skills we want students to learn? After all, "participation" is only one component of classroom discussion, which also depends on listening and open-mindedness to be effective.[3] The discussions themselves can be even more daunting. Instructors can spend hours designing thoughtful and provocative questions only to be met with shallow answers, or worse, resentful stares.[4]

And yet, the participation grade sits stubbornly on the syllabus, a testament to research that shows the high value of discussion as a pedagogical tool. Both structured studies and anecdotal evidence consistently show the importance of classroom discussion: oral and interpersonal skills are as important in the workplace as writing and information retrieval; good discussion helps students practice collaboration, critical thinking, and problem solving; dialogue encourages students to see through the eyes of others and expand their worldview, to "disagree without being disagreeable."[5] Because discussion and participation

The author would like to thank Joseph Matson for his insightful comments on this article.

1. For more, see Jay R. Howard, *Discussion in the College Classroom: Getting Your Students Engaged and Participating in Person and Online* (San Francisco: Wiley and Sons, 2015), 141–42.

2. Howard, 5.

3. For more, see Matthew R. Kay, *Not Light, but Fire: How to Lead Meaningful Race Conversations in the Classroom* (Portsmouth, NH: Stenhouse, 2018), 16.

4. For more, see Robert DiYanni and Anton Borst, *The Craft of College Teaching: A Practical Guide* (Princeton, NJ: Princeton University Press, 2020), 78–79.

5. Michael B. Smith, Rebecca S. Nowacek, and Jeffrey L. Bernstein, "Introduction: Ending the Solitude of Citizenship Isolation," in *Citizenship Across the Curriculum*, ed. Michael B. Smith,

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can be powerful pedagogical strategies, a number of scholars have outlined a set of best practices for their effective implementation. Most prominent is the importance of building trust and empathy between instructors and students, and between the students themselves, especially as college courses encompass students and instructors from a broad range of economic, national, and social backgrounds who arrive with an array of individual biases, conscious or otherwise.[6] Other scholars have focused on methods of designing discussion questions that produce further inquiry rather than lead to intellectual dead ends. Many recommend structured activities like small groups, "minute papers," and "think-pair-share," which can give quiet students a voice in the classroom.[7] Managing classroom dynamics to ensure good interpersonal communication and to keep the discussion on track is another common theme.[8]

However, the related matters of long-term planning and assessment strategies that support productive discussions have received comparatively little comment, especially in the context of music history courses, which pose unique challenges.[9] Traditionally, music history classes present material in chronological order, which means that students are often confronting some of the most difficult material early in the class. This has a dampening effect on participation in the crucial early days of the course. In nonmajor classrooms, the specialized vocabulary used to describe music can be a barrier, as students do not want to risk misapplying unfamiliar terminology in front of their colleagues. In classes for majors, divisions within the department (instrumentalists versus vocalists, a focus on education versus performance versus composition, popular versus classical musicians) can lead to a student body that is even more hesitant to interact with one another. If nonmajors may be afraid of misusing vocabulary

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Rebecca S. Nowacek, and Jeffrey S. Bernstein (Bloomington: Indiana University Press, 2010), 2. See also Cynthia Z. Cohen, *Applying Dialogic Pedagogy: A Case Study of Discussion-Based Teaching* (Lanham, MD: Lexington, 2018), 4, 24–25; Jody S. Piro, *10 Dilemmas in Teaching with Discussion: Managing Integral Instruction* (Charlotte, NC: Information Age, 2016), vii–viii; DiYanni and Borst, *The Craft of College Teaching*, 80–82; and Howard, *Discussion in the College Classroom*, 5–7.

6. This theme is especially prominent in Fry, *Not Light, but Fire*. Many other scholars note its importance, including James A. Davis, "Classroom Discussion and the Community of Music Majors," this **Journal** 1, no. 1 (2010): 7–8.

7. See, for example, Paulo Freire, *Pedagogy of the Oppressed*, trans. Myra Bergman Ramos (New York: Herder and Herder, 1970), 79–81; Davis, "Classroom Discussion and the Community of Music Majors," 6–7; DiYonni and Borst, *The Craft of College Teaching*, 83–88; and Howard, *Discussion in the College Classroom*, 27, 43–44.

8. See, for example, John Capps, "The Case for Discussion-Intensive Pedagogy," in "Teaching Philosophy," special issue, *The American Philosophical Association Newsletter* 17, no. 2 (2018): 5–7; Piro, *10 Dilemmas in Teaching with Discussion*; and DiYanni and Borst, *The Craft of College Teaching*, 82–83.

9. These challenges are summarized in Davis, "Classroom Discussion and the Community of Music Majors."

or showing a lack of knowledge, those anxieties can be even more devastating in a classroom for majors, whose identity and social standing are often predicated on musical skill and literacy.

Many of these challenges can be met with thoughtful assessment and long-term planning of topics so that students approach potentially difficult or sensitive issues in stages. In what follows, I lay out several strategies of executing a semester-long plan for building healthy relationships between students and the instructor, and among the students, focusing primarily on what can be done in terms of frameworks, scaffolding, and assessments, rather than on the day-of classroom dynamics. In conjunction with pedagogical research, I have developed these strategies over thirteen semesters at the University of Georgia teaching a general-education class on popular music in the United States. The class enrolls between 140 and 180 students from a variety of majors and backgrounds. The students meet in lecture twice a week and then attend one additional breakout discussion section of 25 to 35 students taught either by myself or a teaching assistant drawn from the university's graduate programs in musicology, composition, or performance.[10] Although this initial design comes from a class meant for nonmajors, I have adapted these strategies in a broad range of music history classrooms for undergraduate majors, as well as for graduate students, and indicate modifications that may be necessary throughout.

The First Class

Although most of this article focuses on semester-long planning, the first discussion section deserves an extended comment since it is a crucial component of establishing the norms of the classroom.[11] In order to establish a collegial atmosphere and the boundaries of acceptable interaction, the instructor explains the pedagogical value of discussion versus lecture, and defines what safe space means in the context of the course. Some students feel like they have nothing to learn from one another, or expect the instructor to impart to them the relevant knowledge, or are skeptical that discussion will have value outside of university settings.[12] To counter these assumptions, the instructor begins by giving students a peek behind the pedagogical curtain. First, we collectively define two

10. I owe those teaching assistants a great deal for their help in constructing and refining these strategies, especially Marta Kelleher, Franziska Brunner, Joshua Bedford, Mary Helen Hoque, C. J. Comp, Jennifer LaRue, Cameron Steuart, and Hanna Lisa Stefansson.

11. Many scholars agree on the importance of using the first class to define parameters and explain pedagogical goals directly to students. See especially Howard, *Discussion in the College Classroom*, 28, 30–33; and DiYanni and Borst, *The Craft of College Teaching*, 80.

12. For more, see DiYanni and Borst, *The Craft of College Teaching*, 80.

modes of teaching: the "tour guide" model and the "fitness trainer" model.[13] In the former, the instructor provides information to be passively absorbed by the student, whether in the form of lectures or assigned readings. In the latter, the instructor recommends exercises for intellectual development, but just as one would not benefit from pushups done by their trainer, the instructor cannot do the intellectual pushups for the student. The instructor also explains that, while names, dates, definitions, and descriptions of events are best conveyed in the tour-guide model, concepts and critical thinking are better taught in the fitness-trainer model. Providing an alternative metaphor for the relationship between student and instructor helps students to think of themselves as more than merely sponges meant to absorb content.[14] As Paulo Freire reminds us, "liberating education consists of acts of cognition, not transferals of information."[15] We tell students that information transfer is necessary to bring them up to speed and to provide frameworks within which exploration can happen, but the processes of contextualizing facts, weighing evidence, unpacking rhetoric, and analyzing historical patterns often produce multiple answers depending on point of view.[16] More than simple information retrieval is necessary to sort through those answers in order to arrive at a conclusion, however provisional.

The exploration of these metaphors serves as a segue into a discussion of safe spaces and collegiality.[17] The term *safe space* has many uses and has been politicized in recent years, both inside and outside of the academy, and so needs some clarification.[18] The instructor describes the "safe space" of the classroom in two ways. First, students are safe from receiving a poor grade for disagreement with anyone, including the instructor. Stated in contractual terms, students should contribute to class discussions, and in return, instruc-

13. I borrow the language of "fitness trainer" from Howard, *Discussion in the College Classroom*, 32. My "tour guide" model is a variation on Paulo Freire's "banking" metaphor for education. See Freire, *Pedagogy of the Oppressed*, 71–72. Freire critiques this model; his metaphor is deliberately dehumanizing. However, as I do not want students to believe professors who use this model are dehumanizing them, and because some amount of "banking" is probably necessary in large-enrollment classes, I employ the alternative metaphor of the tour guide.

14. For more on this notion, see Carmen Werder, "Fostering Self-Authorship for Citizenship: Telling Metaphors in Dialogue," in *Citizenship Across the Curriculum*, ed. Michael B. Smith, Rebecca S. Nowacek, and Jeffrey S. Bernstein (Bloomington: Indiana University Press, 2010), 60–61.

15. Freire, *Pedagogy of the Oppressed*, 79.

16. For more, see Smith et al., "Introduction," 6; and Freire, *Pedagogy of the Oppressed*, 94, 96–97.

17. I do not use the words "civil" or "professional" in this context since these have been used to silence rightfully passionate discourses on controversial subjects. I have found "collegiality" more effective, as it encourages a sense of cordiality between students without problematic associations. Collegiality also alludes to the norms of the workplace they will need to understand in their postgraduate careers.

18. For more on the term, see Kay, *Not Light, but Fire*, 14–16.

tors will not retaliate for disagreement. Freed from the need to merely repeat information back to the professor for grades, students can create and explore their own viewpoints, discarding or building on existing ideas and intellectual habits as needed. As I remind students, we, as instructors, are trying to teach how to think, not what to think. Second, the instructor asks students to treat discussions as they would the lab sections of science classes, that is, with a focus on process rather than product.[19] It may be helpful to remind students that scientific discovery is as much the result of failures as successes; trial and error are essential parts of the learning process. This means that class discussions serve as safe spaces for them to try out ideas where they will not be penalized if they do not work. Discussion is a safe space in which to be wrong, and to try again without penalty. The metaphor of scientific inquiry may also help students conceptualize their relationships with their colleagues. No scientific discovery is the result of a single person's inquiry; scientists are constantly building on each other's research. To that end, we should remind students that no single person will have the right answer, and that knowledge is generated collectively, so developing the ability to listen as a means to both critique and affirm perspectives is crucial. But the instructor also reminds them that this only works if everyone in the room—both students and the instructor—refrain from ad hominem remarks, totalizing statements about cultures or social groups, and generalizing based on individual experience. We tell students that we do not want to discourage individual disclosure, but that they should remember that anecdotes are not data. It also helps to remind students that everyone—again, including the instructor—has said something boneheaded in a public setting that they regret, so extending compassion toward one another is crucial to progress. We ask students to challenge ideas rather than people.

All of this is appropriate for nearly any classroom, but there are also challenges that are specific to music history and musicology courses. Students arrive in the classroom with a variety of ideas of what constitutes "good" and "bad" music, whether in the perceived value of certain ensembles or instruments (orchestral music versus wind ensemble, for example) or in common genre hierarchies (popular music versus classical music, or rock versus pop). These issues can become a proxy for larger questions of gender, class, race, etc.[20]

19. For more, see Matthew A. Fisher, "A Commentary from Matthew A. Fisher," in *Teaching Citizenship Across the Curriculum*, ed. Michael B. Smith, Rebecca S. Nowacek, and Jeffrey S. Bernstein (Bloomington: Indiana University Press, 2010), 31–32; and Capps, "The Case for Discussion-Intensive Pedagogy," 6.

20. See, for example, Diane Railton, "The Gendered Carnival of Pop," *Popular Music* 20, no. 3 (2001): 321–31; and Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middleton, CT: Wesleyan University Press, 1998), 19–27.

Biased misconceptions like "country music is only for uneducated rednecks"[21] or "hip hop encourages violence"[22] can surface early in the course and without much warning, destabilizing the safe space we try to maintain. While these issues can be fruitful topics for later discussions, trust must be well established before exploring the roots and implications of these attitudes. In the early days of the course, instructors remind students to be respectful of each other's preferences by helping students to differentiate between taste ("I don't like this music") and judgements of quality ("this music is bad"). They also remind students that, even though music may be marketed toward a specific demographic, listening and consumption patterns are much more complex than such marketing implies.

Throughout the semester, the instructor should take care to reinforce those norms as much as possible, whether by identifying and redirecting inappropriate comments, or by encouraging students to speak up even if they are not sure whether they are correct, and expressing gratitude when they do. Once the boundaries of acceptable interactions have been established and the grading mechanisms explained, the course can move to content. But just because the instructor says the classroom is a safe space does not mean students will believe that it is. Before expecting the class to be open to exploring difficult issues, the instructor must earn the group's trust. Furthermore, students must learn to trust their colleagues. A staged approach to structuring the semester is one way to build those relationships on both fronts.

Mixing Chronologies and Staging Topics

Recent pedagogical scholarship has recognized the utility of building skills slowly, especially when they involve written communication, whether at the microlevel of forming a research question or within the broader process of creating and executing a research agenda that results in a long-form paper.[23] Teaching skillful interpersonal communication benefits from the same basic principles.[24] While the exact steps in the process do not easily map onto dis-

21. Nadine Hubbs, *Rednecks, Queers, and Country Music* (Berkeley: University of California Press, 2014), 23–24.

22. Ben Llewellyn-Taylor and Melanie C. Jones, "*DAMN*ed to Earth: Kendrick Lamar, De/colonial Violence, and Earthbound Salvation," in *Kendrick Lamar and the Making of Black Meaning*, ed. Christopher M. Driscoll, Anthony B. Pinn, and Monica R. Miller (London: Routledge, 2020), 249–51.

23. See, for example, Sara Haefeli, "From Answers to Questions: Fostering Creativity and Student Engagement Through Writing," this **Journal** 7, no. 1 (2016): 1–17; Jeffrey Wright, "Teaching Research and Writing Across the Music History Curriculum," this **Journal** 7, no. 1 (2016), 35–42; and Carol A. Hess, "Score and Word: Writing About Music," in *Teaching Music History*, ed. Mary Natvig (Burlington, VT: Ashgate, 2002), 193–204.

24. See, for example, Capps, "The Case for Discussion-Intensive Pedagogy," 8.

cussion skills, the underlying principles still apply: a gradual shift from information retrieval to the exploration of different approaches to the content and the production of a new analysis and interpretation; beginning with low-stakes assignments before moving on to high-stakes assignments; and giving students opportunities to revise their work.[25]

However, many music history classrooms proceed chronologically, often with the most difficult or unfamiliar material first: medieval music in an early-music classroom, twelve-tone composition in a twentieth-century survey, or Native American practices in a class on music in the US, for example. The chronological approach can therefore pose problems for building crucial discussion-based skills. The more historically distant the musical practice, the less successful students will be in the information-retrieval stage simply because they do not yet know enough to ask the right questions and contextualize the relevant facts. These early stumbling blocks might hamstring the interpretation and analysis phase. Furthermore, in some courses, the chronology of material might force engagement with sensitive issues before the safe space is truly established, leading to unsuccessful discussions. For instance, in a survey on US popular music, a lecture about the Native American roots of some Spanish-language Christian music introduces the troubling history of forced conversion, which might not be addressed effectively in discussion so early in the semester. The question of what's at stake in a lesson is always pedagogically important; in the case of discussions, however, the stakes are emotional and cultural rather than determined by grade percentage. Discussions interrogating fields of cultural power have the potential to destabilize deep-seated notions of what culture is and what culture does.[26] It is much easier to have discussions about potentially difficult topics after a rapport has been established, rather than trying to build those relationships during those discussions. Potentially difficult topics should be introduced slowly, even if chronology does not support such an approach.

One solution is to proceed chronologically with lectures or historical material (names, dates, events, anything delivered via the "tour guide" model), while using discussions to relate historical issues to contemporary ones, or, if the class is focused on more contemporary music, vice versa. Abandoning chronology in discussions gives instructors time to build skills (academic and interpersonal)

25. These are codified, among other places, in the University of Georgia's Writing Intensive Program. See "WIP Course Guidelines," The Writing Intensive Program at the University of Georgia, accessed September 8, 2021, https://wip.uga.edu/wip-courses/wip-course-guidelines/.

26. For more, see Rona Tamiko Halualani, "De-Stabilizing Culture and Citizenship: Crafting a Critical Intercultural Engagement for University Students in a Diversity Course," in *Citizenship Across the Curriculum*, ed. Michael B. Smith, Rebecca S. Nowacek, and Jeffrey S. Bernstein (Bloomington: Indiana University Press, 2010), 44–46; and Haefeli, "From Answers to Questions," 5.

and to establish trust before tackling potentially sensitive or controversial subjects. Without such staging and scaffolding, students often retreat to their comfort zones, and lose their open-mindedness.[27] Early discussions can introduce basic concepts that will be useful for the rest of the course: the utility of primary sources, the value of comparing/contrasting recordings, or basic music-theoretical constructs. Starting with basics gives students time to develop healthy relationships with both their colleagues and the instructor, forming a discussion "training camp" in the words of Matthew Kay.[28] Moreover, these early experiences help to foster what John Capps calls "meta-discussion": a period in which instructors establish the criteria on which students will be evaluated and offer strategies about how students can participate and build their communication skills.[29] If ad hominem attacks or otherwise inappropriate criticisms arise, the instructor should gently identify them, and provide an example of a more constructive mode of feedback. Later discussions focus on applying those skills in different contexts, potentially sensitive ones.

Mixing chronologies helps students to connect historical phenomena to their contemporary lives. Important cultural themes of music history are prominent in many eras: music and ritual (whether religious or not); patronage and musical economics; music as expression and maintenance of identity; cultural syncretism and appropriation; the blurred lines between popular and art music; and more. Instructors can attach discussion about such themes to a variety of different lectures. For example, a discussion about the role of contemporary religiously affiliated musicians or styles would easily pair with lectures on subjects such as Burgundian chapels, J. S. Bach in Leipzig, shape notes, Olivier Messiaen's career as an organist, or Sofia Gubaidulina's musical spirituality, among many others.

The nonchronological approach also gives the instructor a chance to balance student workload. As noted, courses on the earlier periods of Western music history often confront students with the most challenging material early on, and end with the most familiar. The opposite can be true of later parts of the Western survey, which progress from the familiar world of the common practice to the lesser-known modernists and postmodernists. Careful allotment of discussions can smooth out course difficulty, making the semester flow more evenly. As the difficulty of lecture material ebbs, the difficulty of discussion material flows, and vice versa. Assignments that require more preparation or denser reading can accompany lectures on more familiar music, while less onerous assignments can follow more difficult lectures. Discussions may

27. For more, see Cohen, *Applying Dialogic Pedagogy*, 78
28. Kay, *Not Light, but Fire*, 17.
29. Capps, "The Case for Discussion-Intensive Pedagogy," 8.

be suspended altogether on weeks when students have a major exam or large assignment due in the class.

The following series of discussions serves as an example of how the non-chronological, staged approach can work in a popular-music history classroom within a general-education setting. This sequence may not be appropriate for all instructors. For example, in the lecture before the discussion on Christian Contemporary Music (Discussion #2), I make sure the class knows that I am Jewish. Without that information, students may think I am trying to proselytize. Along with the purposes described below, the framing of the discussion also allows me to demonstrate that I respect music from outside of my own traditions and experience. As with all pedagogical planning, instructors should take their own identities into account.[30] By outlining the stages of methods and goals, I hope to provide a framework, not a roadmap.

Discussion #1

The first few lectures introduce technical language that is common in most appreciation textbooks to describe music (melody, harmony, rhythm, meter, etc.).[31] The first discussion asks students to apply this language and its associated terms, first on their own as part of a preparation assignment.[32] During a breakout discussion period, the students divide into groups to compare their findings. This gives them a chance to get to know each other and to practice providing encouragement and criticism constructively while the instructor listens for problems and answers questions. One advantage of teaching this subject early on is that, if a disagreement between students does arise, it will likely be easy to resolve without long-term resentment; few feathers are likely to be ruffled in a disagreement over whether a song is syncopated, dissonant, etc. These groups then present their findings to the class as a whole, with the instructor clearing up misconceptions, and reinforcing understanding.[33] This presentational element helps the class become comfortable in the large-group context. Subsequent discussions also include lots of partner and small-group work, as some students need time to become comfortable speaking in front of the entire assembly.

30. For more, see Kay, *Not Light, but Fire*, 168.

31. I use the structure from Mark Evan Bonds, *Listen to This*, 4th ed. (London: Pearson, 2017).

32. For these exercises, I use the first minute of The Beatles, "Lucy in the Sky with Diamonds," The Marvelettes, "Please Mr. Postman," and Frank Sinatra, "They Can't Take That Away From Me."

33. Cynthia Z. Cohen observes that a thoughtful approach to guiding students' use of vocabulary is an especially good method of building trust. See Cohen, *Applying Dialogic Pedagogy*, 94.

Discussion #2

As students start to get comfortable with basic vocabulary, we move on to discussions of music and culture that brush up against potentially sensitive topics, but that center musical rather than cultural concerns. For example, a lecture on differences in early Protestant and Catholic hymnody is followed by a discussion focused on two versions of "God of This City," a Contemporary Christian song. The lecture emphasizes how historical Spanish Catholic traditions practiced in eighteenth-century missions on the West Coast cultivated beauty through consonant harmonies and graceful melismas; meanwhile, Calvinist traditions in eighteenth-century New England stressed participation by means of lining out and (later) shape notes, which align with a focus on the cultivation of one's personal faith through individual contribution to collective worship.[34] Later that week, students attend a breakout discussion inspired by Joshua Busman's comparison of two versions of "God of This City," one from a Northern Irish Anglican tradition, and another from a US Evangelical tradition.[35] The students do not read Busman's chapter, as it is too dense for a general-education course this early in the semester. However, the TAs read it before the class and use it to structure the discussion. Students simply listen to the songs and read brief accounts of both artists' relationships with the music.[36] Before class, students are asked to describe one musical difference between the two versions while applying the technical vocabulary covered in the preceding weeks. In discussion, the instructor introduces the idea that changes in musical characteristics (major versus minor harmonies, different instrumentation, different forms, etc.) can change the expressive goal of the song's presentation. The differences between the songs hint at the larger values of the two communities; the Anglican "God of This City" serves as a prayer for redemption, while the Evangelical one is

34. On these topics, see Richard Crawford and Larry Hamberlin, *An Introduction to America's Music*, 3rd ed. (New York: W. W. Norton & Company), 23–30. In such contexts, it is important to emphasize that these differences are historical in nature, that both Catholic and Protestant faiths are living, dynamic traditions, and that these distinctions are no longer in effect in many congregations of the present day.

35. Joshua Busman, "'Yet to Come' or 'Still to be Done'?: Evangelical Worship and the Power of Prophetic Song," in *Congregational Music-Making and Community in a Mediated Age*, ed. Anna Nekola and Tom Wagner (Farham, UK: Ashgate, 2015), 199–214.

36. Students read "God of This City by Chris Tomlin," Songfacts, accessed November 11, 2024, https://www.songfacts.com/facts/chris-tomlin/god-of-this-city; and "How to Play 'God of this City' by Bluetree," uploaded by GivMusic YouTube account, February 26, 2009, YouTube video, 3 min., https://www.youtube.com/watch?v=qxs5-ZtlzO8. Aaron Boyd of Bluetree briefly says he does not use a minor chord in one spot because it sounds "too Jewish," so students are warned about that before the discussion takes place. If the instructor thinks it's constructive, the statement can be brought up in class.

meant to cement bonds between the community.[37] During the second part of the discussion, the instructor asks the students to share how lyrics and music interact to convey meaning and value in the music they listen to on their own, whether religious or not. The instructor might even share some of their own music as an example (I do, but do not force my TAs to do so). Such examples introduce students to the idea that music can communicate and add meaning to text. This second part of the discussion also continues to get them comfortable with employing technical vocabulary to articulate their thoughts.

Furthermore, the discussion gives the instructor another chance to reinforce the norms of the safe space. The instructor makes sure all descriptions of expressive meaning are framed positively and couched in terms of difference rather than hierarchy. For example, one might refer back to the lecture, making it clear that both the cultivation of aesthetic beauty and broad participation in practice are equally valid pursuits. Should a student frame a response in a hierarchical manner, the instructor can ask them to rephrase. In the second half of the class, the instructor should make sure that any giggling or eye rolling in response to students' sharing their music are quickly addressed, reminding the class that musical taste can be intensely personal, and that sharing one's music with the class is an act of courage and generosity, of sharing something meaningful with one's colleagues. This can reassure students that all genres and all listeners will be afforded respect in the class.

Later discussions put identity and culture under the microscope alongside the description of sound. I have attached a breakout discussion about the history and implications of Kendrick Lamar's Pulitzer Prize for *DAMN.* to a variety of lectures. One option is to attach it to a class on hip hop's relationship to the sociopolitical conditions that gave rise to ghettoization and the cycle of poverty in the 1970s. I have also attached this discussion to a lecture on Duke Ellington's efforts to bring jazz into the concert hall and the Pulitzer committee's denying him a "special citation" in 1965, as the committee did not consider his music to be eligible.[38] Students listen to the album and read a debate between Jon Pareles and Zachary Woolfe about the award in the *New York Times*, in which the critics discuss whether the Pulitzer should ever be awarded to a "popular music" composition.[39] In the preparation assignment, students speculate on the differences between "art" and "popular" music, or whether there is a difference at all.

37. Busman, "'Yet to Come' or 'Still to be Done'?" 211.

38. See "Duke Ellington," The Pulitzer Prizes, accessed November 11, 2024, https://www.pulitzer.org/winners/duke-ellington.

39. Jon Pareles and Zachary Woolfe, "Kendrick Lamar Shakes Up the Pulitzer: Let's Discuss," *New York Times*, April 17, 2018, https://www.nytimes.com/2018/04/17/arts/music/kendrick-lamar-music-pulitzer-prize-damn.html.

During discussion, students unpack the various cultural forces that encourage us to sort music into one category or another; we focus especially on the relationship between class and race, which often determines who attends the kinds of institutions that teach "art music" composition. Students explore the idea that the sound is not always the primary factor in how and why we listen to music; when certain genres tend to be dismissed, the sound is sometimes associated with a group or set of circumstances that certain communities might want to disavow (for example, disco's relationship with queerness). This harkens back to the goals of the "God of This City" discussion from earlier in the semester, in which we unpacked how music can create meaning. The discussion about Lamar and the Pulitzer Prize brings race and class to bear on that process of creation. The discussion helps students recognize that communities organize meaning into hierarchies of value based on factors that have little to do with the ostensible "quality" of the music, a judgement that may have deeply troubling implications.

These three discussions are among the many that take place over the course of the semester. As students become more comfortable with the material and with each other, discussions can address more complex or fraught issues. But not everything can be accomplished during conversations in class. In a semester-long plan, assessment and feedback can also play important roles in building skills and relationships.

Assessment

Grading discussions poses problems on both philosophical and practical levels. Assigning grades can dampen discussion. Since students tend to choose a safe path to earning a good grade as a desired course outcome, assigning grades to discussions can have the effect of discouraging exploration and experimentation.[40] Grades can also promote competition rather than cooperation, which is detrimental to productive discussion and to creative thinking in general.[41] Furthermore, in classes with large enrollments, instructors may have trouble keeping track of student contributions to discussions and likely do not have time to grade dozens of assignments. Yet research has also shown that grades are correlated with better preparation, livelier classrooms, and increased retention of information, and that they can be a crucial mechanism for establishing expectations and providing feedback.[42]

40. See Alfie Kohn, "The Case Against Grades," *Educational Digest* 77, no. 5 (2012): 9.

41. See Kohn, "The Case Against Grades," 13; and Haefeli, "From Answers to Questions," 3–4.

42. See Howard, *Discussion in the College Classroom*, 146–47.

My solution is to take the focus off of "participation" and instead to grade "preparation" and "reflection" by means of assignments tailored specifically to the latter two processes. These assignments are worth only a few points individually, though they add up to a substantial portion of the final grade. They are graded primarily on completeness rather than correctness—especially the reflection assignments—which upholds the instructor's end of the obligation to maintain a safe space and to refrain from retaliating for disagreement. Feedback is only given in cases where points are deducted for incompleteness or when serious misconceptions are apparent (for example, the student mischaracterizes a reading to the point where the instructor suspects they have not done it).

Preparation assignments ask students to summarize readings in a few sentences, and to begin to engage with the subject of the discussion, also in a few sentences, as briefly described above.[43] Completed assignments are posted on public discussion boards so that students who are absent from class or who did not get a chance to speak on a given day can read and respond to them, and thus complete the reflection assignment. When practical, I make these assignments due at least twenty-four hours before class starts so that, if there are widespread misconceptions about the reading, the instructor has a chance to address those misconceptions with ample preparation time; early submission also allows the instructor to plan to focus on what students find interesting or difficult.

Recently developed practices of "ungrading" provide new strategies for effectively assessing what we think of as "participation" by shifting the focus to "reflection." In place of an instructor assigning grades, "ungrading" may ask students to assign their own grades based on critical consideration of their class performance.[44] Reflection assignments foster the development of metacognitive skills, as students learn to evaluate their own work rather than simply relying on external feedback.[45] To that end, every discussion is followed by the same reflection assignment, which clearly establishes expectations for discussions:[46]

1. Describe one important contribution you made to the discussion.

43. This strategy is recommended by, among others, DiYanni and Borst, *The Craft of College Teaching*, 84.

44. See Kohn, "The Case Against Grading"; and Jesse Strommel, "Ungrading: An FAQ," accessed February 6, 2020, https://www.jessestommel.com/ungrading-an-faq/. Jay R. Howard recommends this framework as one way to grade discussion in Howard, *Discussion in the College Classroom*, 153.

45. See Strommel, "Ungrading"; and Alanna Gillis, "Reconceptualizing Participation Grading as Skill Building," *Teaching Sociology* 47, no. 1 (2018): 15.

46. On designing questions for reflection, see Strommel, "Ungrading." For another model of a reflection assignment that accomplishes similar goals, see Gillis, "Reconceptualizing Participation Grading as Skill Building," 15. My assignment is much shorter than Gillis's model so that it facilitates ease of grading for TAs who are responsible for up to seventy students.

2. Describe one important contribution someone else (not the instructor) made to the discussion.
3. Pick one:
   - Describe something that happened in class that caused you to change your mind.
   - Describe something that happened in class that reinforced your point of view.
   - If there is anything you want to add to the discussion, please do so here.

The assignment is designed to foster dialogue rather than competition. Too often, students think of discussions as "debates" that they can "win." By giving equal weight to listening and changing one's mind as to having preexisting notions affirmed, the assignment makes clear that changing one's mind is not a failure or weakness, but a crucial part of intellectual growth.[47] As with the preparation assignments, feedback is only given in cases of an incomplete assignment or in special cases as described below.

These post-discussion reflections can also help balance classroom dynamics. The questions are designed to place the same amount of emphasis on listening—a skill that often gets lost when students attempt to talk "enough" to earn their participation grade—as on speaking. Discussion is a collaborative activity and cannot proceed effectively if all parties are talking over or past one another. Putting equal focus on listening and speaking helps inspire shy students to speak, since making at least one verbal contribution during class is required. It also may help talkative students share the floor with their quieter colleagues, since they know that they will be asked to summarize at least one point someone else has made. Moreover, it allows the instructor to ask the more verbose students if they would be willing to share their comments in the reflection assignment so that conversation can move on to the next topic.

The opportunity for feedback also provides a normalized channel of private communication between instructors and students. Guiding students toward effective interpersonal skills takes time, individual attention, and occasionally private communication, things that cannot always be accommodated during the class period. Feedback on students' reflection assignments can provide that space. For example, the instructor can praise a quiet student for their contribution and express a wish that they speak up more often. If given during class, such praise may embarrass the student or give an appearance of favoritism; it can be more effective to relay that praise privately. The same goes for students who might need some encouragement to talk less and listen more. Additionally,

47. For more, see Kay, *Not Light, but Fire*, 81.

if a student's account of their colleague's contributions is superficial or incorrect, private feedback allows the instructor to ask them to listen a little more closely.

This channel also provides an opportunity to confront troublesome ideas or misconceptions that come up in class. If a student says something problematic, even if we address these ideas and misconceptions during the discussion itself, reiterating our concerns in the private forum of written feedback gives us a chance to be more direct without risking embarrassing students in front of their colleagues. In such cases, we do not take credit away, as that would compromise our side of the safe-space bargain; after all, the student may consider such statements and misconceptions as mere "disagreement." Rather than shutting down students for making mistakes, reflection feedback offers an opportunity for continued conversation. The possibility of extended engagement with a student's ideas, individual attention, and privacy offered in reflection feedback has, in my experience, offered one of the most effective mechanisms for helping students to move beyond problematic attitudes.

As with the preparation assignment, more advanced classes may require less structured questions. As advanced classes are typically smaller and students often have a better rapport with their colleagues by a later point in their education, there may not even be a need for a reflection assignment, as many of the goals can be accomplished through in-class moderating.

Classroom discussion and the participation grade do not have to elicit dread in either instructors or students. A semester-long plan for building both interpersonal and academic skills enables the instructor to establish a "safe space" and to help students gain confidence with complex concepts. Mixing chronologies helps history come alive; it also evens out student workload and stress. I hope to have provided some potential answers to the questions I posed at the beginning of this article. Well-crafted assignments establish expectations so students know what is required of them in terms of verbal contributions. Such assignments also promote both listening and verbal skills. Instead of having the instructor keep track of all contributions, asking students to reflect on their experiences encourages metacognitive skills and eases the burden of grading in large classes. Evaluating on completeness rather than correctness helps to assuage student fears that grades will be "subjective" and informed by instructor biases. While all biases—the instructor's included—cannot be eliminated in a single course, the maintenance of the safe-space contract helps ensure that students will be treated fairly by the instructor and their colleagues. By dispelling the mystery around participation and discussion, we can shape the next generation of artistic citizens and prepare our students for the diverse careers ahead of them.

Lynne Rogers, Karen M. Bottge, and Sara Haefeli, *Writing in Music: A Brief Guide*. New York: Oxford University Press, 2021. 288 pages. $14.99. ISBN: 9780190872724 (Paper).

Erinn E. Knyt

Writing in Music: A Brief Guide, by Lynne Rogers, Karen M. Bottge, and Sara Haefeli, is a valuable resource for music majors in college grappling with how to effectively write about topics ranging from program notes or music reviews to more formal research papers. As part of a series on writing in different fields, it also contributes to a larger project that expands knowledge about discipline-specific writing.[1] The compact size and affordable price of this book make it a practical choice for instructors of writing-intensive music courses and for the interested college student who wants to improve discipline-specific writing skills. A strength of the book is its detailed discussion of the diverse stages of the research process. It also contains a wealth of writing strategies and formulas. Numerous illustrative diagrams, tables, and images enliven the text.

The book is organized into five main sections that are further subdivided into eleven chapters. The sections cover an overview of the writing and research process, strategies for writing music history and analytical research papers, suggestions for writing about music for general audiences, and more basic tips related to writing style or citation methods. The book's contents are not necessarily intended to be read in consecutive order, as the authors encourage readers to move back and forth between chapters as needed.

Section 1, entitled "Musicians as Thinkers and Writers," contains two chapters, and seeks to demystify the research process. It includes an overview of genres of music writing and of the research process; it also provides information about assignments, revising, and editing. Additionally, the section delineates

1. The series, entitled "Brief Guides to Writing in the Disciplines," is published by Oxford University Press, accessed October 31, 2024, https://global.oup.com/academic/content/series/s/brief-guides-to-writing-in-the-disciplines-sgwd/?cc=us&lang=en&.

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differences between music history papers and music analysis papers as well as between conducting analysis and performing analytical research. Students will likely benefit from the book's list of general topic categories, and from its step-by-step description of the writing process: from defining a topic, to delineating the context, to asking a research question, to collecting data, to studying the results, to analyzing and interpreting the material. The authors describe how to create thesis statements, how to craft an effective outline, and how to get started writing. If much of the book is specific to music (as a discipline), this section also considers more general writing practices and methods, including the use of concept maps and freewriting to generate ideas.

Sections 2 and 3 cover specific methods for writing historical and analytical research papers. These sections, comprised of five chapters, represent the core of the book. The authors acknowledge that professional writers usually combine methods of music analysis and historical research in their scholarship. Nevertheless, they chose to separate the approaches in order to make the text more useful for college students who are assigned one or the other type of research paper. Because of this separation, there is some redundancy in the text, including two separate discussions about introductions, topic selection, conclusions, and the formulation of titles.

Both sections (historical [chapters 3–5] and analytical [chapters 6–7]) offer practical ideas about how to choose a suitable topic, though the section on historical research provides greater focus on how to formulate a historical question. Both also provide advice about sources, with the history section focusing on techniques for locating historical material and scholarly articles, and the analytical section containing information about different types of scores. The history section also contains information about evaluating sources and deciding which information is relevant, while both contain ideas about creating evocative titles and adding finishing touches. Tips for introductions and conclusions are substantial, with the authors providing a formula for introductions consisting of the following: a "hook," an introduction to the topic/context, a summary, a statement about what is unknown, an explanation of the author's personal contribution, and a thesis statement. The authors also take the vantage point that conclusions should primarily summarize main points without introducing new material.

Information about reading and creating abstracts is also detailed in this section, with the authors listing six important parts: (1) topic of investigation; (2) context in which the research takes place; (3) research question or objective; (4) methodology employed, or approach taken to collect data; (5) findings; and (6) significance and implications of the research.

The chapters covering music history research papers also discuss the kinds of questions music historians ask and offer guidance on formulating such

questions. The authors additionally propose ways to enhance searches by choosing keywords, and they provide ideas about selecting and working with reliable sources, which are classified as primary, secondary, or tertiary in a table. The section also includes a helpful list of common search engines. The information about defining questions and conducting research is quite extensive, but details about expanding the content in the core of the research paper are surprisingly brief.

Section 4, which is only one chapter long, by contrast, focuses on shorter types of writing assignments for non-(musically) literate or general audiences. The authors include ideas for writing program notes and concert and media reviews and for conducting interviews.

The final section, comprised of three chapters, provides practical information about how and when to use illustrations, music examples, figures, and tables. It also discusses different types of writing styles and how to properly cite sources. Helpful tips range from notes about using gender-neutral language, to a brief style guide for writing titles of compositions, to sample citation methods. The book also lists different types of plagiarism to help students avoid falling into those traps unintentionally.

The authors seek in their text to demystify the process of writing in music, and they do that admirably by sharing writing tricks and tools that most scholars had to learn on their own by trial and error. Yet even though the authors note that the writing process is not always linear and straightforward, the many formulas shared in the book could potentially give the reader a false impression that following the methods will necessarily lead to writing success. The tone of the writing could be seen as correspondingly simplistic or even prescriptive, at times. For instance, the authors give very specific practical recommendations, such as a word length of about 500–800 words for concert reviews, even though review lengths vary considerably in professional writing depending on the context and purpose. With respect to interviews, the authors not only offer advice about types of questions, but also include guidelines delineating how to schedule the interview, something that could seem self-evident. When discussing sources, the authors explicitly state how many sources would be appropriate. For instance, they maintain that ten to twelve sources might be the right amount for a five-to-seven-page research paper, and they even propose how many of each source type a student might need. In addition, the text provides instructions about how to interpret assignment directions, and how to boost one's grade by making sure to follow the grading criteria listed in a syllabus. Some of the rubrics about how to evaluate sources also seem overly prescriptive, such as a statement that publications more than twenty-five years old should be considered less reliable. While that might be true in some cases, the advice seems overly generalized. These practical and concrete suggestions

might be seen in a positive light by some, but other instructors might prefer to provide their own practical guidelines, or else have students figure out some of the details in a different way in relation to their particular topic.

While the practical aspects could be viewed as prescriptive at times, the book also tends to be somewhat vague about more abstract or complicated aspects of writing. For instance, although the authors state that the student should seek to write in a semiformal tone for certain assignments, less guidance is provided about differences between semiformal and formal tones of writing. Advice about crafting the core of each research paper—about how to develop and work out thesis statements and arguments in cogent ways—is also limited.

For its size, the text certainly covers a lot of material. Even so, given that more instructors are encouraging alternative writing assignments or hybrid genres of writing, it might have been useful for the text to address these types of assignments as well. Although the authors state that the discipline-specific writing techniques and formulas included in the text could also be applied to alternative types of projects, such as podcasts, blogs, or videos, those do require some special skill sets and often a different way of presenting ideas than in research papers.

This rather narrow focus on traditional writing in music in the text is mirrored in the subject matter of examples. The authors focus primarily on Western classical music, with an occasional mention of jazz. Yet in an age with an increasingly global approach to curriculum development, the authors might have presented a wider diversity of writing samples and an acknowledgement of alternative approaches to historical and theoretical topics. The analytical section, in particular, takes a narrow view of analysis that is primarily score-based and related to traditionally notated and canonic European classical music. Given the broadening of music analysis to other genres in recent decades, such as in the case of performance analysis or the analysis of musics beyond central Europe, discussion of sources and writing methods related to global music traditions and performance research might also be warranted in future editions of this text.

In addition, the book contains many examples from student work. While that decision might stem from practical copyright reasons, or also serve its own educational purpose, there is no substitute for teaching good writing by reading through professional writing samples. Any professor using this book could consider supplementing the text with numerous examples of professional scholarly writings about music. The relatively small number of sample excerpts from published sources in the book could be seen as a drawback compared to other publications about music texts, which include fewer formulas but more writing examples for critical appraisal.

Overall, this book is a valuable tool for those seeking to understand the scholarly writing process. But any student would do well to note that the formulas provided in the text are suggestions, not recipes for success. Moreover, instructors using the text would do well to foster higher-level critical and creative thinking based on the appraisal of examples of published and professional prose. Given its basic treatment of many writing issues, this book is probably more appropriate for college students with little writing and research experience. It is likely that many master's students would have already moved beyond much of the content even though the authors indicate that the book could be appropriate for both undergraduate and master's students.

José Antonio Bowen and C. Edward Watson, *Teaching with AI: A Practical Guide to a New Era of Human Learning*. Baltimore: AAC&U and Johns Hopkins University Press, 2024. 270 pages. $24.95. ISBN: 9781421449227 (Paper).

Louis K. Epstein

"The very notion of traditional [higher] education will become obsolete. The new technologies that are now being developed will enable people of all ages and social conditions to learn anything, anywhere, at any time. Learning will not be based, as it is today, on mechanisms of selection and exclusion."[1] Among the many handwringing prognostications about the changes AI will bring to higher education, this one feels particularly dire for professors and students alike. Ending exclusion sounds like a good idea; the implied replacement of faculty-student interactions with technology-assisted learning would be a disaster. But there's a twist: this quote comes from an interview with Lewis Perelman in the *Christian Science Monitor* in 1993, and its impetus was the advent of the world wide web and its internetworked communications that blew a zephyr of disruption through higher education, a sector notoriously resistant to change. Thirty-plus years later, the internet is no less problematic, but one thing is clear: the world wide web hasn't so much obviated traditional higher-education experiences as it has shifted higher-education assumptions. I found the quote via a web search, of course; it was curated within Elon University's "Early 1990s Internet Predictions Database," which is one of many web-based archives that has made primary-source research easier and more inclusive in the past few decades.[2] The internet may not be an exact

1. Romolo Gondolfo and Lewis J. Perelman, "Will Technology Alter Traditional Teaching?" *Christian Science Monitor*, September 22, 1993, https://www.elon.edu/u/imagining/expert_predictions/will-technology-alter-traditional-teaching-6/, verified via https://www.proquest.com/newspapers/will-technology-alter-traditional-teaching-series/docview/291209518/se-2?accountid=351.

2. "Elon University's Early 1990s Internet Predictions Database," Imagining the Internet: A History and Forecast, Elon University, accessed October 20, 2024, https://www.elon.edu/u/

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analog to AI, but neither is the history of the internet irrelevant to our understanding of AI's future impact on higher education.

José Antonio Bowen and C. Edward Watson's book does not open with this particular quote, but it does begin with a reminder that the internet seemingly changed everything—and that higher education nevertheless abides. The authors quickly establish that fear of change is a counterproductive motivator with their own epigraph, courtesy of Marie Curie: "Nothing in life is to be feared, it is only to be understood. Now is the time to understand more, so that we may fear less" (p. 1). Bowen, a musicologist and former president of Goucher College, has been publishing books on the bleeding edge of higher-education pedagogy since his *Teaching Naked* first appeared in 2012.[3] Watson is the Vice President for Digital Innovation at the American Association of Colleges and Universities and former Director of the Center for Teaching and Learning at the University of Georgia (UGA). In a spirit of fearless exploration, Bowen and Watson offer their "practical guide to a new era of human learning," with hundreds of AI prompt examples and dozens of AI-facilitated teaching techniques. But the book offers much more besides: it reaffirms a number of core pedagogical principles that have nothing to do with AI in particular and everything to do with great teaching in general. Bowen and Watson's writing is replete with teaching and learning maxims:

"Pedagogy is about improving the odds that students will learn." (p. 130)

"If the why is clear, students will be more motivated . . ." (p. 134)

"We will need to both prompt and grade for process and rethink what we're expecting in terms of product." (p. 157)

"We need to clarify further what we want students to learn, why it is valuable, and especially why the effort and discomfort required are necessary." (p. 184)

Indeed, they reinforce that AI is only useful insofar as it supports our existing pedagogical goals. AI is also useful to the extent that it exposes how our teaching is currently disconnected from our student learning goals. The advent of AI may change a great deal about higher education, but it will not change what defines great teaching. That is why, regardless of what you think of AI, you should read this book.

imagining/time-capsule/early-90s/90s-database/.

3. José Antonio Bowen, *Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning* (San Francisco: Jossey-Bass, 2012).

Teaching with AI is laid out in three parts consisting of four chapters each, plus an introduction and an epilogue. The introduction spills little ink justifying the topic at hand; throughout the book, Bowen and Watson come across as preternaturally self-assured of the relevance of their writing. Part I, "Thinking With AI," starts with a 30,000-foot overview of artificial intelligence broadly and the large language models (or LLMs) that fuel generative AI specifically (the latter are what people generally describe with the shorthand of "AI"). Chapter 1, "AI Basics," reviews differences between a range of generative AI tools that are too numerous to list here. One important early takeaway from the book is that users should select a specific generative AI tool according to their specific need; to use ChatGPT for all your needs is to use clarinets and clarinets alone to perform a Mahler symphony. Chapters 2 through 4 make the case that, because industry, business, service, and other sectors are already expecting employees to use AI, our students should be ready for what they might encounter in most workplaces. With the exception of some bombastic, almost certainly overdetermined claims—one section heading reads "AI will change every job" (p. 35)—the authors offer convincing, scholarly evidence that AI will in fact change many occupations in the information economy (p. 27), and that we owe it to our students to teach them critical AI literacy and creativity skills. Part II, "Teaching With AI," focuses on how faculty can deploy AI tools to design courses, manage cheating, plan lessons, and grade. Part III presents the student side and arguably deserves to be its own book: "Learning With AI" may be an even more significant topic than teaching with it. I devote more attention to Parts II and III below. For now, suffice it to say that *Teaching With AI* is a quick read. And if you don't have time to read even just chapters 11 and 12, which offer dozens of use cases for teaching with AI, you can efficiently skim or search through hundreds of model AI prompts at the companion page on Bowen's professional website, which provides a treasure trove of ideas.[4]

Maybe the words "treasure trove" leave a bad or at least ambivalent taste in your mouth. Fair warning: you will not enjoy the almost gleeful boosterism of *Teaching with AI*. You should still read the book. Without any help from Bowen and Watson, I can identify a number of profound ethical concerns surrounding AI for educators—and everyone else—to consider:

- AI results are rife with inaccuracies, known as "hallucinations"
- AI diminishes the humanity at the heart of the humanities and steals the work of so many writers and artists

4. José Antonio Bowen, "AI Literacy and Prompting," Teaching Naked: AI Teaching and Workshops, accessed October 27, 2024, https://teachingnaked.com/prompts/.

- Use of AI in academic contexts feels like a form of cheating, a shortcut that will severely undermine our ability to acquire knowledge and develop habits of mind
- AI is a privacy nightmare, our every query and upload feeding its already capacious maw with our own ideas and information
- There are significant environmental concerns: a single AI query may use eight times more energy than a Google search and the equivalent of a bottle of water to cool the massive data centers required to enable generative AI.[5]

There is something of an inverse relationship between the gravity of these concerns and the real estate they occupy in the book. Bowen and Watson acknowledge ethical qualms but admit that they don't address them head on, dismissing them with the hopeful claim, "We are sure someone [else] will write that book" (p. 2). You should read *this* book anyway. For all the problems raised by AI, much like the internet, this is a genie that isn't going back in the bottle. And just like the internet, the technology itself is neither good nor evil; it's what humans do with it that matters. In the realm of teaching and learning, Bowen and Watson argue that much good can come of teaching with AI.

Despite any reasonable doubts we may have, a major argument for engaging with AI is that ethical concerns cut multiple ways. Bowen and Watson point out that, if AI can save doctors two to three hours a day of bureaucratic work, as one study shows it might, then doctors might be able to spend more time with their patients, which will benefit everyone (except doctors who don't like spending time with patients) (pp. 31–32). AI will also hasten the identification of life-threatening medical conditions. It would be unethical not to use AI in these contexts. Along similar lines, Bowen and Watson ask, might AI benefit our students so much that the ethical concerns of using AI are outweighed by the ethical concerns over *not* using it? They argue, for instance, that "graduates without the ability to think, write, and work with AI will be at a serious disadvantage for future jobs. We need to think about equity of outcomes beyond our classrooms" (p. 134).

If our students' needs are at the heart of our teaching, the capacity of AI to meet students' needs is at the heart of the book. As the authors indicate, although some of us might be inclined to dismiss or actively resist AI, the technology is

5. See Dara Kerr, "AI brings soaring emissions for Google and Microsoft, a major contributor to climate change," NPR, July 12, 2024, https://www.npr.org/2024/07/12/g-s1-9545/ai-brings-soaring-emissions-for-google-and-microsoft-a-major-contributor-to-climate-change; and Pranshu Verma and Shelly Tan, "A bottle of water per email: the hidden environmental costs of using AI chatbots," *The Washington Post*, September 18, 2024, https://www.washingtonpost.com/technology/2024/09/18/energy-ai-use-electricity-water-data-centers/.

definitely relevant to our students. Students are using AI, sometimes well, but more often very poorly and unethically. AI is transforming how students learn, whether it transforms teaching or not. *Teaching with AI*, then, is best read with care and concern for our students front of mind. We can hold on to our entirely legitimate skepticism about AI and balance a sense of resigned pragmatism with pedagogical idealism to determine a reasonable path forward.[6]

Care and concern for students are particularly foregrounded in the pivotal chapter 6, on cheating and academic integrity. The authors take an unconventionally sanguine view of the risks of cheating with AI. For one thing, they see AI not as a cause of cheating, as so many do. Instead, they perceive cheating with AI as a symptom of a deeper malaise that afflicts so many students. Lack of motivation, hidden curricula, exigencies in their personal lives—these are the reasons students cheat rather than maliciousness or some inherent character flaw. Ultimately, Bowen and Watson advocate for trusting our students, including the ones who cheat, to make rational choices about their lives. This should not be as radical an idea as it is.

In *Teaching with AI*, the costs of a lack of trust are manifold. Bowen and Watson take the side of students by listing the ways that AI detectors are not our friends, with an emphasis on their unreliability:

- They are wont to identify faculty work as AI content (p. 107)
- They produce unacceptable levels of false positives (p. 112)
- They constitute a potentially unethical business in and of themselves (p. 118)
- They are part of a cat-and-mouse, cheating-and-detection arms race that has no positive outcome (pp. 118–25)

Efforts by faculty to make AI use impossible—reverting to in-class, handwritten exams or oral exams during student hours—are often impractical at best, run counter to Universal Design for Learning principles, and at worst violate the Americans with Disabilities Act.[7] Ultimately, Bowen and Watson conclude that a defensive or paranoid posture toward cheating is bound to poison student and faculty experiences. They remind the reader, "[G]ood pedagogy

6. Full disclosure: I read *Teaching with AI* immediately after finishing Cate Denial's *Pedagogy of Kindness* (Oklahoma City: Oklahoma University Press, 2024). The centering of care and concern for students in both produced some stimulating and surprisingly consonant counterpoint.

7. A foundational text on Universal Design for Learning in education is Anne Meyer, David Rose, and David Gordon, *Universal Design for Learning: Theory and Practice* (Wakefield, MA: CAST Professional Publishing, 2014). See also "About Universal Design for Learning," CAST, accessed November 9, 2024, https://www.cast.org/impact/universal-design-for-learning-udl.

should always be our first consideration. Combining high standards with high care, building trust and community, [and] focusing on equity and inclusion . . . can both increase learning and reduce cheating" (p. 129). The authors follow this statement of teaching philosophy with a series of recommendations that include:

- Regular, low-stakes assignments
- In-class active learning
- Reasonable workloads
- Be flexible
- Model and promote academic integrity
- [Teach] digital and AI literacy
- Better assignments and assessments

Incorporating these recommendations may be easier said than done, but the authors aren't wrong to put them forward. In chapter 10, they provide an important albeit belated foundation to their argument that faculty should trust their students more than AI detectors. Drawing on scholarship on motivation, Bowen and Watson argue that students will be less likely to cheat if they can confidently state the following: "I care," "I can," and "I matter" (p. 185). These three statements correspond to the centrality of a feeling of *purpose* to engagement; a sense of *self-efficacy*; and a strong sense of *belonging* or *mattering*. AI is largely a secondary concern in this chapter, which presents the clearest articulation of the authors' own teaching philosophy and their insistence that faculty be transparent about their motivations for engaging with or limiting the use of AI.[8]

If faculty are willing to operate from a position of trust, transparency, and self-awareness of their students' desires to feel purpose, self-efficacy, and a sense of mattering, then other practices recommended in the book become easier to swallow. For instance, Bowen and Watson do not advocate for banning AI entirely. Instead, every teacher should determine when AI does and doesn't have a place in alignment with course goals and personal teaching philosophies and then generate their own AI policy accordingly (chapter 7). Bowen and Watson are clear that AI need not be allowed in every circumstance. They advise talking with students about what AI can and can't do (p. 134) and quip

8. The "Transparency in Learning and Teaching" (TILT) framework is a leitmotif with varying implications for many of the chapters. For more on the TILT framework, see Mary-Ann Winklemes, "Introduction: The Story of TILT and Its Emerging Uses in Higher Education," in *Transparent Design in Higher Education Teaching and Leadership*, ed. Mary-Ann Winklemes, Allison Boye, and Suzanne Tapp (Sterling, VA: Stylus Press, 2019), 1–14. See also TILT Higher Ed, accessed October 27, 2024, https://www.tilthighered.com/.

that "AI is like a free like a [*sic*] puppy; knowing when to say yes and when to skip it will be important" (p. 157). Course and assignment goals can and should drive decision making around when AI can be useful and when it should be restricted.

Instructors can even use AI themselves to determine whether existing course goals and learning outcomes correspond appropriately to course processes and assessments. I'll use my own course goals from an early-music survey as an example:

By the end of the semester, you will be able to:

- Distinguish aurally between pieces from different times and places by identifying and explaining relevant stylistic features
- Apply sophisticated listening skills to the task of describing known and unknown music using appropriate terminology
- Compare a given piece to music that came before and after
- Analyze primary sources (literary, musical, and visual) in terms of the ways they reveal their authors' opinions and life experiences
- Demonstrate how music connects individuals, societies, and institutions in disparate times and places
- Argue the value and merits of encountering unfamiliar, unlikeable, or difficult-to-understand music

I like to think that my course goals are overwhelmingly oriented toward critical listening, application, comparison, synthesis, and persuasion. The course involves a great deal of listening, plenty of in-class discussion and score analysis, and a series of listening-based "problem sets" (low-stakes take-home tests) that are open book. I fed Google Gemini my entire coursepack (which includes these goals, the class schedule, and daily handouts that describe in-class exercises and terms I expect students to learn) as well as all of the problem-set keys and my final "unessay" assignment prompt. I prompted Gemini as follows: "This is a coursepack for a 200-level music history course at a selective liberal arts college as well as four take-home tests and a final project assignment. Compare the course goals in the syllabus to the in-class activities, tests, and final project: where do the course goals match the assessments well? Where might one of my faculty colleagues notice a disconnect between the course goals and what I'm asking students to do to prove that they're learning in the class?" Gemini responded, "one of the goals is for students to be able to 'compare a given piece to music that came before and after.' However, none of the assessments specifically ask students to do this. . . . Finally, one of the goals is for students to be able to 'argue the value and merits of encountering unfamiliar, unlikeable, or difficult-to-understand music.' This goal is not reflected in any of

the assessments." The response tells me I either need to be more explicit about where students are working toward these course goals, or I need to cut them.

I ask my students not to use AI on the problem sets, but even if they do, AI will only get them so far: it can't (yet) listen to the recordings I've assigned nor identify timestamps when the terms I'm asking students to define might productively be applied. It definitely can't refer back to specific class discussions or in-class activities. But even if it could, my students would still have to use AI *well* to complete problem sets successfully. If "each quiz or test we give actually functions as an act of pedagogy" (p. 95), as Bowen and Watson aver, then students taking the time to use AI to correct their work on a problem set before they submit it are still distinguishing, applying, and analyzing. Students who take the time to "teach" AI about my class by uploading their class notes; prompting AI to make connections to pieces, people, and concepts we have studied; and reminding AI to take critical approaches to those materials are practicing the very synthesis skills I'm hoping they'll develop.

Chapter 8, "Grading and (Re-)Defining Quality," focuses on what it means to demand that students use AI well. Bowen and Watson provocatively suggest that AI will allow us to hold students to ever-higher standards, not despite AI but with its assistance. Every teacher will need to redefine what "C" work means going forward (p. 150) because AI can do C work easily. The authors argue that we need to engage in some grade deflation, making the old C the new F and asking students to step up their game. "Rather than banning AI," they quip, "let's just ban all C work" (p. 151).

A major strategy Bowen and Watson offer to raise expectations among faculty and students alike involves deploying AI as a personalized tutor, debate or other roleplay partner, and discussion leader (pp. 168–76). Chapter 9, "Feedback and Roleplaying," describes how students can use AI to get the kind of immediate, individual feedback they need on any assignment. As someone who tries—but sometimes fails—to get my students feedback on their work within a few weeks after they submit an assignment, I'm thrilled to think of them prompting AI with "What are four counterarguments to my thesis?" (p. 163) or "Provide a variety of potential feedback about this essay. Make some of it positive and some of it critical" (p. 164). To show their work, Bowen and Watson suggest having students submit conversation transcripts with a brief reflection to transform private learning into a useful assessment (p. 171). An acknowledgement that feedback can include potential bias, inaccuracy, and hallucinations (pp. 181–82) leads the authors to suggest teaching students how to ask for specific feedback rather than merely ask for affirmation. The most helpful guidance on prompt engineering comes in this section (pp. 165–66) and could be shared productively with students, who would benefit from thinking about the role they want AI to play, the exact verb they want AI to perform,

the goal of obtaining the feedback, its tone, and what standards they want AI to measure their work against.[9] If students have done their due diligence in drafting—that is, what Peter Elbow dubs "writing to learn"[10]—then soliciting and responding to AI feedback becomes yet another growth opportunity. I struggle to see a conversation with AI about one's own writing as cheating. If it is, I'm as guilty as the next student: I've used AI to give me feedback on a chapter draft, on my syllabi, and on this essay.

I was surprised that a chapter I imagined would get top billing—on writing—comes late in the book (chapter 11). After all, this is the topic that has most dominated discussion of AI's perils for the humanities. But the chapter on writing is positioned strategically after the chapter on care, underscoring Bowen and Watson's contention that when students believe "I can, I care, I matter," they are far less likely to use AI to cheat on writing assignments. That might address one of the central concerns I hear from musicologists who teach writing-intensive classes: that students will no longer be motivated to "write to learn" if AI can write for them. But Bowen and Watson are confident that, "just as calculators did not eliminate the need for human math, AI will not eliminate the need to write and to write well and with ease, clarity, and voice" (p. 199). They lean heavily into the "writing to learn" paradigm, pitching writing assignments that weigh process over product. They suggest asking students to write about themselves, respond to ethical dilemmas, practice journaling, and conduct interviews. Given that "it is proving virtually impossible to create writing assignments that AI can't do (at least to C-grade level)" (p. 201), and given that "good writing is good editing" (p. 213), they recommend asking students to submit writing along with the prompts they used to get AI to generate and/or revise and/or modify the voice of the artifact. Again, all of these recommendations strike me as good pedagogies that use of AI can help to enhance.

Chapter 11 may come so late in the book because the authors seem to think that the greatest benefit of AI is as an editor, a conversation partner, a tutor, a coach—in short, a teacher. And while this might feel threatening for some, for me it only reinforces that the widespread use of AI for rote, predictable tasks will likely make in-person, connection-rich, humanistic education even more

9. Along similar lines, my colleagues Kirk Martinson, Karen Olson, Sara Dale, and Kendall George have developed a set of "Ps of Prompt Engineering" that include "prime" (give AI the information it needs to know); "persona" (assign it a role or voice); "public" (define the audience); "product" (clarify the form or format the results should take); "prompt" (the actual query); and "polish" (re-prompt as needed to refine the results). They developed their list in response to a similar, less alliterative list in Louie Giray, "Prompt Engineering with ChatGPT: A Guide for Academic Writers," *Annals of Biomedical Engineering* 51, no. 12 (2023): 2629–33, https://doi.org/10.1007/s10439-023-03272-4.

10. See Peter Elbow and Mary Deane Sorcinelli, eds., *Writing to Learn: Strategies for Assigning and Responding to Writing Across the Disciplines* (San Francisco: Jossey-Bass, 1997).

desired and valuable.[11] AI will never replace human interaction (although there are horror stories about people trying).[12] The greater number of the "authoritarian" parts of teaching we can pass off to AI in the form of drilling information, assessing student learning, and even grading, the more our work as teachers becomes less like that of a judge, general, or ruler and more like that of a gardener, woodcarver, or sand sculptor: we work *with* the material at hand rather than *against* it.

What I love about *Teaching with AI* is its clear-eyed emphasis on pedagogical values that I share. But it is far from a perfect book. In addition to its failure to address with any degree of depth the many reasonable ethical concerns circulating about AI, it also fails to show what can go wrong both in and out of the classroom. AI is a "naive intern" that only functions well when we prompt it well. The majority of the prompts shared in *Teaching with AI* are just ideas rather than fully fledged realizations, and the book provides little direct instruction in prompt engineering. The authors admit that it takes quite a bit of finessing to get high-quality responses in many cases, but they tend not to show their own work in this regard. Despite the instructions in early chapters to think carefully about which AI chatbot or tool is best suited for which activity, little guidance is given as to which kinds of prompts work best when using different tools (pp. 155–56 provide a rare exception). I would have appreciated more reminders that students aren't necessarily going to have the know-how or the persistence to get the best results out of AI. That admission is a key reason why scholars—the people with the expertise and the critical thinking skills and question-generation skills and pedagogical skills—need to teach students to use AI *well*.

I found the tone of the book to be grating at times. Whether tongue in cheek or not, the breathless salesmanship in excerpts like this one irked more than inspired:

> But wait, there's more. You could, for example, get an AI to draft an accreditation report, optimize your class schedule, act as an external consultant for your strategic plan, create a departmental dashboard, plan an event,

11. Recent scholarship has cemented the importance of faculty-student interactions for a variety of student outcomes, and while some have advocated for AI as a way to engage students who may feel disconnected, there is no question that in-person, relationship-rich teaching will continue as the gold standard in higher education. See Peter Felton and Leo M. Lambert, *Relationship-Rich Education: How Human Connections Drive Success in College* (Baltimore: Johns Hopkins University Press, 2020); and Peter Felton, Oscar R. Miranda Tapia, Isis Artze-Vega, and Leo M. Lambert, *Connections Are Everything: A College Student's Guide to Relationship-Rich Education* (Baltimore: Johns Hopkins University Press, 2023).

12. See, for example, Kevin Roose, "Can A.I. be blamed for a teen's suicide?" *New York Times*, October 23, 2024, https://www.nytimes.com/2024/10/23/technology/characterai-lawsuit-teen-suicide.html?searchResultPosition=2.

> anticipate future student demands, review government compliance, create a department newsletter, do a sentiment analysis of teaching, or review policies for equity and recommend changes that would increase graduation rates or support for underrepresented students (p. 104).

Bowen and Watson—both distinguished scholars—might have tempered their salesmanship with a bit more circumspection. Thanks to their unbridled enthusiasm, the listy-ness of the excerpt above is more representative than exceptional, becoming overwhelming at times. Chapters 11 and 12 in particular offer dozens of great ideas, but none with the kind of depth I suspect many teachers will want to see before they're willing to try what the authors propose. The book is also astonishingly broad, touching so many fields that some of the applications of AI will feel quite distant from the needs or interests of musicologists, not to mention those in many other disciplines.

Through its very broadness, however, the book demonstrates indirect sympathy to a concern I've heard colleagues voice: generative AI seems to rob us of pleasures central to the intellectual lives of professional and budding musicologists. Those pleasures include slow, deliberative, and repetitive reading, writing, and listening, and we want our students to experience the formative nature of these scholarly pursuits. In response to this, Bowen and Watson repeatedly emphasize that there are times when we should encourage students *not* to use AI because of the pleasure or learning it will rob. And they demand that readers consider how AI can reduce the burden of those things that don't give students (or faculty) pleasure. In doing so, it might actually allow all of us *more* time to spend on activities such as reading, writing, and listening.

In other words, teaching with AI is not an all-or-nothing pursuit. Bowen and Watson argue that we don't have to use AI for everything and that we shouldn't avoid using AI entirely, either. An unspoken thesis in their book—one that I find deeply compelling—is that AI forces faculty and students to decide what really matters to us in our teaching and learning. I am confident that a great deal of my students' learning will remain stubbornly analog because singing in class helps them *care*; guided listening helps them recognize that they *can*; and assignments that give them agency to bring themselves to their schoolwork remind them that they *matter*. Like every other tool—the printing press, personal computers, the internet—we have to decide when a tool is useful and when it is counterproductive. Making that distinction is a task that will require teachers to engage in open-ended, albeit cautious and critical engagement with AI. But the sooner we make such a distinction, the sooner we can get on with the things that we do best as humans, with or without AI assistance.