QUEER VOICES, SHADOW ARCHIVES: AN EXAMINATION OF POST-SECONDARY MUSIC INSTITUTIONS IN THE UNITED STATES

BY

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DISSERTATION

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Abstract

This project is an examination of post-secondary music institutions, including conservatories, private colleges, and Big Ten research universities, and how their systems and structures intersect with the lives of queer and minoritized music students. Using a mixed-methods approach to research, I employ traditional methods of ethnographic study, including sorting and coding data, as well as methods from queer and feminist studies, such as autoethnography, "warm data," and alternative approaches to archival practices. This project draws upon scholarship, methods, and theories from affect theory, feminist theory (with particular attention to women of color feminism), and queer theory (with particular attention to queer of color critique). I curate two archives of data for analysis. First, I survey the publicly available materials of twenty-six post-secondary music institutions, including mission and diversity statements, courses, degrees, curriculum guides, performance ensembles, and student clubs and organization. Second, I curate an affective archive of stories and testimonials from queer and minoritized musicians, focusing particularly on acts of racism, sexism / sexual harassment / sexual assault, and individuals who are working class, with disabilities, and/or queer. Placing the two archives in conversation, I argue that the affective archive functions as a shadow archive when viewed alongside its institutional counterpart. Further, I demonstrate the dissonance between institutional systems and the queer and minoritized individuals inhabiting these spaces. In positing a solution, I argue for the role of lingering and storytelling as methods that reject performative institutional responses while recentering the very individuals affected by such systemic violence.

Keywords: affect, diversity, feminism, music institutions, minoritized populations, queer

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Introduction

The experiences of students from queer and minoritized backgrounds in post-secondary music institutions, such as the conservatory, college-conservatory, or university school of music, have been largely unexplored. Some scholarship exists regarding successful musicians from minoritized backgrounds, and these accounts often peek into an individual's educational training. Examples of this include interviews with Black sopranos Leontyne Price and Jessye Norman, LGBTQ+ musicians such as conductors Michael Tilson Thomas and Yannick Nézet-Séguin, or those with disabilities, such as violinist Itzhak Perlman. These individuals discussed their experiences in music institutions only in minor detail, with little to no conversation about how these institutions might have contributed to the formation of identity. Other musicians commented negatively about their interactions with music institutions; for example, Nina Simone famously spoke in 1993 about having auditioned to the Curtis Institute of Music in 1951, stating "I was rejected because I was black."[1]

Higher education in the United States continues to move towards a platform of diversity and a greater recognition of students, faculty, and affiliates from minoritized backgrounds. Post-secondary music institutions, including conservatories and university music programs, pose a particular challenge in meeting this goal, given their emphasis on tradition in the form of knowledge production and hierarchical systems of learning. Approaches to equity and diversity often look to areas of "programming" or additions to the curriculum, methods that "add-on" to existing structures and systems. Such solutions often fail to examine and transform the systems and structures of the institution themselves. Some post-secondary music institutions offer courses

[1] Peter Dobrin, "Curtis Institute and the Case of Nina Simone," The Philadelphia Inquirer, August 14, 2015, https://www.inquirer.com/philly/entertainment/arts/20150816_Curtis_and_the_case_of_Nina_Simone.html.

that explore non-Western music and people. Ethnomusicology, for example, began to research the traditions of non-Western communities, as well as consider the connections between music, culture, and way of life. Musicology continues to find intersections with disability studies, queer theory, and topics of race, gender, and class. Music education programs began a push towards multicultural studies in the preparation of pre-service music teachers.[2] Today, this has evolved into culturally relevant pedagogy, which seeks to prepare educators for teaching individuals outside of the Western normative student. However, much of the coursework offered in post-secondary music institutions remains centered around the same Western traditions from early European conservatories of the eighteenth and nineteenth centuries.[3] Many of these traditions center around musicians, performers, and composers who are primarily white and male.

The goal of this project is to examine the institutional practices that sustain post-secondary music institutions while considering the role these systems play for students from queer and minoritized backgrounds. This includes understanding the implicit biases built into post-secondary higher music education, the necessity for new methods and models that challenge pre-existing structures, and giving queer and minoritized individuals a platform for their stories to be told without fear of retaliation.

In this project, I curate two archives. First, I survey twenty-six post-secondary music institutions and collect publicly available data that relates specifically to musical traditions and individuals from queer and minoritized backgrounds. This *institutional* archive includes mission and diversity statements, curriculum and degree programs, course and ensemble offerings, and

[2] The term "pre-service music educators" refers to individuals in music education programs who are preparing for careers in music classrooms yet have not begun formal classroom teaching.

[3] In the context of this dissertation, I use the term *coursework* to refer to academic endeavors made toward a degree in music. These include individual lessons, ensembles, private lessons, ensembles, music theory, music history, as well as available courses in fields such as music education and ethnomusicology.

student organizations and clubs. Then, I collect data from social media, news outlets, literature, and memoirs to curate an *affective* archive of stories, testimonials, and experiences from queer and minoritized individuals existing within the post-secondary music institution. In narrating the creation and curation of this affective collection, I offer an autoethnography of my own experience in academia. Concepts from women of color feminism and queer of color critique situate the lens of this project, and I draw from related scholarship to contextualize and analyze relevant data.

In chapter one, I outline existing literature that focuses on music and individuals from queer and minoritized backgrounds, focusing particularly on music education research as well as trends and scholarship in musicology. I offer a brief history of queer theory, definitions of "queer," and individuals included under such an umbrella term. I explain my rationale for including an analysis of institutional structures that draws upon affective material, and I present a mixed-methods approach which challenges some of the common parameters of research that adhere to institutional standards, such as the use of autoethnography.

Chapter two presents the institutional data gathered for this project. I list the twenty-six institutions surveyed, as well as the data collected in seven categories: mission statements, statements of diversity, equity, and/or inclusion, listings of degree programs, curriculum guides and degree plans, courses, performance ensembles, and student organizations and clubs. The presentation of this data models institutional methods that seek to display the material "objectively" and without commentary.

Chapter three shifts away from this "objective" style of presentation through the incorporation of autoethnography. Divided into five areas of discussion (racism, sexism, the working-class, disability, and queer), I present accounts, stories, and artifacts from queer and

minoritized individuals affected by post-secondary institutional systems. Curated as a collection, I contextualize the data with additional scholarship and personal autoethnographic accounts. While I do not assume that racism, sexism, classism, and heteronormativity do not interact together, I present my data in a way to shed light on the different manifestations of these systems of marginalization and how they are interconnected.

In the fourth and final chapter, I place the data from chapters two and three in conversation, demonstrating how the affective archive exists as a *shadow archive* when experienced relationally with the institutional archive. Drawing upon queer theory's concept of relationality, as well as Saidiya Hartman's use of *critical fabulation*, I argue that the presence of certain institutional artifacts that demonstrate a *commitment* to matters of diversity, equity, and inclusion only further highlight the absence of transformative change. I focus particularly on mission and diversity as *statement*, degrees and curriculum, the use of programming as action, and the prioritization of performance. Lastly, I discuss the possibilities of lingering and storytelling as methods to provide space for such accounts as those published in chapter three without demonstrating optical allyship or demonizing the affected individual. In the conclusion to this project, I discuss the personal and professional implications of this work on my life and career.

Chapter 1: Literature Review, On "Queer," and Methodology

Literature Review

The initial research for my project examined three main areas of scholarship. First, I turned to music education research regarding institutional structures, knowledge production, curricular approaches to university music schools and conservatories, and culturally relevant pedagogy. Second, I looked to musicology, with a focus on ethnomusicology and historiography, for how research in post-secondary music institutions has traditionally approached studying music, societies, and individuals from non-Western backgrounds. I also investigated previous approaches to musicology that utilize a queer lens. Lastly, I examined texts concerning queer theory and affect studies in conversation with archival practices. I sought out specific theories that acknowledge the experiences of disenfranchised, minoritized, and queer persons, as well as how the creation of affective archives can offer new possibilities for contextualizing knowledge production and cultural embodiment. The opportunity to examine the institutional archive through the lens of embodied knowledge, experience, feelings, and emotion would be critical to offering a comprehensive institutional analysis rooted not only in the presence of archival data, but also in its absences and silences.

Education Research

Some research has examined the histories of conservatories, particularly those in the United States. James Gandre's doctoral dissertation "And Then There Were Seven: An Historical Case Study of the Seven Independent American Conservatories of Music That Survived the Twentieth Century" offers an overview of the formation of conservatories in the United States.[4] He

[4] James Gandre, "And Then There Were Seven: An Historical Case Study of the Seven Independent American Conservatories of Music That Survived the Twentieth Century" (PhD diss., the University of Nebraska at Lincoln, 2001), University Microfilms International.

provides case studies for seven conservatories that survived the twentieth century in spite of economic, social, and political challenges.[5] Gandre's work was particularly helpful to my own research in how he uses institutional ethnography to create archives of institutional evidence, including financial records, enrollment records, and other artifacts. The method that Gandre uses to frame his case studies of the institution was similar to my own, and his literature review on the history of Western conservatories in Europe and the United States provided background knowledge required for my own research well. Gandre concludes that the surviving institutions maintained a strictly hierarchical administration, and he identifies links to power and capitalism in how music conservatories succeeded despite the challenges of the twentieth century. These links have particular importance in how systems of power influence educational models. While's Gandre's research focused specifically on American *conservatories* of music, this project also considers the role of music departments and schools within public and private universities. After reading this dissertation, I had two fundamental questions about post-secondary music institutions. First, what is the curriculum of such institutions? Second, how is it being taught to students?

In the chapter "Critically Reflective Musicianship," Roger Johnson comments on the role music education plays in maintaining standards of quality musicianship rooted in the past.[6] Johnson argues that institutions of music, both in academic settings and in places such as the symphony orchestra, are largely comprised of rules, boundaries, and limitations that hinder

[5] These seven conservatories are Boston Conservatory, the Cleveland Institute of Music, the Curtis Institute of Music, the Juilliard School, Manhattan School of Music, New England Conservatory of Music, and San Francisco Conservatory of Music.

[6] Roger Johnson, "Critically Reflective Musicianship," in *Music Education for Changing Times: Guiding Visions for Practice*, eds. Thomas A. Regelski and J. Terry Gates (Dordrecht, the Netherlands: Springer, 2009), 17-26.

individual expressions of musicianship. Of particular note is his commentary on the role of music outside of the Western art tradition. Johnson discusses how these others forms of music are permitted only as a counter to "real, effective, and authentic musicianship," and he concludes that new scenarios of music education must be considered in allowing music students to connect with their present moment, rather than the society of hundreds of years prior.[7]

In the edited collection *College Music Curricula for a New Century*, individuals from music education, ethnomusicology, performance, and other areas of the music school offer possibilities for the manifestation of these changes.[8] Some of these curricular shifts emphasize opportunities in other forms of knowledge, such as the prioritization of oral traditions and music of Black and Latinx communities. Others approach the curriculum through a shift in university culture. The editor of the collection, Robin D. Moore, centers these perspectives through five guiding principles: commitment to community, commitment to the practical concerns of professional musicians, commitment to global awareness, commitment to social justice, and commitment to creative, student-driven projects and practices.[9] In addition to providing specific examples from individuals within music institutions, the collection concludes by offering sample curricular models, as well as with a reflection on many of the trends in a changing curriculum.

Some of the concerns surrounding undergraduate music curricula include structural matters, such as coursework amounts and choices, performance opportunities, and the diversity of both students and faculty. Other concerns focus on economic matters, such as job opportunities post-graduation, the prevalence (or absence) of European classical music in society

[7] Johnson, 23.

[8] Robin D. Moore, ed., *College Music Curricula for a New Century* (New York: Oxford University Press, 2017).

[9] Moore, 11-18.

today, and the financial ramifications of a career in music. In 2014, the College Music Society (through the work of a Task Force on the Undergraduate Music Major) published a Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors.[10] *Redefining Music Studies in an Age of Change: Creativity, Diversity, and Integration* by Sarath, Myers, and Shehan Campbell offers an extensive look at not only the Manifesto itself, but into the thoughts and considerations taken into account in creating the document. This includes an interrogation into many of the fundamental questions within music education at large, such as "Is music a pan-human experience" and "As a language, is music universally understood by both cultural insiders and outsiders?"[11] The text also includes arguments for the prioritization of Black (and specifically African American) music in U.S. university music schools and conservatories, as well as the need for coursework in entrepreneurial and practical marketing skills.

One approach to *how* to teach in a way that reflects these revised curricula is through culturally responsive teaching (also known as culturally relevant pedagogy). While this concept emerged from within general education, further texts sought to understand these methodological concepts specifically from the perspective of the music classroom. In *Culturally Responsive Teaching in Music Education: From Understanding to Application*, Vicki R. Lind and Constance L. McKoy discuss the history of multicultural approaches to education, and the expansion and evolving of such ideology into culturally responsive teaching.[12] They offer possible explanations into the absence and delay of culturally responsive teaching in music contexts. The authors provide descriptions of common pitfalls and misconceptions that pre-service music educators

[10] Edward W. Sarath, David E. Myers, and Patricia Shehan Campbell, *Redefining Music Studies in an Age of Change: Creativity, Diversity, and Integration* (New York: Routledge, 2017), 45.

[11] Sarath, Myers, and Shehan Campbell, 19.

[12] Vicky R. Lind and Constance L. McKoy, *Culturally Relevant Teaching in Music Education: From Understanding to Application* (New York: Routledge, 2016).

may succumb to. These include previous theories of "adding on" to the curriculum, conceptions of the breakdown of family or community life in "minority" homes, and the differences in communication styles across cultures that lead to stereotypes and characterizations of "minority" students. While the book primarily focuses on a K-12 classroom context, the conclusion notes the importance of "disrupting the self-perpetuating cycle" that links together music teacher education, K-12 education, and professional organizations which produces leaders, educators, and students.[13] This serves as a bridge to conversations about undergraduate music curriculum in universities and conservatories.

Recent scholarship has taken post-secondary music education to task for failing to embrace, understand, and utilize many of the methods in culturally responsive teaching. For example, Philip A. Ewell's article "Music Theory and the White Racial Frame" discusses how despite attempts over the last twenty years to diversify the field of music theory, the theorists and the subject matter remain overwhelmingly white-centered.[14] Ewell analyzes the textbooks used in undergraduate theory courses, the composers represented in such texts, as well as the history of music theorists such as Heinrich Schenker. While Ewell focuses his attention toward whiteness (or "the white racial frame," as his title refers to), he also points to future discussions regarding music theory (and the institutions role in knowledge production) that expand to notions of intersectionality. One of the solutions that Ewell puts forward is "to include nonwestern and nonwhite forms of music theory" within *required* music curriculum at all levels, from

[13] Lind and McKoy, 136.

[14] Philip A. Ewell, "Music Theory and the White Racial Frame," *MTO* 26, no. 2 (September 2020), https://doi.org/10.30535/mto.26.2.4.

undergraduate to doctoral.[15] This approach to incorporating non-Western music into the post-secondary music institution can often be found in the area of musicology.

Musicology

In addition to music education, musicology (and ethnomusicology in particular) is a common point of departure for examining musical traditions outside of the standard Western classical canon. One common approach to this research is through fieldwork, and *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology* by Gregory Barz and Timothy J. Cooley serves as a cautionary guide for ethnomusicologists interested in pursuing studies in outside communities.[16] The text draws upon the work of twenty ethnomusicologists who offer reflections about negotiating their own identities in fieldwork while accounting for biases and cultural misunderstandings. In the chapter "The Challenges of Human Relations in Ethnographic Inquiry," Nicole Beaudry summarizes many of the questions that an ethnographer must prepare for, including concerns of authenticity, translation and language barriers, and questions of authority.[17] This text offers guidance in engaging in ethnographic methods specifically used within music to sensitively and respectfully engage with individuals from disenfranchised backgrounds.

Some ethnomusicologists have revealed their personal and embodied experiences with such concepts in the field. Elizabeth Mackinlay's "Decolonization and Applied Musicology: 'Story-ing' the Personal-Political-Possible in Our Work" reflects on her research in Aboriginal

[15] Ewell, 6.

[16] Gregory Barz and Timothy J. Cooley, eds., *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, 2nd ed. (New York: Oxford University Press, 2008).

[17] Barz and Cooley, 224-245.

communities in Australia.[18] Mackinlay notes how her role as a white, middle-class woman produced unintentional conflicts, and she reproduced the very notions of white privilege that her research sought to eliminate. She also reflects on the challenges of performing fieldwork, and she offers suggestions and advice in using ethnographic methods while maintaining awareness about biases, prejudices, and other possible problems that may be hidden from plain sight. Mackinlay concludes that decolonization is possible through consistent efforts to change the present system, and while these statements focus on applied ethnomusicology, they pertain to a larger context of musical training.

The *teaching* of such musical traditions in post-secondary music institutions is also a topic of concern. Simone Krüger's book *Experiencing Ethnomusicology: Teaching and Learning in European Universities* discusses the work of teaching ethnomusicology in the United Kingdom and Germany.[19] She relays the experiences of Western students in understanding the music of non-Western cultures, offering key commentary on how issues of race, class, and culture shaped musical "taste" in these students. Krüger's insights on bridging the gap between Western music students in understanding, appreciating, and advocating for the needs of non-Western musical traditions in a university education offer important points of departure for addressing further categories such as gender and sexuality. This could expand to include discussions regarding additional disenfranchised, queer, and minoritized backgrounds.

Critical Music Historiography: Probing Canons, Ideologies, and Institutions, edited by Vesa Kurkela and Markus Mantere, situates itself between the work of Krüger and the anthology

[18] Elizabeth Mackinlay, "Decolonization and Applied Musicology: 'Story-ing' the Personal-Political Possible in Our Work," in *The Oxford Handbook of Applied Ethnomusicology*, eds. Svanibor Pettan and Jeff Todd Titon (New York: Oxford University Press, 2015), 379-397.

[19] Simone Krüger, *Experiencing Ethnomusicology: Teaching and Learning in European Universities* (Farnham, England: Ashgate Publishing Company, 2009).

by Barz and Cooley.[20] Like Krüger, this collection offers insight into European institutions of music. Rather than focusing on an ethnomusicological perspective, these chapters discuss the historiography involved in musicology specifically, as well as the historiography of institutions as a whole. These chapters address how much of the writing about music in histories contains undertones (or overt biases) of problems such as colonialism, orientalism, nationalism, gender, and class. Kurkela and Mantere curate a collection that engages with European systems of musical traditions, offering points for transnational contextualization of these same concerns in the American music education system.

Musicology has also engaged with concepts related to *queer* and *queer theory*. Early interactions can be found in the writings of Susan McClary, who engaged with concepts of gender and sexuality in the early nineties with the text *Feminine Endings: Music, Gender, and Sexuality*.[21] Another example of interaction between *queer* and musicology can be found in *Queering the Pitch: the New Gay and Lesbian Musicology*, an edited collection by Philip Brett, Elizabeth Wood, and Gary C. Thomas.[22] This collection provides a number of essays that approach composers from within the canon (including Ned Rorem, George Frideric Handel, Franz Schubert, and Benjamin Britten), as well as structures within classical and popular music genres, from angles related to sexuality and gender. First published in 1994, the anthology is an early example of how "queer" was frequently used as synonymous with "gay and lesbian." However, despite its age, the collection discusses the experiences of several authors in trying to

[20] Vesa Kurkela and Markus Mantere, eds., *Critical Music Historiography: Probing Canons, Ideologies, and Institutions* (Farnham, England: Ashgate Publishing Company, 2015).

[21] Susan McClary, *Feminine Endings: Music, Gender, and Sexuality*, rev. ed. (Minneapolis, MN: University of Minnesota Press, 2002).

[22] Philip Brett, Elizabeth Wood, and Gary C. Thomas, eds., *Queering the Pitch: the New Gay and Lesbian Musicology* (New York: Routledge, 1994).

introduce concepts from sexuality and gender into musicological discussion. For example, Philip Brett even hypothesizes some of the concepts related to this project itself, such as "what happens to an undergraduate in the earliest stages of the [post-secondary music] curriculum" when there are few to no options for undergraduate students to learn about sexuality in the music classroom.[23]

Since the releases of *Feminine Endings* and *Queering the Pitch* in the nineties, the field of musicology has explored intersections with categories of identity including disability, class, and race. The Journal of Music History Pedagogy, for example, examines global music history as well as how topics of diversity and equity are addressed within music history and musicology classrooms and curricula in post-secondary settings. The subfield of *queer musicology* continues conversations from *Queering the Pitch*. It is "dedicated to the study of sexual and gender diversity as it relates to music," while also "explor[ing] a sense of fluidity in the face of identity categories or binary thinking."[24] Other texts such as *The Oxford Handbook of Music and Disability Studies*, edited by Howe, Jensen-Moulton, Lerner, and Straus, examine musicological topics in conversation with disability studies as well as race, gender, and sexuality. This essay collection continues the ideas of Joseph Straus's 2011 work *Extraordinary Measures: Disability in Music*, a foundational text in creating connections between musicology and disability studies.

Twenty-four years after the publication of *Shadows in the Field*, Gregory Barz collaborated with William Cheng in *Queering the Field: Sounding Out Ethnomusicology*.[25]

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[23] Brett, Wood, and Thomas, 14.

[24] Lloyd Whitesell, "Queer Musicology," *Oxford Bibliographies*, July 29, 2020, https://www.oxfordbibliographies.com/view/document/obo-9780199757824/obo-9780199757824-0277.xml#obo-9780199757824-0277-bibItem-0001.

[25] Gregory Barz and William Cheng, eds., *Queering the Field: Sounding Out Musicology* (New York: Oxford University Press, 2020).

While *Shadows in the Field* discussed questions of authority in "minority" communities, *Queering the Field* addresses ethnomusicology and queer theory in direct contact, calling upon extensive scholarship from the humanities and social sciences in approaching ethnomusicological case studies. The contributed chapters not only use methodologies from queer theory, but they also engage disenfranchised, minoritized, and queer persons in their work. One of the major contributions of this literature comes from the intersections between queer theory, historiography, knowledge production, and ethnomusicology. By providing examples of queer individuals in the study of music performance, as well as using a queer lens in their investigations, Barz and Cheng demonstrate the capabilities of using queer methods in reshaping how we might consider knowledge production in institutions today.

As this project has an audience that includes musicians who may be unfamiliar with notions of *queer* in the academy, I offer the following section as an introduction.

On "Queer"

This project uses concepts related to *queer* in several ways: first, to describe the origins, theories, and related concepts associated with queer scholarship; second, to identify individuals encompassed under the term *queer*; and third, as a verb used to suggest related methodological approaches that open possibilities within this research. This section is dedicated to explaining related theories, terms, and ideas that will permeate throughout the project. I offer definitions when applicable, drawing upon pre-existing scholarship to demonstrate my understanding of the concept.

Queer Theory

The word "queer" often provokes a wide range of understandings that reflect the word's complicated and varied origins. In her definition for *Keywords for American Cultural Studies*,

Siobhan Somerville points to the discrepancies between understanding queer in popular usage versus its political and academic contexts.[26] Somerville discusses the unknown etymology of the word, noting that its early English uses beginning in the sixteenth century were often synonymous with adjectives such as "strange," "odd," and "peculiar," as well as with verbs such as "to puzzle," "to cheat," or "to spoil."[27] Since these early entries into the English language, the word gained affiliations with sexual orientation and identity (such as the LGBTQ movement), and it developed a parallel possibility as a site for disrupting and questioning the rigidity of fixed categorizations of individuals.

> In this second sense, "queer" is a critique of the tendency to organize political or theoretical questions around sexual orientation per se. To "queer" becomes a way to denaturalize categories such as "lesbian" and "gay" (not to mention "straight" and "heterosexual"), revealing them as socially and historically constructed identities that have often worked to establish and police the line between the "normal" and the "abnormal."[28]

The origins of queer theory, then, drew out from possibilities related to the term "queer" itself. Lauren Berlant and Michael Warner comment that "queer theory is not the theory *of* anything in particular, and [it] has no precise bibliographic shape."[29] Rather, when examining queer as a site of potentiality, several *related* concepts began to circulate as foundations of queer theory. For example, if one were to examine these relations between the "normative" and the "non-normative," there becomes a need to identify what the norm in this definition refers to. When examining sexual identities, scholars pointed to the notion of *heteronormativity* to describe the

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[26] Siobhan Somerville, "Queer," in *Keywords for American Cultural Studies*, 2nd ed., eds. Bruce Burgett and Glenn Hendler (New York: NYU Press, 2014), 203-207.

[27] Somerville, 203-204.

[28] Somerville, 203.

[29] Lauren Berlant and Michael Warner, "What Does Queer Theory Teach Us about X?" *PMLA* 110, no. 3 (May 1995): 344, https://doi.org/10.1632/S003081290005937X.

series of behaviors, rules, and systems in place that establish what some might see as the "normative" practices of an individual in society. Some of these practices include marriage, "appropriate" models of partnership between individuals, procreation, and expectations of men and women in gender roles. The concept of *relationality* served as an opportunity to understand and explain how these "normative" and "non-normative" poles came into existence. Queer theorists argued that non-normative behaviors, identities, and systems only found their definition as *non*-normative when considered *in relation to* the norm itself. In essence, without an established norm, the non-normative (or anti-normative) cannot exist. Additionally, queer theorists chose to move *away* from identity formations by *destabilizing* these constructions. Doing so broadens the conversation to include critique of "the *systems* that structured such differentiations, instead of *difference* itself."[30]

Using "queer" as a site of potentiality, scholars began to examine what established these normative practices by considering the systems in place that regulate, determine, and adjudicate matters related to establishing norms, such as knowledge production. The consideration of systemic issues was not new to the academy; fields such as sociology and the humanities were already considering the effects of societal structures on the individuals existing within these systems. Michel Foucault's *Discipline and Punish*, for example, examined the effects of the justice system in establishing our modern conceptualizations of disciplinary institutions such as prisons, while also demonstrating the effects that these systems have on other seemingly non-related institutions such as hospitals, schools, and the family home.[31] Scholars in feminist theory

[30] Ghassan Moussawi and Salvador Vidal-Ortiz, "A Queer Sociology: On Power, Race, and Decentering Whiteness," *Sociological Forum* 35, no. 4 (December 2020): 1279, https://doi.org/10.1111/socf.12647.

[31] Michel Foucault, *Discipline and Punish*, trans. by Alan Sheridan (Paris: Editions Gallimard, 1975).

and critical race theory were also examining how structures and institutions were impacting individuals specifically based on the issues of gender and race respectively. At its origins, queer theory came as a response to gay and lesbian studies, which assumed an interest in questions of sexual identities and behaviors. However, queer theory asks us to consider relations of power and systems that perpetuate and reinforce societal norms as they relate to much more than sexuality.

Queer theory, and queer of color critique in particular, examines interlocking structures of identity that complicate our understandings of fixed categorizations. Early examples of such opportunities arose in women of color feminism, including in the writings of Gloria Anzaldúa, bell hooks, and Audre Lorde. Anzaldúa, for example, wrote about her identity as a Chicana, lesbian, and woman while pointing to the tensions that existed between these identities.[32] In suggesting an opportunity to consider these shifting and interlocking identities in conversation with one another, Anzaldúa described the possibility of "mestiza consciousness."

> The new *mestiza* copes by developing a tolerance for contradictions, a tolerance for ambiguity… she learns to juggle cultures. She has a plural personality, she operates in a pluralistic mode… Not only does she sustain contradictions, she turns the ambivalence into something else.[33]

hooks and Lorde examined the interlocking identities of sexuality and gender as African American women. In *Ain't I a Woman?: Black Women and Feminism*, hooks points to the movements that failed to acknowledge the connectedness of multiple categories of identity.

[32] Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, 4th ed. (San Francisco, CA: Aunt Lute Books, 2012).

[33] Anzaldúa, 101.

> The assumption that we can divorce the issue of race from sex, or sex from race, has so clouded the vision of American thinkers and writers on the "woman" question that most discussions of sexism, sexist oppression, or woman's place in society are distorted, biased, and inaccurate. We cannot form an accurate picture of woman's status by simply calling attention to the role assigned females under patriarchy. More specifically, we cannot form an accurate picture of the status of black women by simply focusing on racial hierarchies.[34]

Understandings of interlocking identities, such as those from women of color feminism, reflect an ongoing conversation in queer theory with regard to *intersectionality*. Coined by Kimberlé Crenshaw in 1989, the term refers to an approach that "centres the voices of those experiencing overlapping, concurrent forms of oppression in order to understand the depths of the inequalities and the relationships among them in any given context."[35] In considering notions of queer in conversation with intersectionality, an intersectional lens provides queer theory with a broader definition of *what* and *who* might be considered in understanding normative systems and relationality. Queer theory that centers and focuses conversations of race led to the development of *queer of color critique*, a term coined by Roderick A. Ferguson in his book *Aberrations in Black: Toward a Queer of Color Critique.*[36] Somerville elaborates on this notion, commenting that "if queer theory's project is understood, in part, as an attempt to challenge identity categories that are presented as stable, transhistorical, or authentic, then critiques of naturalized racial categories are also crucial to its antinormative project."[37] As Ghassan Moussawi and

[34] bell hooks, *Ain't I a Woman?: Black Women and Feminism* (Boston, MA: South End Press, 1981), 28.

[35] "Intersectional Feminism: What it Means and Why it Matters Right Now," *UN Women*, July 1, 2020, https://www.unwomen.org/en/news/stories/2020/6/explainer-intersectional-feminism-what-it-means-and-why-it-matters.

[36] Roderick A. Ferguson, *Aberrations in Black: Toward a Queer of Color Critique* (Minneapolis, MN: University of Minnesota Press, 2004).

[37] Somerville, "Queer," 206.

Salvador Vidal-Ortiz note, such understandings of queer (and queer of color critique) ultimately refer back to the very heart of queer theory.

> Thus, queer theory, from its formations in Black feminist thought (which urge us to think of social phenomena in relational terms), to its expansion and interrogation by the queer of color critique (which demonstrates the mutual constitution of these axes in that social arrangement) foregrounds the importance of race and racial formations.[38]

Queer Individuals

The previous section discussed the word "queer" primarily as a verb, arguing the possibilities that exist from using a queer lens in examining structures and systems that exist within the normative sphere. Yet, as I argue throughout this project, these institutions cannot be separated from the individuals residing within them. Therefore, an understanding of *queer individuals* helps to demonstrate how this project (through a queer lens) prioritizes the voices and experiences of individuals often minoritized, disenfranchised, or underrepresented. While "queer" may be an imperfect term for considering individuals in these affected groups (and in their intersections), I use it as a point of departure that encompasses a multitude of experiences, stories, and people. To do so, I consider Cathy J. Cohen's analysis and definition of "queer" in her article "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?"

> Recognizing the limits of current conceptions of queer identities and queer politics, I am interested in examining the concept of "queer" in order to think about how we might construct a new political identity that is truly liberating, transformative, and inclusive of all those who stand on the outside of the dominant constructed norm of state-sanctioned white middle-and-upper-class heterosexuality. Such a broadened understanding of queerness must be based on an intersectional analysis that recognizes how numerous systems of oppression interact to regulate and police the lives of most people.[39]

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[38] Moussawi and Vidal-Ortiz, 1282.

[39] Cathy J. Cohen, "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?" *GLQ* 3 (1997), 437-465, https://doi.org/10.1215/10642684-3-4-437.

Cohen points to a number of concepts previously mentioned in this chapter: the transformative and inclusive possibilities of "queer," the necessity for intersectional analysis, and the use of these in understanding and dismantling systems of oppression. She argues that much of the discourse surrounding queer studies and queer individuals largely centers around a narrow definition of "queer," one which primarily focuses on the lives and experiences of middle and upper-class white gay men. As alluded to in the title of this article, Cohen goes on to examine individuals that fit into these criteria, including single mothers, working-class men and women, and others frequently labeled as anti-normative by institutions and the state. By including and broadening the definition of "queer," Cohen demonstrates unlikely alliances largely unexplored by queer scholarship. She does so by providing examples of the radical potentiality of this expanding definition.

> As we stand on the verge of watching those in power dismantle the welfare system through a process of demonizing poor and young, primarily poor and young women of color - many of whom have existed for their entire lives outside the white, middle-class, heterosexual norm - we have to ask if these women do not fit into society's categories of marginal, deviant, and "queer." As we watch the explosion of prison construction and the disproportionate incarceration rates of young men and women of color, often as part of the economic development of poor white rural communities, we have to ask if these individuals do not fit society's definition of "queer" and expendable.[40]

It is through the "multiplicity and interconnectedness of our identities" that Cohen finds "the most promising avenue for the *destabilization and radical politicalization* of these same categories."[41] By broadening our understanding of who might considered under the "queer" umbrella, I examine the myriad of potential experiences as sites of possibility. There is a great challenge in creating an umbrella term that reflects a commonality of experience, particularly

[40] Cohen, 458.

[41] Cohen, 460.

one rooted in oppression and inequality. Concepts such as intersectionality broach this by choosing not to participate in a hierarchical format that prioritizes one form of identity as being more pervasive than another. hooks, for example, noted that "the struggle to end racism and the struggle to end sexism were naturally intertwined, that to make them separate was to deny a basic truth of our existence, [and] that race and sex are both immutable facets of human identity."[42] The calls for scholarship that followed prioritized a commitment to understanding these interlocking identities; additionally, other categorizations became points of departure as well. For example, *Poor Queer Studies: Confronting Elitism in the University* by Matt Brim discusses the implications and possibilities of queer theory for working-class individuals, including those from underrepresented and minoritized races and sexualities.[43] Research and scholarship moved away from North America and Europe, recentering queer discourse around the Global South, such as in Gayatri Gopinath's previously mentioned text, *Unruly Visions.*[44]

It's important to note that Cohen's article serves as both a critique about the limiting nature of queer as it stood (and still stands) as well as a shift toward a new, deeper understanding of the possibilities existing within the term and what it sets in motion. Umbrella terms run the risk of being generalizing or comparative, and it is possible that many of the individuals that Cohen considers as fitting the definition of queer would choose not to self-identify with this term. Therefore, I use Cohen's conceptualization of queer as a point of departure while also being cautious not to label any individuals as queer unless they have self-identified with this term.

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[42] hooks, *Ain't I a Woman,* 29.

[43] Matt Brim, *Poor Queer Studies: Confronting Elitism in the University* (Durham, NC: Duke University Press, 2020).

[44] Gayatri Gopinath, *Unruly Visions: The Aesthetic Practices of Queer Diaspora* (Durham, NC: Duke University Press, 2018).

This project also challenges the use of the word "minority" when referring to individuals outside of the white, male, and heteronormative sphere. Fields such as queer studies and critical ethnic studies point to the practices and processes of minoritizing populations as opposed to taking minority as a given and unnamed category of analysis. Contemporary understandings of the word "minority" seek to emphasize its connection to systems of oppression and violence, as well as reestablish the fact that many of the individuals deemed as "minorities" are in fact part of the global majority.

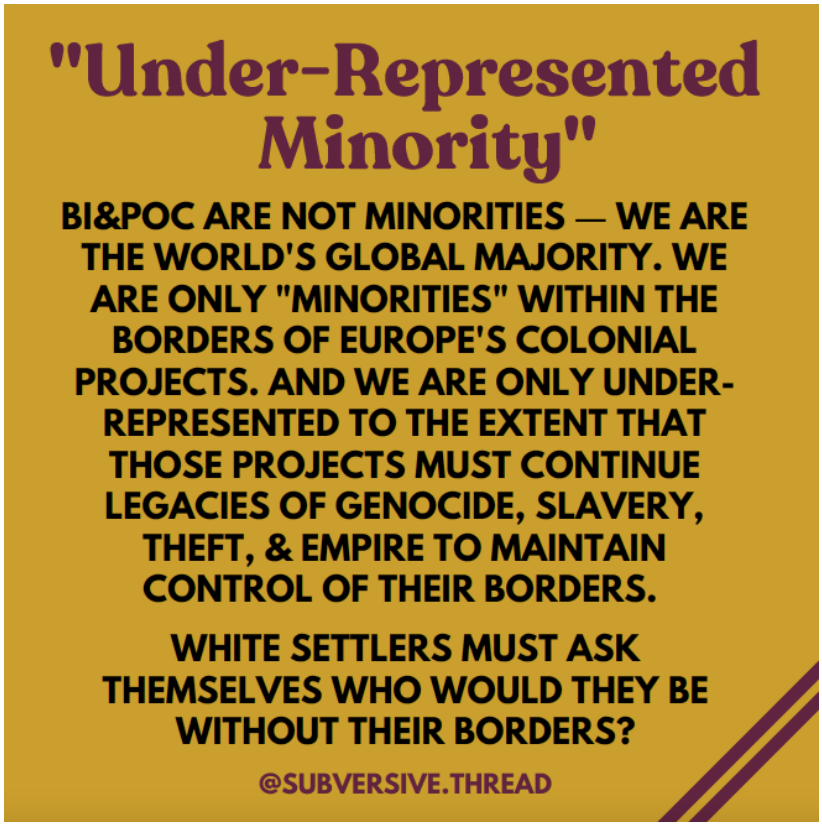

Figure 1.1. Definition of "Under-Represented Minority." Post from Subversive Thread (@Subversive.Thread), "Academia has an aversion to language that precisely names oppression," Instagram, February 1, 2020, https://www.instagram.com/p/B8BtrVyAhED/.

This project uses the term *queer and minoritized individuals* to refer to persons with backgrounds such as those listed in Cathy Cohen's definition of "queer," as well as individuals identified as anti-normative when viewed relationally to the white, male, and heteronormative sphere. While

this is not a definitive nor hierarchical list, such individuals and related identifiers that might be included in the above terms include women, BIPOC (Black, Indigenous, and people of color), BBIA (Black, Brown, Indigenous, and Asian), working-class individuals, persons with disabilities, and LGBTQIA+ (lesbian, gay, bisexual, transgender, queer / questioning, intersex, asexual / agender, and other identities of gender and sexuality not included).

Affect, Queer, and the Archive

With an understanding of music institutions, as well as how coursework within such institutions approaches disenfranchised, queer, and minoritized individuals, I investigated methods that addressed the systems and structures "behind the scenes" in institutions. For example, the response of higher education institutions to calls for diversity and inclusion is the topic of *On Being Included: Racism and Diversity in Institutional Life* by Sara Ahmed.[45] She discusses her own experience in academia in drafting statements of diversity for universities, particularly from the perspective of a woman of color. She pairs this autoethnography alongside conversations with diversity offices at institutions in the United Kingdom and Australia. Similar to my own research, *On Being Included* offers examples of institutional artifacts and autoethnography as frameworks for reflecting on academia. Ahmed notes tensions between the experiences of students of disenfranchised, minoritized, and queer backgrounds when viewed alongside the responses of institutions, concluding that the language of diversity often provides a veil to disguise or redirect our attention away from underlying racism. She describes how those who investigate the troublesome nature of "inclusion" discover the presence of a "brick wall," while "the institution is lived and experienced as being open, committed, and diverse" for others whose

[45] Sara Ahmed, *On Being Included: Racism and Diversity in Institutional Life* (Durham, NC: Duke University Press, 2012), 186.

presence is comfortably assumed.[46] Thus, she suggests that "if you have to become insistent to receive what is automatically given to others, your insistence confirms the improper nature of your residence" in the first place, and the veil of "inclusion" begins to fall.[47]

I wanted to understand the importance of affective responses as they relate to disenfranchised, minoritized, and queer individuals. In the article "Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position," José Esteban Muñoz analyzes an art installation by Nao Bustamente as an affective "illustration of the depressive position and its connection to minoritarian aesthetic and political practice."[48] Muñoz defines this positionality as *brown feeling*, defined as "a certain ethics of the self that is utilized and deployed by people of color and other minoritarian persons who don't feel quite right within the protocols of normative affect and comportment."[49] Within the concept of *brown feelings* (also known as "*feeling brown, feeling down*"), Muñoz attempts to describe the feelings of those whose affective positionality remains obscured, illegible, or misunderstood in the context of the normative. This positionality is key in creating space for narratives, stories, and moments that fall outside of the binary of positive and negative affective responses. This space is particularly helpful in contextualizing the feelings of disenfranchised, minoritized, and queer persons and how these individuals navigate normative and majoritarian spaces, such as the conservatory or university. Muñoz demonstrates that the affective domain is an important site of departure

[46] Ahmed, *On Being Included*, 174.

[47] Ahmed, *On Being Included*, 177.

[48] José Esteban Muñoz, "Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position," *Signs* 31, no. 3 (Spring, 2006): 676, https://doi.org/10.1086/499080.

[49] Muñoz, "Feeling Brown, Feeling Down," 676.

because it allows for understandings that center such individuals and does so without the intervention of an officializing gaze.

Muñoz expands upon these ideas in "Ephemera as Evidence: Introductory Notes to Queer Acts" by discussing the role of the academy in downplaying, delegitimizing, and rejecting examples of queerness that do not confirm to institutional guidelines.[50] Muñoz begins by explaining how queerness "instead of being clearly available as visible evidence… has instead existed as innuendo, gossip, fleeting moments, and performances that are meant to be interacted with by those within its epistemological sphere—while evaporating at the touch of those who would eliminate queer possibility."[51] In this explanation of how queerness evades the gaze of majoritarian influence, he describes these alternative formations of evidence as *ephemera*, as it "does not rest on epistemological foundations but is instead interested in following traces, glimmers, residues, and specks of things."[52] Muñoz provides examples of how ephemera as evidence was often found in disenfranchised communities and cultures, and he notes how scholarship that uses ephemera as evidence is often critiqued as being "passing intellectual fancies, modes of inquiry that are too much in the 'now,' lacking historical grounding and conceptual staying power."[53] Yet, Muñoz concludes that such moments of queerness require alternative methods of archiving not *in spite of* but rather precisely *because of* their queer nature.

In addition to *ephemera as evidence*, Gayatri Gopinath examines further opportunities to examine queer affective material in "Archive, Affect, and the Everyday," the fourth chapter of

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[50] José Esteban Muñoz, "Ephemera as Evidence: Introductory Notes to Queer Acts," *Women & Performance: A Journal of Feminist Theory* 8, no. 2 (1996): 5-16, https://doi.org/10.1080/07407709608571228.

[51] Muñoz, "Ephemera as Evidence," 6.

[52] Munoz, "Ephemera as Evidence," 10.

[53] Muñoz, "Ephemera as Evidence," 7.

her text *Unruly Visions: The Aesthetic Practices of Queer Diaspora*.[54] Continuing in the same vein as Muñoz, Gopinath argues that "the materiality of the everyday – the small, the antimonumental, the inconsequential – is closely linked to… excavating the past," and she concludes that "the aesthetic practices of queer diaspora are in fact *archival* practices."[55] She draws upon examples from photography, multimedia installations, and other visual arts as sites of archival practices that demonstrate the possibilities of the queer and affective gaze in producing alternative forms of data. Of particular note is Gopinath's description of Chitra Ganesh and Mariam Ghani's installation *Index of the Disappeared*, which uses a method of data collection known as *warm data*.[56] Information considered *warm data* would refer to "precisely the information that is excised or never granted entrance into the official archive in the first place," much of which originates from the affective domain and thus stands contrary to notions of "cold hard facts."[57] The goal of collecting such data is to complicate understandings of an official archive, which could lead to further possibilities and potentialities left unexplored through traditional archival methodology.

In understanding how these affective responses fail to register in majoritarian settings, I decided to curate and analyze contrasting archives: one based on information released under the institutional gaze, and another of affective material. (I use the term *affective collection* in conversation with Ann Cvetkvovich's *archive of feelings* and *trauma archive*, as well as with the theories of José Esteban Muñoz and Gayatri Gopinath. A further explanation of how I decided to

[54] Gopinath, 125-168.

[55] Gopinath, 125.

[56] Gopinath, 143.

[57] Gopinath, 143.

create this alternative archive can be found in the "Methodology" section beginning on page 29.) Saidiya Hartman's essay "Venus in Two Acts" illuminates the challenges in examining an existing archive submerged in silences, riddled with incomplete information and asking more questions than providing answers.[58] Rather than accepting an archive as incomplete with its inadequacies, Hartman creates a method known as *critical fabulation*, wherein "by playing with and rearranging the basic elements of the story, by re-presenting the sequence of events in divergent stories and from contested points of view, [she has] attempted to jeopardize the status of the event, to displace the received or authorized account, and to imagine what might have happened or might have been said or might have been done."[59] Hartman's concept is of particular significance in the development of an affective collection that forces a deeper reckoning with unspoken details. Hartman demonstrates how the archive does not exist solely on the finite and limited, but rather can engage with questions of ambiguity and confusion in productive ways. By formulating the archive as a process of continual development and unfolding, particularly when engaged with through critical fabulation, Hartman motions toward the concept of queering the archive through indefinite, incomplete work that challenges the foundation of the archive itself.

An example of such an affective collection which encapsulates the experiences and memories of disenfranchised, minoritized, and queer individuals can be seen in Ann Cvetkovich's *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public.*[60] She centers her

[58] Saidiya Hartman, "Venus in Two Acts," *Small Axe* 26, no. 12/2 (June 2008): 1-14, https://doi.org/10.1215/-12-2-1.

[59] Hartman, 11.

[60] Ann Cvetkovich, *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures* (Durham, NC: Duke University Press, 2003).

text around trauma, noting that such memories often escape documentation and archival; thus, she proposes a possibility for how trauma could both reshape our notions of what constitutes an archive, and also illuminate how affective life expands into the public sphere. Cvetkovich points to experimental forms of ethnography in the creation of this archive, and she uses methodologies within queer theory, feminist theory, critical race theory, and Marxist cultural theory to contextualize archival data. Her theories on archival methods offer opportunities for analysis and reflection on material that falls outside of the realm of statistics and hard data; such theories (alongside the work of Gopinath, Hartman and Muñoz) can provide new possibilities for curating and understanding the archive.

The Gap

Researchers in post-secondary music institutions continue to use fieldwork, data collection, and traditional ethnographic methods to investigate individuals and music from non-Western traditions and queer and minoritized populations. However, little to no research exists that shifts the gaze of such research to examining musicians *within* these institutions themselves. Material from the affective domain that could be included in such ethnographic work continues to be disregarded or ignored in spite of being a site of potentiality. Further, interactions with music research and *queer* often synonymize a queer lens with gay-and-lesbian studies, rather than understanding queerness as dedicated to dismantling systems that go far beyond sexuality and identity.

While a significant amount of research exists surrounding post-secondary music institutions, curriculum development, and the preparation of musicians for careers in the twenty-first century, my project approaches this research and works both *alongside* the pre-existing

scholarship in these fields as well as through an "*inner angle*" approach.[61] Described by Eve Tuck and K. Wayne Yang, the inner angle seeks to offer opportunities for connections that do not meet the linear connectivity of two points on a line; rather, the distance between the two points creates an *inner angle*. Tuck and Yang explain that "if we think of theories of change as poles, with lines between them…, we can get a false impression that moving between theories of change requires great effort of journeying… Instead, we might consider the inner angles created in mapping these poles, the sharp corners, the wide wedges which meet on the inside."[62] It is through this approach that a new site of potentiality exists, one that I argue has been largely left unexplored.

If one point of the *inner angle* exists from the prior scholarship, research, and literature that examined post-secondary institutions (both in terms of the institutions themselves and the individuals participating within them), then the other point of departure stems from *queer theory* and *queer methods*. The use of an *inner angle* demonstrates that I seek not to unify, forge, or combine these areas. Instead, this project respects the individual contributions of both fields, while highlighting the tensions that arise from placing these areas in conversation with one another. Combining *autoethnography* with alternative conceptualizations of archival practices, I use a lens rooted in queer theory (with particular attention to *queer of color critique*) to examine the role of institutional structures in the lives of disenfranchised, minoritized, and queer individuals.

[61] Eve Tuck and K. Wayne Yang, *Toward What Justice? Describing Diverse Dreams of Justice in Education* (New York: Routledge, 2018), 2-3.

[62] Ibid.

Methodology

To explain the methodology used in the research, writing, and conceptualization of this project, I present reflections on utilizing a queer lens, the choice to use autoethnography, and the rationale for including an affective collection. I also describe my decisions related to the writing style, the limits of this specific project, and the areas of research not included in the following chapters.

Queer Methods

When finding a solution to a systemic problem, Robin Wall Kimmerer says, "It's not enough to grieve. It's not enough to just stop doing bad things."[63] Queer times require queer solutions, and this project's methodology reflects a commitment to this idea. hooks notes that scholars from second-wave feminism were "eager to produce theory that would address the realities of most women."[64] Rather than use theory "written solely for an academic audience," I draw upon women of color feminisms and "the feminist thinking that had emerged directly from theory and practice" to engage directly with affected individuals and lives in this project.[65]

My project uses *autoethnography* as I acknowledge the role that personal inquiry played in its development; further, I understand that the "queer" individuals that serve as the focus of this project form a group of which I am also part. If "auto" can be considered as referring to the self (autobiographical, automatic, autonomous), and "ethnography" refers to scientific and systematic study, then one definition might be "the scientific and systematic study of one's self." This has led to calls that refer to autoethnography as "mesearch," and critiques of the method have called it "unscientific," "academic narcissism," "diary-writing for the over-educated," and,

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[63] Robin Wall Kimmerer, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (Minneapolis, MN: Milkweed Editions, 2013), 328.

[64] bell hooks, *Feminism is for Everybody: Passionate Politics* (New York: South End Press, 2000), 22.

[65] hooks, *Feminism is for Everybody,* 22.

my personal favorite, "a high-brow version of taking selfies."[66] As Holman Jones, Adams, and Ellis note, autoethnographic writing must serve a higher purpose than self-indulgence, and they lay out several parameters and criteria as examples of autoethnographic goals.

> While all personal writing could be considered examinations of culture, not all personal writing is autoethnographic; there are additional characteristics that distinguish autoethnography from other kinds of personal work. These include (1) *purposefully commenting on/critiquing of culture and cultural practices*, (2) making *contributions to existing research*, (3) *embracing vulnerability with purpose*, and (4) *creating a reciprocal relationship with audiences in order to compel a response*.[67]

Summarizing autoethnography as "research 'that breaks your heart,'" Natalia Ruiz-Junco and Salvador Vidal-Ortiz note the radical "potential of autoethnography to bring to light marginal voices and to reclaim the visibility of marginalized groups."[68] Unlike research that seeks to separate the role of the researcher from the research, I confirm the affective and cyclical relationship existing between this project and myself. Rather than trying to hide, dismiss, or further silence my experiences as they relate to this project, I choose to share them through the method of autoethnography.

This project is not a memoir, nor a manifesto. When analyzing the research presented, I provide reflections from my own personal experiences to comment on institutional practices. These vignettes are contextualized in conversation with prior scholarship, as well as with items from institutional databases and the affective collection. Feminist scholar Trinh T. Minh-ha

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[66] Matt Pickles, "'Mesearch' – When Study Really is All About Me," May 9, 2017, *BBC News*, https://www.bbc.com/news/business-39856894.

[67] Stacy Holman Jones, Tony E. Adams, and Carolyn Ellis, eds., *Handbook of Autoethnography* (New York: Routledge, 2016), 22.

[68] Natalia Ruiz-Junco and Salvador Vidal-Ortiz, "Autoethnography: The Sociological Through the Personal," in *New Directions in Sociology: Essays on Theory and Methodology in the 21st Century*, eds. Ieva Zake and Michael DeCesare (Jefferson, NC: McFarland and Company, Inc., 2011), 201.

describes this such explanations as "find[ing] myself translating myself by quoting all others."[69] While I understand the palpable vulnerability that comes from sharing my story, I view the possible gain as of higher worth than the risks of complacency. The dissemination of this project to audiences outside of my dissertation committee is done so because I truly believe that there is potential for radical change. Trinh uses the metaphor of journeying to describe this experience of self-exploration, as well as to allude to the possibilities it gleans.

> The voyage of the (known) self and back into the (unknown) self sometimes takes the wanderer far away to a motley place where everything safe and sound seems to waiver while the essence of language is placed in doubt and profoundly destabilized. Traveling can thus turn out to be a process whereby the self loses its fixed boundaries–a disturbing yet potentially empowering practice of difference.[70]

Others, such as Anzaldúa, also describe the experience of introspective research and inquiry in terms of journeying. Many of the ideas she puts forward in *Borderlands/La Frontera*, such as the importance of overlapping and intertwined categories of identity, came from her own embodied experience. In the concluding pages of this text, Anzaldúa writes, "I have come back. *Tanto dolor me costó el alejamiento*" (The distance cost me much pain).[71] In addition to the similarities of understanding introspective inquiry as journeying, Anzaldúa and Trinh both describe the discomfort that arises from such work. Sara Ahmed describes this uncomfortable experience of transit as "going the wrong way" in a crowd, and she summarizes that "diversity work thus requires insistence. You have to become insistent to against the flow, and you are judged for going against the flow because you are insistent."[72] The role of autoethnography in the academy

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[69] Trinh T. Minh-ha, *Elsewhere, Within Here: Immigration, Refugeeism and the Boundary Event* (New York: Routledge, 2011), 42.

[70] Trinh, 41.

[71] Anzaldúa, 111.

[72] Sara Ahmed, *On Being Included*.

is sometimes met with skepticism, and I suspect that some individuals reading this project will view my methodological choice as being vague, improper, unacademic, unprofessional, unscholarly, etc. While it might be tempting to view autoethnographic research as academic narcissism, I hope to demonstrate how, in line with the queer lens this project uses, queer methods such as autoethnography and the inclusion of material from the affective domain not only disrupt normative conceptualizations of proper academic research, but also provide new insights, possibilities, and potentialities in the process.

This project uses a mixed methods approach, combining traditional methods of data collection (archiving, gathering, close reading, and presenting) alongside autoethnography. At the time of this project's formulation, the world is under siege by the COVID-19 pandemic. Without the ability to physically visit many institutions and have access to physical archives, I chose to direct my efforts on what digital resources and materials post-secondary music institutions made available about themselves. The curation of this *institutional archive* follows standard procedures of citation, with footnotes, direct quotations, and images provided as needed. In addition to the use of autoethnography, what separates this project from more traditional institutional inquiries is the inclusion of an *affective archive* that prioritizes minoritized and queer populations, and the use of this affective collection in conversation with the previously collected institutional material.

The critique of traditional approaches to research also reflects the need for revolutionary tools and methods that could provide opportunities for "real" change. Black feminist Audre Lorde, for example, spoke to the failures that exist in using traditional methods to dismantle the systems in place that originally established such methodology.

> *For the master's tools will never dismantle the master's house.* They may allow us to temporarily beat him at his own game, but they will never enable us to bring about genuine change.[73]

If the "master's house" in this project refers to post-secondary music institutions and knowledge production, then the "master's tools" would reflect the established conventions dictated by these institutions that regulate appropriate conventions of research and inquiry. Therefore, if I am to offer a critical analysis that seeks to even *approach* the possibility of radical change, I must start with understanding that research rooted in traditional methods that examines institutions of higher learning, or the experiences of queer, minoritized, and disenfranchised populations, conforms to the parameters of institutional authority. This is not to say that this research is invalid or flawed; rather, it is to demonstrate my decision to pursue an inquiry that intentionally shifts *away* from these commonly accepted methods.

Much of the scholarship in the preceding literature review used methods traditionally accepted within academia to gather and organize research. These included qualitative and quantitative studies, surveys, interviews, and analysis, among other means. While reviewing this literature, I began to explore methods related to queer theory that focused specifically concerning *affect studies*. Affect refers to pre-subjective, embodied, yet seemingly unconscious impulses that occur prior to the experience of an emotion or feeling. In Brian Massumi's *Parables for the Virtual: Movement, Affect, Sensation*, the author separates out the emotional response from the experience directly prior to the feeling itself.

[73] Audre Lorde, *Sister Outsider: Essays and Speeches by Audre Lorde* (Berkeley, CA: Ten Speed Press, 1984), 112.

> When I think of my body and ask what it does to earn that name, two things stand out. It *moves*. It *feels*. In fact, it does both at the same time. It moves as it feels, and it feels itself moving. Can we think body without this: an intrinsic connection between movement and sensation whereby each immediately summons the other?[74]

Rooted in this distinction between affect and emotion, affect theory further considers systems in place that precede our actions and produce our understanding of the world around us. Thus, affect theory shows how we might examine a large number of fields by shifting the discourse *away* from research that is intentionally detached and "objective" to one that *internally* examines systems and structures. Given queer theory's commitment to examining and critiquing knowledge production and the "norm," its alliance with affect provides an additional opportunity to comment on pre-existing notions of "proper," "appropriate," or "acceptable" means of scholarship and research.

For example, in the literature review, I described a number of secondary sources rooted in queer theory and affect studies that propose alternatives to pre-existing conceptualizations of the archive. Examples of this include the *archive of feelings* of Ann Cvetkovich,[75] *critical fabulation* by Saidiya Hartman,[76] Gayatri Gopinath's description of *warm data* used by Chitra Ganesh and Mariam Ghani in their project *Index of the Disappeared*,[77] and the use of *ephemera as evidence* as explained by José Esteban Muñoz.[78] This project draws upon these theories, among others, as optics for collecting information and artifacts generally seen as "outside of" the confines of

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[74] Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (Durham, NC: Duke University Press, 2002), 1.

[75] Cvetkovich, *An Archive of Feelings*.

[76] Hartman, "Venus in Two Acts."

[77] Gopinath, *Unruly Visions*.

[78] Muñoz, "Ephemera as Evidence."

traditional archival practices. The curation of this collection comes directly from the queer and affective lens mentioned in this section; if queer theory's goals are to examine and destabilize the normative structures set in place and highlighted by relationality, then, as Lorde states, the sole use of material deemed "official" by institutions themselves cannot satisfy an inquiry centered around queer theory and "queer" subjects. Therefore, the method used to prioritize the "queer" within this project must, too, reject normative practices of the archive and consider new possibilities that might run contrary to an institution's evaluating gaze. Cvetkovich, for example, describes how disenfranchised populations such as "gay and lesbian cultures often leave ephemeral and unusual traces,"[79] thus furthering the need for archival material that recontextualizes official narratives and histories.

> In the absence of institutionalized documentation or in opposition to official histories, memory becomes a valuable historical resource, and ephemeral and personal collections of objects stand alongside the documents of the dominant culture in order to offer alternative models of knowledge.[80]

Throughout the project, I refer to the culmination of these materials as an *affective archive*; this is my own term that I use in conversation with the previous theorizations of Cvetkovich, Muñoz, Gopinath, and others. The presentation of materials in this collection can be found in chapter three.

In a further shift away from notions of complete objectivity in research, Dorothy Smith explains how "the problematic of a study isn't developed theoretically. It may be developed from what the researcher already knows about the everyday experiences of an institutional process."[81]

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[79] Cvetkovich, 8.

[80] Ibid.

[81] Dorothy E. Smith, *Institutional Ethnography: A Sociology for People* (Lanham, MD: AltaMira Press, 2005), 207.

The development of this project occurred much in this way: after spending the last decade in post-secondary music institutions, I began to examine and question how I was shaped by these structures. Smith uses the framework of *institutional ethnography* to develop a form of research that begins from "a position in people's everyday lives, from within people's actual experience, aiming to explore what lies beyond the scope of an ordinary knowledge of the everyday into the social relations that extend beyond us and catch us up in organization and determinations that we cannot see from where we are."[82] The approach of institutional ethnography (and other related methods) runs contrary to much of the experience I had in post-secondary institutions myself. I was often asked to conduct research about a topic, field, or question of which I knew little about. Goals of this type of research might include learning new information, the expansion of previously existing knowledge, or the sparking of a new interest. Bringing previous knowledge and experience to the classroom was often met with acceptance, particularly in my graduate studies; yet, in order to demonstrate the worth of what I was saying, it needed to be confirmed through methods rooted in institutional knowledge. These include peer-reviewed scholarship, proper citation of "important" scholars in the field, and polished rhetoric that "convinced" the audience that my thesis was valid. My experience is not new. Musicologist Wayne Koestenbaum described one experience in which, during a presentation on lesbian composers, his "whole department showed up in force," not to support his research, but rather "to quibble, to enforce standards."[83]

Much of this demonstrates the commonly accepted procedures of research established by institutions such as the university. Holman Jones, Adams, and Ellis discuss how the

[82] Smith, 206.

[83] Brett, Wood, and Thomas, eds., *Queering the Pitch: the New Gay and Lesbian Musicology*, 2-3.

incorporation of "such life experiences" as my own "would have no place in traditional social scientific research," as the disclosure of personal ties to one's research would reveal bias.[84] Yet, they also point to how assumptions of objectivity have become increasingly problematic in traditional research. This can be particularly exemplified in how ethnographers write about their projects and subsequent findings.

> … Qualitative researchers became increasingly aware of the impossibilities and violence of bodily erasure in our research… objective, sterile, and impersonal prose was simply inadequate to articulating the stories, the creative use of language, and image, emotion and human feeling and bodily experience. This seemingly objective prose also disregarded the experiences, challenges and concerns of the disenfranchised, though this, too, would be challenged with the rise of identity politics.[85]

Before this project, there were pieces of my educational experience that I left largely unexplored. Sometimes, I thought about the ways in which my identity as a gay man from a working-class background shaped how I came to understand music and institutional knowledge. Ann Cvetkovich notes how "as is so often the case for academics… [her] personal life was deeply entangled with [her] intellectual life," and that this entanglement ultimately led her to pursue avenues of research and methodology that came directly from the profoundly personal.[86] Yet, I kept much of this to myself, and almost never spoke or wrote about it in an academic context. These silences and omissions arrived loudly at the forefront of my thoughts as the time for my career as a university student started to conclude. When Lorde was diagnosed with breast cancer for a second time, she wrote about the silences that pervaded her own thoughts and work.

[84] Holman Jones, Adams, and Ellis, 33.

[85] Holman Jones, Adams, and Ellis, 29.

[86] Cvetkvovich, 2.

> In becoming forcibly and essentially aware of my mortality, and of what I wished and wanted for my life, however short it might be, priorities and omissions became strongly etched in a merciless light, and what I regretted most were my silences…
>
> My silences had not protected me. Your silence will not protect you…
>
> What are the words you do not yet have? What do you need to say? What are the tyrannies you swallow day by day and attempt to make your own, until you will sicken and die of them, still in silence?[87]

These quotes come from Lorde's paper entitled "The Transformation of Silence into Language and Action." Lorde dedicated the years following her diagnosis to speaking and writing about the experiences of Black women, and her work has been viewed for its revolutionary potential to speak truth and take action in the face of fear and adversity. To compare my own experience to Lorde's would be ridiculous: I am not Black, a woman, or a lesbian. Rather, I point to Lorde's words on the transformative power of writing as a means of taking the deeply personal silences from one's own life and using them as a source of potentiality.

On Writing and the Intended Audience

I arrive at this project as a performer: I am completing a doctoral degree in Music Performance and Literature, and my work as a musician primarily lies in the domain of music making. The thoughts and ideas generated in the conceptualization of this project came to me as a performer, in conversation with performers as well as "academics," and are rooted in understanding my identity as a performing musician. I write in the hope that fellow performers, particularly those who are also curious about the question of institutions in the making of a musician, find opportunities for discussion within this text.

Many of the concepts discussed in this project originated outside of the academy. Queer theory, feminist theory, and autoethnography each hold origin stories that began with individuals

[87] Lorde, 41.

hoping to offer possibilities not just for further research, but also for grassroots movements, civil rights, and ideas related to social justice. Through the institutionalization of knowledge, much of this origin story has been replaced with scholarship, literature, and research that reinforces a new "validity" to the concepts themselves. As such, the separation between the individuals most affected and the work of the researchers has grown wider over time. In the introduction to *Feminism is for Everybody: Passionate Politics*, author bell hooks describes the challenges in reaching out to a diverse audience after the academizing of feminism.

> For years I would listen to folks within the academy and without share their sense that they did not understand the theory and practice of feminism. Often students taking women's studies classes who had developed critical consciousness would share the reality that it was difficult to explain their new ways of thinking to family and friends. Listening to all of the complaints that feminist theory was just "too academic" or "too full of words folks could not understand" I just felt that somehow the movement had failed if we could not communicate feminist politics to everyone… Then it occurred to me that I should write an easy to read book that would explain feminist thinking and encourage folks to embrace feminist politics.[88]

hooks demonstrated the need for literature *and* theory that was wide-reaching and accessible to a large and diverse audience. Like hooks, I argue that this project ultimately cannot be successful if its presentation alienates the intended wide-reaching audience. I have, in no way, simplified or "dumbed down" any of the very important concepts, research, or scholarship referenced in this project; nor do I write in a way that assumes that performers (seemingly in opposition to traditional "academics") would not understand these ideas without a different approach to the written text. Rather, I simply reject notions that a project's validity lies in its ability to be compared to the standards put forward by institutions and the academy, and choose to write in a way that, like hooks, explains and encourages readers in their understanding of this project.

[88] bell hooks, *Feminism is for Everybody*, ix.

This project largely examines the institution as a structure, but not one that exists separate from all individuals affected by its presence. Thus, the intended audience is a large one, encompassing not only music students, professors, and administrative officials, but also structures that rely on the existence of post-secondary music institutions, such as symphonies and K-12 schools. I connect concepts in music performance, queer theory, autoethnography, institutional ethnography, and post-secondary education, but I also hope that this research returns to these fields separately, igniting further possibilities and ideas of investigation. The readers of this dissertation could come from a number of backgrounds. While there is a hope that this arrives in the hands of those working in the administrations of higher education institutions, perhaps with the capability to enact change, I express equal hope that a reader of this dissertation could be someone who sees, if only briefly, their own story. My privileged position here allows me an opportunity to be heard, and I choose to do so in the hopes of bolstering the voices of so many who came before me, those who did not have such a privilege, or those whose voices were hushed, silenced, or worse.

The Cutting Room Floor

In understanding the limitations of this project, I am aware that there are individuals, institutions, and experiences not encapsulated within this research. For example, this project focuses on institutions within the United States, and thus does not account for a further transnational perspective on this research. There are over four thousand degree-granting post-secondary institutions in the United States; I could not include each one. Additionally, this project does not critically examine the presence of American post-secondary institutions on Native American land, the experiences of indigenous students and professors, or the necessity for decolonizing efforts that address indigenous sovereignty.

There was great difficulty in determining the parameters of this research, and I understand that the prioritization of certain individuals, experiences, and institutions always stands in relation to the individuals, experiences, and institutions not included in these words. This project is a *start*, a point of departure from which I hope others will consider, rather than being the definitive and totalizing statement related to queerness, post-secondary music institutions, and the individuals existing between them.

Chapter 2: The Institutional Archive

This chapter presents documents, information, and artifacts from post-secondary music institutions as they relate to individuals and music traditions from queer and minoritized populations. I examined twenty-six post-secondary music institutions, focusing on seven pieces of institutional information: mission statements, statements of diversity, equity, and/or inclusion, types of degree programs, curriculum guides and degree plans, course offerings, ensemble offerings, and student organizations. After introducing the institutions and the types of data included, I discuss:

1. How I gathered this data
2. Considerations of incompleteness or "missing" data
3. My process for sorting, coding, and presenting this data
4. My thoughts on including jazz music as a data point

The Institutions

This project surveys twenty-six post-secondary music institutions as the scope of research. Of these twenty-six, fourteen are post-secondary music institutions at research universities that are members of the Big Ten Academic Alliance.[89] Six of the twenty-six are music conservatories, including one that is affiliated with a private college. The remaining six institutions are post-secondary music institutions affiliated with private universities not included in the Big Ten Academic Alliance.

[89] Big Ten Academic Alliance, "About," accessed January 19, 2021, https://www.btaa.org/about.

Table 2.1. Post-secondary music institutions included in this project

Post-Secondary Music Institutions at "Big Ten" Research Universities	Music Conservatories	Post-Secondary Music Institutions at Private Universities
Indiana University – Jacobs School of Music	Berklee College of Music	Boston University – School of Music
Michigan State University – College of Music	Cleveland Institute of Music	Rice University – Shepherd School of Music
Northwestern University – Bienen School of Music	Manhattan School of Music	University of Miami – Frost School of Music
Ohio State University – School of Music	New England Conservatory of Music	University of Rochester – Eastman School of Music
Purdue University – Division of Music	Oberlin College – Conservatory of Music	University of Southern California – Thornton School of Music
University of Illinois at Urbana-Champaign – School of Music	San Francisco Conservatory of Music	Vanderbilt University – Blair School of Music
University of Iowa – School of Music		
University of Maryland – School of Music		
University of Michigan – School of Music, Theatre, and Dance		
University of Minnesota – School of Music		
University of Nebraska-Lincoln – Glenn Korff School of Music		
University of Wisconsin-Madison – Mead Witter School of Music		

Institutional Data

The investigation into the archives of these twenty-six institutions provided an incredible amount of information. Narrowing the scope of focus for this project was quite challenging. However, in reviewing the information from these various institutions, I began to notice trends and patterns

that brought certain types of archival information to the forefront. My research focused on seven pieces of institutional data, and the following sections are sorted by type.

1. Mission statements
2. Statements, individuals, offices specific to diversity, equity, and/or inclusion
3. Listings of degree programs by type and major (bachelors, masters, and doctoral)
4. Curriculum guides and degree plans
5. Courses whose subject matter focuses on or includes discussions about musical traditions and individuals from disenfranchised, queer, and minoritized populations
6. Performance ensembles which primarily focus on musical traditions of disenfranchised, queer, and minoritized populations, *or* are comprised of students and musicians from disenfranchised, queer, and minoritized backgrounds
7. Student organizations whose primary focus is on the performance, study, or appreciation of music; and which prioritize either musical traditions of disenfranchised, queer, and minoritized populations, *or* are comprised of students and musicians from disenfranchised, queer, and minoritized backgrounds

This information reflects the most recently available material published by the institution itself; for example, the curriculum guides and degree plans reviewed were released in anticipation of the 2020-2021 academic year. Other information, such as names and descriptions of courses, reflect specific semesters of data collected. I provide citations with hyperlinks to connect readers with the digital resources, and further information can be found in the Appendix at the conclusion of this project.

Data Collection

The documents, information, and artifacts presented in this chapter come from digital resources and institutional websites. At the time of this project's actualization, the effects of the COVID-19 pandemic on travel and research limited my abilities to visit institutions personally or conduct in-person interviews. However, in my own experience as a student, there is a growing trend towards electronic streamlining of nearly all types of institutional documents. Additionally, recruitment of students from around the world places a demand that institutions make information available and accessible from anywhere. Further moves to prioritize digital materials and resources arose from restrictions on in-person learning and research during the pandemic. Institutions shifted towards digital pedagogy and online learning, and students needed all materials necessary for the completion of coursework available in digital format.

One benefit of using digital resources in this project was the ability to save and archive such information for future review. As digital content and websites are continually updated, I was able to refer back to previously accessed data without worry that such information might no longer be available. In imagining the challenges of such archival technique on print resources, I did not have to worry that a piece of paper or a book would no longer be available. This also allowed me to review and quote institutional materials specifically and in detail, and all documents referenced throughout this chapter include a citation.

Institutional Data vs. Affective Data

Chapter three will present data from the affective collection reflecting on the experiences and stories of disenfranchised, queer, and minoritized individuals in post-secondary music institutions. This data comes from a variety of sources and in a number of different formats. These include social media (Facebook, Instagram, Twitter), pre-existing interviews (both written

and video), and autoethnography. The data included in this chapter was gathered specifically from institutional channels, including official university and institutional websites. Therefore, I consider this data to be "institutional data." Within these channels, there was information about student experiences and voices that could be included in the affective collection. However, since this information was released under the auspices of the institution, it would have been subjected to the institutional gaze, and must still be considered as institutional data rather than data for the affective collection.

Incomplete or Missing Data: Could There Be More?

I experienced a certain amount of anxiety in gathering data for this chapter. When I started the archival process, I began gathering as much data as I could find, including pieces that would ultimately not be included in this final presentation. One recurring fear was the idea that I might have overlooked or missed data that could be critical to the formulation of this project. I imagined an official from one of the twenty-six institutions surveyed in my research reading the summary of my findings and declaring, "But we *do* have courses specific to gender and race! See, they're right here!" Inevitably, the critique would come back that my research was incomplete, haphazard, and flawed. Thus, I must include a statement here that it is possible that I missed pieces of institutional data that could reshape or alter my perspective of the summaries below.

As I discussed in the previous chapter, the conceptualization of this project stemmed from an embodied that pervaded my thoughts as a student in post-secondary music institutions. I wanted to find information and data from these institutions, and the drive to do so ultimately led to transforming such an inquiry into a dissertation. If I am actively seeking out such information in the hopes of discovering and including it in this project but am unable to do so, then I must

question the accessibility of such information to the general student public. Further considerations could include intellectual copyright, the role of private universities versus public universities, and state and federal regulations on the public dissemination of such information.

Sorting, Coding, and Presenting

I attempted to sort and examine this data from a wide optic that draws upon Cathy Cohen's previously mentioned definition of queer. In some instances, this made the search parameters and data considered quite wide, but it also allowed for an intersectional praxis. For example, if the parameters of my data gathering focused only on women, then a course on African American musical traditions that might include intersectional identity would not necessarily be viewed as immediately relevant. This was the type of consideration that guided how I coded the data.

To facilitate the collection and coding process, I used several keywords that sought out information specifically relevant to these individuals. I also considered how, like the example above, there could be opportunities for engagement with concerns of gender, sexuality, race, disability, etc. without the specificity of language seen in a keyword. Thus, I also went through much of the institutional data "by hand" and looked for sites of departure there as well. Some of the keywords I used to operationalize my data included:

> ability, African American, Asian, Black, class, diaspora, disability, equality / equity, folk, gay, gender, Hispanic, homosexual, Indigenous, Latino / Latinx, minority, Native, non-Western, queer, race, sexuality, social justice, social status, socioeconomic, South Asian, transgender, urban, and world music.

I also looked at institutional data for trends and patterns. For example, in the mission and diversity statements of these institutions, I looked for commonalities of language and structure. In the section on curriculum guides and plans, several institutions listed "core" curriculum for

undergraduate students; in such cases, I examined links between these similar approaches to coursework.

In chapter one, I discussed the rationale for drawing upon alternative archival practices and methods when curating an affective collection. I also pointed to institutional parameters that focus on objective research, "cold hard facts," and reducing the role of the ethnographer. Therefore, in this chapter (and unlike the affective collection of chapter three), I attempt to conform to such parameters; in essence, I treat institutional data with institutional methods. The institutional data presented below has minimal-to-no alteration to the word choice or manner of presentation. I provide little-to-no commentary or analysis; when I do offer summaries, this is done so only to clarify my findings rather than to question or interrogate them at this time. In chapter four, I summarize my findings from this chapter in conversation with the information and data from the affective collection.

A Note Regarding Jazz

The institutional data collected here includes courses, degrees, ensembles, and student clubs and organizations that are centered around jazz. This project presupposes an understanding of jazz history that centers Black musicians in the development of the genre. As jazz departments and programs continue to grow in post-secondary music institutions, so, too, does their possible subjection to canonization and the institutional gaze. For example, in my investigation of many jazz programs and their related courses, I noted several institutions whose jazz programs did not include a single faculty member of color. These issues have been the subjects of continued conversation, such as in Eltan Y. Wilf's *School for Cool: The Academic Jazz Program and the Paradox of Institutionalized Creativity*.[90] Rather than evaluate the role of jazz in music

[90] Eltan Y. Wilf, *School for Cool: The Academic Jazz Program and the Paradox of Institutionalized Creativity* (Chicago: University of Chicago Press, 2014).

institutions, I simply include this data understanding that the genre as a whole finds its roots and history intertwined with the contributions of Black individuals, traditions, and experiences. Thereby, jazz music meets the criteria of individuals and music traditions from disenfranchised, queer, and minoritized populations.

Mission Statements

Each of the twenty-six institutions surveyed provided a mission statement or "About Us" section on their academic websites. Mission statements can be found in full (as available) in Appendix A. In reading each of these statements, I compiled a list of the action verbs used by these institutions that point to what students will *do* at their institution. The following is a list of such verbs in alphabetical order.

> To advance, to apply, to appreciate, to aspire, to assert, to become, to broaden, to celebrate, to collaborate, to contribute, to create, to cultivate, to define, to develop, to disseminate, to educate, to empower, to enable, to encourage, to enhance, to enrich, to ensure, to establish, to explore, to give, to fulfill, to instill, to maintain, to nurture, to offer, to participate, to prepare, to produce, to promote, to provide, to pursue, to refine, to retain, to seek, to share, to support, to sustain, to stimulate, to train, to transform, to understand, to value.

While the next section will include institutional statements regarding diversity, inclusion, and equity, several institutions also include such information in their mission statements. For example, the mission statement for the Frost School of Music at the University of Miami notes a dedication "to excellence and a culture of collegiality, in which a diversity of people, musical styles, and careers are valued."[91] Michigan State University was one of several institutions to

[91] "Mission Statement," Frost School of Music, University of Miami, accessed January 19, 2021, https://www.frost.miami.edu/about-us/mission-statement/index.html.

include a commitment to "to expand cultural awareness and diversity" among individuals and within the institution itself.[92] Some point to their history as institutions that have long supported individuals from minoritized populations. Oberlin College, for example, notes that it was "the first college to grant undergraduate degrees to women in a coeducational program and, historically, was a leader in the education of African Americans."[93]

Institutions such as the University of Iowa choose not to specify or clarify the music prioritized by the institution itself. Rather, it promotes an education "dedicated to the sustenance and advancement of musical cultures found in the academy and in society at large," thereby inviting music from outside the frame of institutional knowledge into the educational process.[94] Others, such as the Cleveland Institute of Music, emphasize "a firm mastery of the classics" as part of their mission statement.[95] Other institutions, such as the University of Maryland, express hope for the type of individual produced by "creating the next generation of artist-citizens."[96] The New England Conservatory of Music goes further and specifies the concept of "an NEC educated person." This individual is described as "a musician with artistic integrity, an active life-long learner in both musical and academic disciplines, and a responsible citizen."[97] Both the

[92] "About the College," MSU College of Music, accessed January 13, 2021, https://www.music.msu.edu/about.

[93] "Mission and Values," Oberlin College and Conservatory, accessed January 18, 2021, https://www.oberlin.edu/about-oberlin/mission-and-values.

[94] "About the School of Music," School of Music, College of Liberal Arts and Sciences, University of Iowa, January 15, 2021, https://music.uiowa.edu/about.

[95] "Mission and Vision," Cleveland Institute of Music, accessed January 16, 2021, https://www.cim.edu/aboutcim/mission.

[96] "About," School of Music, University of Maryland, accessed January 15, 2021, https://music.umd.edu/about.

[97] "Mission," New England Conservatory, accessed January 16, 2021, https://necmusic.edu/mission-statement.

examples of the University of Maryland and New England Conservatory use the concept of citizenship in describing the individuals produced through the educational process.

Statements, Individuals, and Offices Specific to Diversity, Equity, and/or Inclusion

The following is a list of post-secondary music institutions indicating, for each, information regarding the presence or absence of a diversity statement that is distinct from the aforementioned mission statements. I also include information about specific individuals or offices directly affiliated with diversity, equity, and/or inclusion in the music institution. When information specific to the music institution or department was unavailable, I looked for university-wide statements, individuals, and offices. This list of institutions is presented alphabetically. Statements of diversity, equity, and/or inclusion can be found in full (as available) in Appendix B.

Berklee College of Music

Diversity Statement: Entitled the "Diversity Values Statement," it also includes two subsections labeled "The Aim for Diversity" and "Diversity Values Statement and Definition."[98]

Individuals and Offices: Yes; the institution is home to the Center for Diversity, Equity, and Inclusion, and includes a four-person Diversity and Inclusion Team.[99]

[98] "Diversity Values Statement," Berklee College of Music, accessed January 16, 2021, https://www.berklee.edu/about/diversity-values-statement.

[99] "Diversity and Inclusion," Berklee College of Music, accessed January 16, 2021, https://www.berklee.edu/diversity.

Boston University

Diversity Statement: Neither the School of Music nor the College of Fine Arts have their own separate diversity statement. There is a published diversity statement applicable to all of Boston University.[100]

Individuals and Offices: There is no separate office or individual for the School of Music. The university is home to a six-person team for Diversity & Inclusion.[101] At the time of this project, one of the six positions is vacant.

Cleveland Institute of Music

Diversity Statement: Yes; this document is labeled as "Diversity, Equity and Inclusion."[102]

Individuals and Offices: The "Champions for Systemic Change (CSC)" task force was founded in June 2020.[103] It is comprised of members from the Black Student Union, the Student Government Association, faculty, and staff.

Indiana University

Diversity Statement: Yes; this is in the form of a letter entitled "Fostering a culture of inclusion for all" and was written by Jeremy Allen, the Eugene O'Brien Bicentennial Executive Associate Dean for the Jacobs School of Music.[104]

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[100] "University Diversity Statement," Diversity and Inclusion, Boston University, accessed January 24, 2021, https://www.bu.edu/diversity/about/diversity-statement/.

[101] "Team Directory," Diversity and Inclusion, Boston University, accessed January 24, 2021, https://www.bu.edu/diversity/about/team-directory/.

[102] "Diversity, Equity and Inclusion," Cleveland Institute of Music, accessed January 16, 2021, https://www.cim.edu/aboutcim/diversity.

[103] Ibid.

[104] "Diversity: About," Jacobs School of Music, Indiana University, accessed January 14, 2021, https://music.indiana.edu/about/diversity/index.html.

Individuals and Offices: The Jacobs School of Music has a Diversity and Equity committee comprised of eleven individuals, one of whom acts as a student representative.[105]

Manhattan School of Music

Diversity Statement: Yes; the Manhattan School of Music released a Cultural Inclusion Initiative (CII) in August 2019 as part of the institution's Strategic Plan for 2019-2024.[106]

Individuals and Offices: There is not a separate individual or office for diversity, equity, and inclusion at this institution. Concerns and suggestions related to diversity, equity, and inclusion at the institution are asked to be shared through a form labeled "You Have a Voice at MSM."[107]

Michigan State University

Diversity Statement: The College of Music published a statement on DEIB (Diversity, Equity, Inclusion, and Belonging).[108]

Individuals and Offices: Within the College of Music, there are three committees for Diversity, Equity, Inclusion, and Belonging: a fourteen-member faculty and staff group, a separate group of undergraduate and graduate students, and the student-led and student-established group Color Me Music.[109]

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[105] "Contact Us: Diversity: About," Jacobs School of Music, Indiana University, accessed January 24, 2021, https://music.indiana.edu/about/diversity/contact-diversity.html.

[106] "The MSM Cultural Inclusion Initiative," Manhattan School of Music, accessed January 18, 2021, https://www.msmnyc.edu/about/the-msm-cultural-inclusion-initiative/.

[107] "You Have a Voice at MSM," Manhattan School of Music, accessed January 24, 2021, https://www.msmnyc.edu/you-have-a-voice-at-msm/.

[108] "DEIB in Music," MSU College of Music, accessed January 13, 2021, https://www.music.msu.edu/diversity/.

[109] "DEIB Committees," MSU College of Music, accessed January 13, 2021, https://www.music.msu.edu/diversity/diversity-and-inclusion-committees.

New England Conservatory of Music

Diversity Statement: Yes.[110]

Individuals and Offices: Established in May 2019, there is a DEI (Diversity, Equity, and Inclusion) Working Group comprised of four faculty members, four staff members, and four students.[111]

Northwestern University

Diversity Statement: The Bienen School of Music does not have its own separate diversity statement. There is a published "Mission and Vision" applicable to all of Northwestern University.[112]

Individuals and Offices: There is no separate office or individual for the Bienen School of Music. Northwestern University has a five-person Office of Institutional Diversity and Inclusion.[113]

Oberlin College

Diversity Statement: Yes; there is a statement of "Diversity and Social Justice" for Oberlin College and Conservatory.[114]

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[110] "Diversity, Equity, and Inclusion," New England Conservatory, accessed January 16, 2021, https://necmusic.edu/dei.

[111] Ibid.

[112] "Mission and Vision: Institutional Diversity and Inclusion," Northwestern University, accessed January 24, 2021, https://www.northwestern.edu/diversity/about/mission-and-vision/index.html.

[113] "Staff: Institutional Diversity and Inclusion," Northwestern University, accessed January 24, 2021, https://www.northwestern.edu/diversity/about/Staff/index.html.

[114] "Diversity and Social Justice," Oberlin College and Conservatory, accessed January 18, 2021, https://www.oberlin.edu/about-oberlin/mission-and-values/diversity-and-social-justice.

Individuals and Offices: The institution has an Office of Equity, Diversity, and Inclusion.[115] Additionally, in 2020, Oberlin College launched the "Presidential Initiative on Racial Equity and Diversity" which included the creation of a twenty-one member commission including faculty, staff, administrators, and students.[116]

Ohio State University

Diversity Statement: Yes.[117]

Individuals and Offices: The School of Music includes a "Climate, Diversity, and Equity" committee.[118] At the time of this project, it is led by Professor David Hedgecoth.

Purdue University

Diversity Statement: The Division of Music does not have a separate diversity statement. The College of Liberal Arts published a "Vision" for diversity and inclusion.[119]

Individuals and Offices: While other colleges and schools at Purdue have separate diversity programs, the College of Liberal Arts does not. The university as a whole is home to the Division of Diversity and Inclusion.[120]

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[115] "Office of Equity, Diversity, and Inclusion," Oberlin College and Conservatory, accessed January 24, 2021, https://www.oberlin.edu/equity-diversity-inclusion.

[116] "Declaration of the Presidential Initiative on Racial Equity and Diversity," Oberlin College and Conservatory, accessed January 24, 2021, https://www.oberlin.edu/about-oberlin/presidential-initiative-racial-equity-and-diversity/declaration.

[117] "Statement of Diversity," School of Music, Ohio State University, accessed January 13, 2021, https://music.osu.edu/about/statement-diversity.

[118] "Climate, Diversity and Equity Committee," School of Music, Ohio State University, accessed January 13, 2021, https://music.osu.edu/about/climate-and-diversity-committee.

[119] "Diversity and Inclusion," Purdue College of Liberal Arts, accessed January 13, 2021, https://cla.purdue.edu/diversity/index.html.

[120] "Division of Diversity and Inclusion," Purdue University, accessed January 24, 2021, https://www.purdue.edu/diversity-inclusion/index.php.

Rice University

Diversity Statement: The Shepherd School of Music does not have a separate diversity statement. The "Rice University Commitment to Cultural Inclusiveness" was published in 1997 and continues to maintain a prominent presence within the Office of Diversity and Inclusion website.[121]

Individuals and Offices: The Shepherd School of Music does not have separate individuals or offices working specifically on matters of diversity, equity, and/or inclusion. At the time of this project, the Office of Diversity and Inclusion is led by Associate Provost Robert B. Smith Jr., and it includes a Council on Diversity and Inclusion (CODI).[122]

San Francisco Conservatory of Music

Diversity Statement: The institution does not have a separate statement regarding diversity, equity, and/or inclusion.

Individuals and Offices: In June 2020, the conservatory established the President's Advisory Council on Equity and Inclusion, "anchored by Black students, alumni, faculty, and community leaders."[123]

[121] "Diversity Documents," Office of Diversity and Inclusion, Rice University, accessed January 24, 2021, https://diversity.rice.edu/diversitydocuments.

[122] "Council on Diversity and Inclusion," Office of Diversity and Inclusion, Rice University, accessed January 24, 2021, https://diversity.rice.edu/council-diversity-and-inclusion.

[123] "SFCM Answering the Call to Action," San Francisco Conservatory of Music, accessed January 18, 2021, https://sfcm.edu/newsroom/sfcm-answering-call-action.

University of Illinois at Urbana-Champaign

Diversity Statement: Yes, the School of Music released a statement on diversity, equity, access, and inclusion entitled "Our Commitment."[124]

Individuals and Offices: From the School of Music, Associate Professor Rochelle Sennet serves as Associate Dean for Diversity, Equity, and Inclusion in the College of Fine and Applied Arts. The university houses the Office of the Vice Chancellor for Diversity, Equity, and Inclusion (OVCDEI).[125]

University of Iowa

Diversity Statement: The School of Music does not have a separate statement regarding diversity, equity, and/or inclusion. The University of Iowa published a statement entitled "Excellence *through* Diversity, Equity, and Inclusion" for the 2019-2021 academic years.[126]

Individuals and Offices: Within the School of Music, Professor Benjamin Coelho serves at the Associate Director of Faculty Faculty and EDIB (Equity, Diversity, Inclusion & Belonging).[127]

[124] "Our Commitment," School of Music, University of Illinois at Urbana-Champaign, accessed January 12, 2021, https://music.illinois.edu/our-commitment.

[125] "Office of the Vice Chancellor for Diversity, Equity, and Inclusion," University of Illinois at Urbana-Champaign, accessed January 24, 2021, https://diversity.illinois.edu/.

[126] "DEI Definitions," Diversity, Equity, and Inclusion @ Iowa, University of Iowa, accessed January 24, 2021, https://diversity.uiowa.edu/dei-definitions.

[127] "Administration," School of Music, University of Iowa, accessed January 24, 2021, https://music.uiowa.edu/people/administration.

University of Maryland

Diversity Statement: The School of Music does not have a separate statement regarding diversity, equity, and/or inclusion. A diversity initiative was released by the University of Maryland Student Affairs office.[128]

Individuals and Offices: The School of Music is home to the IDEA (Inclusion, Diversity, Equity, and Access) Committee.[129]

University of Miami

Diversity Statement: In August 2020, the Frost School of Music released a list of "Diversity, Equity, and Inclusion Initiatives at Frost."[130]

Individuals and Offices: The Frost School of Music has a School Culture, Equity, and Diversity Committee, as well as the Frost Unity and Diversity Committee.[131]

University of Michigan

Diversity Statement: Yes; the School of Music, Theatre, and Dance released a brief statement as well as a Strategic Plan for Diversity, Equity, and Inclusion within the institution.[132]

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[128] "Diversity," UMD Student Affairs, accessed January 24, 2021, https://studentaffairs.umd.edu/diversity-initiative.

[129] "School of Music Response to Recent Events," School of Music, University of Maryland, accessed January 15, 2021, https://music.umd.edu/news/school-music-response-recent-events.

[130] "Letter from the Dean," Frost School of Music, University of Miami, accessed January 19, 2021, https://www.frost.miami.edu/about-us/diversity/index.html.

[131] Ibid.

[132] "Diversity, Equity & Inclusion," U-M School of Music, Theatre & Dance, accessed November 24, 2020, https://smtd.umich.edu/about/diversity-equity-inclusion/.

Individuals and Offices: The School of Music, Theatre, and Dance has a DEI (Diversity, Equity, and Inclusion) team led by Julio Cardona and Rikki Morrow-Spitzer.[133]

University of Minnesota

Diversity Statement: The School of Music does not have a separate statement regarding diversity, equity, and/or inclusion. A list of "Mission, Vision, & Values" was released by the University of Minnesota's Office for Equity and Diversity.[134]

Individuals and Offices: There is no separate office or individual for the School of Music. The Office for Equity and Diversity of the University of Minnesota is an eleven-member led university-wide office.[135]

University of Nebraska-Lincoln

Diversity Statement: The School of Music does not have a separate statement regarding diversity, equity, and/or inclusion. A list of "Our Core Values & Beliefs" was released by the University of Nebraska's Office of Diversity and Inclusion.[136]

Individuals and Offices: There is no separate office or individual for the School of Music. The Office of Diversity and Inclusion, led by Marco Barker, Vice Chancellor for Diversity and Inclusion, is a twenty-member university-wide office.[137]

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[133] "Faculty & Staff Profiles," U-M School of Music, Theatre & Dance, accessed January 24, 2021, https://smtd.umich.edu/about/faculty-profiles/?fpd=diversity-equity-inclusion&fpk=.

[134] "Mission, Vision, & Values"," Office for Equity and Diversity, University of Minnesota, accessed January 24, 2021, https://diversity.umn.edu/mission-vision-values.

[135] "OED Central Administration Staff," Office for Equity and Diversity, University of Minnesota, accessed January 24, 2021, https://diversity.umn.edu/about/staff.

[136] "Our Core Values & Beliefs," Diversity and Inclusion, University of Nebraska-Lincoln, accessed January 24, 2021, https://diversity.unl.edu/our-core-values-beliefs.

[137] "Meet the Office of Diversity and Inclusion," Diversity and Inclusion, University of Nebraska-Lincoln, accessed January 24, 2021, https://diversity.unl.edu/meet-office-diversity-and-inclusion-team.

Eastman School of Music (University of Rochester)

Diversity Statement: Yes.[138]

Individuals and Offices: The Diversity Committee at Eastman School of Music is "made up of a wide range of faculty and staff who voluntarily devote their time to this endeavor."[139] The institution also included the Eastman Action Commission for Racial Justice, created in July 2020.[140]

University of Southern California

Diversity Statement: Yes, the Thornton School of Music released a statement on justice, equity, diversity, and inclusion entitled "Our Commitment."[141]

Individuals and Offices: Formed in the spring of 2017, the Justice, Equity, Diversity & Inclusion Committee is comprised of twenty-two students, faculty, and staff.[142]

University of Wisconsin-Madison

Diversity Statement: Yes; in the Mead Witter School of Music's "About Us" website, there is an "Institutional Statement on Diversity," as well as a small section about Diversity under the subheading "Our Guiding Principles."[143]

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[138] "Diversity at Eastman," Eastman School of Music, accessed January 18, 2021, https://www.esm.rochester.edu/diversity/.

[139] "Who We Are," Diversity at Eastman, Eastman School of Music, accessed January 18, 2021, https://www.esm.rochester.edu/diversity/home/who-we-are/.

[140] "EACRJ – Full Report," Diversity at Eastman, Eastman School of Music, accessed January 18, 2021, https://www.esm.rochester.edu/diversity/report/.

[141] "Justice, Equity, Diversity & Inclusion," USC Thornton School of Music, accessed January 19, 2021, https://music.usc.edu/about/justice-equity-diversity-inclusion/.

[142] Ibid.

[143] "About Us," Mead Witter School of Music, University of Wisconsin-Madison, accessed January 12, 2021, https://www.music.wisc.edu/about-us/.

Individuals and Offices: There is no separate office or individual for the Mead Witter School of Music. The Division of Diversity, Equity & Educational Achievement (DDEEA) has a staff of twenty-eight individuals and is a university-wide office.[144]

Vanderbilt University

Diversity Statement: The Blair School of Music does not have a separate statement regarding diversity, equity, and/or inclusion. A mission statement is available by the Office of Equity, Diversity and Inclusion.[145]

Individuals and Offices: There is no separate office or individual for the Blair School of Music. The office of Equity, Diversity, and Inclusion has a staff of four individuals and is a university-wide office.[146]

In addition to these diversity statements, a number of institutions released additional statements in response to the murder of George Floyd on May 25, 2020. When reviewing the release dates of several diversity statements mentioned above, some coincide with the United States national response to issues of systemic racism during the summer of 2020. As I present this collection much in the same way as the data presented itself to me, I do not summarize or generalize these statements at this time. Further analysis of these diversity statements occurs in chapter four, wherein I discuss this data in conversation with the data from the affective collection.

[144] "DDEEA Central Staff," Creating Community, University of Wisconsin-Madison, accessed January 24, 2021, https://diversity.wisc.edu/about/staff/.

[145] "Mission Statement," Equity, Diversity, and Inclusion, Vanderbilt University, accessed January 24, 2021, https://www.vanderbilt.edu/diversity/mission-statement/.

[146] "Staff," Equity, Diversity, and Inclusion, Vanderbilt University, accessed January 24, 2021, https://www.vanderbilt.edu/diversity/people/.

Degree Programs

The following is a list of degree programs offered at the twenty-six surveyed institutions. The list is organized by type of degree, followed by majors offered within each degree type. This list does not diploma programs, such as Artist Diploma or Performer's Diploma, nor does it include certificate programs or music minors.

Bachelor of Arts (B.A.)

Composition and Music Theory
Music
Musicology and Ethnomusicology

Bachelor of Fine Arts (B.F.A.)

Jazz and Contemplative Studies
Jazz and Contemporary Improvisation
Jazz Studies
Musical Theatre
Performing Arts Technology

Bachelor of Music (B.M.)

Composition	Music Education (Choral, General, Instrumental)
Contemporary Improvisation	Music History
Contemporary Writing and Production	Music Production and Engineering
Electronic Production and Design	Music Therapy
Film Scoring	Music Theory
Historical Performance	Musicianship, Artistry Development, and Entrepreneurship
Integrated Studies	Performance (Brass, Organ, Percussion, Piano, Strings, Voice, Woodwinds)
Jazz Composition	Popular Music Performance
Jazz Performance	Professional Music
Jazz Studies and Contemporary Media	Professional Studies
Media Writing and Production	Roots, Jazz, and American Music (RJAM)
Multidisciplinary Studies	Songwriting
Music Business/Management	Studio Jazz (Instrumental, Vocal)
Music Business and Entertainment Industries	Technology in Music and Related Arts (TIMARA)
Music Cognition	

Bachelor of Musical Arts (B.M.A.)

Performance (Brass, Organ, Percussion, Piano, Strings, Voice, Woodwinds)
Multidisciplinary Studies

Bachelor of Music Education (B.M.E.)

Bachelor of Science (B.S.)

Audio Engineering and Sound Production
Music
Music Engineering
Music Industry
Sound Engineering

Doctor of Musical Arts (D.M.A.)

Chamber Music	Jazz Performance
Choral Music	Jazz Studies and Contemporary Media
Collaborative Piano	Music Education
Composition and Music Theory	Music Teaching and Learning
Conducting (Choral, Orchestral, Wind)	Performance (Brass, Organ, Percussion, Piano, Strings, Voice, Woodwinds)
Contemporary Improvisation	Performance and Literature
Early Music	Performance and Suzuki Pedagogy
Historical Performance	Vocal Coaching and Accompanying
Jazz Composition	Vocal Performance and Pedagogy

Doctor of Philosophy (Ph.D.)

Composition	Music Theory
Composition and Music Technology	Music Theory and Cognition
Music Education	Piano Pedagogy
Musicology and Ethnomusicology	Vocal Pedagogy

Master of Arts (M.A.)

Arts Presenting and Live Entertainment Management	Music Theory
Composition	Music Theory Pedagogy
Music Education	Pedagogy (Brass, Piano, Strings, Voice, Woodwinds)
Musicology and Ethnomusicology	

Master of Music (M.M.)

Chamber Music	Jazz Composition	Musicology
Choral Music	Jazz Pedagogy	Opera (Stage Directing emphasis)
Collaborative Piano	Jazz Performance	Orchestral Performance
Community Music	Jazz Studies and Contemporary Media	Performance (Brass, Organ, Percussion, Piano, Strings, Voice, Woodwinds)

Contemporary Improvisation	Media Writing and Production	Performance and Literature
Contemporary Performance	Music Business and Entertainment Industries	Piano Pedagogy
Composition and Music Theory	Music Education	Screen Scoring
Conducting (Choral, Orchestral, Wind)	Music History	String Quartet Performance
Contemporary Media/Film Composition	Music Scoring for Visual Media	Studio Jazz Writing
Contemporary Performance	Music Teaching and Learning	Technology and Applied Composition (TAC)
Early Music	Music Therapy	Vocal Coaching and Accompanying
Historical Performance	Music Theory	Vocal Pedagogy
Improvisation	Musical Theatre	

Master of Music Education (M.M.E.)

Master of Science (M.S.)

Arts Leadership
Music Engineering Technology
Music Industry

Curriculum Guides and Degree Plans

An examination of curriculum guides could be a dissertation in and of itself. With the number of undergraduate and graduate degree options considered in this project, there is great variance in how one degree is structured from another. However, after compiling a list of courses from these institutions that focus on or include discussions about musical traditions and individuals from disenfranchised, queer, and minoritized populations, I wanted to know how many of these classes were either requirements for students in music programs, or options that these students could enroll it for credit. The structure of certain degree programs automatically allows for more of these coursework opportunities. For example, students studying ethnomusicology focus on non-Western and minoritized musical traditions, while students studying music education might find themselves taking coursework in special education or critical race theory as part of their teaching licensure. Other programs that focus primarily on performance, music theory, composition, conducting, and pedagogy do so under the auspice of Western classical training and ideals. These programs prioritize the study and performance of music historically accepted in the Western classical canon; additional studies would be at the discretion of their major applied professors, or would be pursued through elective study.

Some institutions have built-in requirements for students to take coursework focused specifically on non-Western musical training.[147] The Cleveland Institute of Music, for example, notes that "undergraduate students are required to take at least 2 credit hours of coursework in a

[147] It is important to note that using the umbrella term of "non-Western," particularly when considered alongside "Western" as a category of description, runs the potential risk of erasing and damaging all sense of diversity and histories within these broader categorizations. "Western" classical music often divides further distinctions that describe the music in more detail, often my time period, geography, and personal accounts of composers and performers. Such care and thoughtfulness should be extended into an understanding of "non-Western" music, rather than broad strokes or universalizing language that furthers a divide of "this" versus "that."

diverse music area that is not Western classical music."[148] Programs such as the Bachelor of Music in Jazz Studies at University of Iowa require three semester hours from "Diverse Musical Culture Requirements," in addition to three hours of coursework specific to "Diversity and Inclusion."[149] Other institutions, such as the Eastman School of Music, specify a certain number of credit hours taken in the Humanities that can be from a large list of possible courses.[150] Excluding ethnomusicology and music education, such requirements were often absent from graduate music degree programs, and opportunities to take such courses would be included primarily among elective study.

Several institutions implemented the notion of a "core" curriculum in undergraduate studies. The Frost School of Music at the University of Miami, for example, has an Experiential Music Curriculum Core.[151] This refers to a group of music theory, music history, performance classes, and other coursework that make up the foundation of the degree. For undergraduate degrees at the Cleveland Institute of Music, "all courses revolve around a core of studies in theory, eurhythmics, music history and literature, designed to provide a thorough musical education…"[152] Other institutions, such as the University of Illinois at Urbana-Champaign, separate out this "Music Core" from coursework in "General Education;" however, coursework

[148] "2020-2021 Catalog," Cleveland Institute of Music, accessed January 17, 2021, https://www.cim.edu/file/course-catalog.

[149] "Jazz Studies B.M.," School of Music, College of Liberal Arts, University of Iowa, accessed January 15, 2021, https://music.uiowa.edu/current-students/undergraduate-information-degree-requirements/jazz-studies-bm.

[150] "Advising Worksheets – Bachelor of Music Degree," Registrar, Eastman School of Music, accessed January 19, 2021, https://www.esm.rochester.edu/registrar/forms/audit-sheets/.

[151] "B.M. in Instrumental Performance," University of Miami, accessed January 24, 2021, https://bulletin.miami.edu/undergraduate-academic-programs/music/instrumental-performance/instrumental-performance-bm/#curriculumtext.

[152] "2020-2021 Catalog," Cleveland Institute of Music, accessed January 17, 2021, https://www.cim.edu/file/course-catalog."

in the liberal arts and humanities can be found in the latter category rather than as part of the core curriculum.[153]

Courses

The following is a list of undergraduate and graduate courses whose subject matter focuses on or includes discussions about musical traditions and individuals from disenfranchised, queer, and minoritized populations. I present this list alphabetically by institution, along with specification regarding where this course information was gathered from (course catalogs, specific years of coursework). There are several potential concerns to consider when evaluating this list. First, while some of the courses listed below refer to offerings specific to academic year, other courses come from larger, non-date-specific catalogs. Simply because a course is "on the books" in a registrar's office does not mean that the close is being offered regularly (if at all.) Second, it is possible that additional courses may not be included in the following listing. For example, some catalogs label a course simply as "Special Topics" or "Seminar." Perhaps these courses might have been centered around queer and minoritized populations; however, as I mentioned in the previous section entitled "Incomplete or Missing Data," I must note that, from the perspective of a student seeking out such material, the lack of accessibility or clarity in identifying such courses for their specific content could be troublesome.

With the COVID-19 pandemic and the shift of much instruction to online platforms, it is possible that course and ensemble availability may have been impacted due to restrictions on in-person learning. However, since many institutions continue to offer a full range of academic

[153] "Instrumental Music, BMUS," University of Illinois at Urbana-Champaign, accessed January 24, 2021, http://catalog.illinois.edu/undergraduate/faa/instrumental-music-bmus/#degreerequirementstext.

courses and performance ensembles in hybrid formats, I believe that this information provides an accurate depiction of the institutional offerings.

For universities and colleges, I include coursework available under the auspice of the specific college, school, or division of music. For conservatories, I include coursework that may fall out of the categorization of "Music," as the autonomous nature of conservatories themselves guarantees that the students participating in these courses all do so from a music background.

Full course descriptions (as available) can be found in the Appendix C.

Berklee College of Music [17 courses]

These courses come from the course catalog,[154] which is not year specific.

CM-346: Indian Music Styles and Techniques for Jazz and Contemporary Composition

CM-383: Style Development for Jazz Composers

CM-385: Post Bebop Harmonic Innovations

CW-217: Writing in Folkloric Latin Styles

ENLT-200: Introduction to Latin Jazz

ENLT-220: Latin/Afro-Cuban Styles

HR-365: The Music of Stevie Wonder

LHIS-224: Africana Studies: The Sociology of Black Music in American Culture

LHIS-225: Africana Studies: The Theology of American Popular Music

LHIS-226: Africana Studies: Biographies in Black (Music, Lives, and Meanings)

LSOC-220: Music, Gender, and Society

LSOC-373: Racial/Ethnic Identity and the Social Construction of Race

MHIS-221: Music of the African Diaspora in the United States: Topics

[154] "Courses," Berklee College of Music, accessed January 16, 2021, https://college.berklee.edu/courses.

MHIS-222: Music of the African Diaspora in the United States: Icons

MLAN-352: The Music of Duke Ellington

MLAN-353: The Music of Charles Mingus

PS-533: Music Performance and Social Activism 1

Boston University [9 courses]

These courses are from the Boston University "Course Search,"[155] and reflect courses offered in the Spring 2021 semester.

CFA ME 382: Intro to Access and Equity in Music Education

CFA MH 106: Music and Culture

CFA MH 761: Contemplating Ethnomusicology

CFA MH 400: Music of Black Americans

CFA MH 411: Race, Memory, and Diaspora in US Popular Music

CFA MH 435: Music of Africa

CFA MH 563: Salsa Roots and Routes

CFA MH 831: Ethnomusicology and Historical Musicology

CFA MH 862: An Ethnographic Exploration of African Musical Cultures

Cleveland Institute of Music [6 courses]

These courses are from the course catalog,[156] released for the 2020-2021 school year.

MUHI 310: Survey in World Music

MUHI 312: History and Analysis of Rock and Roll

[155] "Course Search," Boston University, accessed January 19, 2021, https://www.bu.edu/phpbin/course-search/.

[156] "2020-2021 Catalog," Cleveland Institute of Music, accessed January 17, 2021, https://www.cim.edu/file/course-catalog.

MUHI 314: Blues Cultures

MUHI 315: History of Jazz and American Popular Music

MUHI 316: Religion, Race, Sex, and Black Music

MUHI 320: Global Pop

Indiana University [20 courses]

These courses come from the "Course Browser" website of the Office of the Registrar,[157] *and reflect courses offered in the Fall 2020 and Spring 2021 semesters.*

MUS-M 390: History of Jazz 1: Origins to 1959

MUS-M 391: History of Jazz 2: 1959 to the Present

MUS-M 392: Art Musics of the Non-Western World

MUS-M 395: Contemporary Jazz and Soul Music

MUS-M 396: Art Music of Black Composers

MUS-M 397: Popular Music of Black America

MUS-M 413/513: Topics in Latin American Music

MUS-M 584: Research in the History and Analysis of Jazz

MUS-M 591: Jazz History 1: Origins through 1949

MUS-M 592: Jazz History 2: 1950-1969

MUS-M 593: Jazz History 3: 1970-present

MUS-M 594: Big Band Jazz

MUS-M 690: Seminar in Latin American Music

MUS-Z 200: History of the Blues

[157] "Course Browser: Office of the Registrar," Indiana University, accessed January 14, 2021, https://registrar.indiana.edu/browser/index.shtml.

MUS-Z 204: Women Musicians

MUS-Z 213: Latin American / Latino Pop Music Culture

MUS-Z 280: Music of the Silk Road

MUS-Z 281: East-West Encounters in Music

MUS-Z 284: Music in Global Cinema

MUS-Z 395: Contemporary Jazz and Soul Music

Manhattan School of Music [21 courses]

These courses come from the Course Catalog,[158] released for the 2020-2021 academic year.

HU0001-0004: Humanities Core: World Literature and Culture

JC 1400: Brazilian Music: History, Styles, and Analysis

JC 1402: Brazilian Music: History/Repertoire/Performance 2

MH 0101-0104: Jazz History

MH 0105: Roots, Rhythms, and Music of the Americas I

MH 0106: Roots, Rhythms, and Music of the Americas II

MH 1040: Music of Duke Ellington

MH 1575: Women in Music

MH 1841: World Music I

MH 1842: World Music II

MH 2030: Miles Davis

MH 2165: African-American Music History

PT 1200: Community Outreach for Musicians

TH 2701-2702: Creative Spirituality I/II

[158] "Course Catalog," Manhattan School of Music, accessed January 18, 2021, https://www.msmnyc.edu/about/offices-staff/registrar/course-catalog/.

Michigan State University [12 courses]

These courses come from "Course Descriptions" website from the Office of the Registrar,[159] and reflect courses offered in the Fall 2020 and Spring 2021 semesters.

MUS 185: Jazz Styles and Analysis I

MUS 186: Jazz Styles and Analysis II

MUS 409: American Music

MUS 424: Music, Sexuality, and Gender

MUS 425: Music of South Asia and Its Diaspora

MUS 426: Music of Africa

MUS 429: Music of East Asia

MUS 430: Music of the Caribbean

MUS 436: Popular Music of Black America

MUS 832: Seminar in Ethnomusicology

MUS 833: Fieldwork in Ethnomusicology

MUS 863: Seminar in the Sociology of Music Education

New England Conservatory of Music [28 courses]

These courses come from the Academic Catalog,[160] released for the 2020-2021 academic year.

CI 385T: Development of Personal Style

CI 551T: Issues and Trends in American Music

CI 556T: Survey/Lab of West African Music

[159] "Course Descriptions," Office of the Registrar, Michigan State University, accessed January 13, 2021, https://reg.msu.edu/courses/search.aspx.

[160] "Academic Catalog," New England Conservatory, accessed January 16, 2021, https://necmusic.edu/college-catalog.

CI 558T: The Music of Duke Ellington

CI 561T: Eastern European Jewish Music Performance Traditions

CI 568T: Music, Spirit and Transformation

CI 672: Non-Western Model Composition

ENTP 556: Finance 101: What Musicians Need to Know

INT 571T: Music and Social Change

INT 701T: Performing Musicians and Community Health

JS 231: Great Solos of Sonny Rollins, Clifford Brown, John Coltrane, and Freddie Hubbard: from Analysis to Practice

JS 523T: World Music Rhythms

JS 548T: Jazz Vocal Traditions

JS 570A: Topics in Jazz Theory and Analysis: Duke Ellington, Gil Evans and Maria Schneider

JS 570C: Topics in Jazz Theory and Analysis: The Music of Thelonious Monk

JS 570F: Topics in Jazz Analysis and Theory: Parker and Powell

MHST 111: Introduction to Musical Styles

MHST 117: Introduction to Jazz History

MHST 352: Women and Music

MHST 432: Folk Music and the Exotic in the 19th Century

MHST 441: Introduction to World Music

MHST 443: Area Study: Music of Turkey

MHST 447: Introduction to Folk Music of the United States

MHST 449: Area Study: Music of Iran

MHST 560C: Area Study: Folk Music Composition in Oral Traditions

MHST 563: Issues of Women in Music

THYU 442: Music in Ghana: A Theoretical Look

Northwestern University [14 courses]

*These courses come from the **undergraduate** course catalog,[161] released for the 2020-2021 academic year.*

Jazz_ST 210-1/210-2: Jazz History I/II

MUSIC_ED 326-0: World Music Pedagogy

MUSIC_ED 327-0: Teaching Exceptional Children

MUSIC_ED 345-0: Music in the Interdisciplinary Curriculum

MUSICOL 313-0: World Music Cultures

MUSICOL 326-0: Topics in World Music: Asia

MUSICOL 327-0: Topics in World Music: Africa

MUSICOL 328-0: Topics in World Music: The Americas

MUSICOL 329-0: Topics in World Music: Eastern Music

MUSICOL 331-0: Orientalism and Music

MUSICOL 332-0: Music and Gypsies

MUSICOL 333-0: Topics in Popular Music

MUSICOL 339-0: Music and Gender

[161] "Undergraduate Catalog 2020-21," Northwestern University, accessed November 26, 2020, https://catalogs.northwestern.edu/pdf/2020-2021-undergraduate.pdf.

Oberlin College [21 courses]

These courses come from the course catalog,[162] released for the 2020-2021 academic year.

ETHN 100: Introduction to Musics of the World

ETHN 106: The History of Rock

ETHN 190: Black Music in the Hour of Chaos

ETHN 200: Music of Latin America

ETHN 202: Epics, Puppets, and Music: From India to Indonesia

ETHN 204: Music and Gender

ETHN 214: Popular Music and US Urban Identities

ETHN 222: Building Community Through Music

ETHN 302: Musical Thought: Analysis of World Music

ETHN 304: Engaging the "Other": From Colonial Echoes to Decolonizing Strategies

ETHN 305: Interpreting Tom Tom: An Epic of Music and the Negro

MHST 260/260A: Desire and the Diva

MHST 290/291: Introduction to African American Music

MUTH 312/313: Music by Women

MUTH 317/317A: Music & Embodied Cognition

MUTH 360: Musical Groves

MUTH 361: The Visible in Music

[162] "Course Catalog 2020-2021," Oberlin College, accessed January 18, 2021, https://catalog.oberlin.edu/index.php?catoid=42.

Ohio State University [21 courses]

These courses come from the course catalog,[163] *which is not year specific.*

MUSIC 2244: African-American Musical Traditions

MUSIC 2250: Musical Cultures of the World

MUSIC 2253: Introduction to Jazz

MUSIC 2288: Bebop to Doowop to Hiphop: The Rhythm and Blues Tradition

MUSIC 3348: Music on the Move in a Globalized World

MUSIC 3351: The World of Music

MUSIC 3360: The Brazilian Experience: Surveying Brazilian Culture through Music and Education

MUSIC 3364/3364E: Musical Citizenship: Activism, Advocacy and Engagement in Sound

MUSIC 3373: Music for Special Education Teachers

MUSIC 3431: Protest in American Music

MUSIC 4555.08 / 7789: African Music: Ideas Forms and Trajectories

MUSIC 4555.09: Studies in Musicology: Chinese Music

MUSIC 5646: History of Music in the United States

MUSIC 6752: Arts in Urban Contexts

MUSIC 7787: Chinese Music

MUSIC 7788: Music of the Arab and Indian Traditions

MUSIC 8877: Seminar: Social Factors in Music Education

[163] "Catalog Search," Ohio State University, accessed January 21, 2021, https://courses.osu.edu/psp/csosuct/EMPLOYEE/PUB/c/COMMUNITY_ACCESS.OSR_CAT_SRCH.GBL?.

MUSIC 8885: Fieldwork in Ethnomusicology

MUSIC 8886: Theories and Methods of Ethnomusicology

Purdue University [3 courses]

These courses come from the "Courses" page of the College of Liberal Arts website,[164] which is not year specific.

MUS 37400: Contemporary Music

MUS 37600: World Music

MUS 37800: Jazz History

Rice University [5 courses]

These courses come from the Course Catalog,[165] released for the 2020-2021 academic year.

MUSI 119: Introduction to Chinese Music

MUSI 220: Survey of World Music

MUSI 240: Unity and Variety in Music

MUSI 378: Cross-Cultural Asian Music

MUSI 524: American Music

[164] "Courses," Purdue College of Liberal Arts, accessed January 13, 2021, https://cla.purdue.edu/academic/rueffschool/music/courses/index.html.

[165] "Course Catalog Search," Rice University, accessed January 18, 2021, https://courses.rice.edu/courses/!SWKSCAT.cat?p_action=cata.

San Francisco Conservatory of Music [17 courses]

These courses come from the Course Catalog,[166] and reflects courses offered in the Spring 2021 semester.

APP 404: Practical Aspects of a Career in Music

MHL 212/213: African Roots of Jazz I/II

MHL 504: History of Jazz

MHL 505: Folk Song and Art Song

MHL 506: World Music

MHL 536/653: Music and Politics

MHL 545: Jazz Icons of the 20th Century

MHL 548/670: Music and Queer Identity

MHL 659/746: West Meets East in Music

MHL 668: East Meets West in Music

MHL 724: Music and Culture of the Gamelan

MHL 774: 20th Century Transnationalism

MHL 784: Art Songs by Black Composers

[166] "Course Catalog," San Francisco Conservatory of Music, last modified December 17, 2020, https://sfcm.edu/sites/default/files/SFCM_Course_Catalog.pdf.

University of Illinois at Urbana-Champaign [11 courses]

These courses come from the "Course Explorer" website of the University of Illinois at Urbana-Champaign,[167] and reflect courses offered in the Fall 2020 and Spring 2021 semesters.

MUS 110: Introduction to Art Music: International Perspective

MUS 132: Popular Music Studies

MUS 133: Introduction to World Music

MUS 244: Social Foundation of Music Education

MUS 414: Music and Society: Women and Music, ca. 1200-1650

MUS 418/518: Regional Studies in Musicology: Eurasian Musical Excursions

MUS 464/465: Jazz History I/II

MUS 512: Foundations of Musicology

MUS 517: Topics in Instrumental Music: Wind Bands in Global Perspective

University of Iowa [11 courses]

These courses come from the General Catalog,[168] which is not year specific.

MUS 1030: Writing Rap: The Basics

MUS 1303: Roots, Rock, and Rap: A History of Popular Music

MUS 1310: World Music

MUS 2005: Issues in Popular Music: Women Who Rock

MUS 2014: Giants of Jazz: Miles, Trane, and Duke

MUS 2311: Music of Latin America and the Caribbean

[167] "Schedule Years," Course Explorer, University of Illinois at Urbana-Champaign, accessed January 12, 2021, https://courses.illinois.edu/schedule.

[168] "Music: General Catalog," University of Iowa, accessed January 15, 2021, https://catalog.registrar.uiowa.edu/liberal-arts-sciences/music/.

MUS 3680: Music in Special Education

MUS 4320: Music and Gender

MUS 4360: Jazz Matters

MUS 6314: Topics in Ethnomusicology

MUS 6315: Foundations of Ethnomusicology

University of Maryland [15 courses]

These courses come from the undergraduate and graduate academic catalogs,[169,170] released for the 2020-2021 academic year.

MUED 698: Current Trends in Music Education

MUSC 204: Popular Music in Black America

MUSC 205: History of Popular Music, 1950-Present

MUSC 210: The Impact of Music on Life

MUSC 215: World Popular Musics and Identity

MUSC 220: Selected Musical Cultures of the World

MUSC 260: Music as Global Culture

MUSC 289I: Exploring the Power of Musical Performance in Social Engagement

MUSC 420: Introduction to Ethnomusicology

MUSC 435: Music of North America

MUSC 436: Jazz: Then and Now

MUSC 438: Area Studies in Ethnomusicology

[169] "Approved Courses," 2020-2021 Undergraduate Catalog, University of Maryland, accessed January 15, 2021, https://academiccatalog.umd.edu/undergraduate/approved-courses/.

[170] "Course Listing," 2020-2021 Graduate Catalog, University of Maryland, accessed January 15, 2021, https://academiccatalog.umd.edu/graduate/courses/.

MUSC 455: Theory of Jazz

MUSC 632: The Anthropology of Music

MUSC 633: Field Methods in Ethnomusicology

University of Miami [28 courses]

These courses come from the "Academic Bulletin,"[171] released for the 2020-2021 academic year.

MCY 101: The World of Music

MCY 121: Hip-Hop History, Culture, and Globalization

MCY 124: The Evolution of Jazz

MCY 125: African-American Gospel Music

MCY 140: Experiencing Music

MCY 222: African-American Song Traditions

MCY 313: Music of Latin America

MCY 324: Music in Hebrew Culture

MCY 333: Introduction to Cuban Music

MCY 335: Music and Peacebuilding: Local and Global Perspectives

MCY 537/637: Music in the United States

MCY 538/638: Music, Gender, and Sexuality

MCY 553/653: Miami's Musical Heritage

MCY 554/654: Music Cultures of the World

MCY 562/662: Music of Argentina and Brazil

MCY 564/664: Seminar in Latin American Music Collections

[171] "Academic Bulletin," University of Miami, accessed January 19, 2021, https://bulletin.miami.edu/.

MCY 720: Jazz Cultures: History and Historiography

MED 245: Folk and Modern Instrumental Techniques

MED 430: Teaching Jazz/Popular Music in Secondary Schools

MED 544: Teaching Modern Music

MED 548: Music for Special Learners

MMI 735: World of the Working Musician

University of Michigan [12 courses]

These courses come from the "Course Guide" website of the College of Literature, Science, and the Arts at University of Michigan, [172] *and reflect courses offered in the Spring, Summer, Fall, and Winter 2020 semesters.*

ARTSADMN 406: Special Topics: Art as Social Action: Realizing Impact Through Community-Driven Performance

MUSICOL 122: Intro World Music

MUSICOL 345: History of Music: Bollywood Sounds

MUSICOL 405: Special Course: Classical Music of North India

MUSICOL 406: Special Course: Remapping Western Art Music: Latin American Art Music After 1800

MUSICOL 407: Special Course: Latinx Music in the US

MUSICOL 408: Special Course: Chinese Music Theatre

MUSICOL 408: Special Course: Contemporary Popular Music

MUSICOL 417: History of Jazz

[172] "LSA Course Guide," University of Michigan, accessed November 24, 2020, https://www.lsa.umich.edu/cg/default.aspx.

MUSICOL 465: Music in Africa

THEORY 436: Analytical History of Jazz

THEORY 560: Special Studies: Identity and Intersectionality in Popular Music

University of Minnesota [7 courses]

These courses come from the "ClassInfo" website of the University of Minnesota,[173] and reflect courses offered in the Spring 2021 and Fall 2021 semesters.

MUS 1013: Rock I: The Historical Origins and Development of Rock Music to 1970

MUS 1014: Rock II: Rock Music from 1970 to the Present

MUS 1015W: Music and Movies: The Use and Representation of Music and Musicians in Film in a Global Context

MUS 1801W: Music, Society, and Cultures

MUS 1804: World Music

MUS 1912: Guitar Heroes

MUS 5732: Free Jazz: From Structure to Gesture

University of Nebraska-Lincoln [17 courses]

These courses come from the "Schedule of Classes" website,[174] and reflects courses offered in the Spring 2021 semester. This also included courses from a list of "Courses for Non-Majors" published by the School of Music.[175]

MUNM 201: Contemporary Issues in Music and the Arts

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[173] "ClassInfo," University of Minnesota, accessed January 13, 2021, classinfo.umn.edu.

[174] "View Schedule of Classes," University of Nebraska-Lincoln, accessed January 15, 2021, https://myred.nebraska.edu/psp/myred/NBL/HRMS/c/COMMUNITY_ACCESS.CLASS_SEARCH.GBL?INSTITUTION=NEUNL.

[175] "Courses for Non-Majors," Hixson-Lied College of Fine and Performing Arts, University of Nebraska-Lincoln, accessed January 15, 2021, https://arts.unl.edu/music/courses-non-majors.

MUNM 380: Music and Protest in Latin America

MUNM 387: History of American Jazz

MUSC 160: Music as Art, Discipline and Profession

MUSC 280: World Music

MUSC 287: The History of Rock

MUSC 437: History of Jazz: Origins to Bop

MUSC 438: History of Jazz: Post Bop

MUSC 442: Great Composers & Performers in Music

MUSC 465/865: Jazz Theory

MUSC 466/866: Jazz Styles

MUSC 467/867: Jazz Improvisation

MUSC 468/868: Jazz Pedagogy

Eastman School of Music (University of Rochester) [21 courses]

These courses come from the "Course Description Course Search" website,[176] and reflect courses offered in the Fall 2020 and Spring 2021 semesters.

JCM 119: Basic Jazz Theory and Aural Skills

JCM 201-202: Jazz Theory/Improvisation I/II

JCM 204: Basic Jazz Drumset

JCM 218: Jazz Pedagogy

JCM 223-226: Jazz Composition/Arranging I/II/III/IV

JCM 230: Jazz Literature, Styles, and Analysis

[176] "UR Course Descriptions / Course Schedules (CDDS)," University of Rochester, accessed January 18, 2021, https://cdcs.ur.rochester.edu/.

JCM 241: History of Jazz

MHS 594-1: Performing the Belle Époque: Music, Aesthetics, Politics

MHS 594-2 / MUY 580: Barbara Strozzi and Her World / The World of Barbara Strozzi

MHS 594-2: Sounds of the Black Atlantic

MHS 594-4: Music, Gender, Body, Performance

MHS 594-6: Music of Clare Fischer

MHS 594-6: Music in East-Central Europe

MTL213: Secondary General Music Methods

MTL 216: Music for Special Learners

MUY 580: Trends in Music and Sound Studies

University of Southern California [16 courses]

These courses come from the "Courses of Instruction" website for the University of Southern California's Thornton School of Music,[177] released for the 2020-2021 academic year.

ARTL 502: Issues in the Arts and the Contemporary World

MSCR 475: Introduction to Jewish Music

MUCO 422: Composers and Interdisciplinary Art Studies

MTAL 477: Cultural Diversity in Music Teaching and Learning

MTAL 607: Alternative Models in Music Teaching and Learning

MUHL 403: Armenian Musical Culture

MUHL 560/561: Studies in World Music I/II

MUHL 580: Historical Perspectives in Jazz

MULZ 419m: The Jazz Experience: Myths and Culture

[177] "Courses of Instruction," Catalogue 2020-2021, University of Southern California, accessed January 19, 2021, https://catalogue.usc.edu/content.php?catoid=12&navoid=4028&p2595=7#ent_courses2595.

MUSC 102gw: World Music

MUSC 250gmw: The Music of Black Americans

MUSC 320gmw: Hip-hop Music and Culture

MUSC 371g: Musical Genre Bending

MUSIC 444: American Roots Music: History and Culture

MUSC 470: Contemporary Popular Music: A Global Perspective

University of Wisconsin-Madison [17 courses]

These courses come from the "Guide" website of the University of Wisconsin-Madison,[178] *and reflects courses offered in the Fall 2020 and Spring 2021 semesters.*

MUSIC / FOLKLORE 103: Introduction Music Cultures of the World

MUSIC 201: Music and Society

MUSIC 202: Delta Blues

MUSIC 203: American Ethnicities and Popular Song

MUSIC / CURRIC 300: Introduction to Music Education

MUSIC 317: Musical Women in Europe and America: Creativity, Performance, and Identity

MUSIC / AFROAMER / DANCE 318: Cultural Cross Currents: West African Dance/Music in the Americas

MUSIC 319: Topics in Music and Ethnicity in the United States

MUSIC / AFROAMER 400: Music Cultures of the World: Africa, Europe, The Americas

MUSIC / FOLKLORE 401/402: Musical Cultures of the World

MUSIC 405: Seminar: Cultural Study of Music

[178] "Music (MUSIC)," Guide 2020-2021, University of Wisconsin-Madison, accessed January 12, 2021, https://guide.wisc.edu/courses/music/.

MUSIC 419: Music in the United States

MUSIC 497: Special Topics in Music: Jazz in 20th-Century America

MUSIC / FOLKLORE 535: American Folk and Vernacular Music

MUSIC 660-405: Cultural Study of Music: Music, Capitalism & Speculative Futures

MUSIC 660-497: Special Topics in Music: Musical Women Europe & America

Vanderbilt University [15 courses]

These courses come from the Undergraduate Catalog,[179] released for the 2020-2021 academic year.

MUSL 1100: World Music

MUSL 1105: African Music

MUSL 1600: American Popular Music

MUSL 1620: Survey of Jazz

MUSL 1630: The Blues

MUSL 1670: Survey of American Hip Hop

MUSL 2110: Music in Latin America and the Caribbean

MUSL 2150: Music, Identity, and Diversity

MUSL 2610: Music of the South

MUSL 2620: DIY Movements: Hip Hop, Punk, and the Democratization of America's Pop

MUSL 3150: Music, Gender, and Sexuality

MUSL 3155: Women and Music

MUSL 3213: Artist, Community, and Democracy

[179] "Undergraduate Catalog," Vanderbilt University, last modified June 15, 2020, https://www.vanderbilt.edu/catalogs/documents/UGAD.pdf.

MUSL 3232: God, Sex, and Politics in Early Music

MUSL 3610: Women and Rock Music

Performance Ensembles

The following is a list of performance ensembles which primarily focus on musical traditions of disenfranchised, queer, and minoritized populations, *or* are comprised of students and musicians from disenfranchised, queer, and minoritized backgrounds. These ensembles are advertised and promoted through institutional websites; additional performing ensembles that are not included may be found in the "Student Organizations and Clubs" section below. The list is alphabetical by institution.

Berklee College of Music[180]

Art Music of Black Composers Ensemble

Afro-Pop Ensemble

Balkan Choir

Bebop Ensemble

Contemporary Middle Eastern Music

Contemporary South American Folkloric Music

Funk Ensemble

Hip-Hop Ensemble

Indian Music Ensemble

Latin Pop Ensemble

[180] "Ensembles," Berklee College of Music, accessed January 22, 2021, https://college.berklee.edu/ensembles.

Boston University[181]

Big Band Jazz Ensemble

Jazz Combos

Cleveland Institute of Music[182]

These ensembles are offered by Cleveland Institute of Music's affiliated university, Case Western Reserve University. CIM itself offers no ensembles that meet the criteria for this section.

Jazz Ensemble I and II (CWRU)

Klezmer Music Ensemble (CWRU)

Indiana University[183]

John Raymond Jazz Ensemble

Brent Wallarab Jazz Ensemble

Tom Walsh Jazz Ensemble

Latin Jazz Ensemble

All-Campus Jazz Ensemble

Latin American Ensemble (LAE)

Percussion Ensembles (Afro-Cuban Ensemble, Brazilian and Steel Pan Ensembles)

[181] "Ensembles," College of Fine Arts, Boston University, accessed January 19, 2021, https://www.bu.edu/cfa/current-students/music-resources/ensembles/.

[182] "Ensemble List," Department of Music, Case Western Reserve University, https://case.edu/artsci/music/ensembles/ensemble-list.

[183] "Ensembles: Degrees & Programs," Jacobs School of Music, Indiana University, accessed January 21, 2021, https://music.indiana.edu/degrees-programs/ensembles/index.html.

Manhattan School of Music[184]

Afro-Cuban Jazz Band

Jazz Orchestra

Composer's Big Band

LatinX Jazz Orchestra

Michigan State University[185]

Jazz Ensembles: Jazz Orchestra I, II, and III; Jazz Octet I, II, III, and IV; Jazz Combos

Women's Chamber Ensemble

Women's Glee Club

New England Conservatory of Music[186]

American Roots Ensemble

CI [Contemporary Improvisation] Non-Majors Ensemble

Corinho Ensemble

Jewish Music Ensemble

Middle Eastern Music Ensemble

Music of the African American Experience

NEC Gospel Ensemble

NEC Jazz Orchestra

[184] "Ensembles," Manhattan School of Music, accessed January 21, 2021, https://www.msmnyc.edu/programs/other-academics/ensembles/.

[185] "Student Ensembles," MSU College of Music, accessed January 22, 2021, https://www.music.msu.edu/performance/student-ensembles.

[186] "Performance Opportunities," New England Conservatory of Music, accessed January 22, 2021, https://necmusic.edu/performance-opportunities.

Persian Ensemble

Rhythm and Blues Ensemble

Northwestern University[187]

Jazz Orchestra

Jazz Small Ensembles

Oberlin College[188]

Oberlin Gospel Choir

Oberlin Jazz Ensemble

Ohio State University[189]

African Drum Ensemble

African Kora Ensemble

Andean Ensemble

Jazz Ensembles

Purdue University[190,191]

6 jazz bands: Purdue Jazz Band, American Music Repertory Ensemble (AMRE), Lab Jazz Band I, Lab Jazz Band II, Tower of Power, Guitar & Saxophone Ensemble

[187] "Performing Ensembles," Northwestern Bienen School of Music, accessed January 22, 2021, https://necmusic.edu/performance-opportunities.

[188] "Large Ensembles," Oberlin College and Conservatory, accessed January 18, 2021, https://www.oberlin.edu/dean-of-the-conservatory/saa/large-ensembles.

[189] "Ensembles," School of Music, Ohio State University, accessed January 13, 2021, https://music.osu.edu/ensembles.

[190] "Ensembles," Purdue Bands & Orchestras, Purdue University, accessed January 13, 2021, https://www.purdue.edu/bands/ensembles/.

[191] "Purdue Musical Organizations," Purdue's Vocal Music Department, Purdue University, accessed January 13, 2021, https://www.purdue.edu/pmo/.

Purduettes

Rice University[192]

No ensembles met the criteria specified.

San Francisco Conservatory of Music[193]

Jazz Ensemble

Latin Jazz Ensemble

University of Illinois at Urbana-Champaign[194]

Baklan Ensemble (Balkanalia)

Black Chorus

Brazilian Music Ensemble

Concert Jazz Band

Gamelan Ensemble

I-Pan

Illinois Hip-Hop Collective

Jazz Guitar Ensemble

Jazz Saxophone Ensemble

Jazz Trombone Ensemble

Jazz Vocal Ensembles

Latin Jazz Ensemble

[192] "Departments and Ensembles," The Shepherd School of Music, Rice University, accessed January 18, 2021, https://music.rice.edu/departments-and-ensembles.

[193] "Ensembles," SFCM, accessed January 18, 2021, https://sfcm.edu/degrees/ensembles.

[194] "Ensembles," Music at Illinois, University of Illinois at Urbana-Champaign, accessed January 12, 2021, https://music.illinois.edu/ensembles.

Steel Band

Women's Glee Club

University of Iowa[195]

Jazz Repertory Ensemble

Johnson County Landmark

Latin Jazz Ensemble

PanAmerican Steel Band

Women's Chorale

University of Maryland[196]

Balinese Gamelan Saraswati

Chamber Jazz Combos

Femmes de Chanson

Jazz Ensemble

Jazz Lab Band

Japanese Koto Ensemble

Korean Percussion Ensemble

University Jazz Band

[195] "Performing Opportunities," School of Music, College of Liberal Arts, University of Iowa, accessed January 22, 2021, https://music.uiowa.edu/performing-opportunities.

[196] "Ensembles," School of Music, University of Maryland, accessed January 22, 2021, https://music.umd.edu/ensembles.

University of Miami[197]

Frost Jazz Sextet/Octet

Frost Latin Jazz Orchestra

Funk/Fusion Ensemble

Monk/Mingus Ensemble

R&B Ensemble

Stamps Jazz Quartet

African-American Roots Ensemble (Crossroads)

University of Michigan[198]

Campus Jazz Ensemble

Chamber Jazz Ensemble

Gamelan Ensemble

Jazz Ensemble

Jazz Lab Ensemble

Women's Glee Club

University of Minnesota[199]

Big Band Jazz

Gospel Choir

Javanese Gamelan

[197] "Frost Ensembles," Frost School of Music, University of Miami, accessed January 19, 2021, https://www.frost.miami.edu/about-us/ensembles/index.html.

[198] "Performance Opportunities," U-M School of Music, Theatre, and Dance, accessed January 21, 2021, https://smtd.umich.edu/programs-degrees/performance-opportunities/.

[199] "School of Music Ensembles: Music That Fits You," University of Minnesota, accessed January 13, 2021, https://cla.umn.edu/music/ensembles.

Jazz Combos

Steel Pan Ensemble

West African Music Ensemble

Women's Chorus

World Music Ensemble

University of Nebraska-Lincoln[200]

Big Band

Jazz Orchestra

Eastman School of Music (University of Rochester)[201]

Eastman Jazz Ensemble

Eastman New Jazz Ensemble

Eastman Women's Chorus

Gamelan

Mbira Ensemble

Jazz Lab Band

University of Southern California[202]

ALAJE (Afro-Latin American Jazz Ensemble)

USC CreSCendo Vocal Jazz Ensemble

USC Thornton Concert Jazz Orchestra

[200] "Ensembles," Hixson-Lied College of Fine and Performing Arts, University of Nebraska-Lincoln, accessed January 15, 2021, https://arts.unl.edu/music/ensembles.

[201] "Eastman Ensembles," Conducting and Ensembles, Eastman School of Music, accessed January 21, 2021, https://www.esm.rochester.edu/ensembles/ensembles/.

[202] "Ensembles," USC Thornton School of Music, accessed January 21, 2021, https://music.usc.edu/ensembles/.

USC Thornton Jazz Honors Combo

USC Thornton Jazz Orchestra

University of Wisconsin-Madison[203]

Afro-Cuban Jazz Ensemble

Black Music Ensemble (MUSIC 266)

Blue Note Ensemble

Contemporary Jazz Ensemble

Global Hand Drumming Ensemble (MUSIC 260)

Jazz Composers Group

Jazz Standards Ensemble

UW Jazz Orchestra (The Big Band)

Women's Chorus

World Percussion Ensemble

Vanderbilt University[204]

Blair Big Band

Blair Jazz Choir

Commodore Steel Band Program

Sankofa

[203] "Student Ensembles," Mead Witter School of Music, University of Wisconsin-Madison, accessed January 12, 2021, https://www.music.wisc.edu/student-ensembles/.

[204] "Ensembles," Blair School of Music, Vanderbilt University, accessed January 19, 2021, https://blair.vanderbilt.edu/ensembles/.

Student Clubs and Organizations

The following is a list of student clubs and organizations that meet two criteria: one, their primary focus is on the performance, study, or appreciation of music; and two, they focus on musical traditions of disenfranchised, queer, and minoritized populations, *or* are comprised of students and musicians from disenfranchised, queer, and minoritized backgrounds. Organizations that are not included in this listing are sororities, fraternities, and Greek life; clubs and organizations that focus on dance in addition to music; and organizations that include music in their activities but whose primary focus is not on music itself.

Berklee College of Music[205]

Asian Americans in Music and Entertainment (AAIME)

Berklee Disabilities Club

Berklee K-Pop Initiative

Berklee Women in Action

Chinese Students and Scholars Association

Tango Club

Treble Threat A Cappella

Women Musicians Network

Boston University[206]

Boston University Hip-Hop

Chordially Yours

[205] "Student Clubs," Berklee College of Music, accessed January 21, 2021, https://www.berklee.edu/campus-life/student-clubs.

[206] "Organizations," Boston University Engage, accessed January 19, 2021, https://bu.campuslabs.com/engage/organizations?query=music.

BU Sono

Dheem: Indian Classical Arts Association

Cleveland Institute of Music[207]

Three of these organizations are offered by Cleveland Institute of Music's affiliated university, Case Western Reserve University. CIM itself offers one organization that meets the criteria for this section.

Dhamakapella (Case Western Reserve University)

Middle Eastern Cultural Association (Case Western Reserve University)

Nadaam (Case Western Reserve University)

Student Government Association (CIM)

Indiana University[208]

Bloomington Delta Music Club

Chinese Music Association

Hip Hop ConnXion at Indiana University

Hooshir A Cappella

Hum

Ladies First A Capella

Tango Club at IU

The Black Art Coalition

[207] "Listing of Groups and Organizations," CampusGroups, Case Western Reserve University, accessed January 22, 2021, https://community.case.edu/club_signup?group_type=&search=music&category_tags=&order=name_asc.

[208] "Organizations," beINvolved, Indiana University, https://beinvolved.indiana.edu/organizations?categories=6874.

Manhattan School of Music[209]

Black American Music at Manhattan School of Music

Black Student Union

Fusion: One World at MSM

MSM Womxn's Group

Queer People for the Betterment of Society (QueerPBS)

Michigan State University[210]

Color Me Music: Alliance for Students of Color

Daebak Spartans

Spartan Sur

New England Conservatory of Music[211]

Asian Student Association (ASA)

Black Student Union (BSU)

Students Advocating for Gender Equality (SAGE)

Queer Union for the Equality of Students and Teachers (QUEST)

[209] "Student Affairs: Student Organizations," Manhattan School of Music, accessed January 18, 2021, https://www.msmnyc.edu/campus/student-affairs/student-organizations/.

[210] "Organizations," Michigan State University, accessed January 21, 2021, https://msu.campuslabs.com/engage/organizations?query=music.

[211] "Get Involved at NEC," New England Conservatory, accessed January 16, 2021, https://necmusic.edu/clubs-organizations.

Northwestern University[212]

Academy of Music and Arts for Special Education

Northwestern Community Ensemble

Mariachi Northwestern

AMPED

ShireiNU A Cappella

Afrothunda Dance Troupe

Ballet Folklórico Mexicano: Ritmo de Mis Ancestros

Brown Sugar

Treblemakers

Jazz Club

Oberlin College[213]

Black Musicians Guild, OC

CHALLaH cappella

Folk Music Clip (OCFOLK)

Gender Inclusivity in Music (SGIM)

Hip Hop Collective, Oberlin (OHOP)

Latinx Music Union

Nothing But Treble (NBT)

Oberlin Steel

[212] "Organizations," Wilcat Connection, Northwestern University, accessed January 21, 2021, https://northwestern.campuslabs.com/engage/organizations/?query=music.

[213] "Clubs & Organizations," Oberlin College and Conservatory, accessed January 18, 2021, https://www.oberlin.edu/life-at-oberlin/clubs-organizations.

Swing and Blues Society, Oberlin

Taiko, Oberlin College (OBT)

Ohio State University[214]

The African American Voices Gospel Choir

Chinese Folk Music Orchestra

Dhadkan

Hip-Hop Heads at Ohio State

Jazz Club

MeshugaNotes

Women's Glee Club at The Ohio State University

Purdue University[215]

Association of Hip Hop Practitioners and Scholars

Indian Classical Music Association of Purdue

Heart & Soul

Purdue Taal

Rice University[216]

Basmati Beats

Mariachi Luna Llena

[214] "Find a Student Organization," Student Activities, Ohio State University, accessed January 21, 2021, https://activities.osu.edu/involvement/student_organizations/find_a_student_org/?v=card&s=music&c=Columbus.

[215] "Organizations," Boiler Link, Purdue University, accessed January 21, 2021, https://boilerlink.purdue.edu/organizations?query=music.

[216] "Organizations," OwlNest, Rice University, accessed January 18, 2021, https://owlnest.rice.edu/organizations?query=music.

San Francisco Conservatory of Music[217]

Black Students' Union

Women's Empowerment Club

Pride Network

University of Illinois at Urbana-Champaign[218]

Chai Town

Gah Rahk Mah Dahng (GRMD)

Girls Next Door

Illini Awaaz A Cappella

Illinois Rip Chords

K-Pop Fan Connection

Society for the Promotion of Indian Classical Music and Culture Amongst Youth

University of Iowa[219]

Basement Big Band

Chinese Music Club

Iowa Agni A Cappella

Voices of Soul

Walk It Out

[217] Jason E. Smith, email message to author, January 25, 2021. See Appendix D, p. 292.

[218] "Organizations," Involved@Illinois, University of Illinois at Urbana-Champaign, accessed January 21, 2021, https://illinois.campuslabs.com/engage/organizations?query=music.

[219] "Organizations," Engage, University of Iowa, accessed January 21, 2021, https://uiowa.campuslabs.com/engage/organizations?query=music.

University of Maryland[220]

Ethnobeat

The Music Experimentation Club

Mezumenet

Society for Interdisciplinary Music Studies

University of Miami[221]

Hammond-Butler Gospel Choir

UTaal

University of Michigan[222]

58Greene

BlueNote Vocal Jazz Ensemble

Girls Who Listen

The Harmonettes

Hip Hop Congress

Kol HaKavod

Maize Mirchi

Michigan Gospel Chorale

Ontaku

Pantanal Partnership

[220] "Organizations," TerpLink, University of Maryland, accessed January 21, 2021, https://terplink.umd.edu/organizations?query=music.

[221] "Organizations," University of Miami, accessed January 19, 2021, https://miami.campuslabs.com/engage/organizations?query=music.

[222] "Organizations," Maize Pages, University of Michigan, accessed January 22, 2021, https://maizepages.umich.edu/organizations?query=music.

Qingyun Chinese Music Ensemble at U of M

The Sirens A Cappella

University of Minnesota[223]

Chung Gong

MN Fitoor

Sentimental Sounds

The Enchantments

University of Nebraska-Lincoln[224]

Take Note

UNL Tango Club

Eastman School of Music (University of Rochester)[225]

Black Students Union at Eastman

Hillel at Eastman

Spectrum

University of Southern California[226]

Arts LA

Asli Baat Acappella

[223] "Organizations," Presence, University of Minnesota, accessed January 22, 2021, https://twin-cities-umn.presence.io/organizations/list.

[224] "Organizations," NvolveU, University of Nebraska-Lincoln, accessed January 22, 2021, https://unl.campuslabs.com/engage/organizations?query=music.

[225] "Student Organizations," Office for Student Activities, Eastman School of Music, accessed January 18, 2021, https://www.esm.rochester.edu/studentactivities/student-organizations/.

[226] "Organizations," EngageSC, University of Southern California, accessed January 19, 2021, https://usc.campuslabs.com/engage/organizations?query=music.

CreSCendo Music Club

Girls Who Listen

Kazan Taiko

Keck Hip Hop Society

Sirens

TroFlow

Trogons A Cappella

University of Wisconsin-Madison[227]

Jewop A Cappella

Mad City Spitters: Freestyle Rap Club

Pitches and Notes – Women's A Cappella

Saaz

Wisconsin Waale A Cappella

Women's Brass Club

Vanderbilt University[228]

Melanated A Cappella

Swingin' Dores

Vandy Taal

Voce A Cappella

[227] "Organizations," Wisconsin Involvement Network, University of Wisconsin-Madison, accessed January 22, 2021, https://win.wisc.edu/organizations?query=music.

[228] "Organizations," Anchor Link, Vanderbilt University, accessed January 22, 2021, https://anchorlink.vanderbilt.edu/Organizations?query=music.

Chapter 3: The Affective Archive

[TW: racism, systemic racism, SA, sexism]

In this chapter, I present the affective archive, created specifically for this project. This queer act of curation that "mobilize[s] the affective register to make apparent the everyday intimacies of bodies and landscapes, histories and temporalities,"[229] reflects the alternative archival practices of Cvetkovich, Gopinath, Hartman, and Muñoz. Unlike the data presented in chapter two, none of the articles, news, stories, or testimonials included here were published or released under the institutional gaze. It does not originate from institutional sources, nor has it been deemed official by institutions themselves. Similar to the structure of chapter two, prior to the presentation of this information, I discuss:

- How I gathered this data
- My process for coding and presenting this data
- Sensitive content included in this chapter

Data Collection

In chapter one, I discussed my original plan to personally interview queer and minoritized individuals. The choice to draw upon pre-published testimonials, articles, and stories in lieu of these personalized interviews came about for several reasons. First, as previously mentioned, the impact of the COVID-19 pandemic greatly restricted the ability to travel, interview, and meet with individuals. Second, in the weeks following the murder of George Floyd in May 2020, several group pages on social media outlets began to gather stories from musicians (and music students) regarding their personal experiences with racism. These pages promised anonymity,

[229] Gopinath, 125.

thus making it possible for musicians to submit their stories without fear of exposure or retaliation. Third, there is considerable discussion regarding the labor of minoritized individuals in explaining their experiences to curious white interviewers. The manner in which interviews that discuss identity are brought up can be problematic. Professor Ollie Watts Davis, an African American professor of voice at the University of Illinois at Urbana-Champaign,[230] spoke about one such incident when a young white student began an interview with her by asking, "How has being a woman of color served as a disadvantage for you?"[231]

> She wanted to know "how being a woman of color had held me back in my personal and professional life." I remember taking some time before answering her. I needed to digest all of what she was saying. After gathering my thoughts, I remember beginning with something like this:
>
> *I have never considered being a woman of color to be a disadvantage. On the contrary, I regard my sex and my ethnicity among my greatest assets. I received both distinctions at birth. I view them as gifts that I gratefully receive. I have a unique perspective because of this that others need to learn from. My invitation to join the faculty of this University was not because they were seeking to hire a disadvantaged individual. Conversely, my appointment came because of what I could contribute to the intellectual life of this institution. You, as well as every other student I come in contact with are beneficiaries of my womanness and my blackness. Through my unique gifts, abilities and perspective, you are enlightened.*[232]

Rather than ask queer and minoritized individuals to continually share stories and "educate" me with regard to their experiences, I took the labor of learning upon myself, and I sought out individuals who have already shared their experiences publicly. I also could not guarantee that consequences would not arise from asking these individuals to share their stories with me. As

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[230] Throughout this chapter, I use the word "Black" rather than "African American." However, as Dr. Davis identifies herself as African American in the cited text, I use this term in this specific instance.

[231] Ollie Watts Davis, *Talks My Mother Never Had with Me: Helping the Young Female Transition to Womanhood* (Champaign, IL: KJAC Publishing, 1999), 225.

[232] Ibid.

several of the musicians in this chapter discuss, there are genuine fears about retaliation against and targeting of individuals who speak out about their experiences. Many of the stories included originate from two particular social media pages. One of these, the Instagram page "Orchestra is Racist," describes itself as a collection of "anonymous stories of racial discrimination within the orchestral world."[233] Another page, "Opera is Racist" (from which "Orchestra is Racist" created its framework), was created "to recognize the long known truths of our industry."[234] Other posts and stories came from keyword searches on websites such as Twitter and Facebook, as well as from news publications. I also drew upon scholarship and articles written by queer and minoritized individuals that spoke to experiences in post-secondary music institutions as well as the classical music "world" at large. Additionally, I include an autoethnography of my own experience as a gay, working-class music student.

Sorting and Presenting

I begin the presentation of this archive by focusing on acts, patterns, and systems of racism in post-secondary music institutions. When presenting stories, I group emerging patterns together, drawing parallels between the experiences of authors when possible. The sections that follow discuss sexism, sexual harassment, and sexual assault, the working class, disability, and "queer" as broadly defined. Many of the stories included also note individuals who navigate their experience through an intersectional lens, such as women and queer individuals of color who may experience discrimination based on race, gender, and sexuality simultaneously. Like the nature of this collection itself, its presentation is also less clearly defined within organizational

[233] "Orchestra is Racist (@orchestraisracist)," Instagram, accessed November 14, 2020, https://www.instagram.com/orchestraisracist/?hl=en.

[234] "Opera is Racist (@operaisracist)," Instagram, accessed November 14, 2020, https://www.instagram.com/OperaisRacist/?hl=en.

norms. Instead, it ebbs and flows from story to story. As a curated collection, I offer descriptions when needed to contextualize the information. I introduce terminology helpful in understanding the content, and I offer definitions and relevant scholarship to engage readers who wish to go further in their own understanding.

On Sensitive Content

At the beginning of this chapter, I included a trigger warning (TW) with abbreviations regarding content in this section that engages with themes of racism (and systemic racism), sexual assault, and sexism. Trigger warnings in academic contexts can themselves be controversial. Advocates argue that trigger warnings could help readers who may not be personally ready to encounter material that could cause an upsetting emotional response. Others believe that "trigger warnings unnecessarily insulate students from the often-harsh realities of the world with which academics need to engage."[235] Much of the data presented in this section can be painful or even uncomfortable to read. However, I chose not to alter or censor any of the data presented in this chapter, as I believe in the importance of including such content to fully understand the weight of institutions on queer and minoritized student lives. Additionally, I curated this collection and presentation for readers to encounter the artifacts much in the same way that I did, including through the use of screenshots and direct quotes rather than through paraphrasing or summary.

[235] "Trigger Warnings," Centre for Teaching Excellence, University of Waterloo, accessed February 1, 2021, https://uwaterloo.ca/centre-for-teaching-excellence/trigger.

Racisms[236]

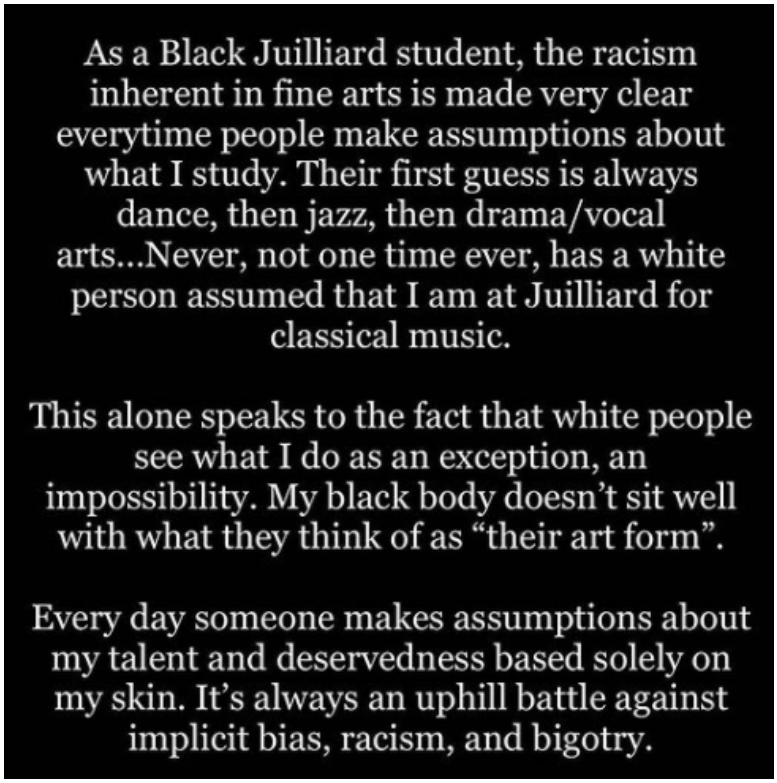

Figure 3.1. Post from @OrchestraIsRacist, Instagram, July 23, 2020, https://www.instagram.com/p/CC_qWLvgC8_/.

The "black body" here occupies a space in the institution that unsettles, challenges, and provokes. The assumption is immediate: the student is an exception to the norm of expected whiteness. The author here is quickly stereotyped as belonging to an area of the institution where Black students are traditionally accepted.

[236] Rather than using the singular noun, I use the plural *racisms* to demonstrate the multiple ways that racism manifests itself, as well as to show how racism does not occur unilaterally or in one form intelligible by all affected individuals.

> Over the course of my life I have learned that to be black and a classical musician is to be considered a contradiction. After hearing that I was a music major, a TSA agent asked me if I was studying jazz. One summer in Bayreuth, a white German businessman asked me what I was doing in his town. Upon hearing that I was researching the history of Wagner's opera house, he remarked, "But you look like you're from Africa." After I gushed about Mahler's Fifth Symphony, someone once told me that I wasn't "really black." All too often, black artistic activities can only be recognized in "black" arts.[237]

Reflecting on her own experience in studying classical music, Kira Thurman describes existing in "white spaces" not as an exception, but as a *contradiction* to the norm. In addition to occupying spaces that have assumed whiteness as the default, Thurman, like the author of Figure 3.1, is typecast as a jazz musician. Sweeping assumptions about Black artists continue into the music institution (Fig. 3.2). This time, a white student uses carefully coded words like "culture" to imply a lack of etiquette, sophistication, and value to the art produced by Black individuals.

[237] Kira Thurman, "Singing Against the Grain: Playing Beethoven in the #BlackLivesMatter Era," *The Point*, September 29, 2018, https://thepointmag.com/examined-life/singing-against-grain-playing-beethoven-blacklivesmatter-era/.

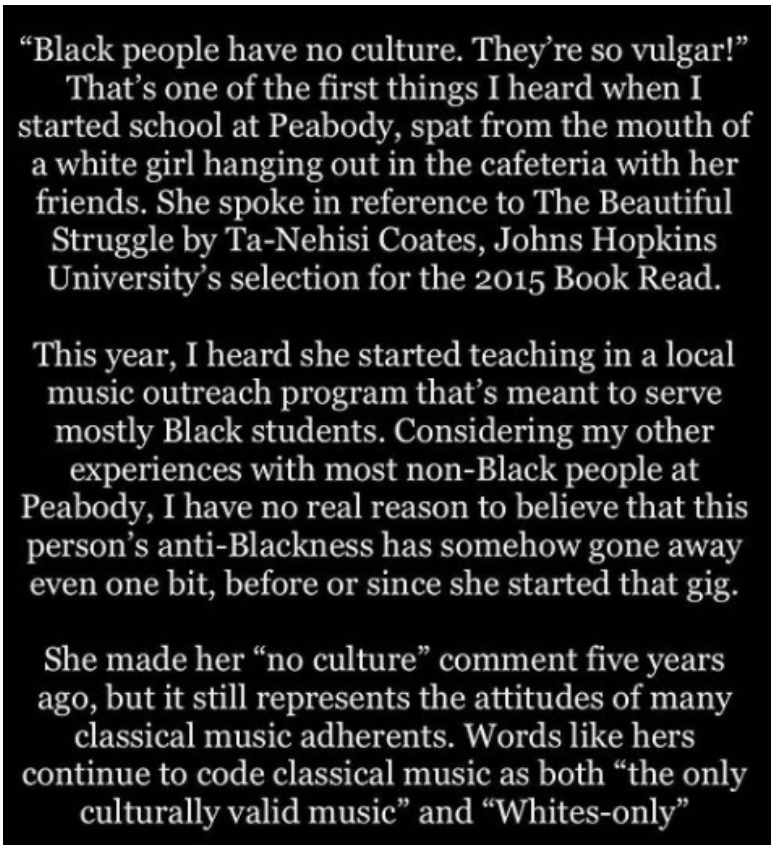

Figure 3.2. Post from @OrchestraIsRacist, Instagram, July 25, 2020, https://www.instagram.com/p/CDFDaOfA5MV/.

Other examples of racist aggressions by peers are less subtle. One student chooses not to confront their classmate out of fear of such retaliation (Fig. 3.3). In the second example (Fig. 3.4), the author confides in an authority figure regarding a racist act, but no action is taken. As I discuss later in examples of sexism and sexual harassment, individuals are often hesitant to come forward for these same reasons. Many feel that they will not be believed, that they will be gaslighted, that nothing will be done about the situation, or that the situation could become further exacerbated by bringing it to the surface.

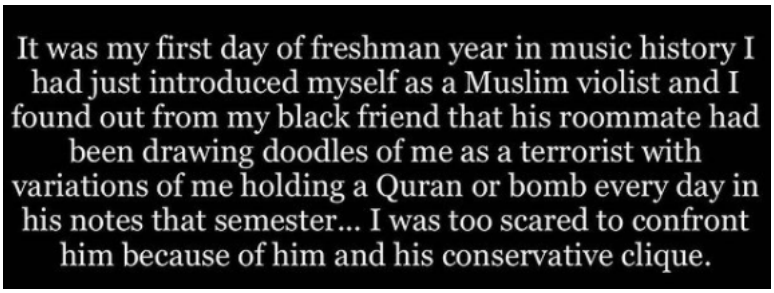

Figure 3.3. Post from @OrchestraIsRacist, Instagram, July 10, 2020, https://www.instagram.com/p/CCeIzrsgshC/.

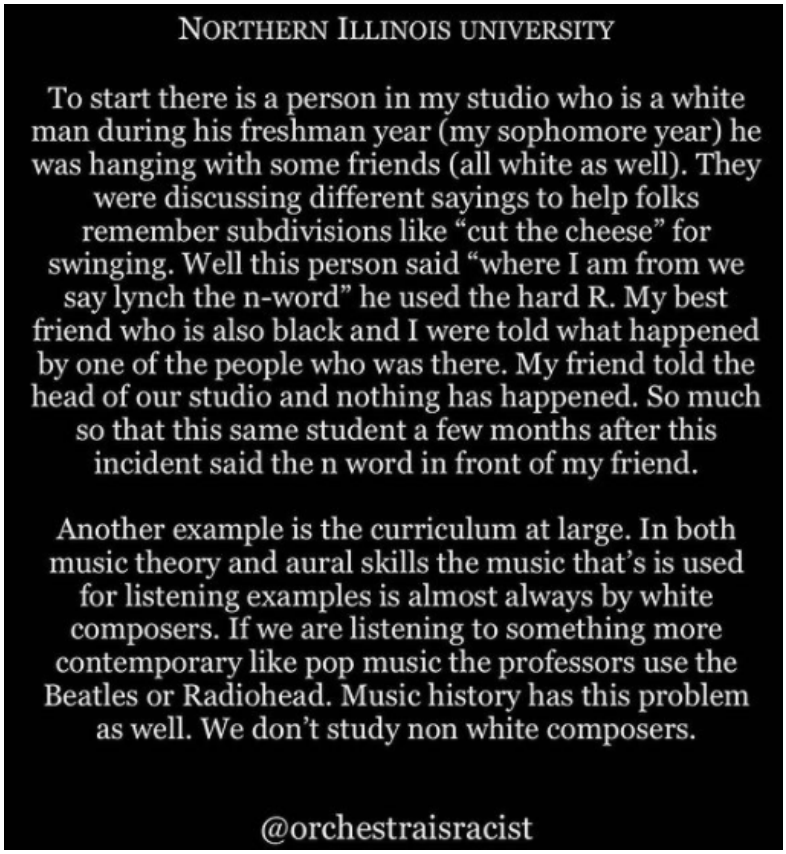

Figure 3.4. Post from @OrchestraIsRacist, "See their petition to decolonize the NIU program in our stories," Instagram, August 14, 2020, https://www.instagram.com/p/CD4fbYPgs-4/.

In Figure 3.4, the author demonstrates an *overt* example of racism from their peer as well as a more *covert* example by pointing to the curriculum of music theory and music history. In these next stories, the authors describe encountering *racial microaggressions* in the institutional setting. Derald Wing Sue defines racial microaggressions as "everyday insults, indignities and

demeaning messages sent to people of color by well-intentioned white people who are unaware of the hidden messages being sent to them."[238] For example, in the first narrative (Fig. 3.5), the author describes how the call to "act… decent" is seen in opposition to notions of "act[ing] black." In the second example (Fig. 3.6), the author finds themself frustrated with being singled out for performance related issues. The antagonist of this story uses microaggressions under the guise of high standards, quality, and rigor. Both testimonials describe a separation between Black students and the institutional spaces they occupy, wherein the actions and behaviors of these individuals contradict the parameters and expectations of the institution itself. For these authors, to "act Black" or to not perform a *higher* (rather than equal) level than one's white peers, then, makes one a target within the institution.

Figure 3.5. Post from @OrchestraIsRacist, Instagram, September 8, 2020, https://www.instagram.com/p/CE44ULFAhHP/.

[238] Tori DeAngles, "Unmasking 'Racial Micro Aggressions,'" *American Psychological Association*, February 2009, https://www.apa.org/monitor/2009/02/microaggression.

Figure 3.6. Post from @OrchestraIsRacist, Instagram, September 6, 2020, https://www.instagram.com/p/CEz7M5Mg_NP/.

Students subjected to racial microaggressions often find themselves doubting or disbelieving the signs of covert racism. In this next story (Fig. 3.7), the author decides to speak to a "higher up" (perhaps an administrator) regarding a troublesome situation with their professor. Ultimately, this authority figure is dismissive of the student's narrative, pointing to signs of anxiety or paranoia. In this example, the student is pathologized and gaslighted into believing that their own embodied knowledge and experience would not be taken seriously by individuals who could make a difference in the student's wellbeing.

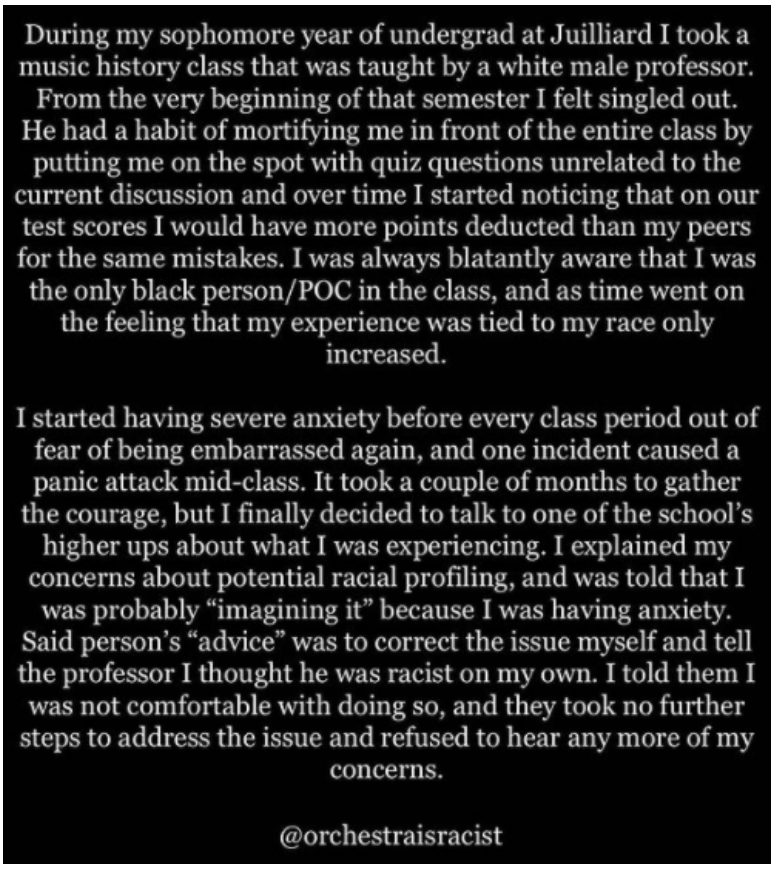

Figure 3.7. Post from @OrchestraIsRacist, Instagram, July 5, 2020, https://www.instagram.com/p/CCRc6VQAj9f/.

In this next series of testimonials, the authors recall their experiences with administrative officials at post-secondary music institutions. The uncalled-for remarks and unsolicited advice of a dean effectively silence the concerns of minoritized students (Fig 3.8). An administrator mistakes the identity of one Black student for another (Fig 3.9). The final story (Fig. 3.10) describes administrative officials who not only mistook the identity of a Black student due to their Anglo-sounding last name, but then grouped this student together with another Black student in a "perfect" chamber music match. Each of these accounts demonstrate how institutional authorities dismiss Black students by failing to account for their individuality and personhood. They also further illuminate a disconnect between the lives of Black students and the administrative individuals organizing post-secondary music institutions.

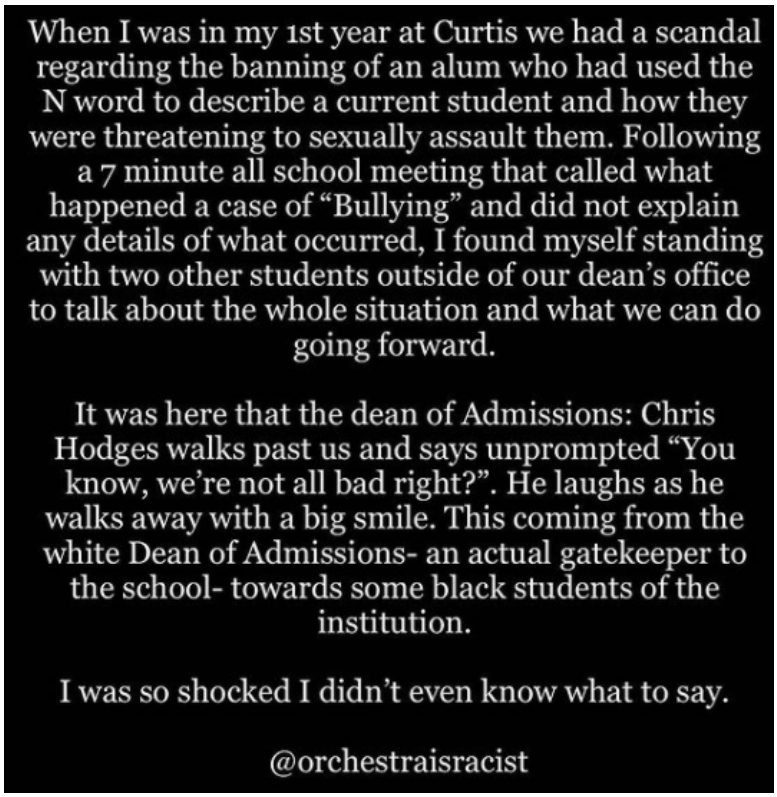

Figure 3.8. Post from @OrchestraIsRacist, Instagram, July 6, 2020, https://www.instagram.com/p/CCUG0dCAu-5/.

Figure 3.9. Post from @OrchestraIsRacist, Instagram, August 8, 2020, https://www.instagram.com/p/CDpKgUmgarz/.

Figure 3.10. Post from @OrchestraIsRacist, Instagram, July 21, 2020, https://www.instagram.com/p/CC6iVj9g_mB/.

While the previous stories specified the role of administrators, other authors took institutional *structures* to task themselves. The next story was written by a white author speaking about their observations of *tokenism* in arts organizations. Layla Saad describes tokenism as "essentially [using] BIPOC as props or meaningless symbols to make it look like antiracism is being practiced while continuing to maintain the status quo of white as the dominant norm."[239] This story discusses how programming repertoire from underrepresented composers can easily fall in line with tokenistic actions. In chapter four, I discuss how using programming as praxis can demonstrate a performative yet unhelpful solution to systemic issues of music institutions.

[239] Layla F. Saad, *Me and White Supremacy* (Naperville, IL: Sourcebooks, 2020), 143.

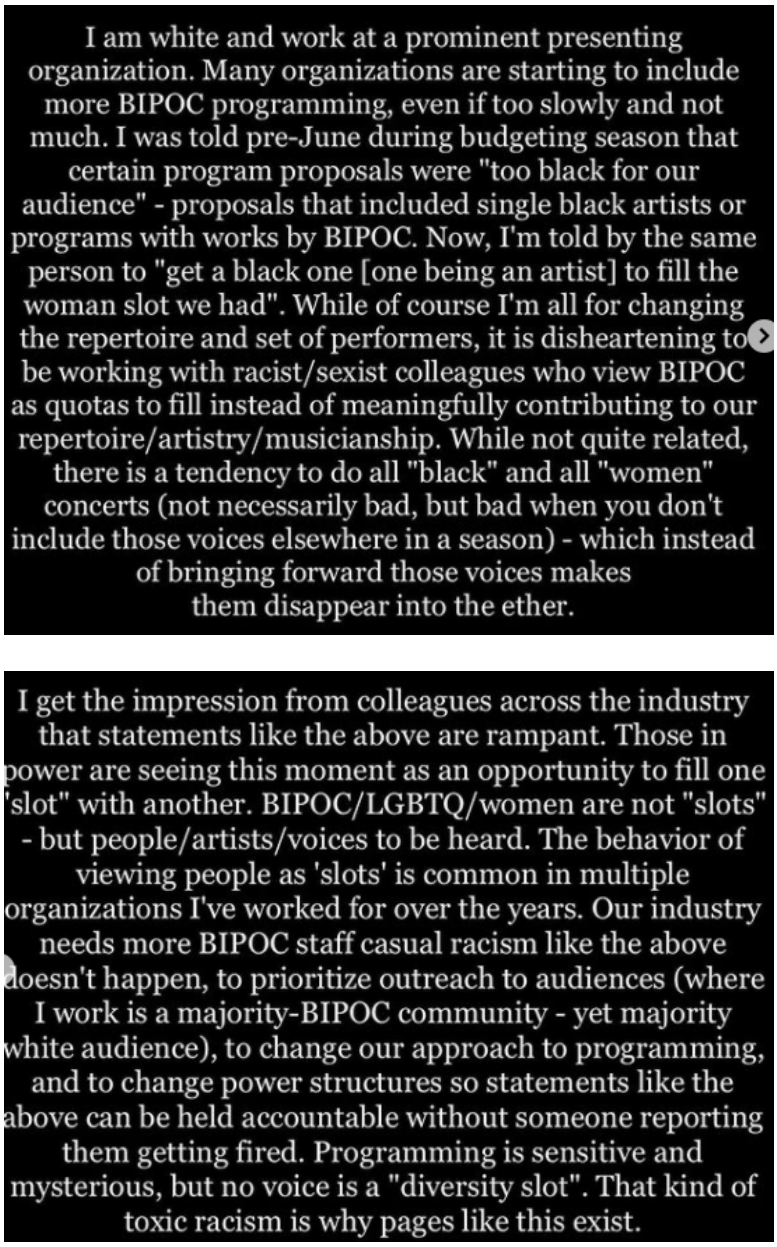

Figure 3.11. Post from @OrchestraIsRacist, Instagram, August 19, 2020, https://www.instagram.com/p/CEFPtWOHAJz/.

The programming of compositions by composers from underrepresented groups has been a common response to calls for anti-racist praxis in music institutions. Other responses include the end of so-called “blind auditions” that prevent an audition committee from visually seeing the auditioning musician. In the article “To Make Orchestras More Diverse, End Blind Auditions,” Anthony Tommasini suggests this very concept. Whether such a gesture would actually

transform the institution of the symphony orchestra itself, rather than simply accommodating more minoritized individuals into a pre-existing space still centered around white individuals, is an important conversation as well. However, Tommasini also mentions how his conversations with minoritized musicians called for more immediate attention to the *institutional* level of discriminatory practices rather than a "quick fix" solution.

> Some leaders in the field I've spoken with over the years have argued that the problem starts earlier than auditions. They say racial diversity is missing in the so-called pipeline that leads from learning an instrument to summer programs to conservatories to graduate education to elite jobs. In this view, even that strong pool of equally talented hypothetical auditioners might have few, if any, Black or Latino players in it.[240]

In the same article, Tommasini speaks with Anthony McGill, an African American musician and Principal Clarinet of the New York Philharmonic. McGill was "more ambivalent about blind auditions than [Tommasini]," adding that "representation matters more than people know."[241] The potentiality of queerness, as explained in Somerville's definition of queer in chapter one, is in its ability to reimagine new ways of inhabiting, understanding, repurposing, and dismantling the normative. Returning to Figure 3.1 (as well as other testimonials in this chapter), the presence of minoritized individuals in spaces designed and centered around whiteness complicates, disrupts, and can potentially radicalize systems and structures. While the visual presence of BIPOC individuals on a concert stage offers one level of representation, the further interactions of this individual in less-visibly-noticeable ways also matters. For example, such individuals might play a role in administrative meetings, networking with other musicians, and bringing further BIPOC individuals to the ensemble for performance opportunities. Tommasini's opinion,

[240] Anthony Tommasini, "To Make Orchestras More Diverse, End Blind Auditions," *The New York Times*, July 16, 2020, https://nyti.ms/3eAwdbk.

[241] Ibid.

then, stands in contrast to that of the minoritized individuals he seeks to offer a solution for, and some responses to the article challenged its simplistic conclusion.

Figure 3.12. Post from Jesse Singal (@jessesingal), "I fixed this headline," Twitter, July 19, 2020, https://twitter.com/jessesingal/status/1284866461593370626.

Other responses to this call to end blind auditions demonstrate *color blindness*. The notion that one does not "see" color or believes in a post-racial society reflects notions of color-blind racism. Eduardo Bonilla-Silva describes four frames that exemplify color-blind racism: abstract liberalism, naturalization, cultural racism, and minimization of racism.[242] In Figure 3.13, the first comment is an individual arguing that race has nothing to do with a candidate's success in the audition process. The second comment goes further, as the author concludes that Black

[242] Eduardo Bonilla-Silva, *Racism without Racists: Color-blind Racism and the Persistence of Racial Inequality in* America, 5th ed. (Lanham, MD: Rowman & Littlefield, 2018), 40-41.

individuals not only "can't play classical music," but that they (apparently collectively) "don't want to."

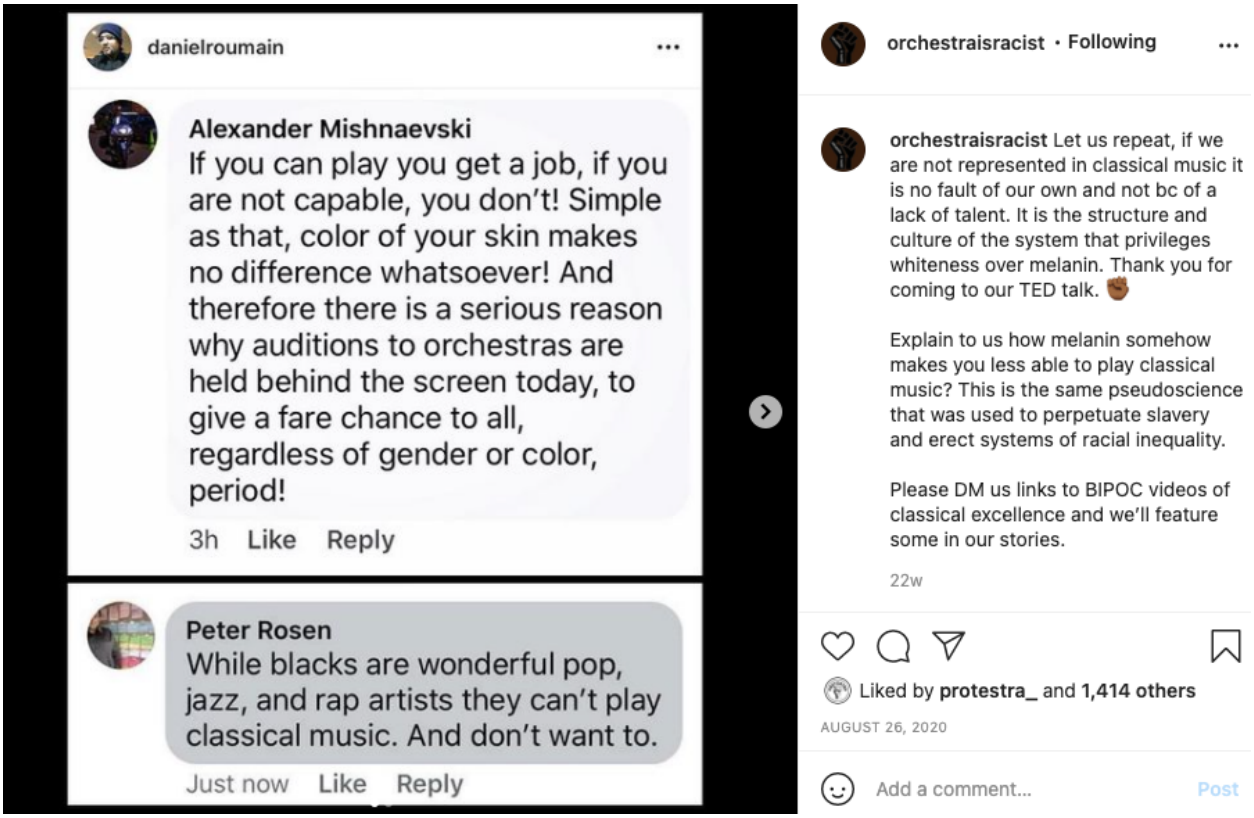

Figure 3.13. Post from @OrchestraIsRacist, "Let us repeat, if we are not represented…" Instagram, August 26, 2020, https://www.instagram.com/p/CEXOtPzg-4p/.

These next stories both concern administrative behaviors at the Cleveland Institute of Music (one of the conservatories surveyed for institutional data in chapter two). In the first story (Fig. 3.14), the author reports on how CIM has failed to publish its data with regard to race. The author of the second post (Fig. 3.15) describes CIM's President, Paul Hogle, as "obsessed" with diversity statistics, as doing so creates an image of diversity and inclusion at the institution. Unlike transformative efforts which might seek to address underlying systemic issues (which are often out of plain sight), such "images of diversity" only act as a surface-level solution to an endemic problem. President Hogle's institutional biography cites a "235% increase in Black and Latinx

students."[243] However, "in 2018, a report by the National Center for Education Statistics showed that African-American and Hispanic/Latinx students combined comprised just 1 percent of the population at CIM."[244]

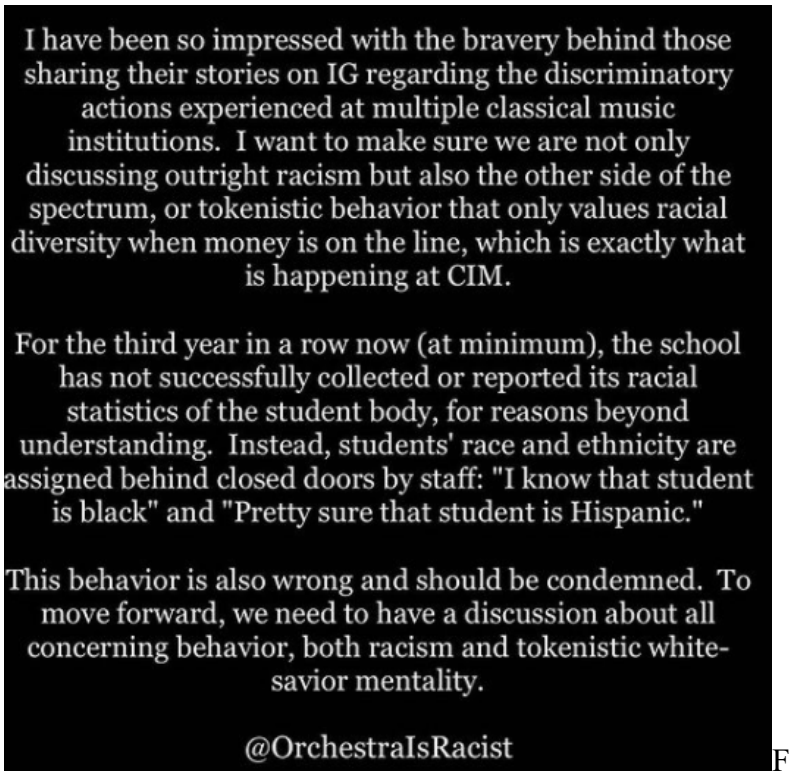
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Figure 3.14. Post from @OrchestraIsRacist, Instagram, August 5, 2020, https://www.instagram.com/p/CDhP4VaAi-4/.

[243] "Paul Hogle," Cleveland Institute of Music, accessed February 3, 2021, https://www.cim.edu/faculty/paul-hogle.

[244] Zachary Lewis, "Cleveland Institute of Music tuning up for more diverse, competitive future," *Cleveland.com*, September 6, 2019, https://www.cleveland.com/arts/2019/09/cleveland-institute-of-music-tuning-up-for-more-diverse-competitive-future.html.

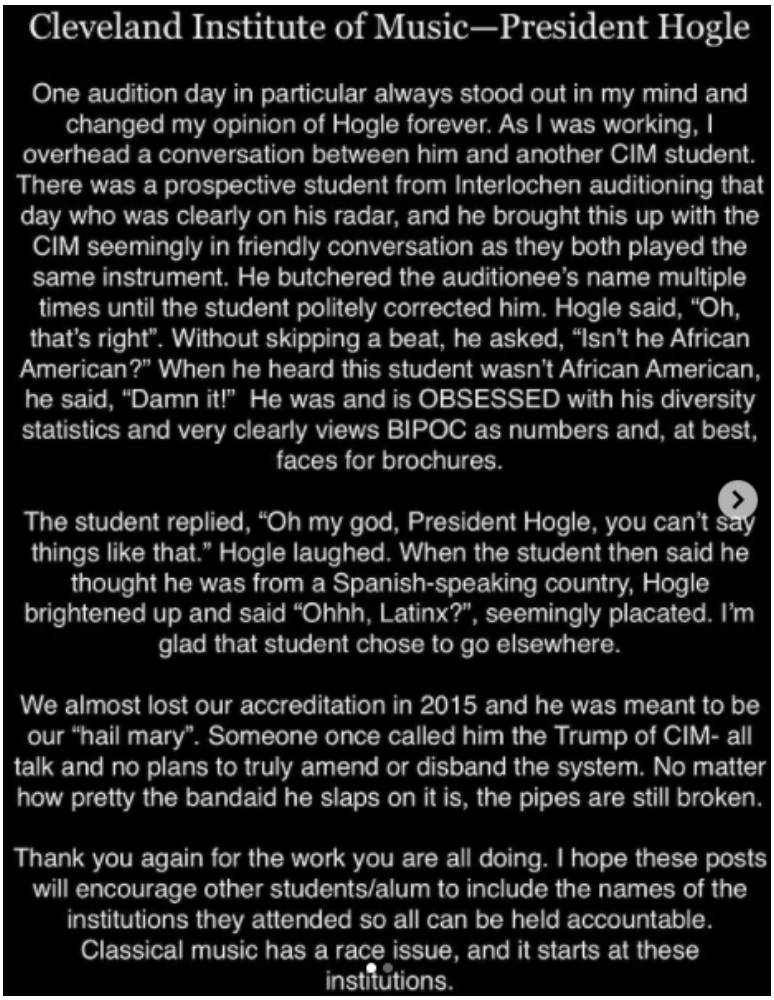

Figure 3.15. Post from @OrchestraIsRacist, "More revelations just submitted about Cleveland Institute of Music," Instagram, June 23, 2020, https://www.instagram.com/p/CByzacbAQ03/.

In the next examples, professors draw upon Mexican cultural identity to antagonize and misidentify students from Latinx backgrounds. The first student is discouraged to pursue classical music performance due to the lack of "market" for Latinx classical musicians. This student is also misidentified as being Mexican. In the second story (Fig. 3.17), an orchestra conductor singles out a Hispanic-appearing student for using a "mariachi" vibrato. Coincidentally, in the first example (Fig. 3.16), the student's advisor suggests that, rather than a career in classical music, they might consider a career in mariachi playing.

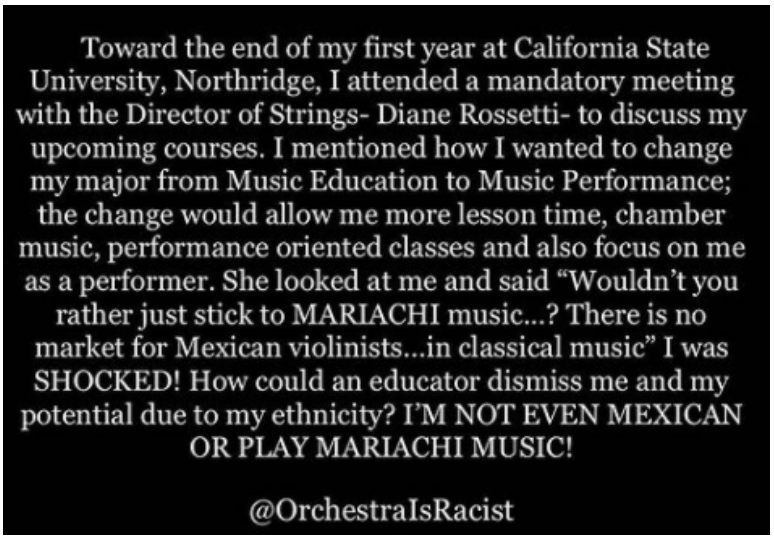

Figure 3.16. Post from @OrchestraIsRacist, Instagram, August 2, 2020, https://www.instagram.com/p/CDZiEvIg7Uc/.

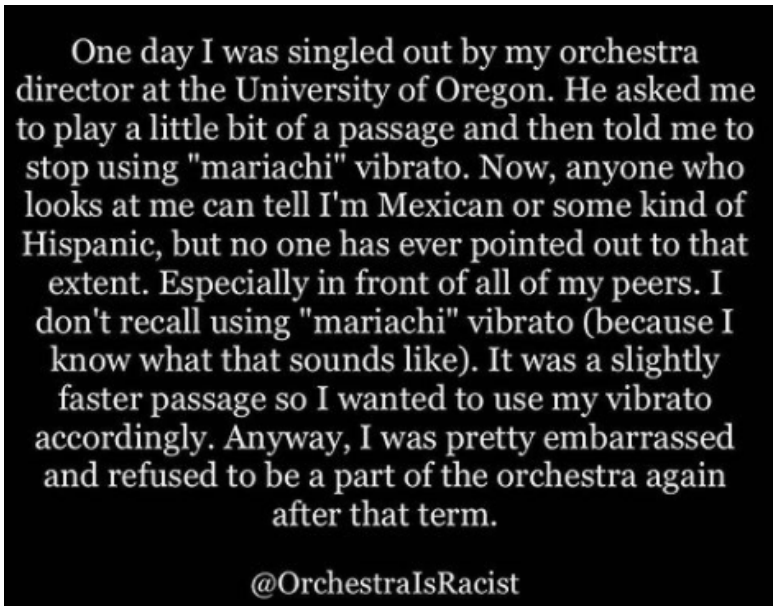

Figure 3.17. Post from @OrchestraIsRacist, Instagram, August 1, 2020, https://www.instagram.com/p/CDW5_rvgLfh/.

With a group name such as "Orchestra is Racist," several stories relate to the experiences of minoritized individuals within the ensemble setting. A conductor compares a manner of playing to that of slaves, going on to then make further racist comments regarding stereotypes of Black individuals (Fig. 3.18). In the second post (Fig. 3.19), the author recalls a conductor who

expressed frustration with Asian violinists because he "couldn't see [their] eyes." The first example also notes how the institution in question (the Royal Academy of Music in London) had, at the time, used the symbol of a black square on its social media page. Started by Jamila Thomas and Brianna Agyemang, the black square was used on June 2, 2020, also known as #BlackoutTuesday. The goal was to "take a beat for an honest, reflective and productive conversation about what actions we need to collectively take to support the Black community."[245] However, there are multiple examples of individuals and organizations that symbolically support anti-racist movements while failing to address their own problems with racism. Latham Thomas describes this as *optical allyship*, which "only serves at the surface level to platform the 'ally,' [as] it makes a statement but doesn't go beneath the surface and is not aimed at breaking away from the systems of power that oppress."[246] As I will discuss in chapter four, such actions also hold the potential to be sites of symbolic violence, wherein an institution can point to such performative behaviors as examples of thoughtful change and thereby confusing the minoritized and affected individual into doubting the validity of their own embodied knowledge and experiences.

[245] "About," #TheShowMustBePaused, accessed February 3, 2021, https://www.theshowmustbepaused.com/about.

[246] Latham Thomas (@glowmaven), "We are not interested in optical allyship," Instagram, May 1, 2018, https://www.instagram.com/p/BiPDZkbFJFY/.

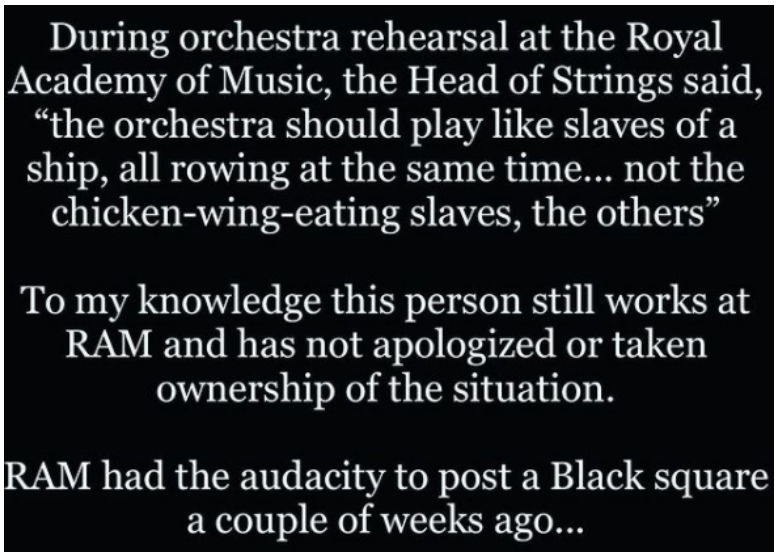

Figure 3.18. Post from @OrchestraIsRacist, "Wow! This has to end," Instagram, June 18, 2020, https://www.instagram.com/p/CBl0c9RAXO1/.

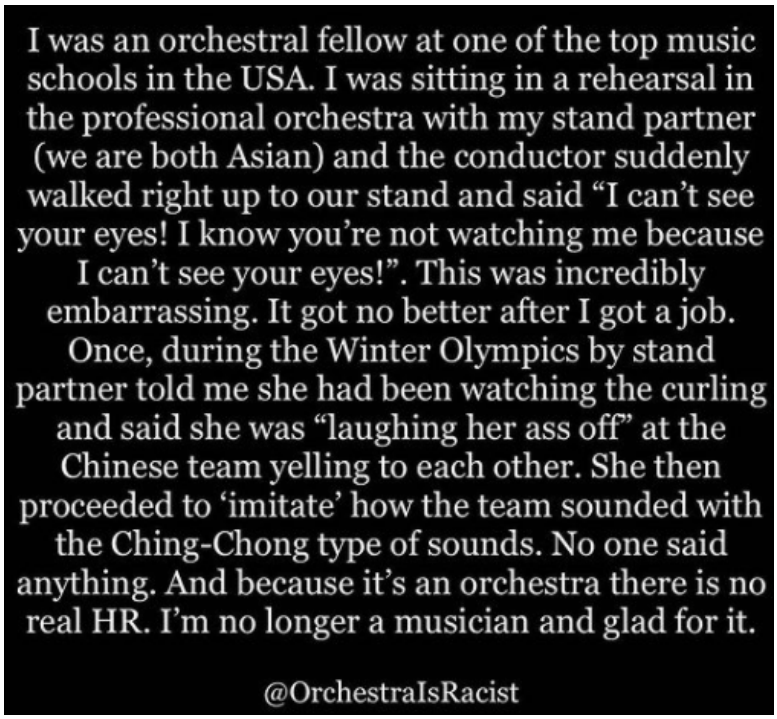

Figure 3.19. Post from @OrchestraIsRacist, Instagram, August 7, 2020, https://www.instagram.com/p/CDmYzWfgddQ/.

In “Abusive Behaviors in Arts Education,” Kayleigh Miller explains how her social media post regarding “unhealthy teaching behaviors in the arts” went viral in August 2020.[247] The original post received hundreds of comments and messages conveying student experiences. Miller identifies the following list of “abusive teaching behaviors that have been accepted as ‘normal’ in arts education.”[248]

- Public humiliation
- Yelling, swearing, insults, threats, intimidation, isolation, or ignoring a student
- Using fear, punishment, or shame to “motivate” students
- Blaming students
- Making comments on a student’s appearance, race, size, disability, gender, or sexuality
- Narcissistic behaviors
- Favoritism (of others)

These next stories focus on interactions with teachers and professors in post-secondary music institutions, and many reflect behaviors such as those listed above. Asian students are made to feel interchangeable when a professor cannot identify the names of her three Asian students (Fig. 3.20). Other Asian students are stereotyped as “lack[ing] personality” in comparison to their white peers (Fig. 3.21). A vocal pedagogue describes Asian singers as robotic and inexpressive (Fig. 3.22). This stereotype becomes even more explicit in the fourth story (Fig. 3.23), when an Asian tenor is typecast for specific “non-human roles,” as he is unconvincing as a human being himself. In each of these testimonies, Asian students inhabit white institutional spaces; thus, their

[247] Kayleigh Miller, “Abusive Behaviors in Arts Education,” Lotus Chamber Music Festival, November 23, 2020, https://lotuscmf.org/blogcontent/2020/11/23/guest-post-abusive-behaviors-in-arts-education-by-kayleigh-miller.

[248] Ibid.

presence and personhood is constantly compared (and negated) when viewed alongside their white (and hence normative) peers. To be non-white, then, is to be seen as less: less personality, less expressive, and even less human.

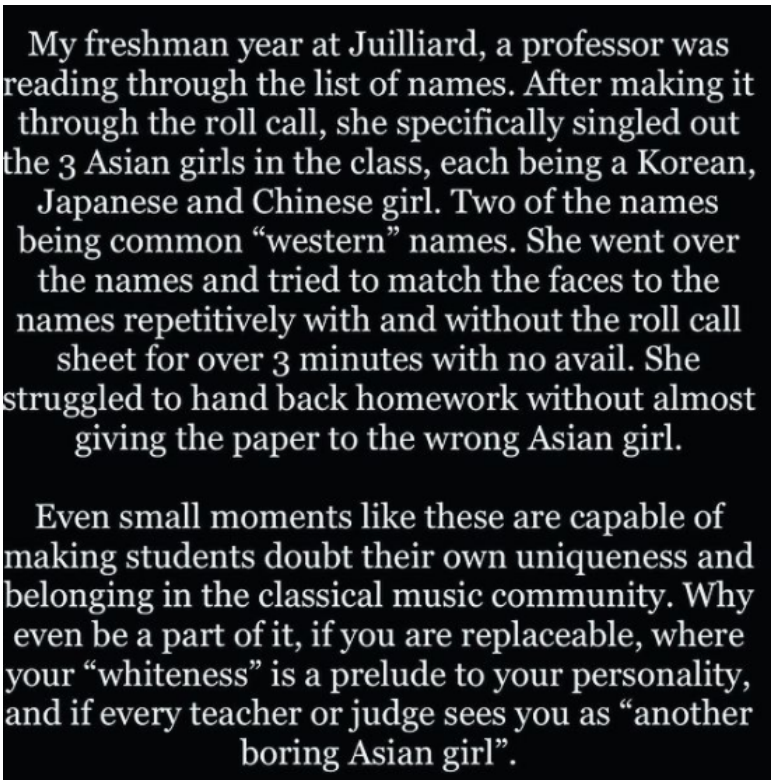

Figure 3.20. Post from @OrchestraIsRacist, "Learn our names," Instagram, June 16, 2020, https://www.instagram.com/p/CBgGr0pAiHQ/.

Figure 3.21. Post from millennium falco (@ritamutsuko), Twitter, February 10, 2020, https://twitter.com/ritamitsuko/status/1226841205432049664/.

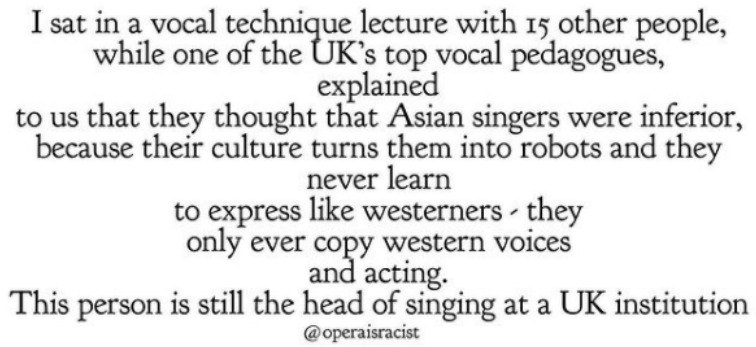

Figure 3.22. Post from @OperaIsRacist, Instagram, June 16, 2020, https://www.instagram.com/p/CBgDxe7BCp9/.

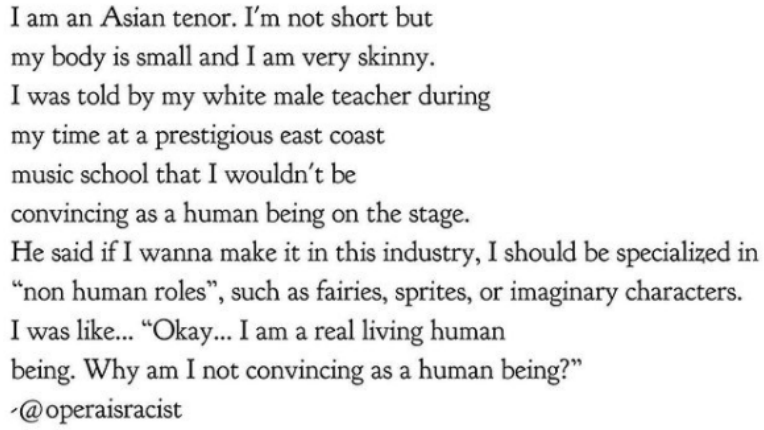

Figure 3.23. Post from @OperaIsRacist, Instagram, June 19, 2020, https://www.instagram.com/p/CBofjWsB_ah/.

Backhanded and sarcastic remarks about race serve as the backdrop for the next story (Fig. 3.24), wherein an auditioning student singing the music of a white composer becomes the center of a joke. In the second story (Fig. 3.25), an African American student's voice teacher acts *colorblind*. A professor's explicit bias shows toward Black and Muslim individuals (Fig. 3.26), while a different professor lashes out at a Black student (Fig. 3.27). In the fifth and final story (Fig. 3.28), a voice teacher describes physical differences in the bodies of Black singers, concluding that Black singers are "genetically inferior" to their white counterparts.

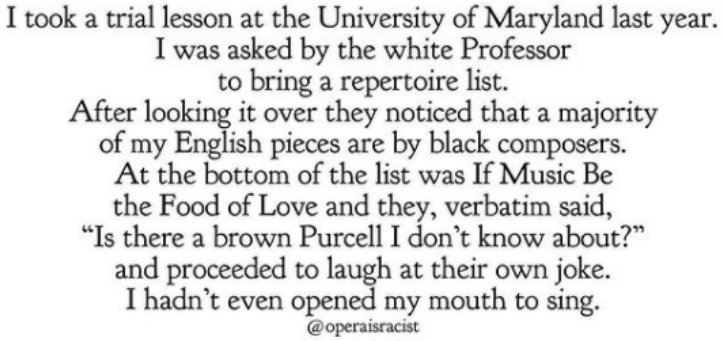

Figure 3.24. Post from @OperaIsRacist, Instagram, June 10, 2020, https://www.instagram.com/p/CBQhAtABKOw/.

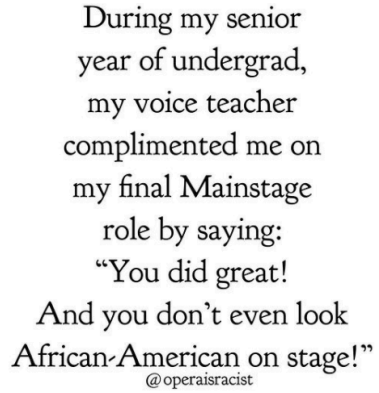

Figure 3.25. Post from @OperaIsRacist, Instagram, June 12, 2020, https://www.instagram.com/p/CBWmPAxh2dc/.

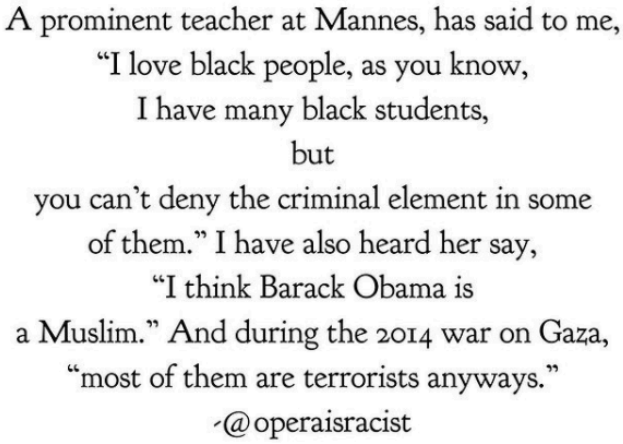

Figure 3.26. Post from @OperaIsRacist, Instagram, June 30, 2020, https://www.instagram.com/p/CCETffnB5-b/.

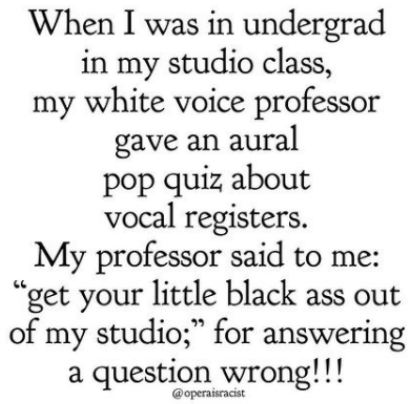

Figure 3.27. Post from @OperaIsRacist, "[Swipe]," Instagram, June 12, 2020, https://www.instagram.com/p/CBWmQnyh5N2/.

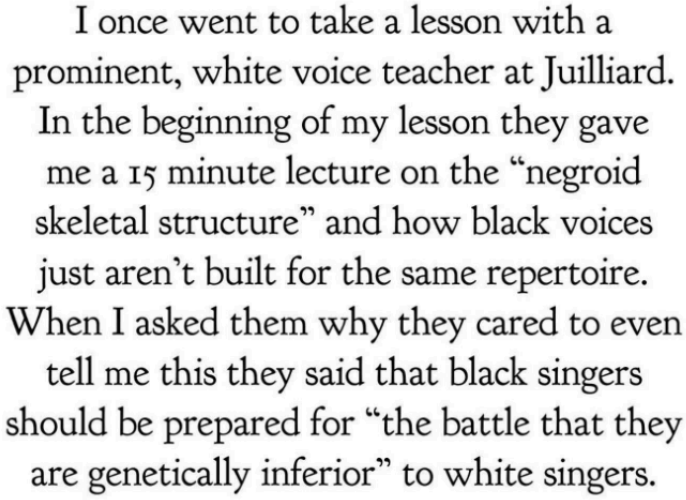

Figure 3.28. Post from "My So-Called Opera Life, "No comment needed," Facebook, June 5, 2020, http://tinyurl.com/t9kbfg85.

In the summer of 2021, violinist Pinchas Zukerman invoked offensive racial stereotypes about Asian musicians in a masterclass for the Juilliard School. Javier C. Hernández writes, "At one point, Zukerman told a pair of students of Asian descent that their playing was too perfect and that they needed to add soy sauce, according to two participants in the class. At another point, in trying to encourage the students to play more lyrically, he said he understood that people in

Korea and Japan do not sing, participants said."[249] At this point in the class, one of the participants corrected Zukerman to inform him that they were not from Korea, but rather were of Japanese descent. The Juilliard School decided not to publicly share video from the masterclass, and Zukerman later apologized for his remarks, promising to "do better in the future." However, for violinists such as Keiko Tokunaga, she describes how Asian musicians are "often described as emotionless or we just have no feelings and we are just technical machines."[250] Such comments parallel many of the aforementioned examples of Asian musicians whose musicianship was described as robotic, inferior, and lacking a human quality.

Sharing these personal testimonies can be dangerous. The Instagram page "Orchestra is Racist" posted the following message it received in response to publishing these anonymous testimonials (Fig. 3.29). The message uses racist, charged, and offensive language that proports harmful stereotypes toward the Black community. The author (using the codename of "Whites of classical music") points to affirmative action as the reason for academic success among Black individuals, and they even suggest their preference for a society that maintains practices of slavery or servitude.

[249] Javier C. Hernández, "Violinist Apologizes for 'Culturally Insensitive' Remarks About Asians," *New York Times,* June 28, 2021, https://www.nytimes.com/2021/06/28/arts/music/pinchas-zukerman-violinist-asians.html

[250] Ibid.

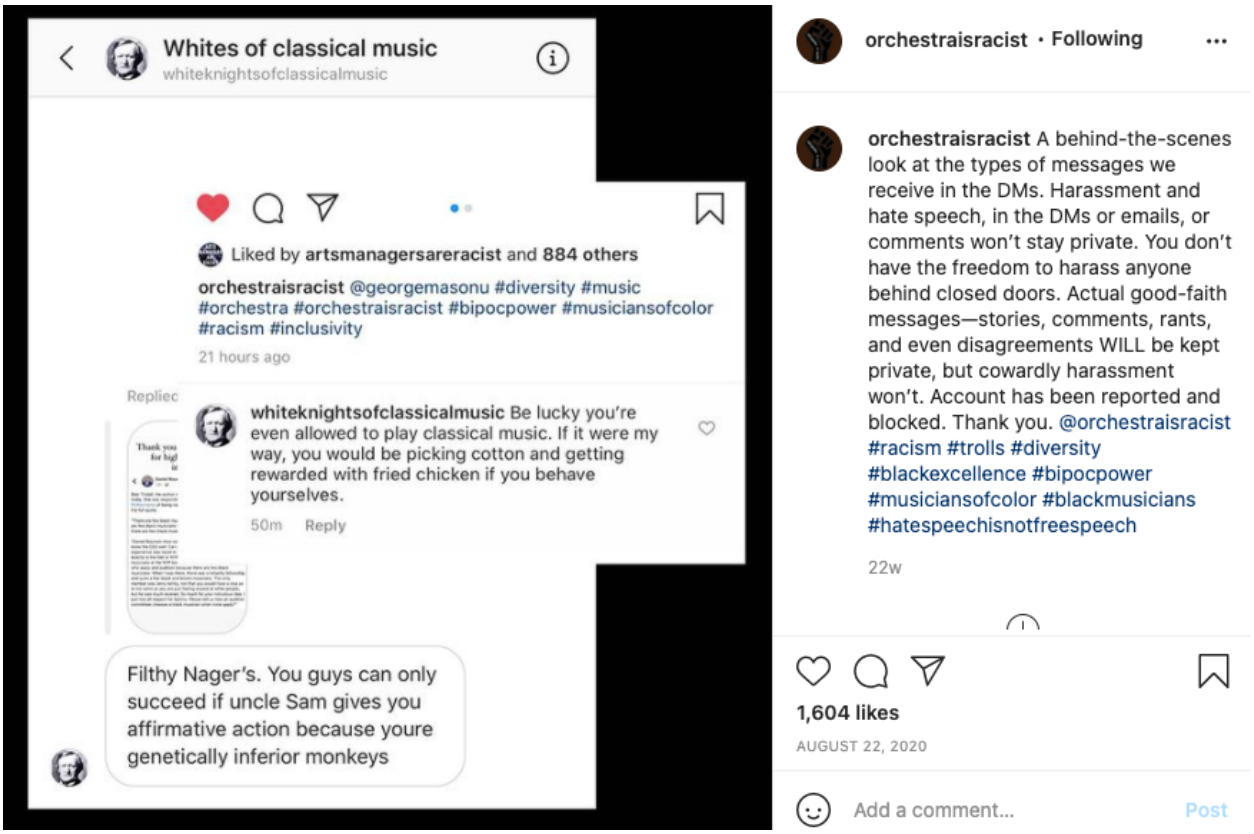

Figure 3.29. Post from @OrchestraIsRacist, "A behind the scenes look…," Instagram, August 22, 2020, https://www.instagram.com/p/CEMuYEtAShA/.

This section on racism began with an investigating whiteness and "white" spaces. In their article "It's Time to Let Classical Music Die," composer Nebal Maysaud (they/them) concludes that the inherent whiteness within Western classical music makes it impossible for musicians of color to be centered. Like non-Western musical traditions, classical musicians of color are "other-ed" within music institutions, structures, and systems that prioritize a white status quo.

> Western classical music is not about culture. It's about whiteness. It's a combination of European traditions which serve the specious belief that whiteness has a culture—one that is superior to all others. Its main purpose is to be a cultural anchor for the myth of white supremacy. In that regard, people of color can never truly be pioneers of Western classical music. The best we can be are exotic guests: entertainment for the white audiences and an example of how Western classical music is more elite than the cultures of people of color.[251]

[251] Nebal Maysaud, "It's Time to Let Classical Music Die," *NewMusicBox*, June 24, 2019, https://nmbx.newmusicusa.org/its-time-to-let-classical-music-die/.

Sexism, Sexual Harassment, and Sexual Assault

Previously, I mentioned how many individuals choose not to pursue problems through administrative channels. Often times, these students fear retaliation by the accused individual. Others feel apathetic about the potential result of this complaint. In *Living a Feminist Life*, Sara Ahmed describes how institutions become hotbeds for sexist and racist behavior, and how students who speak out about the problems are in turn viewed as the problem themselves.

> But institutions also enable and reward sexist behavior: institutional sexism. Sexual banter is so often institutionalized. You might participate in that banter because it is costly not to participate: you become the problem, the one who is disapproving or uptight… When we give an account of something as sexist or racist, we are often dismissed as having a faulty perception, as not receiving the intentions or actions of others fairly or properly. "I didn't mean anything by it," he might say. And indeed then by taking something said or done the wrong way, not only are you wrong, but you are understood as committing a wrong against someone else. When you talk about sexism and racism, you are heard as damaging the reputation of an individual or an organization.[252]

Over the last several years, a startling number of prominent teachers and professors in post-secondary music institutions have been accused or convicted of sexual harassment and assault.

- Jascha Brodsky, a violin teacher at the Curtis Institute of Music, was accused of sexually abusing a student in 1986. The accuser, violinist Lara St. John, "was disregarded when she reported what had happened to an administrator at Philadelphia's elite Curtis Institute of Music," and Brodsky remained at the institution until shortly before his passing in 1997.[253]

[252] Sara Ahmed, *Living a Feminist Life* (Durham, NC: Duke University Press, 2017), 35.

[253] Tricia L. Nadolny and Peter Dorbin, "Abused, then mocked," *The Philadelphia Inquirer*, July 25, 2019, https://www.inquirer.com/news/a/lara-st-john-sexual-abuse-jascha-brodsky-curtis-institute-philadelphia-20190725.html.

- David Daniels, a professor of voice at the University of Michigan, became "the first tenured faculty member to be dismissed since [the university] adopted its current bylaws in 1959."[254] The university described "a pattern of behavior that is harassing, abusive, and exploitative of University of Michigan students."[255]
- Bradley Garner, a flute professor at Cincinatti College-Conservatory of Music, retired in 2017 "toward the end of an internal investigation that uncovered allegations that he had made unwanted sexual advances to students for years."[256]
- Massimo La Rosa, a trombone professor at the Cleveland Institute of Music, was suspended from the institutions after "investigators… spoke with seven women who described sexual misconduct or sexually harassing behavior committed by La Rosa between 2010 and 2012, as well as evidence of misconduct with at least one additional woman."[257]
- William Preucil, violin professor at the Cleveland Institute of Music and concertmaster of the Cleveland Orchestra, resigned from the institution in 2018 in response to allegations of sexual harassment and assault. Twelve primary testimonies and eight secondary reports alleged misconduct beginning in 1996.[258]

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[254] Anastasia Tsioulcas, "Opera Singer David Daniels Fired By University Over Sexual Misconduct Allegations," *NPR*, March 27, 2020, https://www.npr.org/2020/03/27/822448150/opera-singer-david-daniels-fired-by-university-over-sexual-misconduct-allegation.

[255] Ibid.

[256] Anne Midgette and Peggy McGlone, "Behind classical music's elevated reputation," *The Washington Post*, July 26, 2018, https://www.washingtonpost.com/entertainment/music/assaults-in-dressing-rooms-groping-during-lessons-classical-musicians-reveal-a-profession-rife-with-harassment/2018/07/25/f47617d0-36c8-11e8-acd5-35eac230e514_story.html.

[257] Anastasia Tsioulcas, "Cleveland Orchestra Fires 2 Leading Musicians After Sexual Misconduct Investigation," *NPR*, October 24, 2018, https://www.npr.org/2018/10/24/660248392/cleveland-orchestra-fires-two-leading-musicians-after-sexual-misconduct-investig.

[258] Tsioulcas, "Cleveland Orchestra Fires 2 Leading Musicians After Sexual Misconduct Investigation."

- Stephen Shipps, violin professor at the University of Michigan, is awaiting a jury trial after being accused of "transporting a minor girl across state lines for sex." Ships retired from the University of Michigan in 2019, after being "placed on paid leave by UM in 2018 after allegations of sexual misconduct against him were brought forward by former students he taught in the 1970s and 1980s in Nebraska and North Carolina."[259]
- Bruce Thomas, a piano professor at Berklee College of Music, was fired by the institution in 2016 for sexual misconduct.[260] Thomas first received "a verbal warning, and after the administration received a second complaint about Thomas's conduct, he received a final, written warning. After four other reports were filed together by a group of students, the school opened an investigation in the summer of 2016 that resulted in Thomas's termination."[261]

Others accused of sexual harassment and abuse within the classical music community include conductors James Levine and Charles Dutoit, as well as tenor Placido Domingo.

In their article "Classical Music Has a 'God Status' Problem," Fetters, Chan, and Wu describe what makes conservatory settings such a common place for instances of sexual harassment and assault. Many of the individuals interviewed for this article describe concerns about their career success, paralleling Ahmed's observations on silent victims. One student,

[259] Nathan Clark, "Trial scheduled for former UM violin professor charged with transporting minor girl across state lines," *MLive*, December 2, 2020, https://www.mlive.com/news/ann-arbor/2020/12/trial-scheduled-for-former-um-violin-professor-charged-with-transporting-minor-girl-across-state-lines.html.

[260] Kay Lazar, "Berklee president confirms another misconduct case," *The Boston Globe*, November 16, 2017, https://www3.bostonglobe.com/metro/2017/11/15/berklee-president-confirms-another-sexual-misconduct-case-defends-college-response/y8F7iuuNm0HVaA2RLD4JzK/story.html?arc404=true.

[261] Ashley Fetters, J. Clara Chan, and Nicholas Wu, "Classical Music Has a 'God Status' Problem," *The Atlantic*, January 31, 2020, https://www.theatlantic.com/education/archive/2020/01/conservatories-sexual-harassment-abuse/604351/.

Sarah Hubbard, described her frustration in trying to determine the best course of action. This led to confiding in an authority figure at the institution.

> It got to the point where Hubbard had trouble focusing on her music—the reason why she'd come to Berklee in the first place. But she worried that things could "blow up in [her] face" if she reported his actions to Berklee's leadership. "A lot of these encounters, they scream inappropriate, but they don't scream, like, you've broken a rule in our handbook," Hubbard says. So instead, she mentioned her discomfort to a faculty member she trusted, one of her student ensemble's advisers, who she believes spoke to Thomas on her behalf—and quietly discouraged Hubbard from auditioning for any solos that, should she be assigned them, would require her to rehearse one-on-one with him.[262]

In a similar experience, soprano Alicia Berneche describes reporting an instance of unwanted sexual advances by conductor Daniele Gatti. When Berneche approached an adviser, she, too, was counseled to let the incident go.

> Berneche says she wanted to report Gatti's behavior but a well-meaning adviser to whom she had turned said, "If you come forward, you will be fired, and he will continue." Meanwhile, she had another month of rehearsals with Gatti to get through. The solution she came up with was to take the blame herself. "I wrote him a letter," she says, "apologizing for coming on to him."[263]

Both of these examples show how the student was discouraged from pursuing the matter due to the potential ramifications of this action on her own career. One former student of Stephen Shipps spoke anonymously to the power dynamics at play in student-teacher relationships in music institutions. This often forces the student to make hard decisions about what they may or may not be willing to bear for the sake of a successful career.

[262] Ibid.

[263] Midgette and McGlone.

> "This is the problem when there is a less powerful female who's trying to make it big in her field. There's an older teacher who happens to be male, happens to have behavioral issues," the violinist says. "It's very difficult for us to monitor anyone's behavior, let alone your particular mentor, and then to even have to decide about jeopardizing any of that by bringing up something that might be uncomfortable."[264]

Other individuals who rejected or ignored the advances of a sexual predator ultimately faced retaliation, as in the following story regarding allegations of sexual assault by conductor Bernard Uzan.

> In 2008, mezzo-soprano Erin Elizabeth Smith, then 29, went out for drinks to discuss her career with Uzan, who had just taken her onto his roster. Uzan had other things on his mind, she says. "This is what you do to me," Smith recalls Uzan saying as he pushed himself back from the table so she could see his erect penis inside his pants. Then, she says, he stuck his thumb in her mouth and asked her to suck it. Smith says that she made excuses and left but that Uzan continued calling for days, until she told him she didn't want a physical relationship. A few days later, she says, Uzan dropped her from his roster, citing other reasons. A friend corroborated that she had told him about Uzan's behavior soon after it occurred. "I lost my confidence," Smith says. She felt, she says, "the only reason I'm on his roster is that he wanted to sleep with me. It made me doubt my talent."[265]

In 2006, Tarana Burke used the phrase "me too" as part of a commitment to "the interruption of sexual violence and other systemic issues disproportionately impacting marginalized people — particularly Black women and girls."[266] Its resulting hashtag (#MeToo) in 2017 sparked a social media campaign, expanding into arts such as film and music, and famously contributed to the downfall of Hollywood mogul Harvey Weinstein. The 'me too' Movement™ and its social media campaign coincided within many individuals in the classical music community coming forward about their own experiences with sexual abuse and harassment. Yet, as some musicians

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[264] Fetters, Chan, and Wu.

[265] Midgette and McGlone.

[266] "Get to Know Us," Tarana Burke, Founder, me too, accessed February 4, 2021, https://metoomvmt.org/get-to-know-us/tarana-burke-founder/.

note, the culture of post-secondary music institutions ultimately made such accusations less surprising.

> "The sad truth is, I think it's something that has been—was normalized to such an extent that … you tell your friends and roll your eyes at," the violinist Simone Porter says. When she and her colleagues started hearing about the high-profile #MeToo cases happening in the classical-music world, the reaction tended to be, "*Oh, I expected that. Oh, I knew about that*," she says, "which is absolutely awful because … if we all knew about it, in some ways, we're all complicit."[267]

While the previous stories focus on sexual harassment and assault, others point to more insidious and deep-seated problems regarding the role of women in post-secondary music institutions. For example, cellist Amanda Gookin describes an experience teaching a course that focused on women in music, only to have all of her male students drop the course.

Figure 3.30. Post from Amanda Gookin (@FwdMusicProject), "How to get male students…," Twitter, September 3, 2019, https://twitter.com/FwdMusicProject/status/1168906430319083520.

In her novel *A Lonely Girl is a Dangerous Thing*, author Jessie Tu drew upon her own experiences as a violin student in Australia. Tu "paints a picture of a sexist industry, in which

[267] Fetters, Chan, and Wu.

Jena [the main character of her novel] is expected to wear strapless gowns with slits up the side in order to best display her bare legs on stage, and contend with the inappropriate advances of a male conductor."[268] The novel also questions the role of a classical 'canon' that prioritizes composers from white, European backgrounds. Tu describes this environment as a bubble, one with racist and sexist gatekeeping practices.

> "If you're not white, if you're not a man, if you're not straight in the classical music world, you have to work 10 times harder in order to have people see you as someone worthy," says Tu. "Classical music just seems to be in its own bubble where they don't have to change … I sort of hate the way classical music hasn't evolved."[269]

The Working Class

Figure 3.31. Post from Cara the Sim (@CaraThe5imian), "I'm poor as shit and queer," Twitter, November 9, 2019, https://twitter.com/CaraThe5imian/status/1193267485090316288.

An intersectional analysis of the above tweet means considering the implications of multiple layers of queer identity and the subsequent inequalities that originate from these intersections. For "Cara the Sim" (she/they), attending a music institution comes at an extraordinarily high

[268] Hannah Reich, "Australian novelist Jessie Tu explores the scars of racism, sexism and classical music in her debut novel," *ABC Arts*, August 20, 2020, https://www.abc.net.au/news/2020-08-21/australian-book--jessie-tu-racism-classical-music-debut-novel/12566638.

[269] Ibid.

cost. Financially, the author cannot afford it. The structure of the institution makes the author feel unsupported, whereas other places like the home are seen as true sites of comfortable exploration. Further, they are concerned with a potential lack of support for "the music [they] want to make." The author's depiction of music school is one that is confining, expensive, and uncomfortable for queer working-class individuals.

The COVID-19 pandemic forced many musicians and artists to consider the financial implications of being unable to perform or create in the same ways. With concert halls, summer festivals, and other traditional venues of performance being canceled, some individuals went from a steady income to filing for unemployment. Included in this category are the number of individuals working in the gig economy. Freelance artists (perhaps known better by their tax designation as *independent contractors*) make their living through a variety of sources. For example, freelance musicians might earn income through performing in per-service ensembles, for events such as weddings, celebrations, or funerals, or teaching privately at home or in a local music studio. Others might work an additional part-time job that provides further economic stability in times of fewer opportunities, such as work in the service industry. The closures of event spaces, the mandates on group gathering, and the risks of exposure to the virus, then, posed a number of challenges for these musicians in the gig economy. In addition to the economic shortfalls occurring at this time, independent contractors in the gig economy are "twice as likely as employees to report they do not have health insurance."[270]

[270] Mark Spinner, "How the gig economy stands to change healthcare," *MedCityNews*, April 6, 2019, https://medcitynews.com/2019/04/how-the-gig-economy-stands-to-change-healthcare/.

For example, violist Julian Tello Jr. found himself "in need of money" after his freelancing gigs were canceled due to the pandemic.[271] Tello decided to seek out an alternative means of income and began to work as a plasma processing technician in a lab. In a video interview for *USA Today*, he optimistically discussed the results of taking on this new position.

> Compared to a lot of my colleagues in music, I do think I'm fairing a little bit better. The biggest silver lining of the pandemic, for me personally, has been my financial situation. I've never been more financially secure. I even bought a new car. The main lesson that I've learned throughout the pandemic is 'don't put yourself in a box.' I always thought that my career would only feature classical music and performing. I've since learned the satisfaction of doing a job to the very best of my ability. It brings me great satisfaction. I hope to continue to do both as long as it's feasible and possible for me to do so.[272]

Tello speaks positively about his experience in this new field, and the segment itself is described as a "pandemic pivot," wherein the effects of the pandemic provoke an opportunity to change careers. Yet, it's important to understand that beneath this positivist approach to a difficult situation, there are stark realities. Tello is a graduate of the prestigious Curtis Institute of Music, one of the top music conservatories in the United States with an acceptance rate of about 5% in 2019.[273] Even with a degree from a top American institution, an external career shift *away* from classical music was required to achieve financial security. A degree in higher education is not a job offer, and there are many stories in other fields of the academy where individuals graduating with a four-year degree are unable to secure employment. This story is not unique, per se. While conversations about a livable wage for working-class individuals continue in the United States,

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[271] Andrea Kramer, "Changing careers during COVID-19: Here's how one millennial went from violist to medical technician," *USA Today*, December 3, 2020, https://www.usatoday.com/story/money/personalfinance/2020/12/03/how-musician-switched-medical-field-during-pandemic/3799395001/.

[272] Ibid.

[273] "Curtis Institute of Music - Profile, Rankings and Data," U.S. News and World Report, accessed February 6, 2021, https://www.usnews.com/best-colleges/curtis-institute-of-music-3251.

many individuals find themselves working multiple low-paying jobs to cover basic needs and expenses. However, I argue that post-secondary music institutions make this challenge even more difficult through its interconnectedness to the larger field of classical music, one in which money is a necessity to get ahead, as well as to establish cultural capital.

Additionally, while the pandemic has compounded pre-existing financial hardships for students, it does not excuse the ongoing lack of employment for classical musicians. Finkelstein and Varga, for example, discuss how opportunities seen as the most prestigious and worthwhile often pay so little that musicians need to find alternative work *in addition* to this music position.

> Before COVID, job opportunities for music graduates were scarce, with a focus on local and regional opportunities. Among singers, the lucky, talented, and privileged landed performance-based apprenticeships with opera companies and summer festivals, which paid, on average about $12 an hour. One elite program, Opera Saratoga, for example, received over 1,000 applicants in 2018 for 32 spots, a more stringent acceptance rate than Harvard undergrad, and offered their singers a fee of only $125 a week. Over decades, with the privilege of working for no or low-income as opera apprentices in their 20s, singers build careers through local and regional companies, supplementing their income with day jobs in retail and the service industry, through church choir income and chorus work.[274]

I lived this experience of being working-class as a student in post-secondary music institutions. When I was twenty-five years old, I had a Bachelor of Music and Master of Music from two relatively well-known institutions in the United States. During my master's degree, I taught middle and high school string orchestra to maintain a sense of financial stability; however, because of the rigorous teaching schedule and after-school commitments, I was unable to practice my instrument on a regular basis, and I often had to turn down performing opportunities that conflicted with my job. Knowing that I wanted a career in performance, I left my teaching position and moved to Dallas, Texas to pursue post-graduate studies. I taught approximately

[274] Zach Finkelstein and Dana Lynne Varga, "An Impossible Choice: Music Majors, COVID-19, and an Uncertain Future," *The Middleclass Artist*, August 18, 2020, https://www.middleclassartist.com/post/an-impossible-choice-music-majors-covid-19-and-an-uncertain-future.

twenty private students to sustain my income while taking private lessons and applying for doctoral programs. In my first round of applications, while I was accepted to successful doctoral programs, I was unable to secure scholarships that would fund my degree. Additionally, with a car payment, student loan debt, rent, and other bills, I could not afford to pay for another degree out-of-pocket. With these concerns in mind, I decided to stay in Dallas and do a Performer's Diploma degree. During my first semester at Southern Methodist University, my teaching schedule was cut by almost two-thirds due to low enrollment in the local string programs. Along with the cut to my schedule came the cut to my income. Local orchestras were not hiring. Taking a public-school position would mean giving up the time I needed to practice my craft, but I needed money in order to sustain myself.

So, I got the only job that I could find. With two degrees to my name, I started as a dishwasher at a local vegan restaurant for eight dollars an hour, plus tips. Eventually, I was promoted to a server, and then a line cook. I worked ten-hour shifts at the restaurant, and I kept the remainder of my teaching schedule. The work was grueling: standing over a stove in a cramped kitchen, facing rude and condescending customers who couldn't understand what was taking so long, feeling the balls of my feet ache and smelling like a combination of sweat, oil, and tofu. I would come home from work at eleven o'clock at night and see my viola in the corner. Sometimes, I could get an hour or two of practice in before my shifts. Most days, to be honest, I felt like shit. I was too physically exhausted to practice, but too poor to stay home and make music.

One morning at the restaurant, Alex Kerr, the concertmaster of the Dallas Symphony Orchestra, came in to eat. I forced my co-workers to let me wait on him. After delivering his food, I asked if he was who I thought he was. (Of course, it was him, but I needed an entrance

into conversation.) I told him that I studied viola with his colleague in the symphony, and he smiled and thought that was nice. Then he politely asked if I had more napkins. I retrieved them, and I went back to my other tables.

I imagine that most people make entrepreneurial connections in fancy happy-hour-esque events, dressed in suits with a crisp glass of wine or a whiskey neat. There are business cards, polite smiles, and lots of, "Oh, you know them, too? What a great guy!" It's a glamorous, if not forced, occasion. This was not what I had. With an apron covering my torso and thighs, a hat to cover my hair while running food from table to table, and inevitably a certain amount of back sweat, this was my opportunity to chat with an important violinist in the classical community. And all I felt was shame. Shame for having gotten to this point in my career and being unable to make a living in music. Shame for taking a job that I once foolishly thought was "beneath my pay grade." Shame for the viola sitting in the corner of my apartment, untouched for days while I soaked my feet in warm water and ate leftovers from work out of a carryout box.

I paid my bills. I practiced when I had the time. Southern Methodist University gave me a full tuition scholarship, and I graduated with a perfect GPA. I applied for doctoral programs a second time and received two teaching assistantship offers. I found an apartment in Illinois. For two years, I worked a restaurant job. I didn't stop until the day before my move.

Over the years, I have constantly thought about what place there is for a musician who is talented, but not talented enough to receive merit-based scholarships. Who is working-class, but not poor enough to qualify for income-based grants. How could I tell my professor that I would love to attend the Aspen Music Festival in the summer, but that I don't have $9,895 to attend an eight-week program that might benefit my career?[275] How could I compete with fellow

[275] As of 2021, the Aspen Music Festival costs $9,895 to attend: $4,750 for tuition, $4,750 for room and board, as well as a $100 security deposit, a $195 health service, and a $100 facility fee.

musicians who attended expensive schools, prestigious summer festivals, and unpaid internships without having to worry about paying for those opportunities? Additionally, how do I talk about these concerns without seeming like I am complaining, whining, or bemoaning my situation? After all, classical music has long held a reputation of being a field that could be equalizing. In a 1989 article from the Chicago Tribune, the first sentence reads, "Slum children in a corner of Honduras have found a new way of escaping a future of poverty and hopelessness by studying Mozart, Bach, and Beethoven, and becoming classical music virtuosos."[276] Speaking to the potential for classical music to lift individuals (or "slum children," as the author writes) out of their circumstances, the article goes on to describe the miraculous career potentially awaiting one young student.

> "In one recent case, a construction worker whose son studied at the school wanted to take the kid out and put him to work," [Jose Antonio] Chain said. "We persuaded him not to. Now, the boy is in a U.S. college, all expenses paid," he said. "His parents can't believe it: They think it`s a miracle."[277]

At the conclusion of the article, an American music teacher, Robin Smith, speaks to the pros and cons of teaching classical music in a community such as San Pedro Sula, Honduras.

> "We have a great advantage here: There are very few distractions around," she said. "There is nothing else to do in San Pedro Sula. These children live playing music." On the minus side, Honduran students usually start out playing from memory and showing little creativity, Smith said. Once instructors encourage them to overcome these inhibitions, however, they turn out to be excellent musicians.[278]

For Smith, creativity cannot come out of this existence in San Pedro Sula. It's only when the student is able to overcome their situation ("these inhibitions") that they excel. Stories like this

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[276] Knight-Ridder Newspapers, "Classical Music Offers Escape from Poverty," *Chicago Tribune*, August 24, 1989, https://www.chicagotribune.com/news/ct-xpm-1989-08-24-8901070468-story.html.

[277] Ibid.

[278] Ibid.

are incredibly common and prevalent in the classical music industry. Programs like El Sistema in Venezuela discuss a "vision [that] has been amply realized for hundreds of thousands of Venezuelan children and youth, who have been able to transcend their circumstances and become empowered and productive citizens."[279] Classical music is the vessel that enables transcendence, escape, and excellence. I imagine the billboard: "Great possibilities await!"

Stories like mine, then, come into direct conflict with this positivist narrative. Inevitably, some readers might think "he should have practiced more, worked harder, taken more risks; did he apply for X scholarship or Y grant; what's his social media status, is he putting himself out there, if he'd only just put himself out there…" Perhaps they would point to other stories of individuals who "transcend[ed] their circumstances" to succeed in music school, now enjoying the rewards of their labor (read: money). But I hesitate to believe that my story is unique. I imagine the shame that kept me silent about my own experiences being the same shame that keeps others with their heads down, hustling. When you can't complain without being seen as weak, you stay silent.

Disability

For musicians with disabilities, some might choose not to disclose information out of fear of judgment or dismissal. For example, cellist Alisa Weilerstein, a musician with Type I diabetes, "began playing professionally at 14 but made a conscious decision not to tell her manager about her condition," saying that "I didn't want them to think there was anything I couldn't do."[280] When Weilerstein performs, she wears an insulin pump hidden under her dress and out of sight

[279] "El Sistema Venezuela," Sistema Global, accessed February 6, 2021, https://sistemaglobal.org/about/el-sistema-venezuela/.

[280] Corinne Ramey, "Navigating the Stage with a Disability," *The Wall Street Journal*, December 1, 2014, https://www.wsj.com/articles/itzhak-perlman-and-other-classical-musicians-on-navigating-the-stage-with-a-disability-1417458169.

from the audience. Others, such as violinist Itzhak Perlman, describe how people were initially much more focused on his disability (as a result of polio) than on his music making. Perlman says, "I had to actually prove more, with greater intensity, that I was a genuine article as far as my music was concerned."[281] Media publicity that centers a musician's career around their disability was also a frustration of percussionist Evelyn Glennie, a musician who is nearly entirely deaf. Others, such as mezzo-soprano Laurie Rubin, who is blind, compared the experiences of musicians with disabilities to those suffering from other forms of discrimination based on race.

> "It's what black people say, it's what Asian people say… You have to be better than the average white person, because people are going to put you in that sort of box." … And then there is discrimination, which shows up in subtle, and less than subtle, ways. "My manager says, 'There are so many conductors who won't even hear you because they know you're blind.'"[282]

Rubin's testimony further demonstrates how the larger community surrounding classical music is a space designed for white and non-disabled individuals to navigate. Rather than being evaluated on her musicianship, her disability instantly categorizes her alongside other queer (and thus always racialized) individuals who must work harder than the norm just to be recognized. After reading the above descriptions from musicians with disabilities, I was not surprised to find so few testimonials and shared experiences from these individuals regarding their time in post-secondary music institutions. I suspect that some feared retribution or further discrimination if they were to speak out too much about their disabilities, and I hope that this sparks continued research in future projects.

[281] Ibid.

[282] Ibid.

Queer

For some musicians, being visible about all aspects of their identity comes with the risk of losing employment and opportunity. However, the choice to hide or "wait" to publicly embrace oneself could be even more painful. Lucia Lucas is a transgender woman and baritone who, in 2019, became the first "known trans woman to sing a principal role on an American opera stage."[283] In an interview for NowThis, Lucas describes how her transition was disrupted by fears of career stunting.

> The tricky thing about voice and about studying in college is there are some voices that don't mature 'til thirty, 'til thirty-five, 'til forty, 'til forty-five. People would say "Oh, well you shouldn't sing Wotan, and you shouldn't sing this, and you shouldn't sing that. You should wait til you're forty or forty-five." Whenever somebody would say something like that, I would just think, "When am I gonna come out?"[284]

Some trans musicians find themselves doubting whether they will *ever* be able to have a career in classical music while also being out (Fig. 3.32). The experience of being able to do so becomes one of pure joy and relief.

[283] Ari Shapiro and Dave Blanchard, "'They Know That I'm The Real Deal': Transgender Baritone Makes Opera History," *NPR*, May 30, 2019, https://www.npr.org/sections/deceptivecadence/2019/05/30/727846231/they-know-that-i-m-the-real-deal-transgender-baritone-makes-opera-history.

[284] NowThis Entertainment, "Meet Lucia Lucas, First-Ever Trans Singer to Headline a U.S. Opera," June 18, 2019, video, https://youtu.be/gQF5WqkNHAw.

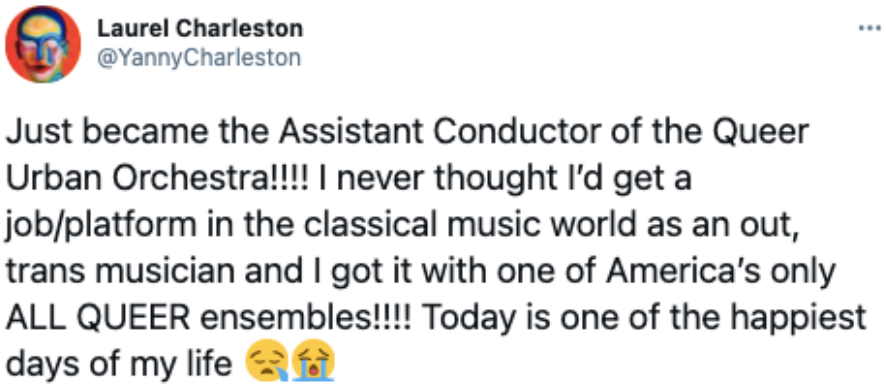

Figure 3.32. Post from Laurel Charleston (@YannyCharleston), "Just became the Assistant Conductor…," Twitter, November 13, 2019, https://twitter.com/YannyCharleston/status/1194680658469146625.

Breanna Sinclairé, a trans woman of color, also faced similar challenges in deciding not only when to transition, but how to navigate her career in post-secondary music institutions. She described how despite having a large vocal range, her teacher was quick to assign her to a specific voice type.

> I could sing baritone, tenor, alto, and soprano. But, because I went to a series of art schools, my teacher kind of focused me on singing tenor. And I always felt uncomfortable because most of the time I feel like tenor roles - it has this misogynistic kind of viewpoint to it. And for me, I felt that it just, it didn't match.[285]

Eventually, Sinclairé chose to confront her voice teacher about her inner conflict in singing tenor roles.

> My final year at [California Institute of the Arts], I told my teachers, I said, "Look, I can't sing tenor anymore. I want to sing soprano." She kind of looked at me as if, like, "You think you can do this at the end of your schooling and change voice types?" And I said, "Yes, I can. I can do it." I knew in my heart that this was the right voice type for me to sing in.[286]

[285] NowThis News, "How Trans Opera Singer Breanna Sinclairé Found Her Voice," November 30, 2019, video, https://youtu.be/j98t_Cuzbi8.

[286] Ibid.

Lucas and Sinclairé have gone on to successful careers. Sinclairé became the first known transgender woman to sing the national anthem at a professional sporting event. Lucas even went on to praise the opera world for being "a very good example of how accept[ing] and how willing the business is to keep specifically me in it."[287] However, individuals in their lives (including teachers) made the decision to transition even more difficult by pointing to the potential ramifications of such an action.

For other queer musicians, the choice to hide one's identity is to give oneself an advantage (Fig. 3.33). The "equalizing" field of classical music means that to speak out about one's sexuality, for example, could be detrimental. Simultaneously, the lack of visibility is equally frustrating (Fig. 3.34). As Ahmed notes, "perhaps there is encouragement just in this: you are encouraged to go in that direction when the progression is eased. When it is harder to proceed, when a path is harder to follow, you might be discouraged; you might try to find an easier route."[288] For some, the easier route is silence. For others, the conflict is incredibly challenging (Fig. 3.35).

[287] Jeffrey Masters, "Lucia Lucas is Cracking Opera's Trans Glass Ceiling," *Advocate*, December 1, 2020, https://www.advocate.com/transgender/2020/11/20/lucia-lucas-opera-transgender-sound-identity.

[288] Ahmed, *Living a Feminist Life*, 46.

Figure 3.33. Post from Becca Bright (@beccaisbright), "As a woman in the classical world…," Twitter, March 6, 2019, https://twitter.com/beccaisbright/status/1103785522353319936.

Figure 3.34. Post from Becca Bright (@beccaisbright), "Finding openly queer women to look up to…," Twitter, March 6, 2019, https://twitter.com/beccaisbright/status/1104478995377258496.

Figure 3.35. Post from kuhlman (@un_kuhlman), "Urge to present visibly queer…," Twitter, October 26, 2019, https://twitter.com/un_kuhlman/status/1188286651522568197.

The desire for queer visibility is a common topic on social media. In 2019, mezzo-soprano Jamie Barton (who describes herself on Twitter as a "proudly queer opera singer") joyously waved a rainbow flag during a performance of "Rule, Britannia!" at the BBC Proms.[289] A YouTube video of the performance has over 150,000 views as of February 2021; similarly, it received 1,300 "likes" and 2,800 "dislikes."[290] Many of the comments express frustration at using a rainbow flag instead of the Union Jack flag. In one tweet, the presence of a queer woman in the public eye is inspirational, and the visibility is important (Fig. 3.36). Others, like Christopher Wylie (Fig. 3.37), question the use of a song about colonialism to demonstrate queerness in a positive light.

[289] "Jamie Barton (@jbartonmezzo)," Twitter," accessed February 7, 2021, https://twitter.com/jbartonme.

[290] "Rule, Britannia! (excerpt) with Jamie Barton and rainbow flag," September 14, 2019, video, https://youtu.be/sDtyJyidhlc.

Figure 3.36. Post from Gracie Francis (@graceh0pp3r), Twitter, October 29, 2019, https://twitter.com/graceh0pp3r/status/1189047463119917057.

Figure 3.37. Post from Christopher Wylie (@chrisinsilico), "Uhhh, and colonialism," Twitter, September 15, 2019, https://twitter.com/chrisinsilico/status/1173217742746521600.

For some, queer visibility becomes synonymous with gay visibility, much in the same way that queer studies can be often misunderstood as a study only of sexuality and identity. For some queer artists, their queerness is not always flagged. Returning to Cathy Cohen's definition of queerness as a larger umbrella, mainstream popularized notions of queerness often fail to account for such a broader understanding that includes individuals that might not be immediately identified as queer. Pianist Rolf Hind, for example, described his own experience coming out as a gay man in England.

> There is, of course, a healthy tradition of gay people, particularly men, in classical music. When I came out as a student in 80s London, it was not a struggle. There were many exemplars, including the country's two towering composers, [Benjamin] Britten and [Michael] Tippett, though the two lived out their sexuality in very different ways. Britain's most famous younger composer of our day, Tom Adès, was one of the first male composers to marry a male partner.[291]

Hind is correct in demonstrating several prominent composers and figures in classical music whose same-sex attraction has been of much interest. Common examples include Pyotr Ilyich Tchaikovsky, and American composers such as Aaron Copland, Samuel Barber, and Leonard Bernstein. More contemporary examples would be Pauline Oliveros, Jennifer Higdon, and Nico Muhly. Overwhelmingly, these composers are white, and aside from Oliveros and Higdon, they are all men. Hind describes his experience coming out in music institutions as "not a struggle;" yet, Hind also reads as white and male. In his article "Queer Pitch," Hind attempts to discern whether classical music composed by "queer" composers contains a queer sensibility; yet, of all of the composers that Hind discusses, only *one* is Black: Julius Eastman. Hind describes Eastman as a composer who "felt the issue of identities most vividly," particularly compared to many of

[291] Rolf Hind, "Queer pitch: is there such a thing," *The Guardian*, September 12, 2015, https://www.theguardian.com/music/musicblog/2015/sep/12/queer-pitch-classical-music-gay-composers-by-rolf-hind.

the other composers surveyed in the article.[292] The assumption in this article, however, is that queer's scope is narrow and specific: it is predominantly white, predominantly male, and entirely cisgender.

Hind's example that discusses queerness in classical music while assuming a predominantly white lens is not a stand-alone one. The article "Women, Gays, and Classical Music" by Alex Ross seems to prepare the reader for a conversation on all of the above; yet, the focus of the article is primarily on Marin Alsop, an American orchestral conductor whose achievements as a woman in the conducting world have earned her a list of "firsts."[293] She was the first woman to head a major American orchestra, as well as the first woman in history to conduct the Last Night of the Proms. In an interview with WFMT, Alsop was questioned about her thoughts on being a queer woman in the classical music world.

> **WFMT: Have you ever felt as if you have been perceived differently in your work as a queer person?**
> **Alsop:** In the arts being gay is sort of the least unique quality one can have.
> **WFMT: Well, there are a lot of gay people in the arts, but that doesn't mean that it's openly talked about or that people…**
> **Alsop:** Don't accept gay people?
> **WFMT: Yes. Even though there's a lot of gay men in the arts, I think there's still a lot of prejudice against gay women in general in society.**
> **Alsop:** I think we tend to be at the lowest rung of the food chain. But one thing I do want to say is that from the moment the Baltimore Symphony board came to speak to me about the job, I spoke openly about my sexual orientation because I don't want to live a life of fear. I think like my gender, like my sexual orientation, is probably the least interesting thing about me. But, that's okay, people seem to latch onto these things. But I have to say, it was an absolute non-issue for them. Some people in Baltimore are really open-minded.[294]

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[292] Ibid.

[293] Alex Ross, "Women, Gays, and Classical Music," *The New Yorker*, October 3, 2013, https://www.newyorker.com/culture/culture-desk/women-gays-and-classical-music.

[294] Stephen Raskauskas, "Conductor, MacArthur 'Genius' Marin Alsop Explains Why There Aren't More Women on the Podiums," *WFMT*, May 8, 2017, https://www.wfmt.com/2017/05/08/conductor-macarthur-genius-marin-alsop-explains-why-there-arent-more-women-on-the-podiums/.

The interviewer is quick to distinguish between the differences in acceptance between queer men and queer women in the arts. However, what fails to be addressed is how Alsop's identity as a *white* queer woman complicates our understanding of acceptance and inclusion. Returning to my analysis of Tomassini and blind auditions, the promise of *inclusion*, however, also runs the risk of absorbing queerness into an existing structure rather than reconstructing or transforming the structure itself. A space that *includes* queer bodies is not immediately synonymous with a space that *prioritizes* such individuals.

Additionally, in trying to find artifacts that spoke to Cathy Cohen's wide-ranging definition of queer, the pervasiveness of whiteness in how the classical music community sees "queer" was overwhelming. Nebal Maysaud speaks to this very issue. They write how "the few scraps given to minorities are overwhelmingly white – occupied by white cisgender women or LGBT+ individuals. The few PoC [people of color] who are given access to institutional space are most often light skinned and non-Black while also exoticised and tokenised."[295] In trying to create a space for musicians of color to thrive, Maysaud specifically understands the role of an intersectional lens that expands the understanding of queer, and they draw upon women of color feminism as a site of potentiality.

> This community, this coalition based on ideology, will be run as it always has: not by the ones with the most institutional power, but those with the least. We will no longer depend on white elites to fund diversity initiatives and hope it trickles down. Instead, we will be guided by the belief that when our most oppressed are liberated, we are all liberated.
>
> I am referring specifically to LGBT+ Black women, who manage to successfully create these spaces every day. Everything I have learned about social justice is rooted in Black liberation work by LGBT+ Black women, and it is time that we as non-Black people of color and other allies recognize that our liberation will not come without theirs.[296]

[295] Maysaud.

[296] Ibid.

Chapter 4: Opposing Archives, Differing Narratives

Having presented the institutional archive from chapter two and the affective archive in chapter three, I argue that the presence of either archive complicates our understanding of its opposing counterpart, resulting in the presence of a *shadow archive*. To do so, I address the role of mission and diversity statements, the notion of programming as praxis, and how degree programs and coursework sustain normative patterns that uphold Eurocentric and Western values as foremost in a music education. Based on the material in chapter three, I pay particular attention to the role of performance and teachers in music performance. In each of these sections, I draw upon relationality, a root concept of queer theory, alongside Saidiya Hartman's concept of *critical fabulation* to discuss how the *presence* of artifacts in each archive further demonstrates the felt *absence* of others. Lastly, rather than propose a clear set of recommendations and suggestions, I discuss lingering and storytelling as two queer methods that run contrary to previous institutional approaches.

Mission and Diversity as Statement

Fifteen of the twenty-six post-secondary music institutions surveyed in chapter two published statements of diversity, equity, and/or inclusion. An additional ten had university-wide statements, and only one institution (the San Francisco Conservatory of Music) did not have a statement of diversity, equity, and/or inclusion at all. Like my discussion of mission statements in chapter two, these words affirm (or perhaps reaffirm) an institution-wide commitment to concepts and principles surrounding diversity. Upon compiling these statements into an Appendix for this project, I then searched the document to find common keywords throughout all of the text.

Table 4.1. Keywords from post-secondary music institution mission statements

Keyword	Number of Instances
Students	43
Community	40
Faculty	29
All; Staff	28
All	28
Cultural; Excellence	18
Commitment	17
Values	15
Environment	12
Committed; Respect; World	11

The most common keywords found in these diversity statements refer specifically to the individuals occupying institutional spaces: students, the community, faculty, staff, and "all." Curiously, while these diversity statements extend to all aspects and individuals within the institution, there are about 33% more instances of the word "students" over faculty and staff, perhaps further clarifying the intended audience of such statements. While some institutions continue to make strides towards diverse hiring practices in academia, the prioritization of students over faculty and staff demonstrates a stronger commitment to first diversifying the students *within* the institution rather than diversifying *the institution itself* as demonstrated through its scholars and leadership. Three of these keywords speak to the institution's commitment (also in being committed) and to its institutional values. The remaining six words refer to the institutional setting (environment, space, and world), as well as ideals of the institution, such as (cultural) excellence and respect. Curiously absent from this list are *verbs*. The most common verb, *create*, appears only ten times in all twenty-five statements. The words *learn* and *action* each appear nine times. It is unclear, then, what type of movement or action can be stimulated from these statements themselves.

In some cases, these diversity statements are part of further institutional action, demonstrated through means other than the written word. The Cleveland Institute of Music, Manhattan School of Music, Michigan State University, New England Conservatory, Oberlin College, Ohio State University, San Francisco Conservatory of Music, University of Maryland, University of Miami, University of Michigan, Eastman School of Music, and University of Southern California each established music-specific task forces or committees to focus on issues of diversity, equity, and inclusion. In the case of the Eastman School of Music, this led to a one-hundred-and-seventy-five page "Report and Recommendations" by the Eastman Action Commission for Racial Justice.[297] Within this report, the commission specified two-hundred-and-five recommendations; of those, one-hundred-and-fifty-three came with no specified timeframe. Other institutions, such as the Manhattan School of Music, incorporated the recommendations of their task force as part of an institution-wide strategic plan. For the majority of these institutions, it is unclear what the task force or committee actually does, how often these task forces meet, what their goals entail, or what kind of authority they might have in implementing changes.

Ultimately, what do these mission and diversity statements *do* and what do they leave opaque? Consider the word *statement*, for example. Statements can exist to communicate our thoughts. Statements are often words, but not always. Examples include a political statement, a fashion statement, or both simultaneously. In 2018, former First Lady Melania Trump wore a now-infamous jacket in the days following public outcry regarding child separation at the US-Mexico border. It read, "I really don't care, do u?" The goal of statements is to communicate feelings, thoughts, ideas, hopes, goals, or wishes to an audience. A statement could also be an action, but not always. If I confront a racist colleague about his words, perhaps I've made a

[297] "EACRJ – Full Report," Diversity at Eastman, Eastman School of Music, accessed February 20, 2021, https://www.esm.rochester.edu/diversity/report/.

statement about my priorities *through* my actions. In this example, however, the statement comes as a direct result of my actions. This parallels common English expressions such as "actions speak louder than words" or "practice what you preach."

Mission and diversity statements, then, highlight a previous inability of post-secondary music institutions to prevent racist, sexist, ableist, classist, and other discriminatory behaviors. The presence of the affective collection demonstrates how institutions with public goals of diversity, equity, and inclusion continue to be sites of violence against queer and minoritized individuals. In examples such as this, the institution affirms a *commitment* to practices, ideals, and goals that seek an end to such behaviors, yet the statements themselves do not make this happen. If anti-racist, anti-sexist, and anti-discriminatory work was occurring at the institutional level, why would an institution need to philosophize, publicize, and describe its goals for such a future? The need for a diversity statement exists specifically *because* of the absence of this reality. Further, diversity statements often serve as evidence for institutions to dismiss instances of institutional discrimination. As Sara Ahmed notes, the institutional response to reaffirm a commitment to anti-racist and anti-sexist practices "not only contradicts the students' claims… but also promotes or asserts the good will of the college."[298] Diversity statements, then, become a public relations tool of the institution by suggesting that the commitment to diversity must exemplify how there *is no problem* with diversity at the institution. Yet, when understanding diversity statements in terms of relationality, Ahmed demonstrates that "diversity pride becomes a technology for reproducing whiteness: adding color to the white face of the organization *confirms the whiteness of that face*."[299] From the presence, we see the absence.

[298] Ahmed, *On Being Included*, 144.

[299] Ibid, 151.

It is unsurprising, then, that institutions which prioritize public displays of diversity through statements or other means often are sites of such violence themselves. This includes *symbolic violence* as understood by Pierre Bourdieu, a "violence wielded with tacit complicity between its victims and its agents, insofar as both remain unconscious of submitting to or wielding it."[300] Nebal Maysaud's comparison of the interaction between BIPOC individuals and classical music with "some abusive relationships where the victim wakes up out of their Stockholm syndrome" is one example of symbolic violence.[301] The demonstrative nature of symbolic violence stands to confuse, complicate, and deter individuals from understanding these actions as violences themselves. We can also consider the examples in chapter three regarding the Cleveland Institute of Music and its President, Paul Hogle. The testimonials demonstrate how strongly the institution tries to create an image of diversity and inclusion, yet it struggles internally to recruit individuals from queer and minoritized backgrounds. This same institution was the site of multiple instances of sexual harassment and abuse by William Preucil and Massimo La Rosa. Using a queer lens that understands relationality, the public image of a racially diverse, equitable, and inclusive institution often stands in relation to its private shadow of racism, sexism, and discrimination.

Programming as Praxis

One of the criticisms presented in chapter three notes the use of "programming" as a form of visible action towards a more equitable, diverse, and inclusive musical community. The notion, much like institutional statements of diversity, is that the creation of a tangible and material intervention could be a starting point for further action. In this section, I discuss programming as

[300] Pierre Bourdieu, *On Television*, trans. by Priscilla Parkhurst Ferguson (New York: The New Press, 1998), 17.

[301] Maysaud.

praxis, the process wherein an individual takes the theoretical and brings it into practice and action. Yet, I argue that such an attempt through programming ultimately works with a trickle-down effect, one that often contributes further to notions of tokenism and optical allyship.

Of the twenty-six institutions surveyed in chapter two, I accounted for one-hundred-and-thirty-one performance ensembles directed by institutions which primarily focus on musical traditions of disenfranchised, queer, and minoritized populations, *or* are comprised of students and musicians from disenfranchised, queer, and minoritized backgrounds. Further, the institutions were home to one-hundred-and-thirty student clubs and organizations dedicated to traditions and individuals that conform to the same criteria. The parallel numbers are particularly curious, as self-organized students offer the institutional community the same *number* of opportunities as the institutions themselves. For every ensemble that adopted these criteria, there was a student organization that filled in the gaps of what was not offered by the institution itself. When institutional offerings fail to provide what a student wants to stimulate musical growth, the student is forced to look elsewhere. Here, student clubs and organizations can fill in the gaps.

Additionally, in my survey of curricula and degree programs, the majority of these performing ensembles are not requirements for the degrees themselves. One large exception to this rule would be the prevalence of jazz performing ensembles for degrees in jazz studies; however, ensembles dedicated to the music of the African diaspora, gamelan music, Indian and South Asian music, and other non-Western forms of musical expression are not major performance requirements within other degree programs. Rather, music students are placed into choral and instrumental performing ensembles that continue in the traditions of the Western classical canon. Returning to Philip Ewell's article about music theory and the white racial frame, these ensembles reiterate an unspoken commitment to whiteness by prioritizing the

compositions of primarily white, male, and European composers. It becomes up to the individual instructor and ensemble director, then, to determine whether or not compositions by queer and minoritized musicians will be included in the repertoire of the ensemble.

A popular example of programming as praxis can be seen in the revival of composer Florence Price's music. Price was a Black American composer whose life spanned the end of the nineteenth century into the first half of the twentieth. In 1933, the Chicago Symphony Orchestra became the first major American orchestra to perform a composition by a Black woman (Price's first symphony).[302] Recently, her music experienced a "renaissance" of performances after a large body of her work was discovered in 2009. This resurgence of popularity in Price's music seems, at first, to be a positive moment, as her contributions as a Black woman composer are important in American musical history. However, as Elizabeth de Brito discusses in her article "The Exceptionalising of Florence Price," the overwhelming presence of Price's compositions stands in direct opposition to dozens of other Black women composers who remain in obscurity.[303]

de Brito easily lists several of these Black women composers: Nora Holt, Estelle Rickets, Helen Hagen, Undine Smith Moore, Julia Perry, Irene Britton Smith, Avril Coleridge-Taylor, Amanda Ira Aldridge, Dorothy Rudd Moore, Zenobia Powell Perry, and Shirly Graham du Bois. Why, then, does Florence Price continue to be the choice woman-of-color composer? Some might argue that Price's compositions are simply the best. I find this difficult to believe when, as de Brito discusses, many of the compositions by these aforementioned women have never been

[302] Tom Huizenga, "Revisiting the Pioneering Composer Florence Price," *NPR*, January 21, 2019, https://www.npr.org/2019/01/21/686622572/revisiting-the-pioneering-composer-florence-price.

[303] Elizabeth de Brito, "The Exceptionalising of Florence Prince," *The Daffodil Perspective*, January 10, 2021, https://thedaffodilperspective.com/2021/01/10/the-exceptionalising-of-florence-price/.

recorded. Another possibility might be the lack of accessibility or availability of music by Black women composers. In some cases, the interest in such composers does not always match the availability of print sheet music. For example, over two-hundred works by Nora Holt were stolen from storage during the composer's lifetime, and have yet to be recovered.[304] However, there has been a rise in publishing companies that specialize in the distribution of music by queer and minoritized composers. The Hildegard Publishing Company, for example, was founded in 1988 with a mission to publish the compositions of women composers. Trevor Varner Music includes two "special collections" of "Female Composers" and "Composers of Color," while the American Composers Alliance dedicates a portion of their publishing to Black composers. One recent example is Rising Tide Music Press, which exclusively publishes works by BBIA [Black, Brown, Indigenous, and Asian] composers.

Like de Brito, I do not claim that Price's music is not worthy of performance. On the contrary, the renaissance of her compositions comes at a time when advocating for increased visibility of Black women composers is important and necessary. The popularity of Price, however, makes the decision to program her compositions clear and obvious. It also requires minimal effort on behalf of the performer to further advocate for the credibility of the composer; others have already done it. Programming Price's compositions is a wonderful way for the classical music community to pat itself on the back in praise without having to go further and contemplate the future of *other* women of color composers whose music has yet to be popularized through performance.

The very nature of programming as praxis reflects these concerns about "the exceptionalising of Florence Price." Visibility *is* important, but the *type* of visibility matters, as

[304] Kansas Historical Society, "Nora Douglas Holt," *Kansapedia*, March, 2009, https://www.kshs.org/kansapedia/nora-douglas-holt/12090.

exemplified in the previous section regarding diversity statements. Institutional structures, including governments, schools, and nearly all fields of vocation, continue to make important strides in placing queer and minoritized individuals in positions of visibility and leadership. Programming is a similar step; it can publicly demonstrate a move in the right direction. What visibility and programming fail to account for, however, is how systems and structures adapt, conform, and disregard such gestures. For example, the use of programming as action could indicate the following trend.

A performer who programs the works of queer and minoritized composers = An individual consciously contributing to the undoing of the systemic processes that established such inequalities in the classical community in the first place.

But this is a *leap*. Performative behaviors do not necessarily align themselves with action. Take an institutional statement released after the murder of George Floyd, for example, and place it into the context with the story from the Royal Academy of Music (Fig. 3.18). The institution had "the audacity" to publicly display a black square on social media as a sign of solidarity with the Black Lives Matter movement while simultaneously supporting faculty members that make racist comments. The official posture of an institution (and its leadership) comes off as performative. In another such example, Oberlin Conservatory hosted a recital which featured compositions by three Black composers. Labeled "a celebration of Black artistry," the accompanying publicity featured zero people of color.

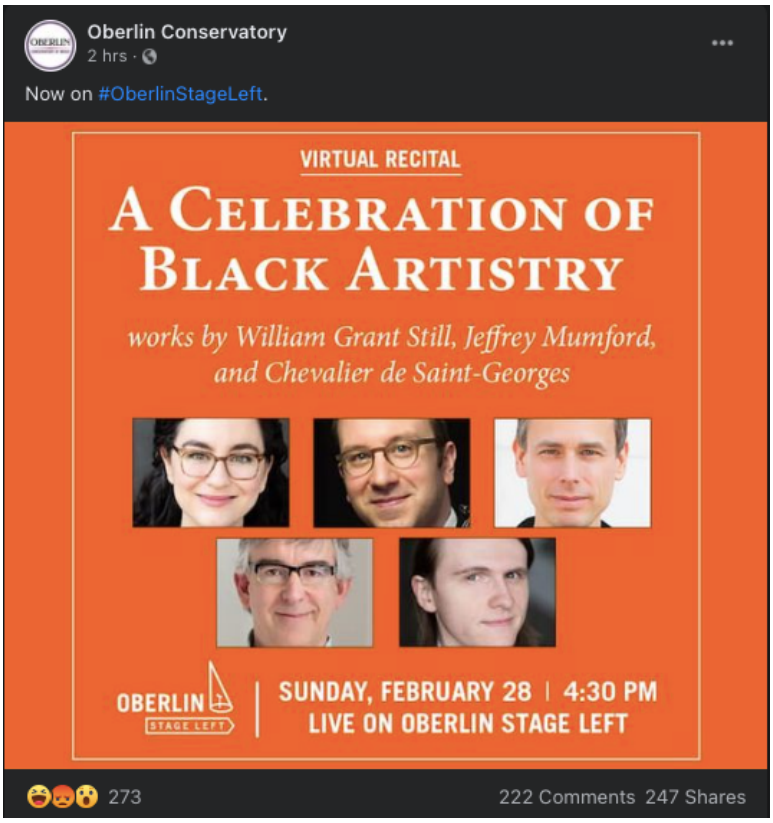

Fig. 4.1. Post from Oberlin Conservatory, "Now on #OberlinStageLeft," Facebook, February 28, 2021, https://www.facebook.com/oberlincon/posts/5838857926139868.

People were quick to comment on the post for its tone-deaf rhetoric, but other individuals pointed to the continued pattern of institutions that tokenize composers of color while prioritizing white performers for their "diversity work." Kevin Arbouet, for example, wrote, "GOOD GOD. It's just every day isn't it," while Danette Wilson commented, "I cannot wait for the 'apology' post. The typical, 'We missed the mark. We hear you. We will do better.' Those never get old…"[305] As Arbouet and Wilson note, such behaviors are common among performative demonstrations of allyship, and subsequent public relations statements quickly

[305] Oberlin Conservatory, "Now on #OberlinStageLeft," Facebook, February 28, 2021, https://www.facebook.com/oberlincon/posts/5838857926139868. (This post has since been deleted.)

offer more words that deflect from the original situation. Coincidentally, this event took place on the last day of Black History Month.

I was fortunate to note this original post and the comments by Arbouet and Wilson, as a few hours after the original Facebook post was published, Oberlin Conservatory removed the post from its page. Oberlin subsequently released an apology statement, noting the problematic nature of a flier of all-white performers for a celebration of Black artistry and ending with the words "we will do better," as Wilson predicted. Commentators quickly pointed out the performative apology as well as emphasized Oberlin's use of the "dirty delete." A dirty delete is "when someone makes a post and later decides to delete it, usually because no one is agreeing with the post."[306] One Facebook user, Jenna M., wrote "I cannot believe that you deleted the other post, especially with all of the great conversations and connections and emotional labor that were happening in those comments."[307] In a popular comment by Miranda Friel, the institution seems to be ignoring the fact that none of the performers were people of color.

> Way to silence the voices of your alums and greater community by dirty deleting. The problem wasn't with not posting pics of the composers but with not centering Black artists/performers in an event like this.[308]

On May 31, 2020, one week after the murder of George Floyd, the Manhattan School of Music announced that "all performances [in 2020-2021] will feature work by African American creators or those from the African diaspora."[309] This commitment to diversified programming

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[306] "Dirty Delete," Urban Dictionary, accessed March 2, 2021, https://www.urbandictionary.com/define.php?term=Dirty%20Delete.

[307] "Statement about final Black History Month concert flier," Facebook, accessed March 2, 2021, https://www.facebook.com/oberlincon/posts/5839644276061233.

[308] Ibid.

[309] "#BlackLivesMatter," Manhattan School of Music, accessed February 16, 2021, https://www.msmnyc.edu/news/blacklivesmatter/.

came in connection with the institution's Cultural Inclusion Initiative, which had begun in the previous year. Again, I do not deny the importance of programming works by composers from queer and minoritized backgrounds. I also believe in the value of queer and minoritized performers, musicologists, administrators, theorists, educators, and staff in the music institution. But, the timing of the Manhattan School of Music's press release is all too coincidental, and it belies the realities of so many students who *already* completed their education without the benefit of such diversified programming. It also fails to account for understanding the historical and systemic nature of post-secondary music institutions that have established and *sustained* the institutional structures of today.

A hemorrhaging wound must be sealed quickly for fear of further infection or decay. For institutions, perhaps the visible protests in the streets that followed George Floyd's murder were the impetus it took to discover this hemorrhage. However, the notion that such a rapid response to a sudden situation creates this false metaphor of an immediate problem. Perhaps a more apt metaphor would be a the patient who seeks out their doctor for a troubling ailment. The doctor sees nothing major of note; maybe they praise the patient's progress on other health goals, pointing to those gains as a sign of the body's resilience. *But I know this*, says the patient. *Something isn't right, and I'm telling you*. The doctor, however, is unable to see the problem until it becomes a medical emergency. In the wake of such moments, the doctor is able to piece together an explanation, and they discover the truth in the patient's testimony. But why did this take so long, and how many others were ignored by the same process?

There are two realities here: the longstanding pain of the patient that is only validated when it exceeds the limit of withstanding; and a doctor who, despite failing to help and assist in the past, now swoops in and saves the day with a fixing solution. The problem here is not the fix.

Programming *is* important. But the positivist narrative of triumph here runs the risk of overshadowing a necessary investigation into *what went wrong in the first place*. A commitment to diversified programming is not necessarily an acknowledgment of the centuries-long exclusivity of majoritarian composers. As writer Andrew Solomon says, "Concessions confer only a little humanity where full humanity is due… Crumbs are not the same as a place at the table."[310] Instead, institutions must clearly acknowledge the systemic injustices, and they should do so often. One example of such recognition exists within land acknowledgments. As part of their Native American and Indigenous Initiatives, Northwestern University notes that "land acknowledgements do not exist in a past tense, or historical context: colonialism is a current ongoing process, and we need to build our mindfulness of our present participation."[311] This acknowledges the fact that such systemic violence is not a piece of the past, but instead is very alive and present in daily life. We can imagine further institutional acknowledgment of injustices that continue to pervade the lives of queer and minoritized individuals, as well.

Degrees and Coursework

The twenty-six institutions surveyed offer a combination of one-hundred-and-twenty undergraduate and graduate degree majors. Some degree programs specify the scope of the music included for study, such as contemporary performance, ethnomusicology, jazz-centered majors, musical theatre, popular music performance, and Roots, Jazz, and American Music (RJAM). For a great many majors, the degree name only refers to "music." For example, one major offered is Historical Performance. Perhaps someone might be curious as to which history

[310] TED, "How the worst moments in our lives make us who we are," May 21, 2014, video, https://youtu.be/RiM5a-vaNkg.

[311] "Land Acknowledgment," Native American and Indigenous Initiatives, Northwestern University, accessed March 2, 2021, https://www.northwestern.edu/native-american-and-indigenous-peoples/about/Land%20Acknowledgement.html.

this refers to, given that despite the Eurocentricity of much of the academy, histories of the remainder of the world are also offered for study. Music Theory: the question of which theory and which music is unanswered. Music Composition: what kind of music are we composing? Music Performance: which music are we performing? In each of the aforementioned examples, members of the post-secondary music institution would understand that the dominant music specified here is Western classical music. Outside of degrees that specify their musical content, music degrees operate under terminology that *assumes* whiteness without having to specify it. In fact, the need to label degrees such as Jazz Composition in order to specify their musical content further demonstrates the type of music that institutions equate with as the norm.

After examining all of the course offerings within these twenty-six post-secondary music institutions, I discovered a total of three-hundred-and-sixty-four courses specific to musical traditions and individuals from queer and minoritized backgrounds. Below is a table with common trends among these course titles.

Table 4.2. Keywords from post-secondary music institution course titles

Keyword	**Number of Instances**
Jazz	56
World	40
History	33
American	23
Popular	19
Introduction; Topics	16
African; Latin	13
Black	12
Analysis; Cultures; Ethnomusicology; Women	12

Overwhelming, the majority of these course offerings focus on jazz, while courses that feature "world music" are the next-most prevalent. Even the phrase "world music" positions all diverse traditions of musical knowledge in contrast to the predominantly Western and Eurocentric canon

expected in a post-secondary music institution. Courses that specifically allude to African, Black, or Latin musical traditions are much further down the list. Understanding that the titles to courses can be misleading, I did another keyword search, this time with the course descriptions for each of these offerings.[312]

Table 4.3. Keywords from post-secondary music institution course descriptions

Keyword	Number of Instances
Jazz	184
American	114
History	108
World	94
Popular	89
Cultural	84
Styles	82
Social	80
African	76
Performance	75
Blues	68
Culture	63
Traditions; Latin	52
Women	48

Again, the number of jazz offerings overwhelmingly exceeds the remainder of the non-Western, queer, and minoritized music courses. American and World music courses rank highly as well, with more specific instances of perhaps *what* these courses might be discussing (culture, style, social issues, traditions). Not included in this list is the keyword "Asia," which only revealed thirty-three instances; "sexuality," with fourteen instances; "disability," with ten instances; and "queer," with seven instances (and only two courses).

Within the course offerings gathered, a common course title is "Music of [insert culture / gender / person / group]." Examples of this include Music of the African Diaspora, Music of

[312] Course descriptions can be found in the Appendix.

Charles Mingus, Music of Africa, Music of the Silk Road, Music of South Asia and Its Diaspora, Music of East Asia, Music of the Caribbean, Music of Latin America and the Caribbean, and Music of Argentina and Brazil. I would be curious to know which professors are teaching these courses, and from what division of the music institution do they come from. For example, are these courses taught by musicologists? Are they taught by performance faculty? Are they taught by professors from music education? Perhaps they might come from theory backgrounds. In my own experience at four different post-secondary music institutions, none of my performance professors ever taught a course outside of private instruction, chamber music coaching, or orchestral literature.

I ask this question for several reasons. First, if a course is taught by faculty from a specific area of the institution, what can we assume about the intended audience of this course? For example, a course on the Music of the African Diaspora taught by an ethnomusicologist rather than a member of the performance faculty could be directed at a wide and curious group of students. Because of the professor's expertise within musicology, it may be a particularly relevant and interesting course specifically for musicology students. I question, then, how the conceptualization of this course might be different if it were taught by a member of the performance faculty. The visibility of a professor from performance teaching a course that prioritizes non-Western musical traditions or individuals from queer and minoritized populations might be a necessary step and example of transformative knowledge that reiterates the importance of a broad understanding of musical traditions while setting this example for current music performance students.

There also becomes the question of how these courses fit into the required degree curriculum. With a prioritization in post-secondary music institutions on areas of specialization

(performance, music education, musicology), the curriculum of each program is equally specific to the goals at hand. If the goal of a performance major is to perform Western classical music, then a curriculum that critically engages with non-Western, queer, and minoritized musical traditions is unlikely. It's also unlikely that a flute performance major studying in a Western classical music conservatory would be able to substitute a course in non-Western music theory for its Western counterpart. In this example, it becomes even clearer that there *is* a prioritization of knowledge within the institution by viewing what courses are *required* of students in comparison to what courses *can* be taken to fulfill some parts of the degree. As I mentioned in my literature review from chapter one, curriculum reform is one of the areas of the institution moving quickly towards changes in such requirements, and I anticipate that opportunities in coursework and curriculum will shift rapidly over the next several years.

Performers and Performance

The 2014 film *Whiplash* depicts the experiences of Andrew Neiman, a new student at the prestigious (and fictional) Shaffer Conservatory, studying under the narcissistic, abusive, and manipulative jazz band director Terence Fletcher. In one scene, after Terence selects Andrew for his prestigious ensemble, Andrew finds himself unable to satisfy Terence's demand for a particular tempo. At first, Terence begins by repeating the same measure, insisting that the tempo is incorrect. Eventually, he becomes so irate that he throws a chair at Andrew, slaps Andrew repeatedly in the face, and shouts at him. Terence goes on to then question whether Andrew can even read printed music, and Andrew becomes emotional and begins to cry, which only further infuriates Terence. Terence gets personal, calling Andrew a "retard," and telling him that "If you dare to sabotage my band, I will fuck you like a pig." With the tension building, Terence demands that Andrew admit that he is upset, making him say "I'm upset" louder and louder in

the rehearsal until Terence delivers the final blow, complete with homophobic, sexist, and personal attacks.

> You are a worthless friendless faggot-lipped little piece of shit, whose Mommy ran out on Daddy once she realized he wasn't Eugene O'Neill, and who's now weeping and slobbering over my drum kit like a fifteen-year-old girl. So, for the last father-fucking time, SAY IT LOUDER![313]

Over the course of the film, Andrew practices until his hands bleed, finds himself increasingly competitive with his peers, and constantly on edge about Terence's shifting moods. Eventually, it's discovered that one of Terence's former students committed suicide in response to the abuse, beratement, and pressure. Ultimately, with Andrew's anonymous testimony, Terence is fired from his position at the conservatory. The story here is fictional, and because of its cinematographic format, one could comfortably assume a certain dramatizing of the events of the film. In writing this chapter, however, I was reminded of this scene particularly when recontextualized with the testimonials of chapter three. As I discuss in this section, the relationship between teachers and students, particularly in the realm of music performance, can quickly deteriorate into similar circumstances.

When I compiled the list of courses included in chapter two, I was quite shocked at what I discovered. In the early stages of this project, I hypothesized that my search for such coursework would demonstrate a considerable *lack* of music-specific classes that spoke to the music of queer and minoritized populations. The numerous pages of courses numbers and titles was damning, but I had a sense that my instincts about this lack or absence might not be completely wrong. As I grew more curious about these courses, I felt it important to include performance-specific opportunities in the curriculum. The number of performance ensembles

[313] *Whiplash*, directed by Damien Chazelle (Sony Picture Classics, 2014), https://www.netflix.com/title/70299275.

revealed nine pages of opportunities, half that of its academic counterpart. Additionally, within the performance ensembles, sixty-two of these specifically refer to being jazz ensembles; this is slightly less than half of the one-hundred-and-thirty-one ensembles in total. I also pondered the pages and pages of performance classes I scrolled through while searching for relevant coursework. Some of these included private lessons, chamber music, and other coaching courses. Few, if any, of these courses included a detailed description of what exactly occurs in these settings.

A number of stories and testimonials from chapter three specifically discuss the relationship of a student with their private teacher. The majority of undergraduate degrees, for example, require individual instruction in performance as part of the degree requirements; exceptions to this might include undergraduate studies in music history or theory, but even such degrees may still require certain performance criteria. For performance majors such as myself, students receive a weekly lesson with the same instructor for nearly every semester of their degree. Most undergraduate students in other disciplines of the academy would rarely find themselves interacting one-on-one for an hour each week with the same professor for *four years*. This doesn't take into account individuals who remain at the same institution for multiple degrees, who might be with the same professor for an even longer period of time. As such, professors in performance can wield an incredible amount of influence on a student's life over the course of their degree, making this type of mentorship very particular compared to other areas of the academy.

The power balance (or imbalance) between this student-teacher relationship has to be carefully navigated to ensure a student's success in their studies. In some institutions that have multiple professors for the same applied field, students who find themselves uncomfortable or

frustrated with their professor might be able to switch into a different studio. This is not always the case, however; additionally, students usually must go through certain administrative procedures to do so. While the student may be able to escape this professor's weekly meeting, their presence on performance juries and evaluating committees will continue for the remainder of the degree. Couple this with the potential influence of a professor in the larger classical music world. For example, the process of selecting an appropriate graduate mentor is often done so with the blessing of one's undergraduate teacher. "Burning a bridge" with one professor might mean closing a door to several others.

It might seem reasonable, then, that a professor who will have such a profound role in the mentorship and development of a young musician also be one that is incredibly well-rounded and educated in understanding queer and minoritized individuals. In the larger classical music community, however, this is not the case. Let us return to the example of the symphony orchestra: the presumption behind a "blind" audition is that the committee is *only* evaluating the musicianship of the performing candidate. They quite literally "don't see race," or gender, or disability, or any other marker of difference that would potentially lead to discrimination. What the committee also doesn't see, however, is how this individual interacts with others. How they communicate, problem solve, handle conflict, process emotions, or conceive of their role in the ensemble is not of concern in this audition process. Some orchestras have taken to including a small chamber music audition as part of the larger audition, perhaps to evaluate this individual's communicative and interpersonal skills in an ensemble setting; yet, this is an exception to the common procedure, not the norm. Ultimately, the emphasis is on the *performance* more so than the *performer*.

I argue that this blind eye toward critically examining the interpersonal behaviors of a mentoring musician is in part to blame for the aforementioned individuals in positions of power from chapter three. Let me be clear and specific that I am not referring to notions of "nice" or "polite." Rather, I refer back to Kayleigh Miller's list of normalized yet abusive teaching behaviors as an example of cyclical patterns in music teaching and learning. If behaviors such as public humiliation, narcissism, favoritism towards others, and casual comments regarding a student's inherent characteristics are the norm in an institutional setting, it is no wonder that future teachers might later repeat these same behaviors onto their own students. Returning to the film *Whiplash*, Terence uses a story about Charlie Parker, a Black jazz saxophonist from the twentieth century, to convince Andrew that such behaviors actually produce great students and results.

> **Terence:** Why did Charlie Parker become Charlie Parker, Andrew?
> **Andrew:** Because Jo Jones threw a cymbal at him.
> **Terence:** Exactly. Young kid, pretty good on the sax, goes up to play his solo in a cutting session, fucks up -- and Jones comes this close to slicing his head off for it. He's laughed off-stage. Cries himself to sleep that night. But the next morning, what does he do? He practices. And practices and practices. With one goal in mind: that he never ever be laughed off-stage again. A year later he goes back to the Reno, and he plays the best motherfucking solo the world had ever heard. Now imagine if Jones had just patted young Charlie on the head and said, "Good job." Charlie would've said to himself, "Well, shit, I did do a good job," and that'd be that. No Bird. Tragedy, right? Except that's just what people today want. The Shaffer Conservatories of the world, they want sugar. You don't even say "cutting session" anymore, do you? No, you say "jam session". What the fuck kind of word is that? Jam session? It's a cutting session, Andrew, this isn't fucking Smucker's. It's about weeding out the best from the worst so that the worst become better than the best.[314]

For Terence, the end justifies the means. If it weren't for this aggressive, abusive, and cruel approach, a genius would not have existed. Without pain and struggle, there could not be greatness. Terence believes that the conservatory's approach to education is too soft and too

[314] *Whiplash*.

gentle, saying that they prefer "sugar" over the methods that can create a musical genius. It's also important to understand here that Terence is teaching the way that he, too, was taught. He creates a teaching philosophy and methodology rooted in the *success* of students. If a student is unsuccessful, they should be "weeded out" of the program. The approach to teaching is cut-throat, brash, harsh, and cruel, but for Terence, this is the only way to achieve pure mastery in music performance. While the examples from *Whiplash* are fictional, they parallel many of the stories and experiences shared in chapter three; for example, fourteen of the stories speak specifically to racist aggressions from a professor to a student. Other examples include the students who were victims of sexism, sexual harassment, and sexual assault, or individuals with disabilities, queer students, and working-class students who chose not to speak out about their concerns with professors due to possible retaliation. The film is dramatized, but not necessarily inaccurate.

I have been fortunate to study with many music teachers and mentors who were understanding, encouraging, and still demanding in their own ways. Some of my teachers also stem from the same "lineage" of education, wherein these teachers also studied with the same root teacher. Perhaps this can partly explain a more consistent approach to such music teaching. However, I have also had teachers yell, shout, make demeaning comments, and gaslight me. In one such example, after a handful of lessons with a prominent viola pedagogue, I remember sitting in my truck outside of this teacher's house and shaking in fear of the next hour. Previous weeks, I was ridiculed for not preparing certain material when it was agreed upon in the last lesson that we would work on other pieces instead. I was told that I "really didn't know" a work which I studied for many years prior to meeting this teacher. In the middle of playing a passage, sometimes they would shout, "Stop! *Stop!* What *is* that?!" In my last lesson with this musician,

they asked if I was able to understand their teaching *at all*. I felt completely ashamed not just of my playing, but also my abilities to problem-solve and to learn. I had always been a "good student," one who worked hard, was respectful, prepared well, and did my best. Yet, in these lessons, I felt like a burden and a lost cause. I felt stupid. I debated a career switch.

This teacher was a prominent musician, holding a major title in the classical music world with a list of performance (and teaching) accolades to their name. This only made me more concerned about my inability to learn from this teacher. In the years following this experience, I would come to learn, however, about other students who had similar experiences with this same teacher. Patterns of narcissistic and abusive behavior became easier to see, and gradually, I was able to understand the experience for what it was: abuse. In her memoir, violinist Min Kym describes the process of coming to terms with the obsessive and manipulative behaviors of her own violin teacher.

> Felix had begun to take ownership of my career. He wouldn't let me play to anybody without his say-so. What had started off as an almost magical relationship was turning into something driven by money, power and success… All the traits that had endeared him to me became overwhelming, suffocating. I felt that he had become more and more possessive, jealous of anybody in my life. Others commented on how he'd talk about me in my presence as if I weren't there, how he'd follow me around, dog my footsteps.[315]

Additionally, coursework that discusses teaching methods or learning styles is often designated for students in music education programs rather than performance programs. Performance students may take courses in pedagogy, but often these courses survey the methodology of the pedagogue rather than how they worked interpersonally with students. There are, of course, exceptions to this rule. In the string instrument community, one famous pedagogue, Dorothy Delay, became instrumental in developing an approach to violin instruction that focused less on

[315] Min Kym, *Gone: A Girl, A Violin, A Life Unstrung* (New York: Crown Publishing Group, 2017), 59-60.

teaching and more on *learning*. The book *Teaching Genius* by Barbara Lourie Sand discusses Delay's approach to pedagogy that maintained incredibly high standards for her students while also connecting with individuals on a personal level.[316] However, post-secondary music institutions continue to prioritize *performance* and career over one's experience, training, and knowledge of pedagogical and interpersonal skills, including those necessary and helpful when working with queer and minoritized individuals. This parallels much of the academy's prioritization of scholarship, book publications, and groundbreaking research when recruiting new professors.

Despite the horrific and upsetting stories presented in chapter three, many of the authors also describe unspoken yet normalized behaviors of the institution. In examining this issue in terms of individual accounts, one could be inclined to view these stories as reflective of "a few bad apples." This expression in American English contrasts the image of a healthy and bountiful tree that yields equally impressive fruit with the few parts that fail to come to fruition. Yet, when these accounts are presented *together*, particularly in conversation with the material from chapter two, it forces a reckoning with this notion of individualization and isolated instances. Additionally, this approach values embodied knowledge and experience as authentic, genuine, and necessary in the process of transformative action. I argue that these patterns of injustice represent more insidious and penetrating problems that manifest in this rotten fruit but *originate* in the roots themselves. Cyclical patterns of behavior are endemic of *systemic* issues, but they are often treated separately and symptomatically rather than favoring large-scale healing.

[316] Barbara Lourie Sand, *Teaching Genius: Dorothy DeLay and the Making of a Musician* (Montclair, NJ: Amadeus Press, 2000).

Systems and Structures: Changing the House

At what point is a remodeled house no longer the same house? You could redo the décor; same house. Paint the walls, buy new furniture; same house. You could add an in-law suite, expand the kitchen, knock down a wall or two; same house. One common idiom in American English is "cleaning house," wherein an authority figure makes sweeping changes to the people or policies of an institution. By nature of the idiom itself, the house remains; it's just been cleaned up. None of these approaches change the house's structure or foundation. Rather, they maintain the roots, the guts, and the essence of the house itself. Is it possible, then, to change the house without a wrecking ball going through it?

Programming, diversity statements, and "extra" courses that add on to the existing structure fall victim to the same approaches to "changing the house." Institutions are quick to use such methods that build on top of the current parameters while failing to implement large scale structural changes to the institution itself. An institutional statement that promotes diversity, equity and inclusion is only as good as an institution's history rejecting patterns of systemic injustice that disproportionally impact queer and minoritized individuals. Offering a course in non-Western music does not restructure the unspoken Whiteness of the current curriculum, nor does it reprioritize other areas of music on equal footing. Adding a composition by Florence Price to a symphony orchestra concert is merely posturing if that organization fails to address the practices that kept such repertoire in the shadows for as long as it was. Like other balms that soothe symptoms, while their temporary comforts extend some momentary sense of well-being, they cannot be the complete solution.

I consider these temporary solutions of programming, diversity statements, and "extra" courses as being akin to notions of optical allyship, as discussed in chapter three. All of these

methods create a mirage of visible intervention, one that suggests action. These are "present tense" solutions. An orchestra *programs* works by minoritized composers. An institution *takes steps* towards diversity, equity, and inclusion. A course *focuses* on the musical contributions of queer and minoritized individuals. The shift from thinking about solutions to making solutions happens, and these are the resulting approaches. Yet, as Sara Ahmed comments, the idea of creating action around a problem does not always equate itself with actually addressing the problem.

> Often, when there are moments of public awareness of how serious and intractable these problems are around specifically sexual misconduct and sexual harassment, there is a lot of activity. There's a lot of attempt to show people's commitments to challenging that situation, and those commitments might be well meaning… but all these activities can also be the problem given new form… You can change how you address the problem without actually addressing the problem. I also sort of see it as, creating evidence of doing something is not the same as doing something.[317]

Ahmed notes several important pieces to this action-based approach. First, it follows a moment of "public awareness." For example, the 'me too' Movement™ and its social media campaign brought sexual harassment openly into the public sphere. With an increasing pace, action occurred. People were fired, new outlets published stories, authors wrote books, and institutions reaffirmed their commitments to anti-discrimination regulations. In the wake of George Floyd's murder, businesses, government officials, institutions, celebrities, and probably some of your own friends on social media took time to take some form of action, whether it be a public commitment to anti-racism, a donation to anti-racist causes, or future plans to incorporate anti-racist praxis. The intention behind these acts can be well-meaning, and I, too, would be inclined to believe that this is so.

[317] UMBCtube, "Sara Ahmed: Dresher Conversations," March 20, 2019, video, https://youtu.be/zadqi8Pn0O0.

All of these actions are generally seen as *steps in the right direction*. I find this phrase to be particularly poignant in that it implies not only present-tense action of movement, but it also implies hope, optimism, and positivity. Previously, I spoke about classical music's narrative of positivity that pervades understandings of not only the genre, but also its dissemination in post-secondary music institutions. Within the history of Western classical music are accounts and testimonials of triumph over tragedy, beauty out of grief, persistence over adversity. This parallels much of the optimism within other aspects of culture and history in the United States. Why focus on the acts of violence against women when, instead, we can discuss the great strides made towards gender equality? Why is there a need for discussion about racism in society when, instead, we can look to the gains of "minorities" in visibility and progress? Why look back when we can look forward? What good could be gained for lingering?

I propose this notion of *lingering* as a site of potentiality overlooked by institutions. So often, the emphasis of problem solving is on the *solution* itself. Today, answers can be found quickly through a Google search rather than through long, ponderous inquiry. In a fast-paced world that distributes facts and information in record-breaking time, encouraging individuals to slow down and linger could be seen as wasteful. *Just give me the answer*. I think of how often I will phone a friend to talk through a complicated situation, and the response on the other end is advice. It's a solution. It's the answer to my problem. Ahmed challenges us to "think about all the ways in which activities that are undertaken are undertaken at a surface level without really fundamentally having the difficult conversations about why these problems keep coming up in the first place."[318]

[318] Ibid.

Lingering is an action, but it's one that shifts the perspective from *doing* to *being*. Lingering is not inherently passive. Sometimes, we linger out of boredom or inactivity. Other times, we can linger in consideration of what *might* happen. What might happen, for example, if I didn't just pack up my computer and head home when my mind is feeling fried after a long day? What if, rather than conceptualizing a solution to a problem, I just sat and waited? Lingering can be thoughtful. A large part of the origin story for this project came from lingering. It came from standing hip-deep in nauseating water. Rather than making a run for shore, I waded. The longer I stayed, the more I learned.

> We need to start talking about the problems… without the assumption that the most helpful approach is to talk positively about the solution. We need to actually say and have a conversation about what the problems are without making the people who talk about the problems into the problem, which is what happens so often in so many university contexts.[319]

When I think about the two archives presented in this project, I consider how the affective collection stands almost as a *shadow archive* in relation to its institutional counterpart. I tried to conceive of a space in the institution where the narratives and testimonials of chapter three would be accepted but not absorbed. Returning to Ahmed, institutional spaces and structures often (intentionally or otherwise) bury such opportunities through bureaucratic method or merely fold these stories into a larger, unanswered pile of "problems to be dealt with." As things stand, the affective data remains outside of the institutional gaze, and here, it benefits from not having to conform to institutional parameters. However, I describe this as a shadow archive because focusing on the presences of the institutional archive also illuminates its absences. I conceive of this similarly to listening to a perfectly polished recording. You hear the beautiful tone, the elegant phrasing, the finished product mastered for consumption. On the surface level, one might

[319] Ibid.

think that this is all there is to it, but when you focus in on the presence of these characteristics, you might also find yourself wondering about its shadows: the hard work, the challenges, the hours of practice time, the frustrating collaborator, the hot-tempered sound engineer, the performer herself. To see what one is, is to see what one isn't.

The post-secondary music institution is as much the sum of its parts as it is the sum of its absences. It is degrees, coursework, syllabi, faculty, students, spaces, performances, publications, goals, and values. These pieces shine brightly in a proper font and size, available for public release. But what of its shadow self: the racism, the sexism, the sexual harassment and assault, the discrimination, the ableism, the classism, the abusive behaviors? Relegated to the shadows, these pieces, the affected individuals and their stories have no home in an institution that is quick to offer a solution, yet slow to linger.

I understand the desire to be positive, to overcome one's circumstances, to practice a narrative of optimism, hope, and futurity. Lingering can be uncomfortable, and in a society that values comfort, this is an unpopular choice. But for individuals and institutions that exist within the normative sphere, lingering is only a *taste* of what affected individuals experience each day. And then, when the shadows finally come out into the public sphere, they're met quickly with fast solutions and temporary fixes. Rather than being uncomfortable, rather than lingering, the normative repeats its pattern, maintaining the dominant systems and structures, hoping that the shadows will subside. Herein lies the potential of queer theory, as well as its potential use in restructuring systems and structures such as the post-secondary music institution.

Earlier, I mentioned a report published by the Eastman Action Commission for Racial Justice that contained a thorough list of recommendations for institutional change. One of the most poignant characteristics of this report is the incorporation of student testimonials into its

content. On nearly every page of the report, in a large, colored font separate from the main body of the text, is a one-or-two sentence quote from an affected individual from the Eastman School of Music. The text is bolder and more prominent on the page than the narrative of the commission itself. The eye is quickly drawn to these accounts, and the formatting prioritizes these testimonials higher than the remaining prose. These stories were collected by the commission in response to its Black Alumni Survey, a survey sent to one-hundred-and-twenty-three self-identified Black alumni from the institutional alumni database. Thirty-three participants completed the survey. The commission included all of the responses to the survey as an Appendix to the report, and they included this summarizing paragraph as well.

> As within any group, there is diversity of opinion about race and its effect on one's life. By far, however, most Black alumni respondents, while they believe they received a good education at Eastman, hold negative associations about their time at the School. At best, these alumni felt invisible and, at worst, they feel traumatized by their experiences at Eastman. Many of the narratives below are disturbing and, as one respondent wrote, "***Please do not make a habit of asking people to recount possible traumatic experiences***."[320]

Would this report be considered a part of the institutional archive, or rather a part of the affective collection? I intentionally did not include it in either chapter, for the report itself occupies a gray area between the two poles. On the one hand, the published report comes from the auspice of the institution. The surveys which collected such affective data also fall under this same institutional gaze, and the report bears the stamp, seal, and approval of the institution itself. Yet, the presence of testimonials and stories within this report does shift the narrative voice, if only momentarily, from the authority of the institution to the voice of the queer and minoritized. The hope is that such stories and accounts would help the institution to change, but as the quoted respondent states, the recollection of "possible traumatic experiences" is labor bestowed upon individuals

[320] "EACRJ – Full Report," 49.

who already bore a considerable weight. Reports such that of the Eastman Action Commission for Racial Justice use institutional methods (surveys, statistical analysis) to solve the problem, while my project demonstrates the potentiality from considering theories and methods that push back against this normative system. In order to reach this point in the project, I *had* to linger. I had to lean into the discomfort. I had to pull from the very personal and private. But I could not use "the master's tools," and like Audre Lorde, I do not believe that the same old systems and patterns can be the ones to bring about change.

I also reject notions that projects such as mine must provide a list of tools, strategies, and suggestions that institutions can implement to better help queer and minoritized individuals. To summarize my findings in a bullet-point list or a handful of positivist approaches defeats the entire premise of this project. I have suggested the potentiality of lingering certainly knowing its uncertainty, and I have laid bare the stories of queer and minoritized individuals. My dear reader, I don't have all of the steps forward, but if you find yourself haunted by my words and the words of the affected individuals included in this project, then perhaps you, too, can see the potentiality of storytelling as one possible method in creating a solution.

Queer Stories, Queer Method

In 2017, author Mark Manson released the article "Fuck Your Feelings," a continuation of many of the ideas Manson presented in his book *The Subtle Art of Not Giving a Fuck*. In the article, Manson attempts to separate out the *reason* for one's feelings and the *feeling* itself by demonstrating how the two are not synonymous with one another. Additionally, he criticizes individuals who find value in "feeling bad," citing this trend as a catalyst for doxing, cancel culture, and political protest.

> But perhaps the worst meta-feeling is increasingly the most common: feeling good about feeling bad. People who feel good about feeling bad get to enjoy a certain righteous indignation. They feel morally superior in their suffering, that they are somehow martyrs in a cruel world. These self-aggrandizing victimhood trend-followers are the ones who *want* to shit on someone's life on the internet, who want to march and throw shit at politicians or businessmen or celebrities who are merely doing their best in a hard, complex world.[321]

Manson's oversimplified understanding of affect theory negates the fact that for many individuals impacted by injustice, their feelings often serve as an opportunity to evaluate and attempt to understanding the structural and systemic patterns that led to this moment. Returning to Brian Massumi, affect theory reminds us that behind the feeling itself is *motion*. Manson argues that an action that precipitates a feeling should be the focus, and that the feeling is only fleeting and passing. What he fails to realize, however, is the potential for this system to work in reverse: that while an action can precipitate a feeling, a feeling can also force us to consider the action and lead to new action. Manson doesn't understand that these "bad feelings" could hold radical potential for the future, and that were it not for the feeling itself, perhaps an individual would not have considered the role of these affective systems and structures.

[321] Mark Manson, "Fuck Your Feelings," self-published, November 30, 2017, https://markmanson.net/fuck-your-feelings.

Figure 4.2. Post from Frank Thorp V (@frankthorp), "Randy Rigdon of Cincinnati wears…," Twitter, October 13, 2016, https://twitter.com/frankthorp/status/786726338820448256.

Prior to the publication of Manson's article, the phrase "fuck your feelings" was a rallying cry for rhetoric associated with the forty-fifth President of the United States, Donald Trump. In response to individuals who were emotional, upset, discouraged, frustrated, and angry with the state of the country, these feelings were sharply dismissed and invalidated. Similar to Manson's article, the phrase argued that just because an individual *feels* a particular way about something does not make it so. Feelings became unproductive, especially bad ones.

The choice to share stories from my own life, however, came in part as a response to these bad feelings. As I mentioned in chapter one, I had spent a significant amount of time viewing and coming in direct contact with structures that sustained a particular norm while resisting systematic change. I found myself feeling tired, angry, frustrated, and confused, and even more-so, I discovered that these feelings had no place in a discourse about institutional systems. Through the opportunity to express such feelings, I came to understand the affective structures that created them in the first place. I found productivity within them. In "The Uses of

Anger," Lorde goes further to note that feelings (and anger in particular) are an essential part of anti-racist praxis and a path forward from racist behaviors, saying that "anger is an appropriate reaction to racist attitudes, as is fury when the actions arising from those attitudes do not change."[322] In a system that says "fuck your feelings," going against the grain can be a painful yet necessary experience if the other option requires retaining the status quo.

Earlier, I quoted Ahmed in prioritizing a space for affected individuals to tell their stories without becoming a target of retaliation or further discrimination. Places like social media and investigative journalism allowed many of the individuals quoted in this project an opportunity to share their experiences, but it is unclear at what cost. By fostering a community and institutional culture that creates a space for storytelling, it is possible that other affected individuals would choose to come forward and share their own experiences. Legitimizing the value of bad feelings in perpetuating institutional change can bring so much to a system that postures itself as positivist and future-oriented. Cultivating this space also means listening and lingering. This less action-oriented approach might seem counterintuitive for goals of systemic change, but these quick-to-action methods often fail to be anything but performative.

Nebal Maysaud argued for a form of systematic change rooted in the theories, contributions, and lives of LGBT+ Black women. The framework for this project, for example, is rooted specifically in women of color feminism and queer of color critique. Without the contributions of these queer and minoritized individuals, such a lens would not exist. Queer and minoritized individuals continue to challenge what Ruth Nicole Brown describes as a "narrative discrepancy" in the discourses published about minoritized lives.[323] Describing prior

[322] Lorde, *Sister Outsider*, 129.

[323] Ruth Nicole Brown, *Black Girlhood Celebration: Toward a Hip-Hop Feminist Pedagogy* (New York: Peter Lang Publishing, Inc., 2009), 53.

programming approaches for Black girls that add on to existing systems, Brown posits that "Black women's and girls' intellect, wisdom, and commonsense should be central to spaces seeking to support and speak to African American girls' lived experience."[324] Rather than continue along with this narrative discrepancy, Brown founded the collective SOLHOT (Save Our Lives, Hear Our Truths) to re-center the narrative in a space that assumes the value of Black women and girls. The space does not conform to preconceived notions of programming, outreach, or diversity, and Brown describes how the space often includes unexpected occurrences and moments of contradiction. Yet, by centering the narrative around women and girls of color, Brown demonstrates the radical potentiality that exists in creating such a space.

Methods as usual means business as usual. Storytelling here becomes a queer method, one whose worthiness is not defined by immediate results. Rather than cold hard facts, the data is warm. It can be uncomfortable, this lingering, this limbo. But here I am, hip-deep in the water, reaching out my hand to you. The smell is nauseating. Shall I pull you in?

[324] Ibid, 52.

Conclusion

He touches my hips soft but firmly. It's two o'clock in the morning. *Babe, you're doing it again*. I blink my eyes open before I release my jaw. I had been grinding my teeth at night. Have you ever heard the sound? It's like two rocks rubbing against each other, gnawing and squeaking as they come into contact. Asleep, I can't hear it. When my ex would stay over for the evening, the soft reminders to wake up, loosen my jaw, and relax my mind before going to bed occasionally helped. When alone, I woke up with a sore jaw and a spinning mind.

It started off this way. Digging into institutions, affected individuals, and the space between, I found myself consumed by these thoughts. Reading and collecting painful stories from former music students strengthened my rhetoric, but they also gradually became a constant presence in my home. I would sit in front of my altar, adorned with a photo of the Dalai Lama, a statue of the Buddha, a butter lamp, and a *stupa*. Calming my mind, breathing in and trying to focus, the words of this project would come in and out quickly. It was as if I could see everything I wanted to write in that moment, that it was all there, all inside of my mind. In Buddhism, this is sometimes called the "monkey mind," a constant excitement of sounds, sensations, and thoughts. I would bring my attention back to the breath, but the thoughts came back. My timer would go off: time to open your eyes.

I started using a night guard. I kept writing.

I'm standing in the shower, feeling the water run through my hair, down my face and neck, over my shoulders. This is part of my morning ritual, a time when I wake up and center myself for the day. On this day, though, I look down at the shower drain and see another large clump of hair. I'd seen this for about a week, but only just began to do the study, analyze the data, and reach a conclusion. I exit the shower and stare at myself in the mirror. Sure enough, my

hairline is thinning. *How odd*, I think. *I've always had such a full head of hair*. I research "hair growth vitamins," and settle on a healthy dose of biotin.

Five-thousand milligrams a day should do the trick. I kept writing.

Then there were the body tremors. About a half-inch away from my right eye, a twitch. *Twitch, twitch*. Occasionally, I would notice, focusing in on it, taking deep breaths to will it away. Other times, the jittery feeling would come directly into the middle of my sternum, like being shocked from the inside. Sometimes, my hands and fingers would twitch. *Relax*, I'd say to myself. I called my doctor. *We see this all the time in grad students. Plus, you're getting older. We recommend a lower-stress lifestyle.* Got it. The writing continued.

In chapter one, I acknowledged the reciprocal relationship between the research and the researcher. Working on a project with felt consequences and personal connection is simultaneously fulfilling and exhausting. Being so attached to the content at hand meant feeling an enormous pressure to do this project justice. There is so much more I could say in this project, so many stories that were not included, so much more institutional data that could be considered. On more than one occasion, I would vent to a friend and say, "Couldn't I have just written about Brahms?"

But the truth is, I couldn't have. Each time I started to feel sorry for myself, I was reminded of the many individuals in the institution who discouraged me from pursuing this project. Early in the formation of this project, I decided to complete a cognate (a graduate-level minor) in Queer Studies to help develop the framework and lens this project would ultimately use. While Queer Studies was one of twenty-one university-approved Graduate Minors, it was not approved as a cognate within the School of Music. Therefore, in order to pursue this option, I had to submit a formal petition, complete with adviser approval and support, wherein I was

asked to explain why this field of study would be beneficial to my dissertation. Later, when searching for a research director, I contacted professors from multiple areas of the School of Music. The vast majority never replied to my e-mail (or my follow-up e-mail). Others thought it was an interesting topic, but felt too ill-equipped to advise on the topic. In one such case, I was asked to defend my *ability* to write this project, and I had to plead with this individual to give me an opportunity to prove that I could. These gatekeeping practices required me to remain persistent and steadfast; however, I'm well aware of the irony of a project that challenged the very systems and structures of institutions being derailed by institutional forces.

Ultimately, the backdrop of this work is a reminder of the challenges that lay before us. Institutions that publish elaborate statements of diversity, equity, and inclusion should be supporting projects that challenge the business-as-usual approaches of the past. Institutions must understand the challenges of work centered around queer and minoritized individuals: work that doesn't just sit in twelve-point font on an institutional website, but work that *is quite literally keeping me up at night*. Rather than surveys such as Eastman's Black Alumni Survey, which could potentially "make a habit of asking people to recount possible traumatic experiences," institutions must consider a space that could exist without petitions, paperwork, and pleading, a place to tell one's story on one's own terms. I explain the very real and personal experiences I went through in pursuing this project as a white, cisgender man with an incredible amount of privilege; but what about the gatekeeping practices, unwilling professors, and extra paperwork that kept so many others without such privilege from pursuing a similar path? We need their papers, their dissertations, and their words. As you finish reading this project, my request is to seek them out. This process did not begin with me; do not let it end with me, either.

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Appendix A: Mission Statements

Berklee College of Music (https://www.berklee.edu/about/mission-and-philosophy)

Berklee's mission is to educate, train, and develop students to excel in music as a career. Developing the musicianship of all our students is the foundation of our curriculum. We believe that the lessons and qualities derived from that work—the self-discipline needed for excellence, the empathy required of music making and the openness and curiosity essential to creativity—are critical to achievement in any pursuit, musical or otherwise. We also believe that music is a powerful catalyst for the kind of personal growth central to any collegiate experience.
Founded on jazz and popular music rooted in the African cultural diaspora, our comprehensive curriculum is distinctly contemporary in its content and approach, and embraces the principal musical movements of our time. Through a course of scholarly and practical learning experiences integrating performance and writing, our curriculum covers the variety of influential styles, relevant technologies, and career opportunities open to today's music professional.

Objectives

- To define and refine the individual talents of our students by providing a broad range of major programs offered by a distinguished faculty, and to prepare them for careers in music that reflect the diversity of expression and opportunities that define music today.
- To enable our students to employ their musical education in a global society by providing a coherent liberal arts curriculum that informs their thinking about issues that have shaped our time.
- To encourage our students to appreciate and apply music's enormous force for the enrichment of society and intercultural understanding.
- To cultivate a supportive learning environment by actively promoting a climate of respect for personal and cultural differences, and by offering a range of services and activities to support the needs of the student musicians who come to us from around the world.
- To maintain the vitality of our college community by encouraging and supporting continuing professional development for all of its members.
- To provide an environment in which all know that they are full and valued members of the community.
- To value ethical behavior in all aspects of personal and professional life by establishing a community that values integrity in all relationships.
- To retain our leadership position in music education and to ensure that our curriculum remains relevant by pledging to value academic freedom and innovation.

Philosophy
Berklee was founded on two revolutionary ideas: that musicianship could be taught through the music of the time; and that our students need practical, professional skills for successful, sustainable music careers. While our bedrock philosophy has not changed, the music around us has and requires that we evolve with it.
For over half a century, we've demonstrated our commitment to this approach by wholeheartedly embracing change. We update our curriculum and technology to make them more relevant, and attract diverse students who reflect the multiplicity of influences in today's music. We prepare

our students for a lifetime of professional and personal growth through the study of the arts, sciences, and humanities. And we are developing new initiatives to reach and influence an ever-widening audience.

More than a college, Berklee has become the world's singular learning lab for the music of today—and tomorrow. We are a microcosm of the music world, reflecting the interplay between music and culture; an environment where aspiring music professionals learn how to integrate new ideas, adapt to changing musical genres, and showcase their distinctive skills in an evolving community. We are at the center of a widening network of industry professionals who use their openness, virtuosity, and versatility to take music in surprising new directions.

Boston University (https://www.bu.edu/cfa/aboutcfa/our-approach/)

Boston University College of Fine Arts is more than a community of artists—it is a specialized educational experience that demands inquiry and exploration, individuality and teamwork, and academic and artistic immersion. This is a place where students and faculty can fully explore and expand the study of music, theatre, and visual arts in the context of an elite research university.

Narrow your focus and broaden the scope of your thinking

BU College of Fine Arts encourages an environment of diverse interests and individual thinking. This is where you can participate in academic exercises that will stretch your abilities. Art is neither created nor experienced in isolation. Art is informed by the world in which we live. This is where your expression can be a powerful catalyst in political, cultural, environmental, and social discourse. This is where you will master the rigors of your craft, while challenging the status quo.

We are musicians and actors. Painters and composers. Costume designers and animators. Researchers and teachers. Activists and academics. Problem solvers and innovators. Achievers and leaders.

If you are ready to dedicate yourself to your craft, commit yourself to exploration and experimentation, and reach for excellence in your art and academics, then this is your place. This is your community of artists. This is BU College of Fine Arts.

Cleveland Institute of Music (https://www.cim.edu/aboutcim/mission)

The CIM mission is to empower the world’s most talented classical music students to fulfill their dreams and potential. In support of this mission, CIM is committed to the following:

- CIM is committed to the education of the complete musician who has a firm mastery of the classics, as well as the opportunity to experience the creation and performance of new and recent repertoire.
- CIM is committed to attracting highly-talented individuals from around the globe and guiding them to reach their musical and artistic potential.
- CIM is committed to being a resource for the community, with training for individuals of all ages and abilities.

- CIM is committed to incorporating new technologies to complement and enhance the lives and education of its students.
- CIM is committed to providing access to rich and diverse coursework at CIM and CWRU in order to build its students' ability to situate their work in the context of the world of knowledge, and to have the ability to communicate those connections.
- CIM believes the act of collaboration is a necessary and vital component of every musician's development. Its distinguished faculty is committed to developing the full artistic potential of all students and encouraging the valuable exchange of musical ideas and approaches.

Indiana University (https://bulletins.iu.edu/iub/music/2019-2020/overview/purpose.shtml)

The mission of the Indiana University Jacobs School of Music is to provide distinguished instruction and outstanding opportunities for performance, composition, research, and teacher training for music majors and non-music majors. These opportunities are designed to meet the following purposes within the framework of Indiana University:

1. To prepare students for careers as performers, composers, scholars, teachers, church musicians, and music administrators in higher education, precollege educational settings, the professional music world, the private sector, and supporting fields.
2. To provide music majors and non-music majors the opportunity to develop their knowledge, understanding, and ability in all aspects of music at a level appropriate to their needs and interests.
3. To broaden and deepen the knowledge and understanding of all aspects of music through research and publication.
4. To enrich the lives of students, faculty, community, the state, the nation, and the world with performances of a wide variety of music. The excellence, authenticity, and originality of these performances also serve as models for future performances by students and as criteria for future listening experiences.

Manhattan School of Music (https://www.msmnyc.edu/about/mission-statement-and-strategic-plan/)

Manhattan School of Music is deeply committed to excellence in education, performance, and creative activity; to the humanity of the School's environment; to preparing all our students to find their success; and to the cultural enrichment of the larger community. A premier international conservatory, MSM inspires and empowers highly talented individuals to realize their potential. We take full advantage of New York's abundant learning and performance opportunities, preparing our students to be accomplished and passionate performers, composers and teachers, and imaginative, effective contributors to the arts and society.

Michigan State University (https://www.music.msu.edu/about)

To provide the highest quality professional instruction; to instill in students a dedication and desire to achieve excellence and understanding in all aspects of their musical education; to develop their abilities to the highest professional standards; to expand cultural awareness and diversity; to provide access for comprehensive non-degree instruction; to participate in

community, state, regional, national and international arenas through service, teaching, research and performance; and to support an excellent faculty vitally engaged in significant research, scholarly and creative endeavors.

New England Conservatory of Music (https://necmusic.edu/mission-statement)

New England Conservatory educates and trains musicians of all ages from around the world, drawing on the talent and deep reservoir of experience of our distinguished faculty. We are dedicated to inculcating the highest standards of excellence and nurturing individual artistic sensibility and creative growth. Understanding that music is one of the transcendent expressions of human civilization, NEC aspires to ensure it has a central place in contemporary society.

Northwestern University (https://music.northwestern.edu/about)

A life devoted to music can follow many different paths — performer, scholar, teacher, arts administrator, critic. Each requires talent, dedication, and commitment as well as a belief in the importance and necessity of music in today's challenging world.

Whatever the path, the journey begins in the teaching studio, the classroom, the practice room, and the concert hall. At Northwestern our distinguished faculty offer rigorous, conservatory-level training designed to prepare musicians of the very highest caliber. Our exceptionally well-rounded students enjoy the benefit of this training at a major research university that prizes both musical and academic achievement. The combination of outstanding musicianship, keen intelligence, and curiosity about the world produces a unique creative voice.

Foremost in cultivating and nurturing that voice in each individual is our faculty's peerless dedication to collaborative teaching. Our wide range of programs offers students the flexibility to pursue varied interests. Opportunities abound for students to initiate and participate in projects outside the classroom that promote learning, personal growth, and community involvement. And with our campus located just north of Chicago, students are ideally situated to take advantage of this great city's world-class music making and other cultural resources.

A Bienen School of Music education provides students with skills and values — superb musicianship, a mastery of communication, a sense of discipline, a commitment to excellence — that will prepare them for success wherever their interests may lead. We at Northwestern look forward to guiding the next generation of musicians on that journey.

Oberlin College (https://www.oberlin.edu/about-oberlin/mission-and-values)

Oberlin educates students for lives of intellectual, musical, and artistic rigor and breadth; sustained inquiry, creativity and innovation; and leadership. Oberlin aims to prepare graduates with the knowledge, skills, and perspectives essential to confront complex issues and to create change and value in the world.

Oberlin is committed to educational access and opportunity. It seeks to offer a diverse and inclusive residential learning environment encouraging a free and respectful exchange of ideas and shares an enduring commitment to a sustainable and just society.

Ohio State University (https://music.osu.edu/about/mission-statement)

The Ohio State University School of Music educates students for professional careers in composition, performance, scholarship and teaching. As an integral part of a major public university with a strong commitment to teaching, research and service, the school recognizes the relationship that binds music to other academic and artistic disciplines. The school aims to provide, at the highest level, instruction in the study and practice of music and, in so doing, to promote an awareness of music as a humanistic study. The school encourages musical research in all its dimensions by providing students and faculty opportunities for performance, creative activity and scholarly inquiry. The school is dedicated to sustaining and advancing musical culture in the academy and in the society at large, and it endeavors to meet service obligations to various communities within and beyond the university. Recognizing the dynamic and evolving character of music in contemporary life, the school acknowledges an ongoing responsibility to evaluate its programs and procedures, and to investigate fresh approaches to the realization of its mission. In keeping with the university's broader mission, the school is committed to nurturing the best of Ohio's students, while maintaining excellence and diversity by recruiting nationally and internationally.

Purdue University (https://cla.purdue.edu/about/deansoffice/college-initiatives/stratplan/mission.html)

Mission

Land-Grant Commitment

Excel in scholarship, education, and engagement in the liberal arts, advancing the values of a 'land-grant' research university contributing to the progress of a diverse society.

Key Characteristics

- Excellence in the arts, humanities, and social sciences, , as well as at their intersections with disciplines across the University, fulfilling the College's foundational role at a 'land-grant' research university.
- A diverse student body from all walks of life with access to affordable undergraduate and graduate education for evolving, challenging, and meaningful careers.
- Distinction in research, scholarship, and creative activity with high achievements and advances.
- Sustained integrity of the College's varied undergraduate and graduate educational programs encompassing the arts, humanities, and social sciences including STEM disciplines, and interdisciplinary programs.
- Demonstrable creative and critical thinking, plus leadership skills to serve as global citizens in a diverse world and demonstrate intercultural understanding. .

- Pervasive culture of diversity and inclusion among faculty, staff, and students that are valued and nurtured toward individual and collective success.
- Contributions to professional communities and society, responding to our land-grant commitment to develop broadly educated citizens prepared to self-govern and developing engaging partnerships offering access to the College's scholarship and educational programs.

Rice University (https://music.rice.edu/about)

At Rice University's Shepherd School of Music, we cultivate the mastery of musical performance, combining a conservatory experience with the educational opportunities of a leading research university. Guided by the belief that talent manifests along unique paths, we limit our student body to 290 uniquely gifted young musicians.

We give each music major access to world class teachers—all accomplished artists in their own right—dedicated to cultivating talent and professional success. Our faculty is known for their individualized instruction and for equipping musicians with the skills and experience necessary to develop their own esteemed careers.

San Francisco Conservatory of Music (https://sfcm.edu/about-us/mission-vision)

As a professional school, we are committed to providing an extraordinary education that prepares our graduates to pursue fully engaged lives as citizens of the world. Our core mission is to transform our students: artistically, intellectually, professionally, and individually. Through the study of music at the highest level, our students learn to seek achievement in every endeavor, to convert challenge into opportunity, to understand the nature of excellence, and to pursue their dreams with vigor and determination. We believe that inspiring the imagination, cultivating the artist, honing the intellect, and developing the professional are the keys to launching innovative graduates who excel in any field. Our phenomenal faculty and our location in the heart of a magnificent city provide an experience that is unparalleled anywhere else in the world.

Our focus is our students, and through an innovative and unique experience, the San Francisco Conservatory of Music prepares its graduates for a lifetime of achievement and success.

University of Illinois at Urbana-Champaign (https://music.illinois.edu/about-us)

Located on the campus of one of the world's leading research universities, the University of Illinois School of Music is a center for creativity and collaboration through performance, research, and education. Historically rich in tradition, the School of Music is a resource for music research of all kinds in many different fields of study. At the same time, the School of Music embraces cutting-edge innovation and discovery while providing an array of musical and engagement opportunities within the artistic and educational communities of Urbana and Champaign.

In view of the rapidly changing world for 21st-century musicians, we aspire to produce creative, versatile students who excel in their disciplines while embracing arts advocacy, technological

literacy, entrepreneurial thinking, social justice, and engaged citizenship as integral to their work as artists, scholars, and teachers. We expect our faculty to serve as models of creative excellence and leadership in performance, composition, scholarship, teaching, and community and global citizenship to better imbue students with the highest standards of artistry, scholarship, and pedagogy.

Such goals are vital if we are to embrace the implications of the traditional term comprehensive school of music within an institution that aspires to be the pre-eminent public research university with a land-grant mission and global impact. This institutional context marks the School of Music as distinct from freestanding conservatories, from exclusively or chiefly undergraduate colleges with robust music schools, from music departments, and even from music schools in large private universities.

Consistently rated as one of the top ten schools of music by US College Rankings, the School of Music includes approximately 100 faculty and staff and more than 700 students housed in five buildings on the Urbana campus. The School's musicians and scholars offer hundreds of concerts and presentations on campus and beyond throughout the year. The School's undergraduate and graduate programs provide comprehensive resources to develop students and their careers. Its excellent faculty, diverse courses, world-class library, state-of-the-art facilities, and exciting musical life offer every advantage students need for serious musical studies. One of the most respected universities in the world, the University of Illinois prides itself on making the arts an integral part of campus life. Situated in the country's heartland, the School is close to major cities but in a smaller community where it is easy to get around, live on a budget, and focus on studies and performance. A broadly international student body complements the many students from Illinois and the Midwest, adding a cosmopolitan sophistication that goes beyond books and studios and creating opportunities for meeting people from many cultures.

The University of Illinois School of Music regards diversity, equity, and access as core values integral to guiding our progress toward excellence. We embrace a broad and comprehensive concept of diversity that serves as a springboard toward mutual understanding. We appreciate diversity as a strength and intentionally cultivate an inclusive climate in our daily endeavors as faculty, staff, and students. We are committed to respecting differences; accepting multiple perspectives; and striving to identify, disrupt, and rectify bias, prejudice, and oppression in our classrooms and community.

Through the office of Career Services in the College of Fine and Applied Arts and entreprenuerial programs within the School, students can get practical advice to help gain a professional foothold. The concert calendar is full, and the School's performances are supplemented by the best among international visiting artists, many of whom give master classes while on campus. In short, at the University of Illinois you will find a balance fine-tuned to create an ideal learning environment.

University of Iowa (https://music.uiowa.edu/about)

The School of Music is dedicated to the sustenance and advancement of musical cultures found in the academy and in society at large, recognizing the expanding character of musical arts in contemporary life and meeting the challenges of this development with imagination and positive action.

University of Maryland (https://music.umd.edu/about)

Located minutes from the nation's capital, the University of Maryland School of Music offers rigorous training alongside the resources and opportunities afforded by one of the country's top public research universities. In creating the next generation of artist-citizens, we are fiercely dedicated to the highest standards of artistic and scholarly excellence, diversity in curriculum and programming, robust engagement with the world, entrepreneurial thinking and problem solving and the creation of an inclusive, open and welcoming community.

Students are able to take advantage of our internationally active faculty, innovative curriculum and rich cultural environment. The academic programs we offer in music performance, education and scholarship all provide robust training alongside innovative opportunities for personal growth.

Housed within The Clarice Smith Performing Arts Center, the School of Music offers our students the benefit of working with visiting artists and scholars, including some of the best-known names in the field as well as many emerging thinkers. Visiting artists have included Dawn Upshaw, Gilbert Kalish, Dakha Brakha, Ravi Coltrane, Richard Goode, yMusic, St. Lawrence String Quartet, JACK Quartet and many more every year.

University of Miami (https://www.frost.miami.edu/about-us/mission-statement/index.html)

The Frost School of Music seeks to transform lives through the study and performance of music, and to enhance music's future as the result of the most innovative and relevant curricula in higher education. The Frost School of Music is devoted to excellence and a culture of collegiality, in which a diversity of people, musical styles, and careers are valued. The Frost School of Music is a community of musicians committed to advanced musicianship for all Frost students across a broad array of majors and programs. The Frost School of Music seeks to elevate the community through intensive, sustained outreach to underserved populations. The Frost School of music strives to enhance the cultural richness of the University of Miami, South Florida and throughout the world as the result of world class performance, scholarship and research.

The mission of the Frost School of Music

- To provide students with a highly innovative, inspiring and relevant education so that they can be leaders in the world of music;
- Contribute to the advancement of music performance, creativity and scholarship;
- Have a transformative effect on the community through engagement and outreach, and;
- Enrich the world with vibrant, innovative and brilliant cultural offerings.

University of Michigan (https://smtd.umich.edu/about/)

It is the mission of the University of Michigan School of Music, Theatre & Dance to create an environment of educational and artistic excellence by nurturing creativity, academic integrity, and professionalism in its faculty and students. As a comprehensive performing arts school set in one of the world's finest public institutions of higher education, the School is deeply engaged in the creation, practice, scholarship, and pedagogy of music, theatre, and dance. We aim to provide leadership, nationally and internationally, in all three fields. We assert and celebrate the value of the arts to the mission of the University of Michigan. We serve the community, the region, and the State of Michigan through public performances, cultural resources, arts education, and outreach programs. The School's mission is predicated on the belief that the study and practice of the performing arts depend upon a diverse community of learning in which a spirit of social responsibility and principled entrepreneurship is fostered.

We will focus on innovation, which requires room for exploration, experimentation, and the development of an entrepreneurial spirit. As the nation's leading research university, Michigan already fosters these values and attributes. We challenge our students and faculty to approach their art and disciplines from new directions and in new configurations. We provide space and support for disruption and failure, knowing that creativity and growth arise from the rift between order and expectation.

We strive to make these disciplines inclusive to all who wish to participate, and to allow the transformative power of the performing arts to reach all populations and communities. We look to include of as many ideas and perspectives as possible, as it is our rich and unique individual visions that feed our collective need for art.

Excellence at SMTD requires hard work, discipline, a willingness to engage and take risks, and a constant desire to make a difference. Consistently ranked as one of the top 10 performing arts schools in the country, our School attracts both top-ranked faculty – who know they'll do their best work here – and students, who challenge and inspire each other.

Our vision relies on the extensive and impressive resources available at U-M. Our incredibly accomplished faculty are not just experts in their field, but dedicated teachers who routinely serve as collaborators and mentors. Special events and programs – ranging from master classes to entrepreneurship training to ensemble performances – enhance our students' experience. Our School also includes notable research centers, state-of-the-art technological studios, and a collection of hallowed performance spaces. As part of a public university, we are inspired by the great works produced campus wide, and benefit from the tradition of excellence which encourages bold ideas for the public good.

University of Minnesota (https://cla.umn.edu/music/about/why-music)

The mission of the School of Music is to understand, share, and disseminate music through creation, performance, research, and education. We are committed to excellence in all scholarly, creative, and pedagogical endeavors. We seek to provide the highest quality of professional

training in music to students pursuing a broad variety of careers and offer artistic, cultural, and intellectual enrichment to the community within and beyond the University of Minnesota.

University of Nebraska-Lincoln (https://arts.unl.edu/music/vision-mission-statements)

The Glenn Korff School of Music nurtures the creativity, artistry, and scholarship of students and faculty; educates students to achieve excellence as educators, performers, composers, and scholars; and enriches the education of all students through the study and practice of music and dance. The historic and continuing commitment of the Glenn Korff School of Music to teacher education infuses a fundamental commitment to the teaching of comprehensive musicianship into all aspects of the curriculum. The School provides opportunities to understand, participate in, and enjoy music and dance. It has a responsibility for fulfilling this mission, not only for the citizens of Nebraska, but also for its constituency regionally, nationally, and internationally. In fulfillment of its mission, the School:

- Offers programs of study in music at the bachelor's, master's, and doctoral levels;
- Offers programs of study in dance at the bachelor's level;
- Provides professional preparation for educators, performers, composers, and scholars;
- Stimulates research and creative work that fosters discovery, pushes frontiers, and advances society;
- Serves the state and region as an important educational, artistic, and cultural resource;
- Develops supportive and knowledgeable audiences and patrons for music and dance;
- Sustains a strong commitment to liberal education through its course offerings and performance opportunities;
- Maintains a strong commitment to life-long learning, and;
- Provides leadership that fosters the development of music and the arts in the state, region, and nation.

Eastman School of Music (University of Rochester)
(https://www.esm.rochester.edu/about/mission/)

The Eastman School of Music strives:

- To create a musical community that is rich with cultural, social, and intellectual diversity.
- To give students an intensive professional education in their musical disciplines.
- To prepare students with a solid foundation in music and an expansive education in the liberal arts.
- To develop informed and inquiring minds that enable each graduate to engage the fundamental issues of their art and to become effective cultural leaders in society.
- And, through its community and continuing education programs, to offer the highest quality music instruction and performance opportunities for students of all ages.

University of Southern California (https://music.usc.edu/about/)

Led by Dean Dr. Robert A. Cutietta, the USC Thornton School of Music brings together a stellar faculty chosen from a broad spectrum of the music profession and musically gifted students from around the globe.

Founded in 1884**,** and today the oldest continually operating cultural institution in Los Angeles, the Thornton School consistently ranks among the top one percent of the nation's music schools and conservatories. Graduates of the school attain positions with major orchestras, ensembles, recording studios and music industry firms and perform on stages and in studios around the world.

Blending the rigors of a traditional conservatory-style education with the benefits of studying at a leading research university, the Thornton School offers students a thorough music education in a real-world context. Located at the center of Los Angeles, the school is the collegiate partner of choice for the Los Angeles Philharmonic, Los Angeles Opera, Los Angeles Chamber Orchestra, the GRAMMY Foundation and The Recording Academy, to name a few.

In addition to their work with these ensembles, Thornton students are a constant presence in local classrooms, reaching out to the next generation of musicians through music education and appreciation courses. With its faculty, students, events and work, the Thornton School is one of the most important cultural resources in Los Angeles.

University of Wisconsin-Madison (https://www.music.wisc.edu/about-us/)

As a collective of overlapping musical communities, the Mead Witter School of Music is committed to providing an education that values musical and academic rigor, nurtures innovation, collaboration and creativity, and balances preparation for professional musical careers with personal fulfillment. Curricular offerings instill an active understanding of music as both cultural expression and social practice and cultivate a life-long active engagement with music.

Vanderbilt University (https://blair.vanderbilt.edu/events/mission.php)

The Blair School of Music serves as the focal point within Vanderbilt University for the study of music as a human endeavor and as a performing art. Music offers to all persons a medium for the expression of the human spirit. Accordingly, the Blair School of Music addresses music through a broad array of academic, pedagogical and performing activities. Consistent with the mission of Vanderbilt University, the School maintains and promotes the highest standards in the pursuit of scholarly and creative work, in the delivery of instruction, and in the promotion of professional and public service.

In its scholarly and creative work, the Blair School of Music proposes to advance the discovery of knowledge, to expand the horizons of musical expression, to promote academic excellence, and to sustain an environment supporting these pursuits by faculty and students.

Pedagogically, the Blair School is committed to providing superior musical instruction to children, youth and adult students via the Blair Academy; stimulating classroom and studio instruction to collegiate music majors and minors; and, to the students of Vanderbilt University at large, an array of academically rigorous, culturally enriching courses appropriate to one of the nations' leading institutions of higher learning.

In its commitment to professional and public service, the Blair School of Music contributes to cultural and intellectual life at Vanderbilt University and throughout the region through concerts, lectures, and recitals by faculty and students, and by providing a forum for visiting artists, scholars, and composers of national stature.

Appendix B: Statements of Diversity, Equity, and/or Inclusion[325]

Berklee College of Music

Cultural diversity is integral to the mission of Berklee simply because cultural diversity is integral to music itself. Innovators from diverse backgrounds and cultures have created the music studied here. An essential part of a Berklee education is gaining an appreciation of the rich variety and interdependence of the cultural traditions from which the music that students explore originates.

We must be a community in which every member's voice is valued and respected. A diverse, inclusive work and learning environment is essential to maintaining our role as a leader in contemporary music education. It is imperative that we take specific steps to attract and retain the widest array of talented musicians and provide an environment that supports and nurtures their creative process. The fulfillment of our mission—to educate, train, and develop students to excel in music as a career—will be demonstrated in their influence both on the future of music and on the larger culture.

We view diversity holistically, understanding that the definition is constantly evolving. Our definition of diversity includes race, color, nationality, ethnicity, class, religion, disability, age, sex, gender identity, gender expression, and sexual orientation. We also know that a diversity of ideas, approaches, disciplines, and learning and musical styles are essential to inclusion and equity. The integration of myriad cultural values and perspectives into what we do at all levels, from teaching to decision-making, is critical.

Many challenges lie ahead in all areas. We believe that increased diversity will support our strategic objective of attracting the highest-quality students, faculty, and staff to Berklee. To accomplish this, we must create a welcoming and supportive multicultural atmosphere for all members of our community. This focus is not the work of any one individual or office; it is the work of everyone. In this spirit, we will encourage a campus-wide climate of respect, openness, and awareness that celebrates and values our diversity.

Boston University

Boston University's founders opened its doors to all students without regard to religion, race, or gender. Building and sustaining a vibrant community of scholars, students, and staff remains essential to our mission of contributing to, and preparing students to thrive in, an increasingly interconnected world.

We strive to create environments for learning, working, and living that are enriched by racial, ethnic, and cultural diversity. We seek to cultivate an atmosphere of respect for individual differences in life experience, sexual orientation, and religious belief, and we aspire to be free of intellectual parochialism, barriers to access, and ethnocentrism.

[325] Citations and hyperlinks to access these diversity statements can be found with each institution in chapter two.

Success in a competitive, global milieu depends upon our ongoing commitment to welcome and engage the wisdom, creativity, and aspirations of all peoples. The excellence we seek emerges from the contributions and talents of every member of the Boston University community.

Cleveland Institute of Music

The Cleveland Institute of Music believes a diverse, equitable and inclusive environment leads to excellence in educating musicians and accomplishing the CIM mission and vision. CIM commits to developing and sustaining diversity, equity and inclusion in its recruitment, retention and programming practices and policies for students, employees and trustees. Through individual and institution-level engagement, CIM fosters a culture that respects diversity across the broad human spectrum, and establishes a climate of inclusion and equity for its community.

CIM is dedicated to enforcing this mission and supporting the development and implementation of programs that reflect our community's diversity.

Indiana University

Let us, then, be absolutely clear about the values that we as an institution and a community uphold. At the Jacobs School of Music, we denounce racism and racial violence of any kind. We insist upon justice and equality for people of color. We believe we are made stronger by a culturally diverse faculty, staff, and student body, and we strengthen our commitment to providing equal opportunity for all persons. We will continually strive to welcome, support, and learn from faculty, staff, and students who reflect the gender, racial, and ethnic diversity of our nation.

These last statements originate in our school's Diversity Strategic Plan, the document we adopted in 2018 to guide our actions toward diversity, equity, and inclusion for faculty, staff, and students. This strategic plan outlines our goals:

1. to foster a community and academic environment in which musicians, scholars, teachers, staff, and administrators of all races, genders, ethnicities, nationalities, sexual orientations, and religions have support to thrive personally, creatively, and intellectually;
2. to embrace opportunities to cultivate diversity within individual departments, and, in turn, increase discourse about inclusiveness within all fields of music study; and
3. to ensure that the top musicians, scholars, and teachers whom we identify and attract represent the diverse world from which we draw our talent.

And the plan offers a roadmap to achieving these goals. Under its guidance, we have in recent years adopted best practices for the recruitment and retention of faculty from underrepresented minorities, and our efforts have already had a positive impact. We have begun the process of establishing relationships with certain Historically Black Colleges and Universities (HBCUs) and performing arts high schools to recruit students and establish faculty exchanges. We have created a professional staff position for a Diversity & Inclusion Coordinator, who, among other duties, will be charged with addressing the climate of inclusion and equity at the school. (We will share

this position with the Eskenazi School of Art, Architecture + Design, and will complete the search when the current hiring freeze is lifted.) We have presented performances celebrating diversity as part of our official calendar of events, and we have committed ourselves to increasing the areas of study offered to our students to include the music of cultures outside of Western classical traditions.

Manhattan School of Music

MSM's Cultural Inclusion Initiative (CII) was launched in August 2019 as part of MSM's Strategic Plan 2019-2024. The mission of the CII is to foster diversity, equity, and inclusive practices throughout the School by auditing current practices, identifying areas where additional attention is needed to achieve change, and creating regular discussion forums for students, faculty, and staff.

The CII provides support and opportunities for each of us in the MSM Community to:

- develop a greater understanding about our own worldview and how it influences our actions
- consider how we are positioned in relation to others and recognize differences based on our respective worldviews
- seek out opportunities for greater openness to other ideas and behaviors, to other cultures and cultural backgrounds, and to all identities
- take risks in our learning by developing greater openness and to learn more about ourselves and those in our Community
- take action to promote equity on and off campus

Land Acknowledgement

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lanape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.

Michigan State University

The College of Music at Michigan State University is committed to heightening awareness of social and cultural issues that affect our learning environment. Achieved through cooperative efforts between students, staff, faculty and leadership, our work in this area uses diverse strategies including a culture of inclusive dialogue, listening, education, engagement, and action. We strive to provide opportunities to empower engagement throughout our community and facilitate conversations on a variety of complex topics. Ultimately, our goal is to promote diversity, equity, inclusion and belonging, and to appreciate the many benefits these values bring.

New England Conservatory of Music

New England Conservatory is committed to providing a safe environment for learning, working, and performing where all members of the community are valued and respected and can reach their personal and artistic potential.

Believing that a vital and diverse community is built on the respect of individuals, NEC fosters an atmosphere of intellectual and artistic freedom, and encourages the open exchange of ideas and creative initiatives. Learning at NEC is an active process that is encouraged and supported by common respect for the talents and potential of each member of the community. An essential part of an NEC education is gaining a deep appreciation of the traditions and cultures from which music originates.

Northwestern University

Vision

To realize an ideal Northwestern University where community members are challenged to engage differences as strengths in an environment that ensures equality of access, opportunity, representation and participation.

Mission

To help create and sustain a diverse, inclusive and welcoming environment for all Northwestern community members including students, faculty, staff and alumni.

Oberlin College

Oberlin College acknowledges the distinctive cultural identities and histories of those who live, study, and work here while encouraging them to intentionally engage with those whose experiences and perspectives are different from their own.

Oberlin's founders wrestled with the idea of integration more than 185 years ago, at a time when such intermingling of racial groups was uncommon and risky. The decision to admit students to the college without regard to race or gender took place in 1835. If the early leaders recognized that a liberal arts college and community needed to be diverse, what about now?

Today, Oberlin's faculty, staff, and student body reflect the college's early dedication to diversity and social justice. Though not perfect, they routinely contribute to it through academic programs, resources, support systems, and cocurricular activities.

This commitment requires us to work to build a community whose members respect and value personal characteristics, choices, and differences; who ask the difficult questions and challenge stereotypes; and who seek mutual understanding and inclusion. We show our commitment to

diversity throughout campus and student life—academics, housing, dining, athletics, recreation, organizations, and wellness.

We also provide opportunities for engagement, collaboration, personal growth, leadership development, and the creation of meaningful relationships. We encourage students to involve themselves in activities and organizations that promote diversity, inclusion, and social justice. Among them:

- Faith and Identity Student Organizations
- International Student Resource Center
- Multicultural Resource Center
- Religious and Spiritual Life Communities
- Student Senate

To further demonstrate our commitment to these values, we launched, in 2020, the Presidential Initiative on Racial Equity and Diversity to address issues of violence, police-community relationships, and racial injustices.

We regularly offer dialogues on topical political and societal issues; events that honor culture and language; concerts and recitals that showcase classical artists and new age musicians; symposia on such issues as poverty, sustainability, globalization, and gender identity and expression; culturally themed residential housing; and classes on such subjects as peace and conflict, gender, feminist, and sexuality studies, colonialism, and much more.

While the programs and services we offer may change, our commitment has not. We invite you to explore our varied academic, cultural, and artistic programs.

Ohio State University

The School of Music is committed to building a diverse faculty and staff for the highest quality workforce and to recruiting a student body which reflects human diversity, with ample opportunities for under-represented minorities and women. The School embraces human diversity and is committed to equal employment opportunity, affirmative action, and eliminating discrimination. This commitment is both a moral imperative consistent with an intellectual community that celebrates individual differences and diversity, as well as a matter of law. Discrimination against any individual based upon protected status, which is defined as age, ancestry, color, disability, gender identity or expression, genetic information, military status, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Purdue University

Here, within the College of Liberal Arts, we think broadly and lead boldly to be a force of good in the world. In our mission to do so, we recognize that this includes learning, living and engaging with a diverse and inclusive community of scholars from all walks of life. Everyone in our College will have a place to thrive, regardless of ability, age, ethnicity, political beliefs, race, religion or socioeconomic status. To us, diversity is excellence expressing itself through the intersections of perspectives and lived experiences.

Excellence in discovery, learning, and engagement can be achieved only in a diverse community of scholars committed to the free, open, and respectful exchange of ideas in all of its activities. We will continue our efforts to enlarge and sustain this community of scholars. It is our mission to:

- Increase the diversity of the University community to reflect our global and multicultural society through the recruitment and retention of underrepresented populations

- Improve the academic climate of the College so that it is increasingly civil, respectful, accessible and free from harassment

- Create, sustain and improve an environment that supports intellectual inquiry, cultural enhancement and awareness of broader societal issues

Rice University

The Rice University Commitment to Cultural Inclusiveness

Rice University is convinced that it can most effectively carry out its "Enduring Vision" in a learning community drawn from the full range of ethnic and cultural traditions represented in Houston, our nation and throughout the world. Further, in the spirit of academic excellence, the University recognizes its educational responsibility to prepare its students to live, work, serve, and lead in our increasingly diverse society.

The Rice commitment to cultural inclusiveness, therefore, is not represented merely in numerical terms. It is much more. It represents a way of thinking, seeing, and behaving that demonstrates a learned understanding and respect for all ethnic and cultural traditions. Cultural inclusiveness at Rice embodies the University's commitment to an atmosphere of civility and rich dialogue where these various traditions can contribute to a sharing of perspectives in the pursuit of scholarship and truth. It includes the acknowledgment -- both individual and collective -- of those ethnic or racial groups whose contributions to the history of our nation and the University deserve far more recognition than they have been accorded in the past. It also includes the recognition and celebration of the cultural differences that bind together the Rice community.

San Francisco Conservatory of Music

None

University of Illinois at Urbana-Champaign

The University of Illinois School of Music regards diversity, equity, and access as core values integral to guiding our progress toward excellence. We embrace a broad and comprehensive concept of diversity that serves as a springboard toward mutual understanding. We appreciate diversity as a strength and intentionally cultivate an inclusive climate in our daily endeavors as faculty, staff, and students. We are committed to respecting differences; accepting multiple perspectives; and striving to identify, disrupt, and rectify bias, prejudice, and oppression in our classrooms and community.

University of Iowa

Excellence *through* Diversity, Equity, and Inclusion

The University of Iowa's status as a premier research university depends on the robust exchange of ideas. The diversity of our students, faculty, and staff helps us fulfill our mission to explore, discover, create, and engage. Thus, we are committed to supporting every Hawkeye's pursuit of excellence. As we enhance the breadth and depth of our perspectives, we purposefully prepare for our future. Our ability to foster an equitable and inclusive environment for all who join the UI family will determine our collective success. We eagerly accept this challenge. At the UI, we achieve excellence through diversity, equity, and inclusion.

University of Maryland

Diversity, equity and excellence are core values of the Division of Student Affairs educational mission which is to maximize the potential of students by cultivating their personal, social and intellectual development. Our vision for the Division is to prepare students for the realities of living and thriving in an increasingly diverse global society by integrating in and out-of-classroom learning experiences and helping students build their capacities as leaders and citizens. In an effort to achieve this vision, we will launch and provide on-going support to diversity initiatives that are guided by the following over-arching goals:

- Expand and enrich opportunities for students' learning about diversity in both curricular and applied diversity learning activities accompanied by assessments of their learning through increased inter and intra-Divisional collaborations.
- Actively promote learning experiences for students both within and across their sub-communities of identity which are designed to help them imagine their own futures and develop tools and experiential repertoires that maximize their individual potentials.
- Support Division staff members as they invest in the development of their own multicultural capacities as a product of our success in making the value we place upon diversity visible, practical and purposeful for our staff.
- Establish the Division as model for its engagement and commitment to issues of equity, for its recruitment and retention of a diverse professional workforce, and for the collaborative and inclusive climates in each of its Departments.

University of Miami

Dear Frost Community,

Although COVID-19 has required an enormous effort to prepare for the safe return of students to campus, the culture of our school has not taken a subordinate position in our planning and action. The Frost School hosted a series of town hall meetings last spring, and we received frank input from hundreds of students, alumni, staff, and faculty. What we heard caused a difficult and painful period of reflection, but, we did hear you.

As a result of those discussions, in recent months we have focused on culture and inclusion for black students, staff, and faculty with the following steps to report:

- The School Culture, Equity, and Diversity Committee has named Professors Melvin Butler and Jennifer Grim as co-chairs. This group has been meeting throughout the summer to advise school leadership.
- There is a new Frost School Staff Equity and Diversity Committee.
- The School Culture, Equity, and Diversity Committee has interviewed and selected a consultant to begin work with the school during the current academic year. We will probe deeply into our culture and actions, and we expect to explore unconscious bias and how to evolve holistically into a more inclusive society. This work will examine attitudes and behaviors, course content, concert programming, recruitment of students and faculty, media messaging, etc.
- Valerie Coleman was appointed Director of Chamber Music for the School. Among other goals, Professor Coleman and her colleagues are revising the program to more greatly embody multiculturalism in repertoire and learning.
- UM's One Book, One U program for freshman students has selected So You Want to Talk About Race by Ijeoma Oluo. We are asking all Frost School students, staff, and faculty to read the book, and we encourage students to create musical performances and repertoire inspired by themes from the book. The University hopes to invite the author to campus in the Spring, and during that visit we plan to present our music inspired by the book.
- As a result of several years of effort and intention, the fall classes of new undergraduate and graduate students in the Frost School are both 8% in the representation of black students. This is a significant improvement, as the black graduate student enrollment had fallen to just over 1%, and the undergraduate figure was around 4%. We are pleased with these increases by 100% and 800%. We pledge to build on this success in the years to come, as we are not where we need to be.
- Also resulting from years of effort, there are more black faculty members in the Frost School than ever before. For 2020-21, new appointments to the full-time faculty are Troy Roberts (Jazz Saxophone) and Nicole Yarling (Contemporary Music and Musicology), and part-time appointments are David Chiverton (Jazz Drums) and Leon Foster Thomas (Jazz Studies). The full-time faculty of the Frost School is now 8% black, and as recently as 2016, there was only one black faculty member with a full-time appointment. Among the 90 full-time faculty members of the Frost School, 23 are women (25.5%), 14 are Latino/Latina (15.5%), and 7 are black (8%).

Research has shown that homogenous societies make decisions more quickly than diverse ones, but diverse societies make better decisions than homogeneous ones. We will be better as we become a more diverse and inclusive school. We are pleased to be making progress, but far from satisfied with where we are in the journey. We ask that you continue to let us know how we are doing, whether we are succeeding, and where we are failing. We will continue to hear, respond, and grow.

Sincerely,
Dean Shelton G. Berg

University of Michigan

The School of Music, Theatre & Dance fully embraces the notion that academic and artistic excellence is inseparable from an abiding and pervasive institutional commitment to diversity, equity, and inclusion. The School is committed to furthering the University's mission of ensuring that each member of our community has an equal opportunity to thrive and to take full advantage of the resources afforded by the University of Michigan

University of Minnesota

Mission

We increase access to higher education by advocating for members of our community and emphasizing the importance of diversity in promoting learning and development at the University of Minnesota. Our commitment to equity and diversity is the shared responsibility of students, staff, and faculty, and must be supported and guided by all levels of leadership.

Vision

We envision a University where:

1. Diversity, equity, and inclusion are recognized as core institutional values that drive decision-making, resource allocation, and the development of all policies and practices.
2. Diverse students, staff, and faculty are recruited, retained, and supported.
3. Collaborative internal and external partnerships support the emerging needs of students, staff, faculty, and the communities in which we live and work.

Values

Our commitment to social justice drives and grounds our work so that everything we do continuously fosters excellence through shared responsibility for:

1. Access and Inclusion: continuously preparing, inviting, and welcoming people to an environment where all have the opportunity to thrive at the University and beyond.
2. Community: creating equitable and collaborative partnerships to better work together within and outside the University towards shared goals.

3. Education and Learning: actively and intentionally using models and practices that incorporate content that reflects diverse ways of knowing, being and experiencing the world.
4. Sustainable Transformation: engaging in continuous individual and institutional reflection and collaboration to build capacity and integrate what we learn into our culture and infrastructure.
5. Accountability: evaluating and assessing progress towards realization of the University's vision for equity and diversity.

University of Nebraska-Lincoln

Our Core Values

In 2006, the University of Nebraska-Lincoln adopted its Core Values. The University community contributed to the development of these core values, which reflect our commitment to the ideals of a leading land-grant, comprehensive research university.

We value:

- Learning that prepares students for lifetime success and leadership;
- Excellence pursued without compromise;
- Achievement supported by a climate that celebrates each person's success;
- Diversity of ideas and people;
- Engagement with academic, business, and civic communities throughout Nebraska and the world;
- Research and creative activity that inform teaching, foster discovery, and contribute to economic prosperity and our quality of life;
- Stewardship of the human, financial, and physical resources committed to our care.

We demonstrate these values when we strive to assure that each individual is able to work and learn in an atmosphere of dignity, equity and inclusion.

As we enter the 2019-20 academic year, we ask that all members of the University community be especially mindful of our responsibility to create an environment that is welcoming to all, where each person feels accepted, valued and safe. To that end, we are providing the following belief statements to enhance and clarify our conviction to this principle.

Beliefs on Diversity and Inclusion

At the University of Nebraska, we strive for excellence in all that we do. True excellence requires that each individual be able to work and learn in an atmosphere of respect, dignity, and acceptance. Our commitment to diversity and inclusion requires each of us to continuously ensure our interactions be respectful, protect free speech and inspire academic freedom.

At the University of Nebraska:

- We value equity, inclusion, and dignity for all.
- We strive for excellence and recognize that our differences make us stronger. We respect and seek out inclusion of differences, realizing we can learn from each other.
- We insist on a culture of respect, and recognize that words and actions matter. The absence of action and words also matter.
- We believe in the freedom of speech, and encourage the civil and respectful expression of ideas and opinions.
- We all share in the responsibility to create a positive culture and to safeguard equity, inclusion, dignity, and respect for all. Each member of the University community—faculty, staff and students—should be a role model for others.
- We take action when we observe someone being treated unfairly or in a demeaning manner.

Eastman School of Music (University of Rochester)

The Eastman School seeks to create a musical community that is rich with cultural, social and intellectual diversity. The Eastman School of Music seeks to create an experience that is musically, socially and intellectually diverse to foster a community of musicians of diverse backgrounds and origins.

Creating and encouraging an inclusive community enriches the musical and academic life of our students, our faculty, our immediate community and the world of music at large.

In July, Eastman formed the Eastman Action Commission for Racial Justice. The Commission's final report can be found here.

Gateways Music Festival, in association with Eastman School of Music, connects and supports the participation and achievement of professional classical musicians of African descent and enlightens and inspires communities through the power of performance. Visit the Gateways Music Festival website for more information.

Our commitment to cultivating a culture that embraces and values diversity, from our highest leadership to our newest students, is one of our core values.

On this site, you will find links to the events and resources provided by the Diversity Committee, the Eastman Action Commission, as well as links to programs, services, and opportunities available through Eastman, the University of Rochester, and the Greater Rochester area.

University of Southern California

At the USC Thornton School of Music, we see the principles of diversity, equity and inclusion to be intrinsic to, not separate from, our ongoing quest for excellence in music and music education. The incredible breadth of the music represented within the Thornton School is one of the many

factors that make us so unique. That breadth is thanks to the diversity of voices who have found an artistic home at our school since our founding.

USC Thornton—its faculty, staff, students and leadership—together recognize that there is much work to be done to correct inequities within music education, the music profession, and our school, and commit ourselves to creating meaningful change. With collective action and clear goals, we will seek change at every level to become a more equitable and inclusive school of music. Together we will create a culture of authentic belonging where our students can grow, learn, and thrive.

University of Wisconsin-Madison

Institutional Statement on Diversity

Diversity is a source of strength, creativity, and innovation for UW–Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community. We commit ourselves to the pursuit of excellence in teaching, research, outreach, and diversity as inextricably linked goals.

The University of Wisconsin–Madison fulfills its public mission by creating a welcoming and inclusive community for people from every background — people who as students, faculty, and staff serve Wisconsin and the world.

Our Guiding Principles

Diversity: We are committed to creating a welcoming and inclusive community of faculty, staff and students that represents the diversity of our state, nation and world, and we welcome diverse points of view. A deliberative and collective response to this mission informs all curriculum, personnel, and policy decisions.

Vanderbilt University

Mission

The Vice Chancellor for Equity, Diversity and Inclusion will serve as an advisor in matters of diversity and inclusion for the Chancellor. The Vice Chancellor for EDI will ensure that our seminal efforts are promulgated to thought leaders in our city, region, nation and the world.

In addition, the Vice Chancellor for EDI's focus will be on activities that advance diversity and inclusion tools and best practices with all Vice Chancellors and Vanderbilt University staff and in addition, serve when requested, as a supportive counsel to the Vice Provost of Strategic Initiatives/Office of Inclusive Excellence.

In building and codifying these and other activities, the office of the Vice Chancellor for Equity, Diversity and Inclusion will assist the Chancellor and the Vice Chancellors in making Vanderbilt

University a national leader in developing tools and practices that ensure a welcoming, nurturing and robustly inclusive community for all who study, learn, teach, research and serve here.

Vision

The Office for Equity, Diversity and Inclusion endeavors to help make Vanderbilt University a leading learning institution where achieving equity, diversity, and inclusion are its highest priorities as it trains global citizens who will contribute to the development of a better nation and world.

Appendix C: Course Descriptions[326]

Berklee College of Music

CM-346: Indian Music Styles and Techniques for Jazz and Contemporary Composition

Indian music, one of the great musical traditions of the world, has influenced composers and improvisers of all stripes for generations. Its musical resources and techniques offer a wealth of ideas that can both inform and be integrated into jazz and contemporary composition. Artists as diverse as The Beatles, John Coltrane, John McLaughlin, Miles Davis, Anoushka Shankar, Terry Riley, Geetha Ramanathan Bennett, Steve Reich, Naina Kundu and Sheela Bringi; and film composers Dave Robbins and Ry Cooder (Dead Man Walking), A.R. Rahman (Slum Dog Millionaire), and the legendary Saraswati Devi (Bollywood talkies) all exhibit the influence of Indian music in their works.

In this class, students will learn about ragas (melodies) and talas (rhythm cycles) and how to compose, arrange, and create improvisational models based on these resources. It also includes a styles survey, exposing students to the two main Indian classical music systems (Hindustani and Carnatic), which both use ragas and talas, but in somewhat different ways. There is also a special section on konnakol—South Indian rhythmic solfège. In addition, we will examine selected Indian film and popular music, which can serve as inspiration for students as they compose their own pieces.

Students will compose right from the beginning, through weekly writing assignments and mid-term and final projects. This will capture their first compositional impressions, and lead to the more informed work they will compose by the semester's end. Musical techniques from other traditions, such as African, Brazilian, or Indonesian Gamelan may also be included, to illustrate cross-cultural compositional principals.

CM-383: Style Development for Jazz Composers

This course provices [sic] an extensive study of the performing masters of jazz composition. The course will analyze the works, life and timeline of artists such as Duke Ellington/Billy Strayhorn, Thelonious Monk/Charles Mingus, Herbie Hancock, Carla Bley, Wayne Shorter, Chick Corea, Pat Metheny, Mary Lou Williams, Toshiko Akiyoshi, Geri Allen, and Keith Jarrett. Students will be listening, transcribing, performing and writing compositions that utilize methods of these great composers. Through the study of these composers students discover common links and insights that influence and direct them future possibilities of Jazz composition and concepts to enhance and build their own artistic identity.

[326] Citations and hyperlinks to access the course catalogs from which these descriptions were obtained can be found in chapter two.

CM-385: Post Bebop Harmonic Innovations

Survey and analysis of music growing out of the bebop jazz era. Extensive study of John Coltrane, Miles Davis, Wayne Shorter, and Thelonious Monk. Discussion of blues forms and modal harmony used in the 1960s. Application of concepts through composition of original music.

CW-217: Writing in Folkloric Latin Styles

This course examines the folkloric music from Latin America that informs today's contemporary music. Topics include traditional musical styles, forms, instrumentation, arranging techniques, melody, and harmony. Folkloric music from the following countries is studied: Argentina, Brazil, Chile, Colombia, the Dominican Republic, Mexico, Peru, Puerto Rico, and Venezuela. The course focuses on applications of these styles in contemporary arranging and composition.

ENLT-200: Introduction to Latin Jazz

In the Introduction to Latin Jazz ensemble, students will learn and apply instrument-appropriate roles to perform traditional popular music from Cuba and Brazil. Through participation in weekly supervised rehearsals, students will gain experience in performing styles such as son, descarga, cha-cha, and mambo from Cuba, as well as bossa nova, samba, and partido alto from Brazil. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

ENLT-220: Latin/Afro-Cuban Styles

In the Latin/Afro-Cuban Styles ensemble, students will learn and apply instrument-appropriate roles to perform popular music from Cuba and Brazil. Through participation in weekly supervised rehearsals, students will gain experience in performing styles such as son, descarga, cha-cha, mambo, danzón, songo, and bembé from Cuba, as well as bossa nova, samba, and partido alto from Brazil. Emphasis will be given to stylistic integrity, as well as melodic, harmonic, and rhythmic accuracy.

HR-365: The Music of Stevie Wonder

The Music of Stevie Wonder is a harmony-driven course that builds on the Berklee core music curriculum foundation by examining the evolution of Wonder's music at a granular level. Topics covered include Wonder's harmonic language, melodic principles and use of melisma, lyrical approaches, and the ways in which these elements support the narrative structure of his compositions. Additional topics considered include recording and production techniques, use of technology, business-related issues, and biographical details.

LHIS-224: Africana Studies: The Sociology of Black Music in American Culture

This survey course examines the culture of black American music (West African griot music, spirituals, blues, jazz, black symphonic and concert music, gospel, R&B, soul, free jazz, funk, and hip-hop) through an exploration of music, artistry, and the social dynamics of American society. This course provides a critical examination of the impact this music has had upon creativity in the modern world. It also develops a critical line of thinking, discussion, and debate about the implications, effects, and meanings of cultural expression and phenomena, and what the development of black music tells us about American society, socially, spiritually, politically, and culturally. An important aspect of this exploration is the consideration of the aesthetic and cultural dimensions of black life and culture, Western conceptions of art, and the social and political contexts that shape the music. Critical discussion will be a crucial part of the classroom experience. Students are expected to attend class sessions prepared to discuss at length and in depth the selected musical works, transcriptions, lyric/text analysis, daily reading assignments, and issues related to course materials.

LHIS-225: Africana Studies: The Theology of American Popular Music

This course explores the social-political, cultural spiritual, and theological significance of popular music in American society. We will highlight the perspectives, insights, and work of creative artists who are committed to art and social engagement. This course operates upon the premise that making music is not merely a pastime but a priesthood. We will explore selected artists' music through lyrical analysis, musical forms, and performance practices in order to examine what artists say they are doing with their art. We will also examine selected critical writings and articles that discuss the function of creative construction using varying aesthetic theories. This course expands exposure to artists and their music as it relates to the notion of artistic expression tied to spiritual yearning or definition. Major music and social themes to be explored include: community, identity, social activism, sexuality, theodicy (the question of a good God in the face of evil), spirituality, love, social justice, the blues, gospel, Utopianism, and religious exploration. Additionally, the class will view selected video and film documentaries.

LHIS-226: Africana Studies: Biographies in Black (Music, Lives, and Meanings)

This course explores the lives and works of great black musical artists. Through a view into the music and the lives of these artists and of certain meanings, themes, artists' intent, and experiences, we gain insight into some very specific historical, cultural, and social windows. We will view black musicians' work that cuts across the entire musical/artistic spectrum, giving us perspective into the development of the various musical genres, styles, and movements that make up American music, from blues to rock 'n' roll and song classics to American art/classical music. Studying the lives of these greats allows an insider's look into extraordinary career development and industry business practices. In an artistry shaped and forged by racial and social outcasting comes a very unique kind of narrative, sound, perspective, and insight, which is inextricably bound to hearing, understanding, and appreciating this unique American artistry.

LSOC-220: Music, Gender, and Society

This course introduces musical genres, repertoire, composers, and performers that reflect or inspire various gender images and identities in society. Drawing on interdisciplinary discourse, this course provides a variety of sources regarding music and gender in society and facilitates discussion of these topics. Discussion will include otherness, marginalization, and gender identity in music using examples of historic and contemporary musicians as well as musical styles. Students will complete journal entries, essays, peer review editing, and group discussions.

LSOC-373: Racial/Ethnic Identity and the Social Construction of Race

This course is rooted in the seeming paradox that, while according to biologists race does not exist, for over four hundred years people's lives in the United States have been significantly shaped by their racial identity, and ideas about race have informed much of public policy. Using concepts from social constructionism, students will explore how designations of racial identities have changed in conjunction with historical, political, and social circumstances. In addition, with tools offered by theories of racial identity development, students will explore their own racial identity.

MHIS-221: Music of the African Diaspora in the United States: Topics

This course explores the evolution of contemporary American music from the perspective of its African musical roots to various incarnations in the United States, evolving primarily from the interaction of African and European cultures. Important trends will be covered, including the incorporation of African aesthetics into a succession of new and evolving styles, the role of African cultural values in the development of American culture and music, the blues, the evolution of African-American ensemble styles, the development of collective improvisation, African contrapuntal, harmonic and polyrhythmic principles, and syncretic processes influencing the development of American music. Music and traditions from pre-15th century Africa through the development of the roots of contemporary music in the 19th and 20th century, to the present day will be explore. This course will explore specific topics relating to the Music of the African Diaspora in the United States in a chronological order.

MHIS-222: Music of the African Diaspora in the United States: Icons

This course explores the evolution of contemporary American music from the perspective of its African musical roots to various incarnations in the United States, evolving primarily from the interaction of African and European cultures. Important trends will be covered, including the incorporation of African aesthetics into a succession of new and evolving styles, the role of African cultural values in the development of American culture and music, the blues, the evolution of African-American ensemble styles, the development of collective improvisation, African contrapuntal, harmonic and polyrhythmic principles, and syncretic processes influencing the development of American music. Music and traditions from pre-15th century Africa through the development of the roots of contemporary music in the 19th and 20th century, to the present

day will be explore. This course explores the music of the African Diaspora in the United States through the lens of iconic people and works.

MLAN-352: The Music of Duke Ellington

A chronological investigation of the music of Duke Ellington and the development of the Ellington Orchestra. Through listening and score analysis, students become familiar with various techniques associated with Ellington's unique approach to composition, arranging, and orchestration.

MLAN-353: The Music of Charles Mingus

An investigation of the basic stylistic elements found in the compositions and arrangements of Charles Mingus. Categorization and analysis of various works.

PS-533: Music Performance and Social Activism 1

This course explores musical performance as a tool for social change and civic activism. Artists in all countries and all genres have used music to comment on, provoke, respond to, resist, and promote social change throughout history. Through this course, students analyze important historical social movements and their music, from ancient societies through the 21st centuries. Students learn how the latest evidence of music's power for change and therapeutic benefits underscores its importance as a tool for societal betterment. Students synthesize the connections between music and social change and apply this synthesis to current issues of importance to them, as well as to their performances, especially those in community outreach events.

Boston University

CFA ME 382: Intro to Access and Equity in Music Education

This class will focus on differentiated instruction in the music classroom. Students will learn to develop pedagogical strategies for teaching students who are English Language Learners, have developmental disabilities, exhibit social/emotional issues, or have advanced musical abilities and interests.

CFA MH 106: Music and Culture

This course introduces music across history, genre, and cultures, examining music's relationship to politics, race, religion, and identity. We'll approach music as a human activity enmeshed in social, political, economic, philosophical, religious, ecological, and individual contexts. Effective Fall 2019, this course fulfills a single unit in the following BU Hub area: Aesthetic Exploration.

CFA MH 761: Contemplating Ethnomusicology

This course begins with the history of the discipline of ethnomusicology, including significant figures in the field and key paradigms, followed by a close exploration of developments in the field and changing perspectives. The course presents an overview of a broad range of theoretical issues related to the development and practice of ethnomusicology, including: cultural theory, modernization, globalization, anthropological concepts, gender, cognition, musical biography, diaspora, postcolonial studies, and the politics of representation.

CFA MH 400: Music of Black Americans

The course will study genres of Music of Black Americans in the United States and their appearance in and fusion with literature by African Americans. Emphasis on listening, seeing live performances, student presentations, readings and discussions. Topics include spirituals, ragtime, blues, jazz, popular music, rhythm and blues, rap, and classical music. This course fulfills a single unit in each of the following BU Hub areas: Aesthetic Exploration and Historical Consciousness.

CFA MH 411: Race, Memory, and Diaspora in US Popular Music

This course offers both an introductory look at the diverse musical cultures of the U.S., as well as an examination of how various world music traditions brought by people to the U.S. have been shaped by the unique space of the nation. Through these musical practices, we will investigate the ways in which many of these styles are the product of long-running interracial and intercultural dialogue, struggles, and negotiation processes that continue to produce new hybrid forms. Because of the vast array of musical cultures present in the U.S., this course is necessarily selective and introductory. Rather than providing an exhaustive survey of every culture or music in the U.S., we will focus on several key voices and moments within this broader history, with an emphasis on popular and vernacular genres. While the course will emphasize popular and folk genres of music of the 20th and 21st centuries, and survey only a select number of examples from the vast archive of music in the United States, the aim of this semester is to equip students with the tools to approach any musical practice by listening and interpreting critically, through the lenses of race, ethnicity, gender, class, and any number of other social constructions. This course fulfills a single unit in each of the following BU Hub areas: Aesthetic Exploration, Global Citizenship and Intercultural Literacy, Research and Information Literacy.

CFA MH 435: Music of Africa

Explore music performance and its social consequences through historic and contemporary case studies across the African world, combining critical listening with close reading. Reexamine what you have heard about African music and open your ears to its rich interplay with global musical practices profoundly shaped by Africans and the African diaspora. Among many other questions, we will reconsider the notions of “tradition” and “modernity,” think about how post-colonial African governments engaged the performing arts to cultivate national identities among diverse communities, and reflect on what hip hop in Senegal shows

about contemporary relationships among African and African diaspora communities, among many more questions. You will develop a podcast as a means to share your research and analysis of representations of particular issues in African music. No prior music experience is necessary. This course offers one Hub unit in each of the following: Global Citizenship and Intercultural Literacy, Digital/Media Expression, and Creativity/Innovation.

CFA MH 563: Salsa Roots and Routes

This performance-based course explores salsa music, its roots and its multiple forms. The repertoire may include Afro-Cuban traditional and religious drumming (rumba, güiro and batá), Cuban peasant music (changüí), Puerto Rican traditional music (jíbaro, bomba, and plena), other musics of the Spanish Caribbean (merengue, cumbia, bachata), Latin popular music (son, danzón, mambo, bolero, charanga, chachachá), and multiple salsa variants (salsa dura, boogaloo, songo). Musical focuses will include clave timeline sense, tumbao rhythmic lock and variation, and principles of in-clave improvisation. We will also examine sociocultural and historical interrelationships. No experience or auditions necessary—just commitment and willingness to learn!

CFA MH 831: Music Ethnographies and Histories of Latin America

This course examines both classical and new studies of music in Latin America, on a range of subjects including indigenous societies, Afro-descendant religion, creole genres, modern popular music, transnational musical movements, classical music and experimental music. We will examine texts in English and English translation, inquiring not only into musical practices themselves, but also the ways in which music and the popular become objects of knowledge in Latin America; musical interpellations of race, gender, class, and sexuality; and the mobilizations of music and sound for such aims as cultural nationalism, political struggle, ethnic politics, cultural tourism, and other social, political, and economic aims.

CFA MH 862: An Ethnographic Exploration of African Musical Cultures

This course explores a selection of musics from sub-Saharan Africa in ethnographic context, with a particular focus on their practical application in the Western classroom or ensemble. This course is an intensive introduction to vastly diverse and contradictory music from a variety of African cultures. Rather than attempting a cursory regional overview, we will be exploring specific musics thematically. The course aims to provide you with a sense of the intensity of African musical creativity, its global ubiquitous influence, and an appreciation of how important music is to individual lived experiences. Students will find a variety of source material throughout this course. It includes scholarly writing, online sources, videos, sound recordings, musical exercises, journalistic material, as well as material drawn from the personal experiences of the instructor. Additional resources on African music and culture are included in the bibliography. Students are always encouraged to research additional material in this vast subject area. Upon successful completion of this course, students will have gained the knowledge and skill required to bring African music into their own classroom or ensemble.

Cleveland Institute of Music

MUHI 310: Survey in World Music

An introduction to musics of the world, focusing on the relationship of musical traditions and practices to culture and society. Counts for CAS Global & Cultural Diversity Requirement.

MUHI 312: History and Analysis of Rock and Roll

This course surveys American popular song from the 1890s to the present, with an emphasis on rock 'n' roll and pop music of the last sixty years. The relationship of popular song to important currents in American life and culture will be examined. The origins of various styles of song in the cultures of different ethnic and national groups will be discussed, along with the subsequent diffusion and transformation of such music through mass mediation. The characteristics and meanings of music, lyrics, and images will be discussed with the aid of sound recordings, music videos and films. Students taking this course may not receive credit for MUGN 212. Counts for CAS Global & Cultural Diversity Requirement. Prereq; For Music Majors only.

MUHI 314: Blues Cultures

An investigation of the blues as a musical and lyrical form as well as a set of social and cultural practices. Beginning in the Mississippi Delta with the country blues, the course moves roughly chronologically, looking at classic and urban blues, the role of blues language and culture during the Harlem Renaissance, and their 'revival' in Britain in the 1960s. Our aim will be to open up questions surrounding blues transformations and black authenticities, the relationship between blues cultures and the rise of modernism, the racial and sexual coding of both black and white blues, and the ways in which blues sounds and aesthetics have permeated American popular music since the 1920s. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement.

MUHI 315: History of Jazz and American Popular Music

Musical styles and structures of jazz and American popular music; emphasis on music since 1900. Recommended preparation: MUTH 202 or MUHI 302. Counts for CAS Global & Cultural Diversity Requirement.

MUHI 316: The Lemonade Class: Religion, Race, Sex, and Black Music

Charles Long suggests that black musical forms are creative responses to the particular circumstances of black peoples' presence in the U.S and black notions of the sacred. In April of 2016, Beyoncé released her visual album Lemonade two days after the death of Prince. This course is organized around the album's title cuts and links these two artists together in an examination of religion and musical performance as creative response to the racial and gendered conditions of black life. The course investigates how both artists have used music as a platform to explore issues of race, gender, commerce, sexuality, power and divinity. The course also looks

at examples from the works of earlier artists who address similar themes such as Ma Rainey, Bessie Smith, Muddy Waters, Billie Holiday, Nina Simone, Little Richard, James Brown, Marvin Gaye, and Aretha Franklin. Offered as ETHS 302, MUHI 316, RLGN 302, RLGN 402, and WGST 302. Counts for CAS Global & Cultural Diversity Requirement.

MUHI 320: Global Pop

Exploration of popular music practices, particularly rock, pop, and hip hop, outside the United States. Counts for CAS Global & Cultural Diversity Requirement.

Indiana University

MUS-M 390: History of Jazz 1: Origins to 1959

The history of jazz from origins to 1959 explored through selected recordings and readings. The course will focus on selected artists and styles discussed in the context of American history.

MUS-M 391: History of Jazz 2: 1959 to the Present

The history of jazz from 1959 to the present explored through selected recordings, readings, and a research paper. The course will focus on selected artists and styles discussed in the context of American history.

MUS-M 392: Art Musics of the Non-Western World

An introductory survey of the art musics of Asia and Africa; musical instruments, ensembles, and song styles; the heritage of ancient music (China, India, the Mediterranean world, and the Americas); ethnomusicological perspectives on classical Western music. The course makes extensive use of video and audio resources.

MUS-M 395: Contemporary Jazz and Soul Music

Must be music undergraduate student. A survey of contemporary jazz and soul (rhythm and blues) music and musicians in the United States.

MUS-M 396: Art Music of Black Composers

A study of black music and musicians in the United States, with emphasis on the black composer in contemporary music.

MUS-M 397: Popular Music of Black America

A sociocultural and musical analysis of urban black popular music, its performers, producers, and composers, from the 1940s to 1980. Rhythm and blues, rock ‘n’ roll, soul, ballads, funk, disco, and rap.

MUS-M 413/513: Topics in Latin American Music

Must be music undergraduate student. An in-depth survey of particular art music, popular and/or traditional repertoires, ranging from the colonial period to the twenty-first century. Specific content varies with instructor's area of specialization. Activities outside of class may be scheduled.

MUS-M 584: Research in the History and Analysis of Jazz

P: Consent of instructor. Individual research in the analysis, history, music theory, or literature of jazz schools, styles, performers, and instrumental idioms. For advanced students.

MUS-M 591 Jazz History 1: Origins through 1949

Historical and musical analysis of the core repertoire, seminal performers and composers, musical characteristics, and important recordings of all major jazz styles, origins to 1949.

MUS-M 592 Jazz History 2: 1950-1969

Historical and musical analysis of the core repertoire, seminal performers and composers, musical characteristics, and important recordings of all major jazz styles, 1950-1969.

MUS-M 593 Jazz History 3: 1970-present

Historical and musical analysis of the core repertoire, seminal performers and composers, musical characteristics, and important recordings of all major jazz styles since 1970.

MUS-M 594: Big Band Jazz

The study of classic big band literature (Ellington, Basie, Kenton, Herman, etc.).

MUS-M 690: Seminar in Latin American Music

Consent of instructor. Advanced work in the study of Latin American music. Formal research paper required. May be repeated.

MUS-Z 200: History of the Blues

Tells the story of the blues through the music of more than 200 artists. Styles studied include Classic Blues, Country Blues, Piedmont Blues, Holy Blues, White Blues, City Blues, Rhythm & Blues, Post-WWII Country Blues, Chicago Blues, Urban Blues, Swamp Blues, British Blues, and Blues Rock.

MUS-Z 204: Women Musicians

This course explores the powerful roles women have played in both Western classical and popular music, from the medieval abbess Hildegard of Bingen through Beyoncé and Miley Cyrus. It considers why women's contributions were ignored in the past, and identifies contributions women have made as composers, performers, patrons, and consumers.

MUS-Z 213: Latin American / Latino Pop Music Culture

An introduction to Latin American and Latino popular music genres, their historical and cultural contexts, and their impact in the United States. For non-music majors only. Activities outside class may be scheduled.

MUS-Z 280: Music of the Silk Road

Historical and current authentic music traditions of the Silk Road and their impact on music of today. The Silk Road was the network of trade routes that connected East Asia to the Mediterranean for almost 2000 years, and was the source of important cultural exchanges between the East and the West.

MUS-Z 281: East-West Encounters in Music

Examination of interaction and communication between two cultural realms conditionally defined as East (Middle East/Central Asia) and West (Europe/US). The class looks in both Eastern and Western directions and explores hybridity of styles and genres in both domains and the impact of each area on the other.

MUS-Z 284: Music in Global Cinema

An introduction to the use of music in a wide variety of global films. Basic concepts of film music analysis and study of films organized by geographical units (India, East Asia, Africa, Latin America, Iran), including a unit on political film and music documentaries. Introduction to the soundtrack of each film and its roots in musical culture. Emphasis on writing assignments and in-class presentations.

MUS-Z 395: Contemporary Jazz and Soul Music

A survey of contemporary jazz and soul (rhythm and blues) music and musicians in the United States beginning with the 1950s. The course includes an examination of major genres, pioneering figures, key recordings, stylistic influences, and racial ideology. For non-majors only.

Manhattan School of Music

HU0001-0004: Humanities Core: World Literature and Culture

Study in the humanities core includes a four-semester sequence of core seminars—Foundational Visions, The Questing Self, Rebels & Revolutions, and The Artist & Society—as well as a complementary set of lectures entitled The Advance of Civilization: Primitive to Postmodern. The lectures survey the development of civilization from the ancient world to the new millennium, providing students with a critical overview of cultural accomplishment. The core seminars are the central component of the humanities program, organized thematically, surveying seminal works of world literature, and offering students the opportunity to discuss life enhancing ideas as they formulate a viable personal philosophy. The community formed by the students' collective endeavor constitutes the most valuable resource of the core, a community in which students develop a voice and an identity to ensure their meaningful participation in society. Working in concert to achieve these goals, the core seminars and lectures direct students to some of the most significant historical events, celebrity figures, and literary works that have shaped cultural history, in an effort to foster intellectual debate and stimulate evaluation of the rich cultural legacy we have inherited. Open to undergraduates only in the fall and spring semesters.

JC 1400: Brazilian Music: History, Styles, and Analysis

This course is designed to introduce and examine Brazilian music from both academic and performance perspectives. Through readings of articles and textbooks, video excerpts and documentaries, field recordings and live demonstration, students are led to observe the connections between historical facts and the formation of each style in Brazilian music, in a journey through almost 500 years of history/music making. As the students are first and foremost performers, a primary focus of the course is the incorporation of the Brazilian music universe of rhythms, phrasing, and repertoire into their developing styles. The aim is to produce a performer who is well informed not only about musical components and necessary skills for performance, but also about the history and context in which Brazilian music developed. Cross-listed with MH1400.

JC 1402: Brazilian Music: History/Repertoire/Performance 2

As a follow up to the almost 500 years of Brazilian music and culture that is surveyed in part one of this course, Brazilian Music History 2 will focus on the work and lives of 12 major figures of Brazilian music in the 20th century and today's scene. Through detailed analysis of their pieces and contributions to the Brazilian music repertoire, this course will focus in on the master works of some of the most brilliant Brazilian musicians to date.

MH 0101-0104: Jazz History

0101: The semester covers a broad view of the entire evolution of jazz, stressing its profile as an integral part of American history. Connections with the social, musical, and racial realities of the 20th century are highlighted.

0102: An in-depth examination of what made New Orleans the birthplace of jazz with an emphasis on its identity as a French colony. This leads into the emergence of Buddy Bolden, Jelly Roll Morton, and King Oliver, all placing the innovations of Louis Armstrong in the proper context. The remainder of the semester deals with subsequent innovations by Duke Ellington, Coleman Hawkins, Lester Young, Art Tatum, Thelonious Monk, and the music of Charlie Parker and Dizzy Gillespie.

0103: Beginning with Lennie Tristano and Charles Mingus, this semester deals with the varied reactions to Parker and Gillespie. Miles Davis and the musicians he encouraged (Coltrane, Evans, Shorter, Hancock) form the main core of the narrative. Also, individuals such as Ornette Coleman, Andrew Hill, and Jaco Pastorius are explored, with the focus on tying their innovations into what is contemporary in jazz.

0104: The semester is divided into three segments: a detailed examination of jazz's greatest drummers (Baby Dodds, Sid Catlett, Chick Webb, Dave Tough, Jo Jones, Kenny Clarke, Max Roach, Roy Haynes, Art Blakey, Elvin Jones, Tony Williams) and how they made the music's evolution possible; a detour into the fine arts (film, painting) and their common denominators with jazz; a final assignment where students must prepare an in-depth presentation on a lesser known jazz musician.

MH 0105: Roots, Rhythms, and Music of the Americas I

This performance-based course explores the diverse musical and rhythmic genres of the African Diaspora from Latin America and the Caribbean. Using multiple resources, including guest artists, to introduce aspects of the music and rhythms from these regions to provide a musical foundation to bridge knowledge and experience for a more authentic performance experience. Classes are structured to include new material, i.e. cultural music and rhythmic concepts, followed by in-class ensemble work and composition to apply the new material. Topics will include historical elements of the music, traditional forms of melody and rhythm, meaning and understanding, stylistic approaches, rhythmic analysis, stylistic elements through dance and cultural perspectives within the genres. The course concludes with an in-class performance of a selected work or student composition that demonstrates authentic interpretation.

MH 0106: Roots, Rhythms, and Music of the Americas II

Semester II focuses on the African Diaspora in Central America and South America. Continuation of MH0105.

MH 1040: Music of Duke Ellington

Duke Ellington (1899-1974) is generally considered the greatest and most prolific of all jazz composers. Furthermore, he is widely regarded as one of the great composers in twentieth-century music, regardless of genre. This course will survey his music, and that of his close associate Billy Strayhorn (1915-1967), from the 1920s to the 1970s.

MH 1575: Women in Music

"Women" and "Greatness" – throughout the course of all history, these two words have not been used in the same sentence too often. Certainly, in the case of Music History, it is as if there was a sort of mental programming to exclude women from the realm of great legacy and powerful contribution.

Therefore, this course will provide a fascinating exploration into the lives and stories of women who enriched Music History in spite of many obstacles. Our journey will begin in the Middle Ages and conclude with the current times. We will explore a great variety of musical carriers, placing our main emphasis on the study of the life and work of such great composers as Barbara Strozzi, Clara Schumann, Amy Beach, and Tania Leon. We will also celebrate the trail blazing women on the concert stage from the Primadonnas of Italian opera to the great female conductors on the world stage is today. The goal of the course is to shed light on the music composed over an entire millennium that may still be undiscovered, and to better understand the sociopolitical circumstances, which many of the women we discussed had to overcome and bring their gifts to the world.

MH 1841: World Music I

An introduction to the principles of ethnomusicology joined to a survey of the music of the following non-Western cultures: sub-Saharan Africa, Native America, the Islamic world, and the Indian subcontinent. The study of this music will be at once technical and cultural. The course is enriched by visits from guest artists who present the music in live performance. Emphasis will also be given to seeing how composers, world-wide, are currently making use of elements of the traditional music from these cultures.

MH 1842: World Music II

A survey of the traditional musical cultures of East Asia and the Pacific, including those of China, Japan, Korea, Tibet, Mongolia, Indonesia, New Guinea, Oceania, and Australia. As with MH 1841, the music will be considered both culturally and technically. During the semester, guests proficient in these traditional musical cultures will demonstrate the music in live performance. Emphasis will also be given to exploring the creative use that contemporary composers are making of this music.

MH 2030: Miles Davis

A survey of the music of trumpeter-bandleader-composer Miles Davis (1926-1991), one of the major innovators in the history of jazz and 20th-century music. Davis's music ranged from bebop of the1940s through hip-hop of the 1990s.

MH 2165: African-American Music History

We will examine a variety of musical genres beginning with the music of West Africa and moving to Plantations songs (spirituals, work songs), Ethiopian Minstrelsy, music of the

Mississippi Delta, Blues, Ragtime, Jazz, Rhythm & Blues and Art Music. Such figures as Master Juba, Francis Johnson, Newport Gardner, Richard Allen, Bessie Smith, Duke Ellington, Mary Lou Williams, Robert Johnson, Ma Rainey, Thomas A. Dorsey, Marian Anderson, William Grant Still, Stevie Wonder, James Brow, Aretha Franklin, Prince, Stevie Wonder and Jay-Z will be discussed. All of these individuals helped to shape and define music of the African American Diaspora.

PT 1200: Community Outreach for Musicians

Students in this course will learn how to create and present effective, interactive, and meaningful performances for underserved outreach audiences. Lectures will focus on music and the brain, memory, and healing. Guest speakers will include experts in the field of gerontology, Alzheimer's Disease, developmental disabilities, and music therapy. Students will perform at various local community venues including hospitals, senior residences, and Alzheimer's facilities. This is an elective course open to undergraduates and graduates.

TH 2701-2702: Creative Spirituality I/II

This course includes lecture demonstrations exploring the relation of music to mythology and ritual, from ancient to modern, from Eastern to Western. Performance is an integral part of the course. Topics will range from Gregorian chant to Tibetan mystic song.

Michigan State University

MUS 185: Jazz Styles and Analysis I

Introduction to jazz. Listening and appreciating jazz. Jazz styles and history.

MUS 186: Jazz Styles and Analysis II

Introduction to jazz. Listening and appreciating jazz. The focus of the course is jazz styles, history and analysis.

MUS 409: American Music

Music in American life with an emphasis on historical, folk music, art music, sacred music, and popular genres.

MUS 424: Music, Sexuality, and Gender

Inclusion and exclusion of women from histories of music. Comparison of historical women music-makers with contemporary women music-makers.

MUS 425: Music of South Asia and Its Diaspora

Music associated with the cultures of South Asian India and Pakistan, and South Asian musical practices in its Diaspora.

MUS 426: Music of Africa

Music associated with the cultures of Africa.

MUS 429: Music of East Asia

Music associated with the cultures of East Asia.

MUS 430: Music of the Caribbean

Music with the cultures of the Caribbean.

MUS 436: Popular Music of Black America

Black popular music from 1945 to the present. Influence on American popular music. Rhythm and blues, soul, funk, disco, rap, and their derivative forms. Role of African-American performers, songwriters, and producers in the development of a multibillion-dollar music industry.

MUS 832: Seminar in Ethnomusicology

Historical development of ethnomusicology. Theories and techniques of the discipline.

MUS 833: Fieldwork in Ethnomusicology

Fieldwork methods and experience. Theoretical issues. Research strategies and techniques.

MUS 863: Seminar in the Sociology of Music Education

Examination of sociological theories and research on musical experience and music education. Topics include: musician and teacher identity; music communities and ensembles; musical experience in and out of schools; equity in music education; and the effect of class, power, and culture on the music curriculum.

New England Conservatory of Music

CI 385T: Development of Personal Style

Compositional and improvisational models and films are used as an inspiration for creative musical projects with the goal of developing one's personal artistic voice. Prerequisite: CI 283T or instructor's permission

CI 551T: Issues and Trends in American Music

Through presentations from many voices within and outside the conservatory, readings, and group discussions, the class will explore the dimensions of American music, learn something about various streams of musical activity in America, attempt to understand what is "American" about American music, consider the impact of regional and ethnic musical subcultures and "world music," grapple with the potential impact of technology, and consider today's trends as indicators of the future.

CI 556T: Survey/Lab of West African Music

Explores three music traditions from Ghana: the Ewe people on the coast, the Dagomba people in the north, and the Asante people of central Ghana. Students will learn drum vocables, ensemble instrumentation, and songs with an emphasis on off-beat timing, binary and ternary rhythms, and cross-rhythms. Leake's "Harmonic Time" method will be used to internalize and orchestrate repertoire using stepping, sticking and vocal patterns. Audio, video links and excerpts from academic sources are provided. Includes intensive hands-on playing of traditional instruments, and contemporary applications of repertoire to Western instruments.

CI 558T: The Music of Duke Ellington

This class will attempt to encapsulate Duke Ellington's more than 50 years of creation and achievement in 14 2-hour classes. We will look at Ellington's harmonic, melodic, and gestural vocabulary. Ellingtonian principles will be used in order to create pieces where the material is derived from your own musical experience; your pieces don't need to sound like Ellington, but they do need to reflect Ellingtonian methodology in ways that are meaningful to you. We will, therefore, also look at the work of artists who have modeled works on Ellington principles.

CI 561T: Eastern European Jewish Music Performance Traditions

Introduces various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such genres as folk, theater, cantorial, Hassidic, art music, and klezmer. Individual and group performance projects.

CI 568T: Music, Spirit and Transformation

This course explores the concept of transformation and transcendence through music by examining its use and purpose in various world cultures and religions. The desire to connect spiritually through music is virtually universal, but music also communicates that which is beyond language in both sacred and secular settings. We will explore the idea that music is powerful and expand our definitions of "sacred" and "spirit." Through guided listening, viewing documentaries, class discussions, and interdisciplinary projects we will explore the forms and contexts of music from around the world and make connections between music, transformation and spirituality.

CI 672: Non-Western Model Composition

This course will focus on compositional and improvisational forms from a number of world music traditions, including Bali, Africa, Arab Middle East, Iran and India. Selected pieces will be studied from the points of view of structure, content, style, gesture and compositional process. Several performer/ educators will make presentations of pieces during the course of the semester. Student assignments will involve performance of selected pieces as well as recomposition projects.

ENTP 556: Finance 101: What Musicians Need to Know

This course is designed for musicians who will soon be transitioning to the professional world and have a desire to better understand and control their finances. It will provide a systematic approach to learning essential finance skills and will promote habits for long-term financial health. Course topics will include financial planning, saving and credit, loan management, taxes, insurance, and retirement planning. Additionally, the course will address how to create and work within a budget for both personal and professional projects.

INT 571T: Music and Social Change

How can music serve as a vehicle for social change? This course provides an overview of the ways that music can promote human and social development, poverty alleviation, conflict resolution, peacebuilding, and social justice, drawing on scholarship and examples from all of these fields. We'll look at orchestras in Venezuela and inner city schools in the US, Afro-Reggae groups in Brazil's most violent favelas, peacebuilding programs in the Middle East, songs in the civil rights, Black Lives Matter, anti-apartheid and climate justice movements, music and the Arab spring, prison choirs, and more. We'll draw on research to learn what conditions must be in place to ensure that such programs are effective, and to avoid potential pitfalls. The goal is for students to not only understand the many ways that music can serve as a significant social resource and mobilizer (for good or ill, depending on one's perspective), but also to think critically about such programs, asking insightful questions, identifying and weighing assumptions, evaluating theories of change, and applying lessons learned in new contexts. Students will leave the course with practical knowledge and concrete tools they can incorporate into their own musical activities. The course will draw on case studies, presentations, guest speakers, readings, videos, participatory activities, and the personal experiences of students.

INT 701T: Performing Musicians and Community Health

This course offers students the opportunity to explore the current landscape of arts and community health. Students will gain a broad introduction to trends and best practices in the field, and will have the chance to interact with healthcare professionals from a wide range of disciplines. Through readings, class discussion, and lectures by guest speakers, students will develop an understanding of the role music can play in healthcare settings, as well as the possibilities for developing meaningful partnerships with key stakeholders. Students will learn how to confidently engage audiences from diverse community healthcare constituencies, and will design and perform an interactive program for a specific healthcare setting. Throughout the course, emphasis will be placed on utilizing tools for reflection and evaluation of one's own work and that of peers.

JS 231: Great Solos of Sonny Rollins, Clifford Brown, John Coltrane, and Freddie Hubbard: from Analysis to Practice

This course is a practical exploration of the solos of four quintessential artists: Clifford Brown, Sonny Rollins, John Coltrane, and Freddie Hubbard. Students study the melodic language shared by these artists to develop an understanding of the technical ways that each of them employs the language to achieve his distinctive sound. This work is relevant to performers today in that modern jazz artists are indebted to the innovations of the artists under study: for example, the lines of Brown, the rhythms and motivic approaches of Rollins, and the harmonic systems of Coltrane and Hubbard. In the course, we approach the music in a way that corresponds to how the masters themselves often learned their craft, that is, by memorizing and learning to play (or sing) representative solos, analyzing them, mining them for ideas and vocabulary, and then practicing the ideas creatively in our own improvisations. The ultimate goal is for each student is to command the language, offering them more freedom and versatility as an improviser.

JS 523T: World Music Rhythms

Focuses on the students' ability to internalize and comprehend a range of rhythms from Africa, India, and other regions. The teaching emphasizes speaking a rhythm and then performing the lessons on the frame drum. Course materials are based upon a contemporary application of old-world teaching methods from North Africa, the Mideast, and South India. The basic playing techniques are adapted from South Indian drumming and can be applied to a variety of percussion instruments. Leake's "Harmonic Time" method of orchestrating and internalizing musical time, groove, and mathematics will also be applied to learn advanced rhythm theory concepts.

JS 548T: Jazz Vocal Traditions

Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to contemporary jazz singers. From the mainstream to the avant-garde, important individual contributions as well as larger trends will be examined. The mutual influences of the vocal and instrumental traditions on one another, and the influence of jazz

singing on other styles such as pop and Brazilian music will be considered. Classes and coursework include reading, listening, lectures, videos, and guest lecturers.

JS 570A: Topics in Jazz Theory and Analysis: Duke Ellington, Gil Evans and Maria Schneider

A study of three masters of jazz composition through reading, listening, score study and analysis.

JS 570C: Topics in Jazz Theory and Analysis: The Music of Thelonious Monk

This course addresses the music of Thelonious Monk in all of its manifestations, including both his improvisations and compositions. Through reading, listening and transcription, Monk's music will be analyzed from a variety of analytic and theoretical perspectives.

JS 570F: Topics in Jazz Analysis and Theory: Parker and Powell

This course explores the music of two masters of bebop, Charlie Parker and Bud Powell, through listening, transcription, and analysis of their improvisations and compositions. In addition to rigorous examination of their respective vocabularies and improvisational strategies, special attention is given to the role of rhythm and interaction between soloists and rhythm sections. To contextualize the significance of the musical contributions of Parker and Powell, the course considers predecessors, in particular Lester Young and the influence his solos played in Parker's development, and post Parker and Powell improvisers whose musics exemplify modern applications of Bebop vocabularies. In addition, the course acquaints students with various analytical models through a survey of relevant scholarship. The course culminates with a practical unit: students use what has been gleaned during their analytical work as the basis for in-class performances and composition assignments, including a performance of an extended Parker or Powell solo transcription.

MHST 111: Introduction to Musical Styles

Introduces students to a wide variety of musical styles, chronologically and geographically, through intense work on a few pieces in a seminar format. Performance and repertory based projects; oral and written exercises; library project.

MHST 117: Introduction to Jazz History

Traces the evolution of the musical language that came to be called "jazz," with attention to major styles and artists. Emphasis will be placed on aural analysis of jazz recordings and what to listen for in a jazz performance, including a study of rhythm section instruments and their roles in the various styles and the way jazz solos are constructed. Requirements include a research paper, midterm and final exams, and periodic short papers on discussion questions based on reading and listening assignments. Prerequisite: MHST 111. Not available to Jazz majors.

MHST 352: Women and Music

Explores issues surrounding women and music, and considers a number of women through the ages, including Hildegard von Bingen, Comtessa de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn, Clara Schumann, Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith.

MHST 432: Folk Music and the Exotic in the 19th Century

The starting point of this course is the fascination with unfamiliar cultures which characterized the work of a broad spectrum of artists and intellectuals throughout the 19th century in Europe. Core topics to be studied may include: the music of the gypsies (Rom); selected European folk repertoires; previously unknown repertoires of Asia, the Middle East and the New World; the general interest in unlettered rural life outside of cities expressed in urban music; painting and literature; the impact of these interests in related fields such as historiography, musicology, folklore, and science. Each of these topics will involve studying an assigned repertoire of opera, song and instrumental work relevant to these topics. The course will require working with examples of art forms other than music and with living folk and non-western repertoires. For independent research projects, students may choose among a variety of media and final projects, including 19th century painting; transcription of recorded source material from recordings, original composition, cultural studies, and comparative studies of 20th century repertoires.

MHST 441: Introduction to World Music

Studies the history, repertoire, performance practice, and cultural context of selected musical traditions. Music covered in the past has been drawn from traditions in sub-Saharan Africa, the Balkans, the Middle East, India, Indonesia, China, Korea, Native America, and Japan. Evaluation of student work is based on class participation, midterm exam, and final exam or term project and paper.

MHST 443: Area Study: Music of Turkey

An introduction to a variety of musical traditions from Turkey including Ottoman classical music, folk songs and dances from Thrace and Anatolia, Greek Orthodox church music, Turkish Sufi music, and several different popular musics. Through performance projects, recordings, transcriptions, analytical papers, and readings in history, practice and culture, students will explore the continuous tradition of composition and improvisation originating under the multiethnic Ottoman empire, which dominated the Middle East, North Africa and eastern Europe since the 14th century. A prominent feature of the course will be the development of an understanding of makam and usul, the systems of melodic and rhythmic composition and improvisation.

MHST 447: Introduction to Folk Music of the United States

In this course, students will immerse themselves in the United States vast expanse of folk music. Each week we will discuss specific genres from a historical perspective and with an awareness of existing living traditions. In the process, students will experience the challenges of working with field recordings, participate in live folk music events, examine their own cultural and musical roots, and grapple with challenges of performance, transcription, and analysis of traditional musical styles.

MHST 449: Area Study: Music of Iran

In this class focuses on the music of contemporary Iran and is divided into three main sections. The first section is introductory and will focus first on mysticism (Sufism in particular) to understand the aesthetic behind the music and see how Persian architecture and geometrical patterns bridged the spiritual to the concrete world. This introduction will serve a better understanding of Persian classical music, both conceptually and materially. In the second section, we will explore four Dastgah (modal system) of Persian classical music, especially in the context of improvisation and creativity. In the third and final section of the class, we will explore the music of Iran after the 1979 Islamic Revolution, which includes the politics of music and its power to survive efforts to suppress it, pop music, which is considered a signifier of Western values, and its mass production (a distraction from socio/political activities). Also included in this section will be a discussion of women's struggle to keep their music alive despite the ban from public performance. Course work includes weekly reading, listening quizzes, two papers, and one performance project.

MHST 560C: Area Study: Folk Music Composition in Oral Traditions

In cultures where music-making does not depend on reading and writing, how is music created, taught, preserved, varied and transmitted? To explore these questions, three folk music repertoires will serve as the focus this semester: 1) Irish sean nós (old style) singing and instrumental music. 2) The music of the Turkish aşık, the Sufi singer-poet of rural Anatolia. 3) Early country blues of the rural American south. While the category "folk music" is well-known in contemporary commercial music, the emphasis in this course will be on "scratchy record" music, that is, on the making of music outside of modern media and marketing, and for the most part, away from city life. Students will be expected to approach the study of folk music through aural study, transcription, analysis and performance of pieces from the course repertoire, and through selected readings from two centuries of writings by scholars, folklorists and anthropologists

MHST 563: Issues of Women in Music

Explores topics in music, surveys current research, and examines specific topics and issues, including the role of religion, gender, and intertextuality in the medieval motet, the place of the courtesan as musician in Western and other cultures, the representation of women in opera, women performers' relationship to jazz and rock, and such women composers and

performers as Fanny Mendelssohn, Clara Schumann, Ruth Crawford Seeger, Thea Musgrave, and Evelyn Glennie.

THYU 442: Music in Ghana: A Theoretical Look

An engagement of select traditional and contemporary musics created in Ghana, West Africa. The course addresses: reading, writing, performing, singing and analyzing music from different perspectives. In particular, students will learn basic drumming patterns of Agbadza and Kpanlogo, make transcriptions, learn of the various ways that theorists have sought to describe the music of Africa and the controversies that surround that work, and explore the music of a select number of contemporary Ghanaian composers who integrate their Western art music training with their indigenous culture. Prerequisite: THYU 202, 208.

Northwestern University

JAZZ_ST 210-1/210-2: Jazz History I/II

The origins of jazz, its performers, and their contributions. Includes a look at contemporaneous social conditions during its development.

MUSIC_ED 326-0: World Music Pedagogy

Philosophies and practices of music education that either promote or hinder democratic approaches to student learning.

MUSIC_ED 327-0: Teaching Exceptional Children

Teaching Exceptional Children.

MUSIC_ED 345-0: Music in the Interdisciplinary Curriculum

Promoting music and arts-based interdisciplinary experiences for elementary and secondary school students. Curriculum developing interrelating arts disciplines (such as music, art, and literature) and connecting the arts with non-arts disciplines (such as history and social studies).

MUSICOL 313-0: World Music Cultures

Introduction to both the world's musical variety and common issues related to music cultures worldwide.

MUSICOL 326-0: Topics in World Music: Asia

The musical traditions of South Asia, East Asia, and Southeast Asia. Topics include characteristics of instruments and instrumental ensembles, sound structures, theatrical traditions, and vocal performance.

MUSICOL 327-0: Topics in World Music: Africa

Introduction to Africa's diverse musics through the multidisciplinary lens of ethnomusicology. Topics include music learning and transmission, aesthetics, musical styles and structures, performance practice, compositional process, musical change, and the role of music in society.

MUSICOL 328-0: Topics in World Music: The Americas

An ethnomusicological perspective on music of the Americas as influenced by European, African, Hispanic, and native American cultures. The socioeconomic impact of jazz, rock, gospel, and popular music; the role of music in the spiritual and social life of the Americas' diverse peoples.

MUSICOL 329-0: Topics in World Music: Eastern Music

History, basic tenets, and aesthetic of Islam; the musics of Islamic cultures from North Africa, Spain, the Middle East, central Asia, and the Indian subcontinent. Methods of contextualizing musical cultures and critical methodology related to gender, postcolonial theory, and religion.

MUSICOL 331-0: Orientalism and Music

The imagery of the East in the music of the West expressed in musical genres of various historical periods; focus on romantic opera and contemporary musical culture. Orientalism as formulated by Edward Said, developed by John MacKenzie, and clarified through references in literature and the visual arts.

MUSICOL 332-0: Music and Gypsies

Romany music from Hungary, Spain, the Balkans, Turkey, the Middle East, and India; Andalucian flamenco; 19thcentury opera and operetta (Bizet's Carmen, Verdi's La Traviata); instrumental works by Haydn, Liszt, Brahms, and others; and more recent "world" music phenomena.

MUSICOL 333-0: Topics in Popular Music

Topics vary; announced before registration. May be repeated.

MUSICOL 339-0: Music and Gender

The many intersections between music and ideas of gender; focus on composition, characterization, patronage, and performance. Elite and popular Western musical forms from the Middle Ages to 2000 in relation to gender issues in other cultures' musics.

Oberlin College

ETHN 100: Introduction to Musics of the World

Using case studies from around the world, this course will challenge how you think about music. Through interactive performance, critical listening, and musical analysis, we examine the diverse ways people think about and structure music. We also examine music as an inherently social act, illustrating how music is informed by - and conversely informs - historical, political, cultural, and economic processes, along with what music means to the people who make and engage with it.

ETHN 106: The History of Rock

The history of rock and roll is one complicated by the places where it was born - multiple sites across the United States that grapple with race, class, gender, and ethnicity. In the course, students will uncover the layers of political, social, and cultural shifts that continue to shape and reshape rock and roll and its branches. Beginning with commercial recording in the early 20th century and continuing through today, we will investigate popular music as it has grown from its largely African-American roots to a diffuse (and often contentious) art form with global reach. This course is cross-listed with CMUS 106

ETHN 190: Black Music in the Hour of Chaos

This course focuses on the production, reception, and functions of contemporary Black music. Both Black Lives Matter movement and dramatic domestic political change serve as context for exploration. Students will use an ethnomusicological approach to explore pertinent themes including: the emergence of new Black music genres and the identities they signify; how they public performance of Black music exists within the context of gentrification and protest and; the role of Black music as affirmation/resistance/catharsis. Throughout the semester students will directly engage the work of musicians, artists, and scholars. The course will culminate with a public presentation of students' findings.

ETHN 200: Music of Latin America

This course focuses on folk and popular music of Latin America, with emphasis on theories of cosmopolitanism, appropriation, circulation, and reception. In this class students explore musical styles as they change in response to global and technological forces. Additionally, students explore the ways that Latin American musicians adapt to and challenge the dynamism of globalization, finding outlets in diasporic communities as inequitable political systems affect cultural creativity.

ETHN 202: Epics, Puppets, and Music: From India to Indonesia

Wayang kulit is a complex art form from Indonesia incorporating music, puppetry, and literature that draws on Hindu epics, the Mahabharata, and the Ramayana. This class will involve both an academic and experiential component. We will explore the stories, the context, and trace

the connections between contemporary Indonesian practices and Indian pasts. We will also interact with the puppets, watch videos, and learn to play the music of wayang using the Javanese gamelan. The semester will culminate in a co-created drama of our own where students will make puppets, write a story and/or compose the music.

ETHN 204: Music and Gender

We will use case studies in historical and contemporary contexts from around the world to explore the ways gendered and sexualized identities are encoded within musical practices, repertoires, and performance contexts. Conversely, we will explore how these musical practices gender social realities. The approach is an interdisciplinary one drawing on feminist ethnomusicology, musicology, and anthropology along with gender studies. The topics are broad, ranging from a genre of the West Sumatra highlands to Western art music and American feminist punk. The course gives critical tools to explore the gendering of our own musical worlds through an oral history or ethnographic project.

ETHN 214: Popular Music and US Urban Identities

This course explores the role of music in shaping urban landscapes of US cities from an ethnomusicological perspective. The course emphasizes the examination of the role of music in shaping local histories and the role of music as an economic stimulator, a political motivator, and marker of city identity. This class is organized geographically around four US cities: Cleveland, Ohio; New York, New York; Atlanta, Georgia; and Seattle, Washington. This course gives you the critical tools necessary to survey urban landscapes through their musical histories such that you will understand how music works to produce and affirm identities both within the city itself and in conjunction with other identities in the US. After learning the methodologies of ethnomusicology, you will use them yourself by designing a research project on the musical history of a city of your choice. This course is designed to challenge the ways you think about American identities and music.

ETHN 222: Building Community Through Music

Students will assist in teaching a community-engaged musical ensemble for underserved youth in Lorain County. In the first module, you will learn about best practices of community engagement, the emerging field of ‘community music” and the relationship between ethnomusicology and community-based work; conduct demographic and ethnographic research to understand the local community in which the partner is based; and then turn your attention to pedagogy and designing lesson plans. In the second module you will work directly with the youth as you learn how to facilitate music-making using the Javanese Gamelan. Prerequisites and notes: Prior gamelan experience not required; musical experience is desired.

ETHN 302: Musical Thought: Analysis of World Music

An advanced seminar in how people think and structure music around the world, using select case studies to look at aspects of rhythm, pitch, texture, form, and composed versus improvised elements. It will also take into account indigenous approaches to theory, analysis,

and notation. Emphasis will be on analysis and transcription, including experimentation with alternative systems sensitive to demands of the specific practice.

ETHN 304: Engaging the "Other": From Colonial Echoes to Decolonizing Strategies

This course will move from a consideration of colonial echoes in musical practices to the latest strategies to decolonize ethnomusicology. Engaging postconolonial theory, we'll consider colonialist practices of engaging and coming to know the "other," ranging from World Fairs to sound archives and museums. The course will expose the colonialist legacies of ethnomusicology's past enabled by the invention of the gramophone before turning our attention to decolonizing strategies and next practices, including repatriation of archival materials to their rightful owners, collaborative ethnography, and designing new, community-driven modes of knowledge production and dissemination. Prerequisites: ETHN 100 or CMUS 103 suggested; and/or ETHN course @200 level.

ETHN 305: Interpreting Tom Tom: An Epic of Music and the Negro

This seminar will examine the groundbreaking opera of Oberlin Conservatory alumna, author, composer, and musicologist Shirley Graham Du Bois (1934). In 1932, she was commissioned to compose and direct "Tom Tom," the first opera by a Black woman that chronicles the Negro experience across a centuries-long history from the transatlantic slave trade to the Harlem Renaissance. This course invites students to comprehensively explore the contexts in which "Tom Tom" resides through ethnomusicological and dramaturgical research methods. We will interpret the score and libretto with significant attention to Graham's construction of Africana vernacular music, literary and performance traditions within an emergent American classical music scene, and her implementation of ritual and Pan-Africanist ideologies. Activities will include comparative readings between music, theatre, and cultural studies, stylistic and textual analysis, research papers, class presentations, and discussion. Particular emphasis will be given to developing individual research projects.

MHST 260/260A: Desire and the Diva

How is desire musically performed? This course investigates divas - objects, generators, and personifications of musical desire - as performers, cultural products, and artists. We will examine the rise of the diva from the eighteenth century through the present through operas, films, and popular music. Investigating how the diva inhabits desire will allow us to discuss interdisciplinary issues including sexuality, gender, exoticism, and colonialism within dramatic forms. Of particular interest will be the intersection of the diva with performativity, including how divas use desire to create and/or radically reinterpret how a creator envisioned a character through the force of their own personality. Pre-requisites: MHST 101 (For Conservatory Majors)

MHST 290/291: Introduction to African American Music

The first semester of a one-year survey of musical styles and forms cultivated by African Americans. First semester includes West African music and West African continuity in the American, early African American instrumental-vocal forms, and the social implications of

African American music. Second semester includes later instrumental and vocal music (jazz, blues, rhythm and blues, gospel, soul, etc.) and important composers and performers of works in extended forms.

MUTH 312/313: Music by Women

312: This is an analysis course that focuses primarily on music created by women. Relevant means of creation include composition, sound design, arranging, production/engineering, sampling, dj-ing, improvising, and otherwise performing. Repertoire will include examples selected by the instructor and suggested by enrolled students, with no prescribed chronological or geographical limits. Interpretive analysis will apply a framework developed by the instructor, combined with specialized approaches from the bibliography. For non-music majors, no familiarity with traditional Western music theory is expected. Daily work will include readings, listenings, discussions, and written analysis. The culminating assignment will be a 3,000-word term paper.Prerequisite and notes: B.M.: MUTH 202 and 232. B.A. in Music: MUTH 201 and 231. All others: 2nd-year or later. This course is cross-listed with GSFS 312

313: This hands-on, collaborative course will examine eighteenth- and nineteenth-century musical instruments, books, art, and other ephemera from the Frederick R. Selch Collection of American Music History. Our goal will be to discover how people have written, performed, and consumed music in the United States from aesthetic, political, and economic standpoints. Each student will be responsible for creating a portion of public exhibition that will go on display at the end of the semester.

MUTH 317/317A: Music & Embodied Cognition

This course examines the relationship between musical experience (performing and listening), conceptualization, and meaning. The approach is interdisciplinary, with readings from or based on perception and cognition, human evolution, cognitive linguistics, musicology (history and theory), philosophy, and identity performance. Written coursework includes responses to readings, analysis of works and styles, and a term paper. In addition to Western classical music we will focus on jazz, folk, popular music (broadly conceived, e.g., Björk, Kendrick Lamar, etc.), and as many other kinds of music as time allows.

MUTH 360: Musical Groves

Musical grooves are characterized by three primary features: repetition, syncopation, and (at least two) coordinated layers. This course explores what constitutes a groove, what a groove does, and how groove contrasts with other kinds of musical forms. We will consider groove-based music across a wide range of historical styles ranging from Machaut to Mocean Worker, including Ars Antiqua hocket, ground-bass variations, 18th century dance styles, 20th-century ostinatos and loops, minimalisms, and popular musics. Assignments include readings from the recent literature on musical repetition, rhythmic and metric theory, musical entrainment, and musical temporality; listening and writing; score analysis; model composition. Prerequisites: B.M.: MUTH 202 and 232.

MUTH 361: The Visible in Music

Sound and image are commonly assumed to be discrete concepts, reflecting a fundamental separation of the eye and the ear. Yet visual images play a significant role in musical experience: visual methods of transcription, recording, and analysis have been a feature of musical practice since the invention of notation; musicians frequently collaborate with practitioners in the visual arts in multimedia, opera, film, and theater; and even in "purely musical" works, visual imagery plays a fundamental role in the perception of musical meaning. This course surveys some of the ways that music and visuality interact. The course is divided into three main segments: In the first segment we will evaluate the reputed abstractness of musical sound in light of theories of hybridity and purity. In the second segment we will analyze selected musical works, ranging from C.P.E. Bach to Stravinsky; here our analyses will be informed by a combination of music theories and relevant documents from visual culture. The third segment of the course focuses on some hybrid forms of "eye music" in the 20th century. Students will complete weekly reading, listening, and analysis assignments; three short model-composition exercises; and an individual research project.

Ohio State University

MUSIC 2244: African-American Musical Traditions

A study of selective genres and styles of music originating primarily in the African-American experience.

MUSIC 2250: Musical Cultures of the World

A survey of musical cultures outside the Western European tradition of the fine arts.

MUSIC 2253: Introduction to Jazz

A study of the characteristics, styles, structures of jazz, and jazz performers.

MUSIC 2288: Bebop to Doowop to Hiphop: The Rhythm and Blues Tradition

Examines the aesthetic and historical evolution of Rhythm and Blues: Black music tradition including Bebop, Rock and Roll and Hip hop redefining American popular culture post WWII.

MUSIC 3348: Music on the Move in a Globalized World

Survey of globalization's effects on musical cultures around the world; explores both the role of diasporic migration and the use of recording and broadcasting technology.

MUSIC 3351: The World of Music

Introduction to music in non-Western cultures and societies and to the concepts, vocabulary, and methodology for dealing with this music.

MUSIC 3360: The Brazilian Experience: Surveying Brazilian Culture through Music and Education

This course offers an overview of the complex musical culture of Brazil. Beginning with an introduction to Brazilian history, this course shall focus specifically on the musical evolution the country has experienced in its 500-year history, as well as how the European, Native American, and African influences have blended to create a distinctive musical identity.

MUSIC 3364/3364E: Musical Citizenship: Activism, Advocacy and Engagement in Sound

This course examines the sonic expressions of people's status, identity, rights, and duties as political subjects across multiple scales of place. We will consider the value of cultural advocacy in the public sector and social activism in the public sphere and the importance of partnering with (non)governmental institutions, community organizations, and grassroots affiliates to advance musical art.

MUSIC 3373: Music for Special Education Teachers

Music literature and teaching strategies for exceptional children, including singing, rhythmic, creative, and listening experiences.

MUSIC 3431: Protest in American Music

Examines the relationship between and among music, media technologies, and both mass and social media from musical, textual, political, economic and social perspectives.

MUSIC 4555.08 / 7789: African Music: Ideas Forms and Trajectories

4555.08: Introduction to specialized topics and issues in historical musicology and ethnomusicology. African Music.

7789: Examination of compositional choices and performance conventions in selected musical traditions from Africa.

MUSIC 4555.09: Studies in Musicology: Chinese Music

This course is an introduction to the history, theory and practice of Chinese music, with special reference to the socio-cultural conditions of its development.

MUSIC 5646: History of Music in the United States

A survey of music in the United States from colonial times until the present.

MUSIC 6752: Arts in Urban Contexts

The course will focus on community organizations in which artists engage with youth to encourage self expression, contributions to the community, and explore creative approaches to social change. Participants will explore dynamics of leadership, creativity, demographics, and educational strategies that are employed in such organizations.

MUSIC 7787: Chinese Music

History theory and practices of Chinese music culture with special reference to the sociocultural conditions of their development.

MUSIC 7788: Music of the Arab and Indian Traditions

History theory and practices of Arab and Indian music cultures with special reference to the socio-cultural conditions of their development

MUSIC 8877: Seminar: Social Factors in Music Education

A study of the social influences on music education and their relationship to primary and secondary music programs and practices.

MUSIC 8885: Fieldwork in Ethnomusicology

A study of the theory and practice of ethnomusicological fieldwork.

MUSIC 8886: Theories and Methods of Ethnomusicology

A study of scholarly approaches and research methods in ethnomusicology.

Purdue University

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MUS 37400: Contemporary Music

A study of music of the twentieth century and beyond. Class activities are focused on analysis of music representative of various genres.

MUS 37600: World Music

This course will explore musical traditions around the globe, including geographical areas such as Africa, Asia, the Caribbean, North, Central, and South America, Europe, and others. Students will discover how cultural traditions, life rituals, arts, and other traditions influence and create each region's expression of music. An individual research project will be

included, as well as a group project and presentation. "Field research" will be explored. Concert attendance is also required.

MUS 37800: Jazz History

An historical and stylistic study of jazz.

Rice University

MUSI 119: Introduction to Chinese Music

This course is an introduction to Chinese music in the context of its historical and cultural evolution. It will explore the music on its own terms and in comparison to Western classical music.

MUSI 220: Survey of World Music

Traditional, popular and classical musical styles from around the world will be explored for their sonic qualities as well as from an ethno musicological perspective, i.e., in terms of the musics' interaction with cultural elements such as cosmology, social structure, art, language, economics and politics.

MUSI 240: Unity and Variety in Music

In music, as in life, we need unity and variety: expectations met and occasional surprises. Through studying folk, pop, and art songs, piano solos, instrumental sonatas, chamber and orchestral music, this course helps students become more perceptive listeners by investigating how composers manipulate musical elements to balance unity and variety. Must be able to read music.

MUSI 378: Cross-Cultural Asian Music

This course will focus on traditional and contemporary art music from Asia. The classroom lectures are designed to introduce and accompany one or two events which will include live performances, workshops, lectures by invited performers and scholars. This course may be repeated since each year the countries and invited guest performers/scholars will represent different geographical areas. Cross-list: ASIA 378. Repeatable for Credit.

MUSI 524: American Music

Exploration of art music in the United States, ca. 1800-ca. 1940, with reference to earlier American and European styles.

San Francisco Conservatory of Music

APP 404: Practical Aspects of a Career in Music

A survey of survival techniques in music. Students discuss teaching, studios, concerts, competitions, auditions, work abroad, income tax, the writing of résumés, programs, music and technology, program notes and press releases. Health concerns of musicians are also incorporated into the class. Guest lecturers in special fields are scheduled.

MHL 212/213: African Roots of Jazz I/II

212: The course explores the African cultural lineage in American music, the aesthetics and performance practice of varying traditions of the African Diaspora in the Americas, and the preservation as well as the evolution of African music alongside its American descendants.

213: This course continues the exploration started in MHL 212 in the African cultural lineage in American music, the aesthetics and performance practice of varying traditions of the African Diaspora in the Americas, and the preservation as well as the evolution of African music alongside its American descendants.

MHL 504: History of Jazz

This course explores the evolution of jazz from its early roots to the present. Students will study the musi-cal elements of jazz styles within the cultural context of the times. We will listen to recordings by Scott Joplin, Louis Armstrong, Fats Waller, Count Basie, Duke Ellington, Charlie Parker, Miles Davis, Art Blakely, John Coltrane, Chick Corea and many, many others.

MHL 505: Folk Song and Art Song

This course will consider the complex and changing relationship of Western art song to folk song traditions. Folk songs were first designated as a special kind of music in the 18th century, by the Romantic movement in English and German speaking countries. In the 19th century collecting, notating and publishing folk songs became became an important aspect of nationalist movements all over Europe. In addition composers of the 19th and 20th centuries used folksong as a as a means to forge a personal style. Songs to be studied include folk song settings by composers such as Haydn, Beethoven, Stevenson, Brahms, Dvorak, Bartok, Copland, Britten and Berio.

MHL 506: World Music

This course introduces students to the music of selected non-Western musical cultures. Through listening, lectures, and hands-on performance workshops we explore multiple approaches to transmission, improvisation, composition and the roles of music and musicians in society. By examining what music means in a variety of cultures, students explore what music means in their own lives. Special attention is given to a variety of concepts of music and time

(rhythm, meter, interlocking and cross-rhythms, cyclicity and linearity), pitch (tuning systems, modes and melodies), instruments and vocal techniques, textures, and timbres.

MHL 536/653: Music and Politics

When and why do people and groups use music in relation to political events, institutions, and ideological programs? What are the many results (as in, interpretations) of such use of music? How broad or how narrow could we define the idea of the "political" when asking these questions? How do political associations given to music change over time? And when and how are these interpreted? While the political content of a written text can, at least superficially, be determined rather easily, it is much harder to discern political content in a musical work that lacks a text. In our present climate, how is music being used in politics, protest, and acts of resistance? Is classical music being used? Or only popular musics? Is classical music ill-equipped for such current movements? Or is the lack of classical music in 21st century political activity more about the place of classical music in every day life in general? And, most broadly speaking, can political meaning be observed in music at all?

These are some of the questions that we will explore in this course. Using historical, political, and musical sources, this class will examine interactions between music and politics by considering the relationship between music production and dissemination to that of government, war, public policy, censorship, discrimination, and more. We will also analyze the use of supposedly "non-political" musical pieces (pieces that were not written with express political intent or meaning) for political ends.

MHL 545: Jazz Icons of the 20th Century

In this course, we will explore the music and lives of some of the most significant jazz icons of the first 75 years of jazz, including Louis Armstrong, Duke Ellington, Lester Young, Charlie Parker, Thelonious Monk, Miles Davis, John Coltrane and others. Using the lenses of aesthetics, economics, and culture/race, we will examine why these musicians each had such an enormous impact, and how they influenced their peers, the wider musical community, and the politics, fashion and art of the culture at large. Materials will include recordings, firsthand accounts such as autobiography and interviews, and critical writings. Class sessions will involve a mix of lecture and analysis, directed listening exercises, and discussion. As in all 500-level MHL seminars, students will focus on critical listening and reading, and articulating ideas in written assignments and formal papers.

MHL 548/670: Music and Queer Identity

Was Schubert gay? Can or should we "out" composers that lived and died before modern notions of sexuality? This course explores and celebrates the myriad contributions of queer composers, performers, and audiences to musical culture. We will begin by examining the implications of a queer perspective on music history, with particular focus on the reception of canonic figures from the 18th and 19th centuries, including Handel, Schubert, and Tchaikovsky. During our unit on the 20th century, we will read about and listen to the music of queer art composers including Benjamin Britten, Ethel Smyth, Henry Cowell, Aaron Copland, John Cage,

and Wendy Carlos. A final unit on Broadway and popular music will examine the potential of camp aesthetics to challenge traditional notions of gender and sexuality, and to help foster queer community and identity. Judy Garland, Ethel Merman, Madonna, Divine, and RuPaul are likely to grace us with their star power. Coursework will consist of weekly reading, listening, and short writing assignments; students will complete a final guided research project on a particular aspect of our course during which they will develop skills in information literacy, research, critical thinking, writing, and oral presentation. All undergraduate students—queer students and allies alike—who have completed their survey requirements (MHL 202, 203, 204) are welcome to enroll.

MHL 659/746: West Meets East in Music

This course will examine how composers and performers in Europe and the U.S. have responded to the music of Asia. We will take a more or less historical approach, beginning with imitations of Turkish music in the 18th century, through the orientalism and exoticism of the 19th and early 20th centuries, and ending with 20th- and 21st-century attempts to synthesize East and West. "Popular" music will be considered as well as classical. There will be reading and/or listening assignments, covering repertory by composers like Mozart, Bizet, Debussy, Puccini, Holst, McPhee, Britten, Messiaen and Lou Harrison. Like other proseminars, the course emphasizes reading, research and writing about music history.

MHL 668: East Meets West in Music

European music was introduced into Japan, China and Korea in the late 19th and early 20th centuries. By the 1930s Asian performers were performing European works, and there were Chinese and Japanese composers in Western-influenced styles. After World War II came an explosion of interest and training in Western music (despite the Cultural Revolution in China), and a productive dynamic developed between Eastern and Western musical styles. The course will consider the culture of Western music in Asian countries and the responses of Asian composers to Western music. Composers studied will include: Matsudaira Yoritsune, Takemitsu Toru, Mayuzumi Toshiro, Miki Minoru, Yun Isang, Chin Unsuk, Xian Xinhai, Chou Wen-chung, Bright Sheng, Zhu Jianer, Chen Yi, Tan Dun. We will consider Asian countries besides China, Korea and Japan as time permits. Like other proseminars, this course requires a term paper.

MHL 724: Music and Culture of the Gamelan

The term gamelan refers to bronze and bamboo ensembles found throughout Java and Bali in diverse forms. The course will concentrate on gamelan performance practice of Central Java, with a comparative survey of Balinese gamelan. Through musical performance on gamelan instruments, we will learn about processes of elaboration, interaction, cueing, fixity versus flexibility, and what constitutes "a piece." In addition to the performance focus we will view videos and analyze recordings, examining relationships between music and other performing arts, especially various forms of theater and ritual. Through musical practice, readings, and lectures we will survey Indonesian history, culture, society, religion, and aesthetic values.

MHL 774: 20th Century Transnationalism

This course examines issues of influence and appropriation in the interaction between Eastern and Western musical cultures during the 20th century.

Topics to include:

- Queering the Gamelan: Harrison, Britten, McPhee
- The dream of universalism: From Mahler's Das Lied to Bartók
- Bartók in China
- Anti/Colonial: Matsudaira in Japan, Abu Bakr Khairat in Egypt
- Occidentalism: Shanghai Jazz during the Republic
- Challenges and responses to globalism: German Schlagermusik and K-Pop
- Diaspora and symbiosis: Exile culture in Hollywood, North African pop in France
- The first non-Western musical films: Alam Ara (India, 1931) and Metropolitan Sights (Chinese Republic, 1935)
- The Classical Music Superstar: Reception of Asian performers at home and abroad
- Legacies: Jazz and its origins, the Puerto Rican danza

Selected Readings

Born, Georgina (Ed). Western Music and Its Others: Difference, Representation, and Appropriation in Music

Irwin, Robert. For Lust of Knowing: The Orientalists and their Enemies

Jones, Andrew F. Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age

Locke, Ralph. Musical Exoticism: Images and Reflections

Melvin, Sheila. Rhapsody in Red: How Western Classical Music Became Chinese

Said, Edward. Orientalism

Said, Edward. Introduction to Rudyard Kipling's Kim

MHL 784: Art Songs by Black Composers

This is a graduate level course designed to delve into the rich contributions of Black composers to the American song canon from the late nineteenth century to 2020. Preliminary questions addressed will include: what defines a "Black American" or "African-American" art song? Is there a difference between an art song and a spiritual? Why has this music been left out of the "standard canon" for many years? Additionally, we will explore the significance of American culture through the lense of the Era of Reconstruction, the Harlem Renaissance, the Civil Rights Movement, and the Black Lives Matter Movement in the development and creation of these works. Composers studied will include Samuel Coleridge Taylor, John W. Work, Jr., H. Leslie Adams, Robert Owens, Thomas H. Kerr,Jr., William Grant Still, Jacqueline Hairston, Florence Price, Margaret Bonds, Howard Swanson, Damien Sneed, Marques L.A. Garrett, Brittney Boykin and many more. A pivotal part of the course will not only include performance, and research, but also a comparative study of works outside of the composers covered in the course. In this class, students will perform, present, research, engage with each other, synthesize, and develop a critical lens about how to approach this music through considering performance

practice and scholarly research. This course will culminate in a final recital and miniature art song anthology creation.

University of Illinois at Urbana-Champaign

MUS 110: Introduction to Art Music: International Perspective

Surveys the history of European and American art music in an international context; examines major artistic styles, representative composers and works, and their relationship to pertinent non-western musical traditions and philosophies; reviews fundamental music concepts; strengthens aural analytical skills; familiarizes students with the music library, and research and writing techniques. Prerequisite: First year standing in music or consent of instructor.

MUS 132: Popular Music Studies

Courses within this rubric provide an analytical and historical introduction to genres of popular music from the United States and around the world. Iterations of the course may focus on a specific genre, such as Rock, Reggae, or Afropop, or may deal with broader subjects, such as the continua of styles including R&B, Soul, Funk, and Hip Hop, or the pan-generic, international phenomenon of pop music globalization in the twentieth century.

MUS 133: Introduction to World Music

A survey of various musical traditions from different regions and peoples of the world.

MUS 244: Social Foundation of Music Education

Explores the social and cultural contexts of music teaching and learning from multiple perspectives. Examines contemporary and historical American music education philosophy, practice, and policy as well as music education's place within broader systems of education. Special emphasis will be placed on issues of cultural diversity and social justice and problematizing dominant narratives and potential assumptions relevant to music education. Employs scholarship within and beyond music education concerned with critical theories, history, philosophy, and sociology.

MUS 414: Music and Society: Women and Music, ca. 1200-1650

This course explores and celebrates women’s musical activities of ca. 1200–1650 and, additionally, examines the representation of women in music by men. After establishing a framework for discussion, the course proceeds in five parts: 1) music in women’s monasteries, 2) women as creative artists, 3) women as patrons, 4) representations of holy women, and 5) representations of women on stage. Broadly, this course offers a view on women’s agency and gender politics as these are expressed through musical sounds in (mainly) pre-modern and early modern Europe. In addition to completing weekly readings and participating in discussions, semester grades will be based on two projects: one collaborative, one individual.

MUS 418/518: Regional Studies in Musicology: Eurasian Musical Excursions

Startling vocal polyphonies and shimmering string ensembles. Gymnastic dancing and chivalric epics. Mythologies of musical magic and medicine. Songs of valor, love, and anguish. This interdisciplinary course explores the legacy of traditional musical life in Armenia, Georgia, Russia, and Ukraine—four contemporary Eurasian countries that are, on the one hand, nations with lengthy and complex political histories, and on the other, recently established post-Soviet states that are also the site of ongoing strife and ethnic conflict. Although the syllabus is organized by country, at least five factors will emerge as intercultural links across this complicated area: shared Christian heritage; a history of sharply delineated gender codes; a legacy of Russian and Soviet imperialism; the contemporary experience of postsocialism on the cusp of a rapidly changing Asia, Europe, and Middle East; and cultural repositories of indigenous beliefs whose folkloric, ritual, and musical manifestations intertwine fundamentally with the natural world. Course topics will survey the history, regional distribution, popularization, and social significance of vernacular musics in diverse media and venues—from the fields to the festival stage to flashmobs. Course materials will draw upon recordings, music videos, literary works, and films in addition to anthropological, area, and ethnomusicological studies. Whenever possible, students will engage first hand with representative instruments, vocal practices, and regional specialists. While the ability to hear, identify, and understand the significance of regional genres and their distinguishing features is a primary course objective, students from both within and outside the School of Music are encouraged to enroll; instructor expectations will be modified accordingly.

MUS 464/465: Jazz History I/II

464: Presents jazz music history chronologically while providing historical background information drawn from other disciplines to illuminate the many ways that jazz has influenced, and been influenced by, American and global societies. Explores the many ways that jazz has encountered other art forms. Unpacks the many issues deeply associated with jazz music's history -- issues of race, class, mass media, gender, critical reception, etc.

465: A continuation of the materials presented in MUS 464. Allows the students to look both forward and backward to explore jazz music's unfolding in the twentieth century, beginning roughly in 1945 and continuing to the present. Looks at music and its creators using recorded music, film transcription, theory, and various other analytical and media techniques.

MUS 512: Foundations of Musicology

Continues materials introduced in MUS 511. Focuses on the major resources, intellectual history, theories and methodologies of ethnomusicology. Students pursue a state-of-research project on a topic relevant to their interests, selected in consultation with the instructor.

MUS 517: Topics in Instrumental Music: Wind Bands in Global Perspective

This course explores the history and cultural significance of wind band traditions from around the world with a focus on the 19th and 20th centuries. The course will focus particularly

on musical styles that descend from European military bands, including the contemporary wind ensemble or concert band, American community bands, drum and bugle corps, New Orleans brass bands, Mexican banda, and postcolonial band traditions in Africa and Asia.

University of Iowa

MUS 1030: Writing Rap: The Basics

Focus on the craft of writing raps; students listen, attempt to dissect, and evaluate a broad range of hip hop music while learning the basics of crafting and composing lyrics; songwriting methods and theoretical approaches to composing larger works—such as a mixtape, album or extended play record (EP)—through an examination of music, film, literature, and criticism; previous experience writing raps is not required.

MUS 1303: Roots, Rock, and Rap: A History of Popular Music

Historical narrative of popular music; focus on understanding and analyzing music of past and present in relation to major issues central to popular culture and society; production, dissemination, and reception of popular music; interpretation of ways in which music forms individual and collective identities and how contemporary musical experiences are shaped by historical processes. GE: Historical Perspectives.

MUS 1310: World Music

Varied perspectives on the relationship of music and culture, drawing from musical cultures around the world. GE: Literary, Visual, and Performing Arts.

MUS 2005: Issues in Popular Music: Women Who Rock

History of popular female musicians and the influence of their lyrics, music, and performances on American and British cultures; how women's musical careers have been influenced by civil rights, the British invasion (Beatles, Rolling Stones), second-wave feminism, postfeminism, Vietnam, counterculture, social injustice, music education, rock festivals, charity concerts. GE: Literary, Visual, and Performing Arts.

MUS 2014: Giants of Jazz: Miles, Trane, and Duke

Miles Davis, John Coltrane and Duke Ellington as figureheads of the Jazz music style; how they changed the trajectory of modern music along with sidemen (B. Strayhorn and H. Hancock); Ellington's resolute defiance of stereotypical views of African Americans; Miles' brazen protests against civil injustices; how these icons are much more than mere musicians; cultural impact of landmark albums including "Kind of Blue," "A Love Supreme," and "The Birth of the Cool"; focus on their life, music and sociopolitical impact. Same as AFAM:2014

MUS 2311: Music of Latin America and the Caribbean

Folk and popular musical traditions and their social contexts in Latin America, the Caribbean; listening skills; video/film screenings. GE: Literary, Visual, and Performing Arts; Values and Culture.

MUS 3680: Music in Special Education

Music methods and materials appropriate for students with disabilities in special educational settings; overview of individualized educational planning for students with disabilities. Requirements: music therapy or music education major.

MUS 4320: Music and Gender

Roles that gender has played in shaping the history of musical performance and composition.

MUS 4360: Jazz Matters

Students cover a variety of historic jazz scenes (e.g., New Orleans, New York, Chicago) and investigate the reciprocal relationship between music and place as it pertains to the history of jazz; through listening, analysis, and primary source research, students work to understand select case studies as influential musical environments, charting the ways American cities have historically supported jazz and jazz musicians; examination of a broad range of musical media (e.g., film soundtracks, musicals, cartoon depictions) to uncover the ways prominent "jazz cities" have been imagined, shaped, and reshaped by adjacent ideas about race, gender, and nationhood.

MUS 6314: Topics in Ethnomusicology

Perspectives on analysis and representation of selected musical cultures from around the world.

MUS 6315: Foundations of Ethnomusicology

Ethnomusicology in relation to domains of musical, humanistic, social science scholarship on expressive culture and artistic processes.

University of Maryland

MUED 698: Current Trends in Music Education

A survey of current and emerging philosophies, methodologies and curricula in music education and their implementation. The influence of educational and social changes and the expanding musical scene upon the music programs for children of all ages and for teacher education.

MUSC 204: Popular Music in Black America

Traces black popular music in the U.S. with a special focus on spirituals, ragtime, the blues, early jazz, RB, Motown, funk, soul, and rap. Examines how these styles have been borrowed by the American music industry.

MUSC 205: History of Popular Music, 1950-Present

A historical survey of rock music (blues, rock, soul, metal, rap, etc.) from circa 1950 to the present, with emphasis on popular music as music and popular music as social history.

MUSC 210: The Impact of Music on Life

Music as a part of culture. Materials drawn from traditions throughout the globe to illustrate issues of historical and contemporary significance, including the impact of race, class and gender on the study of music.

MUSC 215: World Popular Musics and Identity

Focus on popular musics in different cultures with an emphasis on cross-cultural comparisons and analysis of how musics and identity intersect.

MUSC 220: Selected Musical Cultures of the World

A survey of selected musical cultures of the world, such as India, Japan, China, Indonesia, West Africa, Eastern Europe and the Near East.

MUSC 260: Music as Global Culture

Explores how and why people create, transform, and move music around the globe. Taking a comparative approach to Western art musics and other musics of the world, course will examine a variety of musical practices in their social, political, and economic contexts. Experiential knowledge will be developed through hands-on ethnographic research.

MUSC 289I: Exploring the Power of Musical Performance in Social Engagement

Explores the ways people, across cultures and times, have drawn on music's power to further causes such as revolution and social change or to bring attention to injustices such as discrimination, exclusion, or oppressive working conditions.

MUSC 420: Introduction to Ethnomusicology

Study of principal concepts and methods in ethnomusicology, covering history of field, linguistics and anthropology, music in various settings, musical cognition and ethnography of performance.

MUSC 435: Music of North America

A survey of North American music from Colonial times to present.

MUSC 436: Jazz: Then and Now

Major styles and influential artists of the past 75 years of jazz.

MUSC 438: Area Studies in Ethnomusicology

Advanced studies of musics in selected parts of the world.

MUSC 455: Theory of Jazz

Analysis of jazz harmony, with emphasis on principles of substitution, reharmonization, and syntax. Topics may also include chord/scale relationships, phrasing and articulation, notation, and introductory arranging concepts such as orchestration and form.

MUSC 632: The Anthropology of Music

Explores how leading theoretical paradigms in socio-cultural anthropology have been incorporated into and shaped ethnomusicological research.

MUSC 633, 634, 636: Field Methods in Ethnomusicology I, II, III

633: Introduction to ethnographic theory and fieldwork methods (participant observation, interviewing, etc.) in ethnomusicology. Students develop and carry out their own fieldwork projects as part of the course.

634: Advanced training in field research techniques and issues including multimedia recording and data management, interview and survey techniques, grant writing, and research ethics.

636: Continuation of Field Methods in Ethnomusicology II. Further development of skills in data collection and interpretation, culminating in an urban musical ethnography project and document.

<u>University of Miami</u>

MCY 101: The World of Music

For all new music majors, a novel introduction to music now and then, here and there; its ideas, its relations to other arts, and its role in human life.

MCY 121: Hip-Hop History, Culture, and Globalization

A critical history and analysis of the hip-hop culture in the U.S. and beyond. The course will cover major historical periods hip-hop in the U.S. beginning in the 1970's through its global impact in the 21st century. The course will also include analysis of technology, gender, race, sexuality, religion and politics related to hip-hop culture.

MCY 124: The Evolution of Jazz

A study of the origin, development, and styles of jazz music and its exponents. This course is not for music majors. Music majors should enroll in MSJ 113 and MSJ 213.

MCY 125: African-American Gospel Music

This course surveys the stylistic evolution of African-American gospel music from the nineteenth-century folk spiritual to twenty-first century commercial genres. The focus is on the contributions of some of gospel music's most influential figures, including Thomas Dorsey, Sallie Martin, William Herbert Brewster, Mahalia Jackson, James Cleveland, Shirley Caesar, Andraé Crouch, Fred Hammond, Kirk Franklin, and others. Requisite: Must not be in School of Music.

MCY 140: Experiencing Music

A broad introduction to musical elements, genres, periods, styles, and composers in the jazz, folk, popular, and world music traditions.

MCY 222: African-American Song Traditions

A study of the origins, development, and styles of African American song traditions from early plantation songs, shouts, hollers, and spirituals, to the development of blues traditions, to gospel. Areas to be explored include the development of an African American cultural consciousness and the political and socio-economic influences on the content and musical styles.

MCY 313: Music of Latin America

An introduction to the music of Latin America, with special emphasis on Mexico, Brazil, Argentina, the Andes, and the Caribbean. Covers folk, popular, and classical music traditions. Open to non-music majors.

MCY 324: Music in Hebrew Culture

A study of the folk, traditional, liturgical, and art music of the Jews. Particular attention is given to music on Jewish subjects, music employing traditional Jewish resources, and music by contemporary Jewish and Israeli composers.

MCY 333: Introduction to Cuban Music

A survey of Cuban Music from the early European settlement to the present. Course addresses African and Caribbean influences and the amalgamation into new national styles, as well as current musical activity on the island and in expatriate communities.

MCY 335: Music and Peacebuilding: Local and Global Perspectives

Introduction to the role of music in conflict prevention and resolution, as well as violence in Miami and across the globe. This is a CIVIC service learning course. Students will work with a local service partner to gain hands on experience in peacebuilding.

MCY 537/637: Music in the United States

A survey of music in the United States from the 19th century through the 20th century. The course explores some of the diverse ways that peoples from differing backgrounds have created and used music to express notions of themselves, their cultures, and this country.

MCY 538/638: Music, Gender, and Sexuality

An exploration of music from around the world from the perspective of women. We will examine the roles women have played, and still play, as creators and performers in art music and popular music traditions. Representations of women and gender ideologies will also be discussed.

MCY 553/653: Miami’s Musical Heritage

A study of the musical traditions and practices of the various cultures that are part of Miami's unique multi-ethnic society.

MCY 554/654: Music Cultures of the World

A study of music culture of the region including the music of folk societies, popular artists, and classical musicians. Open to non-majors.

MCY 562/662: Music of Argentina and Brazil

An in-depth study of Argentine and Brazilian musical cultures covering folk, popular, and classical traditions. Open to non-majors.

MCY 564/664: Seminar in Latin American Music Collections

Examines Latin American music materials at the Cuban Heritage Collection and Special Collections at the Richter Library. Focuses on interpreting original documents and acquiring archival techniques.

MCY 720: Jazz Cultures: History and Historiography

This course surveys a range of the sounds and practices that have been called jazz over the past century and explores some of the ways in which musicians, educators, scholars, journalists, audiences, and others have understood and shaped this genre.

MED 245: Folk and Modern Instrumental Techniques

Group instruction in folk and modern instruments, including but not limited to guitar, ukulele, recorder, and drums, with emphasis on basic skills of performance and classroom uses, as well as the appropriate teaching techniques, methods, and materials.

MED 430: Teaching Jazz/Popular Music in Secondary Schools

A survey of materials, methods, and techniques for instructing jazz and popular music in secondary schools. Review of standard literature, program organization, and in-class performance is emphasized. Designed specifically for music education majors.

MED 544: Teaching Modern Music

This course will provide students with fundamentals of teaching vocal music at the secondary (middle and high school) level. Focus will be placed on presenting effective and ethical instruction to all learners; developing a foundation of appropriate pedagogy and practice; building strategies for classroom management; and working in diverse populations. Students will be guided through activities and materials necessary for a successful student teaching experience in vocal music.

MED 548: Music for Special Learners

This course is designed for music educators who will be working in schools with children and youth who have various disabilities. The purpose of this course is to acquaint students with the characteristics of children and youth with disabilities, and introduce adaptive strategies in music education, K-12, for instructing children and youth with disabilities.

MMI 735: World of the Working Musician

Building a career in the twenty-first century and beyond creates challenges both exciting and daunting. The purpose of this course is to provide grounding, critical information, as well as planning and vision for shaping the key components of launching and sustaining a career in the arts.

University of Michigan

ARTSADMN 406: Special Topics: Art as Social Action: Realizing Impact Through Community-Driven Performance

Special Topics

MUSICOL 122: Intro World Music

Introduces the musical cultures of a few selected areas of the world (such as the Caribbeans, West Africa, India, China, and Japan). *Non-SMTD students only; typically offered Winter*

MUSICOL 345: History of Music: Bollywood Sounds

Bollywood, the Hindi cinema of India, is internationally known for its vibrant song and dance sequences. In this course we will explore Bollywood song and dance as it has changed through the years, and circulated in live form around the globe. Along with characteristics of its musical sound, we will critically investigate the socio-cultural issues implicated, in particular, how social difference is sounded by/through this music and dance.

MUSICOL 405: Special Course: Classical Music of North India

In this course, we will study the classical and light-classical forms of North Indian music. Along with an explication of the melodic and rhythmic systems, instruments, and performance genres, we will critically engage with some socio-cultural aspects of this tradition, focusing on issues of embodiment and subjectivity formation in training, transmission, and performance. Through listening, reading, discussion, writing, and analysis, we will gain technical knowledge as also an understanding of this music in its historical, socio-cultural, and political contexts.

MUSICOL 406: Special Course: Remapping Western Art Music: Latin American Art Music After 1800

Fluid interchanges between the popular and academic spheres have characterized Latin American art music since the nineteenth century, producing a rich repertoire with myriad sounds, musical languages, and histories. But despite its stylistic richness and the multiple histories that it conjoins, Latin American art music has often been neglected by area studies and even omitted form musicological and historical discussions. This course introduces a selection of music composed in Argentina, Brazil, Columbia, Cuba, Chile, Peru, and Mexico after c. 1800. The music we will study represents salon and nationalist traditions, as well as more recent experimental tendencies. A selection of readings and analysis of texts and musical scores, as well as work with primary sources, will help students to understand this musical repertoire through theories of post-coloniality and decoloniality. We will also look and listen through the perspectives of race, ethnicity, gender, nation, nationhood, and Pan-Americanism. The work of the course involves reading, listening and analysis of texts and music, as well as individual or team research projects with primary sources. This seminar is open to scholars, musicians,

performers, singers, composers, music theorists, and anyone interested in Latin American cultures. Students from outside the SMTD are encouraged to enroll.

MUSICOL 407: Special Course: Latinx Music in the US

The popularity of musicians like Richie Valens, Gloria Estefan, Ricky Martin, Selena Quintanilla, or Broadway's phenomena In the Heights and Hamilton are examples of Latinx's significant contributions to American music and culture. Latinx population also has been one of the principal drivers of demographic growth in the United States during the last several decades, accounting for half of the national population growth since 2000. However, Latinx people's histories and experiences are often absent from area studies and even omitted from musicological and historical discussions. This course introduces the myriad of histories beneath the music that Chicano, Puerto Rican, Caribbean, and other Latinx communities have brought to the United States through a selection of materials including short readings, recordings, films, and documentaries. Such an approach brings together issues like ethnicity, race, and gender by presenting topics like the insertion of Latinx music in the American recording industry and Cinema; the Caribbean migration and the impact of Afro-Caribbean music in the 40s, 50s, and 60s; the role of music in the Chicano social movement; and the reconfiguration of Latinx identity through music during the late twentieth and early twentieth-first centuries.

MUSICOL 408: Special Course: Chinese Music Theatre

This course introduces students to kunqu, the classical opera of 21st century China. Declared in 2001 a UNESCO Masterpiece of Oral and Intangible Heritage of Mankind, the 600 years old genre of Chinese performing arts entertains with dramatic stories, literary lyrics, flowing melodies, and elegant dances, stimulating audience reactions about human joy and suffering. This course unfolds in three stages. The first part surveys the history and expressive-performance features of the genre. The second part examines in detail several masterpieces (scenes), such as "Zither Seduction," "Strolling in the Garden and Dreaming of the Beloved," "Killing the Warlord-Bridegroom," and "Escorting Lang Jing Home." The third part examines the ways kunqu becomes a discourse of Chinese culture, history and identities in 21st century and global contexts. Students will have opportunities to learn to sing and dance kunqu expressions from visiting master performers from China.

MUSICOL 408: Special Course: Contemporary Popular Music

This upper-level undergraduate seminar examines various analytical approaches to understanding contemporary popular music. The course explores a range of critical issues in popular music students, including aesthetics, authenticity, consumerism, genre, media, music ownership, spectacle, technology, and identity.

MUSICOL 417: History of Jazz

This lecture / discussion course surveys the history of Jazz music from its roots to the present time, covering a broad array of styles. Representative audio and audio-visual recordings will be discussed and connected to trends in music history and the broader culture. Contexts and

practices of performance and recording will also be examined. Particular attention will be paid to pivotal figures, including Louis Armstrong, Charlie Parker, Miles Davis, and John Coltrane. Outside class, students should expect to attend live jazz performances (when possible), listen to assigned recordings, read and write about the artists and their approaches in the textbook and posted required reading assignments. The course's main objectives are to increase one's appreciation, understanding, and enjoyment of jazz music; identify key stylistic developments; exam jazz's history and sociology; sharpen listening skills; and develop useful approaches to analyzing, discussing, and write about the music and its place in society.

MUSICOL 465: Music in Africa

Through a musical lens, this course exposes students to the diverse cultures and customs of Africa. It explores the rich musical traditions of the continent through in-depth readings as well as music analysis, and close listening and/or viewing of assigned recordings. While this is not a survey course, we will explore and scrutinize “issues” and content about instruments, musical styles, genres, as well as multiple contexts that give rise to music in particular histories and socio-political settings in Africa. To enhance a critical reflection upon the multiple perspectives about music in Africa (particularly Sub-Saharan Africa), we will draw on an ethnomusicological approach – the study of music in the context of culture.

THEORY 436: Analytical History of Jazz

Treats the evolution of jazz in the United States through the 1940s; involves aural transcription of music and the creation of musical scores for works available only on record; analyzes sheet music, autographed scores, first editions, etc., to induce theory of the evolution of musical styles in jazz.

THEORY 560: Special Studies: Identity and Intersectionality in Popular Music

While most scholars agree that music reflects the particular time and place from which it originates, some would go so far as to argue that, in some circumstances, music can also act as the driving force behind shifts in social mores and attitudes. Scholars of popular music point to the role played by music in such events as the civil rights and anti-war movements as examples of its power to enact social change. In this course, we will examine how popular music has challenged (and sometimes reinforced) existing attitudes about personal identity over the past five decades through its myriad representations of gender, sexuality, race, culture, aging, disability, and so on. Our discussions will be intersectional in nature and will examine, for example, how gendered identities (and gendered oppression) are experienced differently according to race or how racial identities (and racial oppression) is altered or amplified when sexual identity is added to the mix. Readings chosen from the popular music literature will help to construct each identity and to frame its intersections with other identities from a scholarly point of view. We will extrapolate our findings to music education and will discuss the impact of popular representations (or non-representations) of various identities on students as they begin to forge their own identities. Students will also be asked to select an artist, song, or genre for close study as this contributes to our understanding of intersectionality. At the heart of the class is the question of how music can effect social change - a topic that will be of interest to music

educators who hope to connect music to the student's broader cultural experience. For students enrolled in the Summer Music Education Masters program only.

University of Minnesota

MUS 1013: Rock I: The Historical Origins and Development of Rock Music to 1970

Musical, cultural, historical, social, and political evolution of rock music, from its traceable antecedents in mid-19th century America through the early 1970s. Emphazes [sic] manner in which African, European, and other ethnic traditions combined in a uniquely American manner.

MUS 1014: Rock II: Rock Music from 1970 to the Present

Musical, cultural, and historical evolution of rock music and related pop forms. Progressive rock, punk, disco, new wave, MTV, heavy metal, hip-hop, grunge, turntable-based styles, women in rock.

MUS 1015W: Music and Movies: The Use and Representation of Music and Musicians in Film in a Global Context

Film from perspectives of its use/representation of music/musicians. How does music underscore nuances of action, characterization, and feeling in film? Roles of music in film musicals, rock, and other vernacular films. Films about musical life. Films whose structure is musically based.

MUS 1801W: Music, Society, and Cultures

Drawing on examples from many different places and times, we will develop an analytic language to address the power of musical performance. We will study various methods of musical enculturation; the connections between politics and musical aesthetics; the ways in which music reinforces and challenges scaffoldings of race, nation, and ethnicity; and the power of music to form ethical subjects.

MUS 1804: World Music

If you love music, this is the course for you. The only prerequisite is curiosity. Whether you have musical training or not, music is an integral part of your life. You are not only surrounded by it, but you use it to define who you are and what you value in life. This is a great opportunity for non-music majors to get introduced to music from a world music perspective. Explore this exciting world and gain a crosscultural understanding of basic musical elements (rhythm, harmony, melody, texture, and timbre). You will be taken on a musical tour around the globe, focusing on a small number of representative cultures. Our goal is to understand how each representative musical case study fits into a larger cultural, social, and political context. What does it mean to be a musician? How do people conceptualize music? How does music relate to a culture's daily life and understanding of the universe? These are some of the questions we will be

addressing. This course will broaden your horizons and sharpen your critical thinking. You will also have some hands-on musical experiences (you will not be evaluated on the basis of your musical ability). Using musical case studies from around the world, we will explore differences in aesthetics that stem from different lifestyles and values. The course objectives will be accomplished through lectures, video viewing, lots of listening, some hands-on musical experience, selected readings, and assigned concert attendance.

MUS 1912: Guitar Heroes

This seminar is going to explore music related to the most popular instrument in the world: guitar. Students will be introduced to the centuries-old world of the classical guitar, the flamenco guitar, the guitar in Latin America, African guitar styles, the birth of American guitar (blues, country, jazz, etc.) and rock/electric guitar. We will explore the role of the guitar in popular music, jazz, world, and classical music.

MUS 5732: Free Jazz: From Structure to Gesture

Discuss musical form of free jazz comprising flow expressivity, collaborative interaction, gestural communication from theoretical/practical point of view. Major representatives such as Ornette Coleman, Cecil Taylor, Archie Shepp, The Art Ensemble of Chicago, John Coltrane. Sound material include classical recordings but also recent free jazz CDs/DVDs.

University of Nebraska-Lincoln

MUNM 201: Contemporary Issues in Music and the Arts

The various roles that music and the other fine and performing arts play in today's society. The conceptual bases necessary to address selected art disciplines.

MUNM 380: Music and Protest in Latin America

Examination of the relationship between music and political/social change in Latin America during the 20th century. Develops an understanding of the music and its significance to historical context. Connects musical traditions with trends in the modern world, in the United States and abroad.

MUNM 387: History of American Jazz

Survey of the development of American jazz music from the late nineteenth century to the present, with emphasis on Black ethnic origins and the stylistic idioms of individual performers.

MUSC 160: Music as Art, Discipline and Profession

Introduction to the degree programs in music and resources for the study of music at the university level. Historical, social, and stylistic views of music in western and non-western

cultures. Significance of music in cultural history, and the understanding of music as aesthetic expression. How to listen to and appreciate the human and cultural values of music. This class is intended for music majors. Normally taken with MUSC 131, MUSC 165, MUSC 165A as the beginning of the music core curriculum.

MUSC 280: World Music

Introduction to basic ethnomusicological terms and techniques, including the distinction between folk, pop, and art music. The first half of class on traditional folk music of Europe, Africa, and America. The second portion on the art musics of the Near East, India, Indonesia, and China-Japan.

MUSC 287: The History of Rock

Survey of the history of rock music including its antecedents in Rhythm & Blues and Country. Two areas: a musical focus on musical characteristics and evolving musical styles, and a consideration of the sociopolitical impact rock music has had on late 20th Century life.

MUSC 437: History of Jazz: Origins to Bop

The history of jazz from its musical antecedents in the Nineteenth Century to the birth of modern jazz via Bebop in the 1940s. Important musical artists and trends within the larger context of American history in the Twentieth Century.

MUSC 438: History of Jazz: Post Bop

The development of modern jazz from the late 1940s to the present. Important artists and trends within the larger context of American history in the Twentieth Century.

MUSC 442: Great Composers & Performers in Music

Historical and stylistic study of the life and music of one or more important composers and/or performers in the European-American or non-Western musical traditions.

MUSC 465/865: Jazz Theory

Theoretical foundation of jazz composition and performance. Ear training and keyboard skills.

MUSC 466/866: Jazz Styles

Jazz styles from 1920 to the present, with emphasis on the development of listening skills required to aurally identify improvisors, composer/arrangers and stylistic characteristics within the jazz idiom.

MUSC 467/867: Jazz Improvisation

Exploration of the uses the elements of music (melody, harmony, rhythm, articulation, dynamics, form, etc.) in consonant and dissonant ways to create expressive, emotional and substantive improvisations. Topics include the role of the ear; free playing; intervalic and melodic construction; tone and chord character; and transcription.

MUSC 468/868: Jazz Pedagogy

Acquaints student with musical repertoire and rehearsal technique of the school jazz ensemble, the various methods of jazz improvisation instruction, the musical roles of the rhythm section, and the materials (books, audio, and video recordings, etc.) that are available to the jazz teacher.

Eastman School of Music (University of Rochester)

JCM 119: Basic Jazz Theory and Aural Skills

Required for undergraduate jazz students in the first semester of the freshman year. Offered as a remedial course for graduate jazz students, who upon entrance, are found to be deficient in jazz theory and aural skills.

JCM 201: Jazz Theory/Improvisation I

Exploring both abstract elements and essential functions of improvisation, this course stresses jazz rudiments of chord and scale spellings, chord/scale/mode relationships, jazz nomenclature, basic forms, chord substitution, and chord voicing. Emphasis upon aural training, vocalization, and transcription of recorded jazz solos. Blues structures, modal compositions, and tunes with simple progressions are emphasized in class performance.

JCM 202: Jazz Theory/Improvisation II

Jazz Theory/Improvisation for Non-Jazz Majors: Exploring both abstract elements and essential functions of improvisation, this course stresses jazz rudiments of chord and scale spellings, chord/scale/mode relationships, jazz nomenclature, basic forms, chord substitution, and chord voicing. Emphasis upon aural training, vocalization, and transcription of recorded jazz solos. Blues structures, modal compositions, and tunes with simple progressions are emphasized in class performance.

JCM 204: Basic Jazz Drumset

Basic Jazz Drumset: Emphasis on fundamental drum set technique, basic coordination between hands and feet, jazz accompaniment w/both sticks and brushes, concepts of rhythm section performance, style studies including straight ahead jazz?-swing?-Latin?-ballad?, Big Band chart reading concepts pertaining to arranging/transcribing and general drum set pedagogy.

JCM 218: Jazz Pedagogy

Basic rehearsal techniques for the development of large and small jazz ensembles. Survey of pedagogical concepts, performance practice, and performance repertory for big bands and small groups. Teaching skills pertaining to improvisation, theory, and aural training from beginning to advanced levels. Hands-on teaching experience and ensemble coaching are essential components in the course.

JCM 223-226: Jazz Composition/Arranging I-IV

223: Basic techniques of tune writing are presented and explored in relation to the work of specific jazz composers whose works are rooted in the creative use of tonal harmonic relationships. Students compose original tunes using the musical vocabulary and techniques utilized by specific composers.

224: Basic techniques of writing for small jazz groups are presented and explored in relation to instrumental combinations of two to five wind and brass instruments with rhythm section. Homophonic and contrapuntal textures as well as melody harmonization techniques are studied in relation to a variety of harmonic styles. Students arrange a standard or an original theme.

225: Basic techniques of writing for standard jazz ensemble instrumentation are presented and explored. Traditional approaches to orchestration, harmony, thematic development and form are emphasized, as exemplified in jazz writers such as Neal Hefti, Ernie Wilkins, Frank Foster, Sammy Nestico, and Duke Ellington. Students arrange a standard from the jazz repertoire.

226: Contemporary writing approaches for large ensembles are presented and explored, including the use of woodwind doubling in the saxophone section and the addition of horns and extra percussion instruments. The work of writers such as Gil Evans, Bill Holman, Thad Jones, Bob Brookmeyer, Clare Fischer and George Russell are emphasized, and non-jazz rhythmic idioms such as those of Brazilian and Afro-Cuban music are also included. Students arrange a standard or an original theme.

JCM 230: Jazz Literature, Styles, and Analysis

This course is required of all undergraduate jazz and contemporary media (JCM) majors in piano, bass, trumpet, saxophone, and trombone in any semester in which their applied lessons are in a classical studio,or as an elective with instructor approval. The purpose of this course is to better acquaint students with the existing bodies of literature for their instruments as well as to prepare them for improvising tasks required in jazz ensembles, auditions, and juries. The class is normally taken for four semesters by freshmen and sophomores but can also be taken additional times as an elective per discretion of the instructor. The course covers the major historic stylists as well as other important soloists on the particular instrument. Class activities emphasize analysis and performances of transcribed solos, with listening assignments as well as class listening to a wide variety of jazz soloists in various stylistic and historic contexts.

JCM 241: History of Jazz

Development of compositional and improvisational styles in jazz from 1900 to the present. All periods in the development of jazz are examined. Evolution of specific instrumental styles is also emphasized.

MHS 594-1: Performing the Belle Époque: Music, Aesthetics, Politics

This course aims to untangle the tension between "practical" and "academic" approaches to musical study through examination of the aesthetics, politics, and performance practice of fin-de-siècle French chamber music. One goal will be to reimagine together what a musicologically informed performance practice might look like. Many Belle Époque musicians understood their music as a form of radical social critique. A second goal of the course will be to consider if and how performers can harness music of this period for radical political purposes today. No previous experience with this repertoire is required, but students should feel comfortable performing either as singers or instrumentalists, in groups or as soloists, and should be willing to take on a new, Belle Époque–era piece of music (or set of pieces) to study and prepare over the course of the semester. Workshop sessions will provide the opportunity to experiment with different ways of applying to performance the concepts addressed in the course readings. The course culminates in a class recital. Course readings will be tailored to the instruments and chosen repertoire of course participants.

MHS 594-2 / MUY 580: Barbara Strozzi and Her World / The World of Barbara Strozzi

Barbara Strozzi (1619-77) was one of the most gifted composers of the baroque period, the author of a sizable body of sacred and secular works. Recent cultural and musical scholarship—as well as frequent performance—has clarified the nature of her achievement, as well as the challenges she faced, which were similar for many women who sought artistic prominence. We will explore both the nature and circumstances of Strozzi's work, including her madrigals, motets, arias, and (especially) cantatas, and we will chart what is known of her biography, trying to understand the place of music in her life. We will also compare her achievements to those of other prominent women of the period, both musical and otherwise. A final research project, presented to the seminar, will be required and may consider Strozzi and/or her "world" more generally.

MHS 594-2: Sounds of the Black Atlantic

In Black music scholarship, the term "Black Atlantic" theorizes the Atlantic Ocean as a site of musical, cultural, and historical crossings and re-crossings between Africa, the Americas, and Europe. This class will engage and analyze diverse musical styles from around the Black Atlantic, from monochord bows to electronic dance music. As the Black Lives Matter movement takes on increasingly global dimensions, we will consider how arcs of mutual inspiration have shaped musical sounds and created social and political solidarities throughout the Black diaspora.

MHS 594-4: Music, Gender, Body, Performance

What is the role of music in the construction and performance of gender? And how does the body mediate between these two kinds of performance, acting as an instrument for musical sounds and practices and a medium for social ideas and ideals? We will investigate these questions by considering the intersections of music, gender, and the body across a range of cultures and historical periods. Beginning with foundational work on gender and embodiment, we will then examine how ideas of gender and body manifest through and inform artistic practice in a variety of contexts, including American popular music, Japanese dance, Dominican merengue, and baroque music. Engaging issues of masculinity, pedagogy and lineage, the construction of celebrity, and the role of the senses in artistic practice, we will critically consider the multifarious ways in which musical bodies can be gendered and gendered bodies can be musical. Our readings will be drawn from gender studies, musicology, ethnomusicology, and anthropology. Assignments will include regular reading responses and weekly discussions, a sensory journal, and a final paper.

MHS 594-6: Music of Clare Fischer

A number of Clare Fischer's compositions illustrating his unique musical vocabulary, including elements of chromatic tonality from Bach to Shostakovich, jazz, blues, Afro-Cuban and Brazilian music will be listened to, discussed and analyzed. The instructor will present 6-8 short pieces representing the range of Fischer's vocabulary, and each student will choose a piece from a selective list to present to the class. An analytical paper on their chosen piece will be submitted by each student at the end of the semester.

MHS 594-6: Music in East-Central Europe

From Witold Lutosławski to Arvo Pärt, Sofia Gubaidulina to György Kurtág East-Central Europe witnessed an extraordinary flowering of compositional activity during the late twentieth century. This course offers a comparative study of music in Poland, Hungary, and Russia from the 1950s to the present day. Our primary task is to gain a thorough understanding of a diverse body of repertoire, by composers both familiar and relatively unknown. We will also consider the social and cultural contexts in which this music has been written, performed, and made meaningful. On the broadest level, we will explore questions of local, regional, and international identity; changing patterns of institutional support; and the impact of socialism (and post-socialist transformations) on the arts. Assignments will include weekly readings, listening, and score study; brief in-class presentation; and final paper/presentation.

MTL213: Secondary General Music Methods

This course is designed to prepare students for teaching general music to all secondary age students, regardless of socioeconomic status, ability, or previous musical experience. Examines the importance of music education to an educated citizenry. Technology for music composition and music production is incorporated throughout. Observation and guided teaching experiences emphasize age-appropriate communication and classroom management as well as

instructional planning and assessment (formal and informal). Reflective assignments for the teaching portfolio are encouraged. At least 15 hours of field experience are required.

MTL 216: Music for Special Learners

This course explores the nature of music education for students within the full range of disabilities and special-health care needs identified by the Individuals with Disabilities Education Act (IDEA). Through class sessions, readings, observation and guided teaching, preservice teachers will identify the characteristics of special learners and observe how these affect musical behaviors. Strategies will be developed for (a) modifying existing music materials, (b) developing original music materials, and (c) collaborating with other professionals to design appropriate music learning environments and enhance the overall education of special learners. Field experience required, 5 hours.

MUY 580: Trends in Music and Sound Studies

Scholars have been interrogating the audible world for decades. Yet, only recently has sound studies emerged as an identifiable mode of academic inquiry exploring the production, distribution, experience, and poetics of sound in different locations and time periods. While music scholars have been an integral part of this emergence, questions nevertheless remain. How does foregrounding sound complement or depart from long-established methodologies in ethnomusicology, musicology, and popular music studies? What exactly is "new" in this inter-discipline and how can it be productive? This course will examine these questions by focusing on three strands within sound studies: audible history, black studies, and media inscription. We will read foundational literature and influential scholars in these areas. Each unit will culminate in recently published work by music scholars, thereby tracing the historiography of sound studies from its origins to the present.

University of Southern California

ARTL 502: Issues in the Arts and the Contemporary World

Examination of major environmental trends including changing demographics, new business models, rapidly developing technology and globalization, and understanding their implications for the arts.

MSCR 475: Introduction to Jewish Music

Development of Jewish music from biblical times to the present, with emphasis on liturgical practices, traditions of itinerant musicians and the adaptability of community song.

MUCO 422: Composers and Interdisciplinary Art Studies

A structured collaboration between composers and artists outside of music to explore an interdisciplinary area in an environment of practical collaborative creation.

MTAL 477: Cultural Diversity in Music Teaching and Learning

Study of cultural issues in music teaching and learning.

MTAL 607: Alternative Models in Music Teaching and Learning

Exploration of community music programs in the U.S. and beyond with emphasis on philosophical, sociological, structural and cultural bases for the diverse programs.

MUHL 403: Armenian Musical Culture

Study of the four branches of Armenian music within the context of past and present Armenian culture.

MUHL 560/561: Studies in World Music I/II

560: The indigenous and syncretic musics of Africa, India, Indonesia, and the Balkan countries.

561: The indigenous and syncretic musics of the post-Soviet political landscape, the Far East, the Middle East, and Latin America.

MUHL 580: Historical Perspectives in Jazz

Chief musical developments in the principal styles of Jazz from their inception to the present.

MULZ 419m: The Jazz Experience: Myths and Culture

An examination of the music, culture, and mythology of jazz revealed through the study of jazz fiction, film, poetry, and recorded examples.

MUSC 102gw: World Music

Exploration of music and cultures of the world. Engagement with international musicians, global issues, field work and musical diasporas in Los Angeles.

MUSC 250gmw: The Music of Black Americans

A chronicle of the musical contribution of Africans and African Americans to American society and to the foundations of musical genres and styles throughout the world.

MUSC 320gmw: Hip-hop Music and Culture

A history of hip-hop music from its inception to the present: its musical processes and styles, as well as attendant social, political and cultural issues.

MUSC 371g: Musical Genre Bending

The aesthetic and ethical issues of genre-bending music in 20th and 21st century rock, classical, jazz, and folk music.

MUSIC 444: American Roots Music: History and Culture

The history, genre, styles, songs, lyrics, and influences of American vernacular music in the 20th century, including the background that spawned these musical genres.

MUSC 470: Contemporary Popular Music: A Global Perspective

Contemporary popular music in global culture; includes performance and collaboration opportunities with local musicians.

University of Wisconsin-Madison

MUSIC / FOLKLORE 103: Introduction Music Cultures of the World

An introductory ethnomusicology course providing a variety of ways to approach musics typically not covered in music history courses. Active engagement with these musics within their larger world contexts.

MUSIC 201: Music and Society

Music during defined historical periods with emphasis on political and social contexts. May concentrate on a specific era or geographical area.

MUSIC 202: Delta Blues

Traces the history of the blues in America's racial history. Begins by examining the living conditions that produced the blues in rural Mississippi (sharecropping, the cotton industry, the Great Flood of 1927). Continues by detailing the emergence of blues in the early recording industry (Paramount, OKeh), including the earliest examples (W.C. Handy, Mamie Smith), as well as the singers emerging in the 1920s (Blind Lemon Jefferson, Charley Patton, Robert Johnson).Follows migrations northward to Memphis (jug bands) and Chicago (electric blues), tracing the emerging importance of radio and live performance (King Biscuit Time, WDIA, the Chittlin' Circuit), living conditions in Chicago (Maxwell Street). Tracks early marketing of blues to white audiences (Josh White, Lead Belly). Ends with the reemergence of the blues as '60s folk music (Son House, Sonny Boy Williamson II) and British Invasion (Yardbirds). Supplemented with extensive musical selections, documentary footage of interviews.

MUSIC 203: American Ethnicities and Popular Song

Examination of the role played by popular song in the formation of ethnic and racial identities in the United States with particular emphasis placed on both music's role in the perpetuation of racism and its use as a form of protest and anti-racist activism

MUSIC / CURRIC 300: Introduction to Music Education

Introduction to the field of music education, including philosophy, history, and current practices and trends. Survey of music education in and out of schools as situated within diverse, pluralistic communities.

MUSIC 317: Musical Women in Europe and America: Creativity, Performance, and Identity

Explores women's musical activities and issues related to them by focusing on composers, performers, and audiences in a wide range of contexts, from Europe in the Medieval Era through 21st-century America; no reading knowledge of music is required.

MUSIC / AFROAMER / DANCE 318: Cultural Cross Currents: West African Dance/Music in the Americas

The influence of traditional West African dance/music heritage in historical, artistic, social contexts in the development of new hybrid forms of music/dance created by cross-pollination of cultures of Africans, Europeans and indigenous peoples in the New World.

MUSIC 319: Topics in Music and Ethnicity in the United States

Explores music of ethnic groups in the U.S., including that of marginalized minorities, in its cultural context. Topics may include the music of African American, Asian American, Native American and Jewish communities.

MUSIC / AFROAMER 400: Music Cultures of the World: Africa, Europe, The Americas

Explores the performance, transmission, and consumption of traditional and popular musics of Africa, Europe, and the Americas. Employs musical-analytic and critical approaches to trace transnational musical circulation.

MUSIC / FOLKLORE 401/402: Musical Cultures of the World

401: Survey of selected musical cultures in Southeast Asia, Africa, East Asia, the Middle East, and the folk music of Europe and the Americas. Classification of musical instruments, theoretical systems, scale structures, role of music in society, relationship of music to other arts in their cultures.

402: Explores the performance, transmission, and consumption of traditional and popular musics outside of the standard Euro-American context. Employs musical-analytic and critical approaches to trace transnational musical circulation.

MUSIC 405: Seminar: Cultural Study of Music

Explores various topics in music research from the perspective of contemporary cultural theory and history. Develops skills in critical analysis of music and culture, drawing from literatures in postcolonial studies, critical race theory, studies of empire, colonialism, and capitalism.

MUSIC 419: Music in the United States

Explores a variety of genres within their social and historical contexts including folk songs and ballads, the Native American Pow Wow, New England psalmody, popular song repertories, musical theater and opera, concert music, blues and jazz.

MUSIC 497: Special Topics in Music: Jazz in 20th-Century America

N/A

MUSIC / FOLKLORE 535: American Folk and Vernacular Music

An ethnographic, historical examination of immigrant and indigenous "roots" musical genres (blues, hillbilly, powwow, polka, conjunto, etc.) in relation to technological, commercial, artistic, and socio-political forces in American life.

MUSIC 660-405: Cultural Study of Music: Music, Capitalism & Speculative Futures

N/A

MUSIC 660-497: Special Topics in Music: Musical Women Europe & America

N/A

<u>Vanderbilt University</u>

MUSL 1100: World Music

World music as a cultural product; selected musics of Africa, Native America, India, Indonesia, and African America. Topics include music and religion, popular music, field work methodology, and gender issues.

MUSL 1105: African Music

A survey of selected traditional and popular music of Africa. Historical, social, and cultural contexts; listening; some performances in class.

MUSL 1600: American Popular Music

Historical study of ways the culture of a nation is reflected and sometimes shaped by the chosen musics of the groups comprising the American "salad bowl." Topics include audience reception; production and consumption; multiculturalism; and meaning.

MUSL 1620: Survey of Jazz

A survey of jazz history, with particular attention to the major composers, "Jelly Roll" Morton, Duke Ellington, and Thelonius Monk, who gave the music synthesis and form; and to its major innovative soloists, Louis Armstrong, Charlie Parker, and Ornette Coleman, who renewed its musical language.

MUSL 1630: The Blues

Downhome, classic, Chicago, and urban blues-history, musical structure, musical styles, singers' lives, and meanings of blues lyrics. The current blues revival, blues and tourism, race and revisionist blues scholarship, and the relation of blues to African American poetry and fiction. Artists such as Ma Rainey, Charley Patton, Robert Johnson, Lightnin' Hopkins, Muddy Waters, B.B. King, Buddy Guy, Robert Cray.

MUSL 1670: Survey of American Hip Hop

This course examines the history of hip hop and culture from the 1970s to the present, including current debates and discussions. It explores the dynamics of hip-hop culture regarding its historical development, political influence and social impact, particularly in American culture. This class also explores relevant issues surrounding race, gender, cultural relations, economics and social barriers relating to hip-hop music and culture. Discussions will include the coexistence of various hip hop styles and the exploitation of this music and culture as a commodity for national and global consumption.

MUSL 2110: Music in Latin America and the Caribbean

An introduction to a wide variety of musical genres and traditions in Latin America and the Caribbean. Indigenous, folk, popular, and art music forms and their social function, meaning, historical development, cultural blending, and cross-hybridization.

MUSL 2150: Music, Identity, and Diversity

Issues of multiculturalism and intersections with musical expression in America. Cultural determinants, such as race, gender, ethnicity, class, religion, language, ideology, folklore, and history will be studied critically.

MUSL 2610: Music of the South

The musical riches of the American South approached from various perspectives, including the historical, cultural, social, political, and religious. Blues, country, and gospel are the primary genres of study; jazz, folk, and classical traditions in the South also receive attention.

MUSL 2620: DIY Movements: Hip Hop, Punk, and the Democratization of America's Pop

An exploration of the history, continuation, and aesthetics of the DIY music movement in the United States and abroad. A historical approach will be used, with an emphasis on important styles, artists, and social and cultural issues. Students will gain an understanding of hip hop and punk as musical and performative forms, how they are created, how they are interpreted, and how they are a direct expression of the cultural context in which they are produced.

MUSL 3150: Music, Gender, and Sexuality

Exploration of gender and sexuality in Western art and vernacular musical traditions. Topics include gendered musical forms, genres, and performance; feminist music criticism; ideologies of musical authorship and genius; musical canons; and musical representations of gender and sexuality.

MUSL 3155: Women and Music

An investigation of the roles women have played in the development of Western music -- performance, composition, patronage, education -- and the social and economic factors that have influenced their position. Recommended: MUSL 2200W, 1200, or familiarity with the style periods of classical Western music.

MUSL 3213: Artist, Community, and Democracy

Communities of diverse artists, minority viewpoints, and cultural pluralism in a democratic society. Contemporary United States with cross-cultural and historical comparisons.

MUSL 3232: God, Sex, and Politics in Early Music

An exploration of the intersecting topics of religious practice, love and sexuality, and power structures in early music. Students will gain familiarity with many of the major currents, cultures, composers, and contexts of Western European music from ca. 1100-1650. In addition to the primary themes of the course, we will entertain such other musically relevant topics as

mathematics, early music theory, mysticism, the role of women in early music, the development of notation, and questions of performance and interpretation.

MUSL 3610: Women and Rock Music

An exploration of the ways that women have made their voices heard in rock on stage, in the studio, behind the scenes, and as fans.

Appendix D: Personal Correspondence[327]

Re: Student Clubs and Organizations at SFCM

Jason Smith <jsmith@sfcm.edu>
Mon 1/25/2021 2:35 PM
To: McCarthy, Daniel Christopher <dmccart5@illinois.edu>

Hi Daniel,

Our clubs fluctuate a lot each year since our enrollment is only ~450 students. We typically build upon what student interest there is each year and support the groups that students wish to develop. This year we have (some of these are tied to music, but aren't directly related to curriculum or a course):

Black Students' Union
Counterpoint Club
Women's Empowerment Club
Anime Interest Group
Hiking and Environmentalism Club
Sketch Club
Pride Network

I hope that helps.

Best,
Jason

Jason E. Smith, MS.Ed.
Associate Dean for Student Affairs,
Deputy Title IX Coordinator, and Designated School Official
Pronouns: he, him, his (what's this?)
Office of Student Affairs
San Francisco Conservatory of Music
50 Oak Street, San Francisco, CA 94102
415.503.6281
Twitter | Facebook

On Thu, Jan 21, 2021 at 4:56 PM McCarthy, Daniel Christopher <dmccart5@illinois.edu> wrote:

> Dear Mr. Smith,
>
> Hello! I hope that this email finds you well. My name is Daniel McCarthy, and I am a doctoral student at the University of Illinois at Champaign-Urbana.
>
> I am currently working on a dissertation that includes examining what student organizations and clubs exist in post-secondary music institutions outside of performance ensembles and curricular activities. For some reason, I've been unable to locate a list of these that SFCM is home to. Is there a list somewhere on the website that I could access, or perhaps, does Student Affairs happen to have a list that I could use for my research? I would greatly appreciate your help!
>
> Thank you so much, and take care.
>
> Sincerely,
> ---
> Daniel C. McCarthy
> Graduate Teaching Assistant, School of Music
> University of Illinois at Urbana-Champaign
> Pronouns: he / him / his

[327] See footnote 217.