Schools of Music as Social Institutions in Service to Society

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Abstract: Faculties and schools of music in Canada and the United States define their missions narrowly; their curricula continue to be devoted almost exclusively to a music culture created in Europe and exported to colonial and postcolonial settings around the world. These institutions teach an exclusionary aesthetic philosophy rooted in white supremacy, one that results in the unethical exclusion of musicians and musical cultures created by the communities and societies that universities are meant to serve. After analyzing the content of, and the ideas behind, various course syllabi, the author outlines pathways for creating aesthetically and ethically inclusive and anti-racist curricula in music history and music appreciation at music faculties and schools of music in Canada and the United States.

Résumé : Les facultés et écoles de musique au Canada et aux États-Unis ont une définition étroite de leur mission ; leurs programmes restent presque exclusivement consacrés à une culture musicale créée en Europe et exportée dans les parties du monde coloniales et postcoloniales. Ces institutions enseignent une philosophie esthétique d'exclusion enracinée dans la suprématie blanche, qui résulte elle-même en l'exclusion non éthique de musiciens et de cultures musicales créées par les communautés et les sociétés que ces universités sont censées servir. Après avoir analysé le contenu de différents syllabus de cours, et les idées à l'arrière-plan de ceux-ci, l'auteur dessine les chemins menant à la création d'un programme d'histoire de la musique et d'appréciation musicale qui soit inclusif et antiraciste, autant sur le plan esthétique qu'éthique, dans les facultés et écoles de musique au Canada et aux États-Unis.

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Given ethnomusicologists' broad-ranging interest in all music (Bruno Nettl [2005: 25] called us "gluttonous"), one might think that their presence in North American conservatories, schools, faculties, and departments of music (called schools of music from now on) since the 1950s had the potential to change the underlying value systems of these institutions, widen the reach of their curricula to include all kinds of music and musicians, and help them become "spaces where different epistemologies and values of music are equally supported" (Robinson 2019: 137, included in the Call for Papers of this issue of *MUSICultures*). That ethnomusicologists have engaged in a decades-long struggle for change along these lines in music curricula is acknowledged in this issue's call for the sharing of "anti-colonial and anti-racist pedagogies … recognizing that many of our colleagues around the world have been doing this work in their institutions and communities for a long time." And yet the call implies that the work must continue because its successes have been scattered and intermittent at best. The call echoes conversations that ethnomusicologists have been having, at least among themselves, since their earliest foray into these "spaces" in the 1950s and 1960s. But unlike echoes, which die out over time, those ethnomusicological calls for change begun decades ago seem to be crescendoing recently in the language of anti-coloniality and anti-racism. We can hope that this language will have more impact than older, pale-sounding critiques of ethnocentrism and vague calls for greater diversity in undergraduate curricula.

That the hope among ethnomusicologists for fundamental pedagogical and curricular change has been around for decades was brought home to me during a conversation in 2007 with Robert Garfias, my PhD advisor and the son of Mexican immigrants to the United States.[1] He told me that when he took a position in 1962 at the University of Washington's School of Music, he was convinced that ethnomusicologists would be able to change the curricula of such institutions to include musical styles from around the world as well as those rooted in North American communities of various types. He was deeply frustrated that forty-five years later his hopes had not come to fruition. Why? Because, he said, these schools' support of classical music was "a religion" invulnerable to logical argument. The faculty in such schools believe in the supremacy of European classical music over all other kinds of music, and ethnomusicologists had not been able to displace that belief system with their own belief that all music is the proper object of study in university settings, a belief John Blacking (1973: 116) expressed this way: "In this world of cruelty and exploitation … it is necessary to understand why a madrigal by Gesualdo or a Bach passion, a sitar melody or a song from Africa … may be profoundly necessary for human survival [and] why a 'simple' 'folk' song may have more human value than a 'complex' symphony."

Bruno Nettl (1995) also flagged the religious nature of music studies in North America when he pointed out in his ethnography of a school of music that the "geniuses" studied there were treated liked "deities" and that "the world of the Music Building [is] analogous to a religious system" (40). Furthermore, he writes that "the art music in the Music Building … lord[s] it over other music on account of its complexity and sophistication" (40); that "the music school functions almost as an institution for the suppression of certain musics" (82); and that "perhaps an approach that tries to present a balanced picture [his approach in the book] might show champions of the status quo why they should depart from it" (144). This last statement gets at the heart of the issue, the central question I try to answer in this article: What would ever cause the "champions of the status quo" in schools of music to abandon their religious belief in the genius and godlike nature of white (mostly) men from Europe?[2] What would cause the leaders of these schools to appreciate and champion the genius and value of all the people who make music in the world that their public and government-supported school is meant to serve and in which their students will one day live and work?

This problem resonates beyond North America, as I learned during a conversation I had in 2020 over Zoom with graduate students at a university in Kenya at the invitation of University of Georgia professor Jean Ngoya Kidula, who was co-teaching a course there with a local colleague. The students had all been trained in European classical music. But they all also performed some kind of Kenyan popular or traditional music. Unfortunately, they had been taught in school that European classical music was superior to the Kenyan music they had grown up with and loved. Why was it superior? Because European music was transmitted in a written tradition and therefore was a kind of great "literature" with "masterpieces" (the racist and sexist character of the term "master" is well understood in North American academia by now). Students had learned that Kenyan music, transmitted in oral tradition, does not have "masterworks" like those that Europeans had created. The students understood this value system as a legacy of colonialism, and they were clearly struggling to find a way to counter it and to argue for the high value of Kenyan music in their postcolonial world.

Professors from Nigeria complained recently about the same problem in their country in a digital book published by the ICTM (International Council for Traditional Music) called *Dialogues: Towards Decolonizing Music and Dance Studies* (Tan and Ostashewski 2022). They state:

> Nigeria's post-colonial educational systems are based extensively on models and structures inherited from European colonialists. Over time, these systems have produced graduates who, acculturated by Eurocentric curriculum contents, are typically inadequately prepared to effectively address the peculiar socio-economic and ethno-cultural challenges of the country.... Considering that "music" is not a standalone concept in Indigenous African worldviews, nor is there a unique term for music in most Indigenous African languages, the continued use of the term "music education" in the Nigerian context exposes ignorance of, or perhaps, even disdain for, Nigeria's Indigenous epistemological paradigms. Perhaps this ignorance and/or disdain is at the root of the continued preponderance of colonial influences on musical arts curricula in Nigeria. (Amaegbe et al. 2022)

After decades of political independence, African music educators are still fighting to achieve cultural independence from colonial mindsets and values. I am probably naïve, but it astonishes me that the power of Europeans' religious beliefs in the godlike nature of their "genius" composers has been so difficult to dislodge from schools of music in Africa, where the postcolonial impulse during the last sixty years, one imagines, surely has been even more urgent and manifest (and controlled by the formerly colonized) than it has been during the same period in North American schools of music, where the descendants of colonizers have retained their political and cultural control.

If Garfias and Nettl are correct that the fundamental obstacle to the institutionalization of anticolonial and anti-racist pedagogies since the 1950s in North American and African schools of music has been the quasi-religious deification of the mainly European "geniuses" whose creations are performed and studied there, then that helps explain why ethnomusicologists' calls for diversity and inclusion have been so ineffective for so long. Diversity and inclusion must sound incoherent to those whose foundational ideology proclaims that European classical music is better, more "masterful," and more worthy of serious study in universities than every other kind of music. To believers in this uncritically and dogmatically proclaimed truth, these calls perhaps feel like calls for the inclusion of aesthetically inferior musical practices. Calls for diversity and inclusion are heretical because they undermine the credo of schools of music. As a consequence, they have been largely ignored and suppressed for more than half a century. They have fallen on deaf ears.[3]

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This frustration with decades of failed attempts at substantive curricular reform came to a head in 2014 when a curricular taskforce of the College Music Society argued that the time was long past to abandon pushes for incremental changes on the margins of existing curricula and that the time had come for rebuilding schools of music from the ground up (Campbell et al. 2014). Their solution (I was a member of the taskforce) was to rebuild the foundation of schools of music on the basis of new creativity (improvisation and composition) using African and African American models taken from the most powerful, widespread, and influential streams of North American musical culture. Their argument suggested that diversity and inclusion would follow naturally, coherently, unproblematically, and necessarily from a foundation based on new composition and improvisation rather than the worshipful performative reinterpretation of European and European-derived works of the past. The most important idea in what they called their "manifesto" is that schools of music need to be changed from their foundations if anticolonial and anti-racist pedagogies are to find their proper place there.

Indigenous (Stó:lō) scholar Dylan Robinson (2019) issued an even more powerful demand for foundational change in schools of music, with an urgency born of the need to respond to increasing violence against Indigenous, Black, and other people of colour (IBPOC) and Jewish, Muslim, and other religious minorities. His call for systemic change focuses on centring, rather than merely including, the contributions of IBPOC in the work of these institutions. He writes:

> The time has ended for further working groups and "Equity, Diversity and Inclusion" (EDI) recommendation committees…. We no longer have the luxury of proceeding with small steps, and snail's-pace increments…. Without substantive change to the structures that underpin what I characterize as "additive" inclusion, however, these changes can in fact maintain the larger system of white supremacy within which music programs operate…. I have come to understand the focus on diversifying curriculum to foreclose upon or forestall the structural change that is needed at this juncture. Gestures of inclusion maintain the power of those who choose to include, rather than giving over space for IBPOC leadership to determine the parameters for change. (Robinson 2019: 137–38)

He goes on to make nine proposals for the kinds of structural and foundational change that schools of music must make to eliminate "the unmarked, white supremacist, and settler colonial structures that guide our music education systems" (137).

My own "small steps" over many years to resist and change the foundational principle, the credo, of schools of music flowed from beliefs that, I believe, ethnomusicologists share about the nature of music. Ethnomusicologists do not believe that one type of music is better and more worthy of study than all other types of music. Nor do they believe, as I have suggested elsewhere, that music is simply or only or even primarily an art with high and low forms. Their ethnographic work suggests a host of additional beliefs about the nature of music, including that it is a social behaviour, an expression of cultural beliefs, a healing practice, a life form, a political tool, a source of economic value, a text that communicates ideas and emotions, and on and on (Rice 2003). Taken together, ethnomusicologists' research makes a strong case for the deep and emotionally resonant role music plays in the social life of all types of groups: Indigenous, local, regional, national, diasporic, transnational, ethnic, racial, religious, cultural, and gendered. The lessons ethnomusicologists have learned about the nature of music suggest that the mission of schools of music could be redefined in terms of service to society in all its complexity. A further implication is that, given the importance of music in human life, the failure to define schools of music in this way actually causes social harm.

Redefining public schools as social institutions in service to society would have the advantage of matching the mission of public universities. University presidents, as they struggle with state and provincial legislators for adequate funding, always argue strongly for the important role higher education plays in the economic and social well-being of society at large. In this context, an argument for the social relevance of schools of music, for their capacity to serve society, provides an especially compelling alternative to the status quo, in which schools of music elevate one kind of music above all others and, in the process, end up serving a rather small segment of North American societies. In a few universities, ethnomusicologists are already leading the way in this direction through the creation of research centres that focus on community service. To mention just a few in Canada alone, there are the Research Centre for the Study of Music, Media, and Place (MMaP) at Memorial University, Newfoundland; the Sound Communities social innovation lab at Cape Breton University; and the Music for Global Human Development Project at the Canadian Centre for Ethnomusicology, University of Alberta. The challenge is to build on this important work and help it to suffuse the mission of the entire school of music.

Redefining schools of music as institutions in service to society might sound radical to those who control these music institutions, but it would represent a return to the roots of music conservatories, which, in Europe before the French Revolution, were created to serve social needs, even if only those of royal courts and churches and affiliated institutions such as schools and orphanages. After the Revolution, the first public, state-supported conservatory was founded in 1792 by Barnard Sarrette (1765–1858) as the Ecole de Musique de la Garde Nationale. Its social purpose was to train musicians for the growing number of military bands the state required for its revolutionary celebrations and its growing army, and thus to serve the revolutionary ideals of the new state. In 1795, Sarrette was named head of the newly formed Conservatoire National supérieur de Musique et de Danse, the Paris Conservatoire. Its broader mandate included training orchestral musicians for public concerts and "'conserving' the music of the French nation" (Gessele 2001). An argument to put schools of music in public universities in North America in service to the nation (and the state/province and locality) is not only attractive on its own merits. It would return such institutions to their roots in public service in the wake of radical political action.

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What and how would we teach in our schools of music if we understood them as social institutions in service to society? North American societies include a huge variety of social groups, each with its own social behaviours, including both music and belief systems about the nature of music. That means that the choices music professors make about what to include and exclude in their teaching are also choices about which social groups in their nation to include and exclude in their schools. What may appear to be strictly musical and aesthetic choices have important cultural, social, and political implications as well. Curricular choices reflect the way schools of music understand and teach about society. These choices are absorbed by the minds of our impressionable students and then ripple through society after they graduate — for good or ill.

Suggesting that schools of music reimagine themselves as institutions in service to society implies a shift from their current foundation in a questionable and unsupported aesthetic ideology, one now called out as racist and white supremacist, to one based on social ethics. In other words, their repertoire choices need to be based not on what they believe good music to be but rather on what music is good for all segments of society. Aesthetic choices and ethical choices are two sides of the same coin. Musical aesthetics is about what good musicians do. Ethics is about what good people and good citizens and good community members do — in this case, what they do musically. Instead of supporting the study of supposedly beautiful music, as they do now, North American schools of music need to support the music that makes all the citizens of their region and nation healthy and beautiful.[4] Schools of music need to be rebuilt on a foundation that supports their ethical responsibilities to all the citizens of their city, region, province/state, and nation. That ethical foundation would then guide the school's aesthetic choices. Most schools of music are built on an aesthetics of exclusion that results in an ethics of exclusion. That ethics of exclusion denies full participation in the musical life of public universities to many of the citizens they are funded to serve. The ethics of exclusion fails to recognize the contribution to the cultural life of the region and the country by musicians that it marginalizes. Schools of music need to do the opposite: they need to rebuild themselves on an ethics of inclusion, which would result in an aesthetics of inclusion.

An ethics of inclusion requires anticolonial and anti-racist pedagogies of the sort listed by Robinson (2019) and also by José Jorge Carvalho for a program in Brazil called "the meeting of knowledges movement" (see Carvalho 2021). This movement calls for:

> (i) decolonizing the curriculum by certifying masters as lecturers and researchers; (ii) decolonizing the role of the music teacher by offering courses on all musical traditions of all ethnic groups and nations; (iii) decolonizing the musical canon by decolonizing the whole curriculum; and (iv) decolonizing musical practices by reshaping the bodies and minds of colonized Westernized musicians. (Lin et al. 2022)

All of these decolonizing practices play a role in the discussion that follows.

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I first became aware of the social and ethical dimensions of aesthetic exclusion during the 1970s as a young lecturer in the Faculty of Music at the University of Toronto. The Faculty of Music is right in the centre of downtown, but I was struck by how completely cut off it was from both the city of Toronto and Canada as I was experiencing them. As for Canada, I was reading the speeches of its prime minister, Pierre Trudeau. He was advocating that Canada redefine itself, not as a former European colony but as a "multicultural" nation within a "bilingual framework" (French and English). As for Toronto, I was experiencing on its streets and in its neighbourhoods a vibrant multicultural scene of the sort Trudeau presumably had in mind. But when I entered the Faculty of Music, all that national and urban "colour" disappeared. Its faculty was all white, and its courses were all about white music, except for a few courses that I and another person trained in ethnomusicology taught on the margins of the curriculum. Over the course of thirteen years there, I introduced a number of what might now be called "anticolonial and anti-racist pedagogies" into an environment that expressed white supremacy in the domain of culture.

One intervention was simply to bring musicians from the city's many cultural groups to the faculty for lecture demonstrations in my classes and evening concerts, even though the dean initially rejected my requests for minimal financial support to do so. After many years, we were able to host a Chilean music ensemble and a Trinidadian steel band taught by local musicians from these cultures. I had learned the value of exposing students to the expertise and teaching methods of tradition bearers during my graduate training at the University of Washington. Robert Garfias insisted that we experience alternate ways of knowing and teaching music directly from highly skilled musicians native to the cultures they represented. I can testify that what I learned from these artists has stayed with me and influenced my thinking about music as powerfully as anything I learned from the musicologists I studied with. These ideas about the inclusion of native musicians and the equalling of power relations between musicological theories and musical practice are frequently on display in the recent ICTM publication *Dialogues* (Tan and Ostashewski 2022). Scholars from Brazil, for example, suggest that "a decolonial enterprise is … about the people who make the music, their knowledge, and their perspectives" (Muniagurria et al. 2022). Brazil's "meeting of knowledges movement" allows "Indigenous and Black masters to teach their local genres of music and dance on an equal basis with Western classical music and dance" (cited in Lin et al. 2022).

As Robinson (2019) points out, the core curriculum (music history, theory, performance ensembles) of schools of music is the place where its foundational values are most clearly expressed. As a member of the music history and literature division, I was eventually able to intervene in the teaching of the core music history curriculum in a way that would connect the students' education to the local and Canadian society in which they would one day live and work. In 1981, I convinced my colleagues to revise the two-year, four-term required survey of European music history so that I could teach the first term as an introduction to all music. Since the course was named Music History I, I began the course with this defining question: The history of what music? The usual answer, of course, is the history of the music most of you students perform (except the jazz majors). But I answered the question in a different way. I told them that this would be a course in the history of the music of our time and place: the music of today here in Toronto, Ontario, Canada, North America. Shouldn't that be what histories of music in public universities are about? About the music of our time and place? When we place European music at the foundational level of our curricula, are we not contributing to an understanding of society that is fundamentally and most importantly European? Are we not positioning one segment of society separate from and above other segments of society? Is this really the vision of society that we in schools of music want to support? Would it not be more appropriate and more productive of social harmony (pun unavoidable) to support a vision of North American society that is multicultural, multiracial, and multiethnic, one that is diverse, inclusive, and equitable?

During that first-term course, I suggested that the history of the music of our time and place would have to begin with an understanding of the music of our time and place. Only then would we understand what its history would look like. We studied Canadian popular music, classical music, jazz, and music from its Indigenous and ethnic communities. About halfway through the term, I asked this question: What does the history of the music of our time and place look like? I hoped by that time the students would understand that the history of European classical music was not adequate to the task of understanding the music of our time and place. For a more helpful sense of the history of the music of our time and place and for the remainder of the term, we were going to study music from China, the Caribbean, Chile, and the Congo, among other places, not because they were over there, not because they were Other to us, not because they were "world music," not because they were from the "non-West," but because they were here in Toronto, Ontario, Canada. All of these musics were part of Canadian music history. Understanding them all to some degree should surely be part of a curriculum that aims to train musicians to have an inclusive and equitable understanding of the society in which they will live and work.[5]

If schools of music were to understand their mission as the making of good citizens as well as good music, as serving all of society rather than a small segment of it, and as providing an academic home for everyone interested in obtaining a music education, one place to start would be to think about one of the broader purposes of an education, namely that education is a pathway to the creation of a new sense of self, to a new self-understanding. Along these lines Philip Bohlman (2013: 2) has observed the following:

> Historians of Western music are primarily interested in celebrating selfness — their music history, the world wherein they live — and the historians who engage with world music, barely removed from their designations as ethnographers (and ethnomusicologists) are primarily interested in proclaiming otherness….

While Bohlman would acknowledge the exceptions to this rule in the research of all those ethnomusicologists who work at home and on their own traditions, this quote raises this question: what sort of self or selfness should we teach our students in our music courses in North American universities? In schools of music in service to society, I would propose that we teach in a way that helps a student create a self that is neither European nor Other; a self rooted perhaps in a particular community; a self that participates in the construction of a regional and national self understood as multicultural, multiethnic, and multiracial; and a self that is globally engaged.

Clearly, the courses at the Faculty of Music when I was there in the 1970s were supporting and creating a white, European self for its students while implicitly rejecting the government's policy of "multiculturalism." In Carvalho's terms, cited above, my revision of the curriculum was aimed at "decolonizing musical practices by reshaping the bodies and minds of colonized Westernized musicians" and using music study to create a multicultural, multiracial, multiethnic Canadian self. Surely such selves would include and embrace all the people, communities, cultures, and musics of the people living within the nation. Shouldn't our histories of music be about forming a social self that is in harmony with a vision of society's social self? The study of music history should inform and contribute to national and regional senses of self, a sense of musical selves working in, and contributing to, the social and cultural life of their time and place. If we imagine our teaching as participating in the creation of North American senses of self, then the separation in Bohlman's distinction between Western music historians' study of selfness and ethnomusicologists' study of otherness can be mediated and overcome for the benefit of all.

In 2007, I made another attempt to create a core music history course that responded to my belief that all music students need to understand the full range of human music making. As the founding director of the new UCLA Herb Alpert School of Music, I was able to talk my colleagues into creating a year-long core music history course that would introduce students to all the music of our time and place, to all the music of the world, and to all the music that the undergraduate students of the new school were majoring in: European classical music, popular music, jazz, and music based in communities defined by nationality, ethnicity, race, and religion. The course argued for the singularity of music as a basic human capacity, a capacity along with the human capacity for language and speech, the creation of visual images and objects, and the symbolic use of movement and dance. I argued that students needed to understand the way that all of these musics might contribute to the students' sense of a social self in today's world. To teach about them, as we usually do, only in separate but unequal genre-based courses within the hierarchical aesthetics of schools of music may only reinforce the status quo. Put another way, equity does not follow from inclusion.

This core music history course and its associated textbook, *Gateways to Understanding Music* (Rice and Wilson 2023), are dedicated to the principles of diversity, equity, and inclusion. Traditionally, these courses and their textbooks have placed the history of European classical music at the centre of the narrative and either omitted or placed on the margins of their narrative popular music, jazz, and all kinds of community-based music. Doing so suggests that European classical music is more worthy of study, more beautiful, more sophisticated, and superior to the kinds of music left out of the course or placed on its periphery. These claims were never tenable in a university setting, but they are terrible in the context of the current social and political life of North American societies. Decentring European classical music in such courses and textbooks erases implicit claims about white supremacy in the musical domain and places this type of music in an equitable relationship to all the other kinds of music that contribute to the musical and cultural life of North America today. Teaching along these lines transforms these kinds of core courses from ethically harmful ones into ones that serve the common good and help to create the shared values we all need in order to live peacefully, thoughtfully, and equitably in these kinds of societies.

Core courses based on ideas like valuing the local and decentring European classical music are among the things that (ethno)musicologists can contribute to the problem of decolonizing the curriculum in schools and departments of music in Canada and the United States, courses that reflect the richness of North American society and culture and that serve all the people of these nations. In this moment of Black Lives Matter in North American history and of Truth and Reconciliation between Indigenous and non-Indigenous peoples in Canada, the inadequacies, the racism, and the symbolic endorsement of white supremacy in the core curricula of schools and departments of music must be rejected and eliminated.

As an aside, I would like to suggest that one tiny part of the effort to add anticolonial and anti-racist pedagogies to the curricula of schools of music would be to stop referring to the central repertoire as *Western*, as in Western classical music or Western art music. The term *Western* is born of conflict and hides the history of colonization, which it references. The term *Western* first appears in European history with the schism between the Western church in Rome and the Eastern church in Constantinople. It reappears in the medieval Western Christian crusades against the Eastern Muslims. The Cold War divided the world between Western capitalism and Eastern communism. Since September 11, 2001, the term has resurfaced as a touchstone concept in discussions of

Islamic terrorism from outside the orbit of "Western civilization." In all these instances people of "the West" construct it as morally superior to the East, and so the term is not acceptable in decolonized curricula. The term *Western* also refers to all those places where European culture travelled in the world since about 1500 and where European cultural forms have replaced or have dominated local cultural forms. If we wish to decolonize our music curricula in North America, then one place to start is to cease using this word and these phrases, which encode colonization and conflict. If we wish our music studies to be global and equitable, then we would do better to speak of European music than of Western music. And when that style colonizes other places, we can refer to the result as, for example, European-derived classical music in Canada.

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Regretfully, these efforts of mine, and similar ones by many others over the years, have remained on the periphery of the teaching effort in most schools of music. Inclusive, locally engaged courses in music history and culture challenge the foundational ideology of schools of music, but they do so in only one part of the curriculum. These efforts are, in the end, not adequate to the task of changing schools of music from places devoted solely or principally to the study of European classical music into places devoted to serving society as a whole. We need to seek change across the entire curriculum, in its foundational ideology, from the ground up. To that end, we need to engage our colleagues who specialize in the teaching of music history, music theory, music education, composition, and performance in this process.

In my imagination, a typical North American school of music looks like a German *Schloss* (castle). It is built on a foundation of German and Austrian music of the eighteenth and nineteenth centuries, and it has a moat around it designed to keep out the musical traditions—and many of the people — of the nation or province/state that supports it and which it fails to serve appropriately. This image may not be fair, given that many schools of music now teach courses in traditions beyond European classical music. Yet even when these traditions find a place in schools of music, they often occupy a subordinate position, hung out to dry on the peripheries of the classical music curriculum. Indiana University's music school, one of the largest in North America, provides an anecdotal case in point (Indiana University 2022). Jazz studies students there have to take the full complement of classical piano proficiency, music theory, and European history and literature core courses in addition to their courses in jazz history, theory, arranging, and improvisation. In practice, they have to be able to write eighteenth-century harmony and counterpoint, understand the transition from Baroque to Classical style, and appreciate the contributions of Bach and Beethoven to the history of classical music and to human creativity. Majors in strings, woodwind, and brass performance, on the other hand, have no requirements in jazz studies. Jazz ensembles do not count as ensemble credits, and they are not required to understand the contributions to North American and world culture of Louis Armstrong, Duke Ellington, Charlie Parker, Miles Davis, and Oscar Peterson. These musical greats and the social groups and conditions that nurtured their genius are omitted from the foundations of the curriculum and thus diminished in aesthetic importance for the vast majority of students in the school. This is one unethical result of an exclusionary aesthetics.

Many North American schools of music now have courses in popular or commercial music. But these courses are commonly part of lists of general education courses for non-music majors. Only occasionally, as far as I can tell, are they part of the core music curriculum. A number of universities now have majors in commercial music, sometimes within music departments, sometimes outside them. A case in point is Delta State University in Cleveland, Mississippi, in a region that is home to the blues and that still has a majority Black population in many of its counties and towns, including Cleveland (Cobb 1992). But Delta State's undergraduate music major is entirely devoted to European classical music and its faculty is entirely white. They do not even have a token gospel choir (Delta State University 2022). To its credit, the university hosts a Delta Music Institute with a certificate program and a Bachelor of Science degree in a department of "entertainment industry studies" with concentrations in audio technology and entrepreneurship. The institute supports three bands including one that plays the blues, R&B, soul, and funk and another that plays classic rock, all genres with roots in the Delta region. This separation of commercial and local music from classical music offers its own strangely demeaning take on the history and aesthetics of popular music and on the contributions of Black music and local musicians to the culture of the university's town, the Delta region, and the nation.

Some schools of music have courses in the world's musical traditions, including those of the ethnic, racial, and cultural communities that surround the university. But like courses in jazz and popular music, they are, with a growing number of exceptions to be sure, placed outside the moat formed by the foundational curriculum. Music majors can often ignore them. In the few instances where they are required to take these courses, they often already suffer from hardening of the categories. They have been taught, explicitly by their teachers and implicitly by their school's curriculum and its foundational credo, that these kinds of music are less worthy aesthetically than European classical music. In my experience, students often do not take them seriously. What the students in music schools may not understand are the ethical consequences of their carefully honed aesthetic sensibilities. They may not understand that when they fail to take seriously all the music of North America, they also fail to take seriously the people and communities who make all that music. Unwittingly, they are being trained in an unethical relationship to the society in which they will practise their musical life after graduation.

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These efforts to include the teaching of a broad range of music in schools of music are laudable at one level, if ineffective at changing these schools' foundational ideology. The inclusion of jazz, popular music, and community-based musical traditions is rarely the result of asking a common question at gatherings of deans and directors of schools of music, namely, what do our music students need to learn to be successful professional musicians today? They apparently need to be trained in a large array of musical skills but not by taking courses that would introduce them to other ways of making and thinking about music and shape their understanding of their potential social role in creating a good and just society when they graduate. In any case, this is the wrong question. If we want to create schools that serve the wider society, then the correct question is who will our students *be*? Teaching our current students in ways that affect their sense of self and prepare them for contributing to the greater public good brings the principles of diversity, equity, and inclusion and anticolonial and anti-racist pedagogies only to the students who already have the privilege of studying there. How might we open up the curriculum to let in students from every segment of society who might want to study music in a university setting?

To change what I believe is an unethical approach to teaching and research in North American schools of music, ethnomusicologists need to work with their colleagues in music studies and the university administration to help the schools they work in reimagine themselves as based on an inclusionary ethics. My imaginary new North American school of music would look like a sleek modern building, perhaps designed by an Indigenous person or a recent immigrant, with all the people of the nation in its foundations, whether they and their ancestors came from Europe or Africa or Asia or the Caribbean or Latin America or the Pacific islands or are native to this place.[6] This foundational transformation has to occur across the entire curriculum, in all our courses in music history, ethnomusicology, theory, composition, education, and performance.

Probably the most effective place to start in reimagining schools of music as institutions in service to society would be with music ensembles and private music instruction. Students come to schools of music primarily to study music performance and music education. If schools of music designed diverse and inclusive performance programs and included musicians from the many ethnic and racialized communities in their midst, then they would attract a student population representing the full range of social groups in their region and country. A diverse population of students and faculty would flow naturally from a commitment to an inclusive ethics and aesthetics, whereas current music curricula serve to keep many potential music students out of the university. Such an openness and welcoming posture to all potential music students could start, as Robinson (2019: 138) suggests, with "abolish[ing] … entrance requirements … that centralize Western music performance."

Two examples from my current home in California serve to illustrate the failure to serve a local community of colour and an inspiring success at doing precisely that. In the first case, the population of the county of San Diego, where I live, was 34.8 percent Hispanic in 2021 (USAfacts.org 2022). But a young Latina playing in her high school mariachi ensemble will probably not be admitted to study music at either of this city's two public universities. In the fall of 2022 one of them, San Diego State University, had an undergraduate student population that was 33.1 percent Hispanic, well over the 25 percent needed for the federal government designation "Hispanic-serving institution" (HSI). Sadly, if this young mariachi musician were admitted to San Diego State University, there would be no one to serve her. There would be no one to teach her and no mariachi ensemble to play in (San Diego State University 2022). This failure to serve society, I fear, is the norm for the vast majority of schools of music in North America. Not only do they serve as "institution[s] for the suppression of certain musics," as Bruno Nettl suggested in the citation above, they suppress the university's potential for diversity and service to society.

A second example demonstrates that, while foundational curricular changes of the sort advocated for here can be extraordinarily difficult, they are not impossible. Cal Poly Pomona, an HSI and part of the twenty-three-campus California State University system, is located east of the city of Los Angeles in Los Angeles County, whose population in 2020 was 48 percent Hispanic or Latino (US Census Bureau 2020). At this university, the performance of mariachi music occupies a position in the centre of the curriculum and provides a powerful model of diversity, equity, and inclusion. "Mariachi instruments" is a major in their Bachelor of Music degrees in Performance, Pedagogy/education, and Composition and in their Bachelor of Arts degrees in Music Industry Studies and General Music Studies (Jesse Vallejo, pers. comm, December 5, 2022). Performance majors are required to take a "primary ensemble" most semesters, and they "are strongly encouraged to participate in a secondary ensemble to enrich their learning and breadth of repertory" (Cal Poly Pomona 2022). The mariachi ensemble is listed as a secondary ensemble for majors in guitar, bowed strings, commercial voice, woodwinds, and brass. Secondary ensembles for majors in mariachi instruments are orchestra, string ensemble, wind ensemble, concert choir, chamber singers, and guitar ensemble. This curricular structure goes beyond diversity and inclusion to model what equity and reciprocity could look like in a school of music devoted to anticoloniality, anti-racism, and service to society in its foundational credo.

Professor Jesse Vallejo, a PhD in ethnomusicology from UCLA who "identif[ies] as Chicana or Mexican/Italian-American," directs the mariachi ensemble and led the effort toward this version of an anticolonial and anti-racist curriculum with the help of supportive leadership in the department. In an article for the ICTM *Dialogues* book co-authored with a local mariachi musician and one of her students who "identif[ies] as Chicana and Indigenous," Vallejo writes that her efforts "focus[ed] on its context in Los Angeles, and how it helps people strengthen their sense of self" (Vallejo, Acuña, and Delgado 2022). Co-author Guillermo "Willie" Acuña, harpist with the Grammy-nominated Mariachi Sol de Mexico and the holder of a BA in ethnomusicology from UCLA, makes the point that mariachi music in the classroom is a way for students dealing with the pressure of assimilating to North American culture to "reach back into their family histories and reconnect with their parents and their grandparents." Student co-author Flora Delgado, who "had an identity deeply rooted in my culture," found the culture of the university "alienating" until she discovered the mariachi ensemble, which "promote[s] a positive environment for students." These are two touching examples of how high the personal and social stakes are when marginalized groups and their musics are excluded from schools of music. Vallejo's efforts, and her success evidenced in her co-authors' experiences, provide a marvellous example of five of the themes outlined in this article: hiring musicians from otherwise marginalized communities to teach their own music; focusing on the local as a way to serve society; using musical performance and understanding to contribute positively to students' sense of self; including music other than European classical music and jazz in performance majors; and creating a curriculum that is equitable, reciprocal, and even-handed in its treatment of European classical music and community-based musical traditions.

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This article outlines a few of the pathways to rebuilding schools of music on the foundational principle of service to society. What remains discouraging is that progress along these paths has been so slow. The blockades thrown up along the way have been formidable. But we must take heart from our successes, keep up the struggle, and rebuild schools of music on the foundation of the ethical inclusion of all the people and communities that the university is meant to serve and of the mission of service to society. Nothing less than the well-being of the multiethnic, multiracial, and multicultural societies in which we live is at stake. 🍁

Notes

This essay has benefitted from invitations to speak on this topic via Zoom on three occasions during 2020 and 2021: the Ethyl V. Curry Distinguished Lecture at the University of Michigan (Inderjit Kaur, Christi-Anne Castro); the Bruno and Wanda Nettl Distinguished Lecture in Ethnomusicology (Donna Buchanan, Michael Silvers); and the keynote address at a conference of the Brazilian Associação Nacional de Pesquisa e Pós-Graduação em Música — ANPPOM on the theme "Responsibilities of music research and graduate studies in the context of democracy, society and knowledge production at risk" (Luis Queiroz). I am grateful to all these institutions and colleagues for their interest in my work on this theme and for the opportunity these invitations provided to develop these ideas.

1. See Rice and Rancier (2021) for Garfias's many ideas about university music study.

2. Music theorist Philip Ewell (2020) provided an example of what the abandonment of this religious belief, characteristic of his own field of study, might look like when he wrote, "Beethoven was undoubtedly an above-average composer and he deserves our attention."

3. See Moore (2017) for a useful summary of efforts from many quarters of academia to reform music curricula since the 1960s.

4. Among the many accounts of the tight relationship between aesthetics and ethics, especially as it involves healing, see for example McAllester (1949) and Friedson (1996).

5. James Kippen (2021) reported on this initiative of mine in a recent issue of *MUSICultures*; he also outlined some of the forms the core music history curriculum has taken since I left the University of Toronto in 1987.

6. See Rice (2017) for a previous statement and pictorial representations of these ideas about ethics and aesthetics.

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