

Teaching Reflection

Spring 2025

When I requested a semester of sabbatical leave for spring 2025, I proposed to work on two interrelated projects on music, media, and technology: one a scholarly book project, and the other focused on curriculum/course development. These two projects are deeply intertwined, and would inform each other during my sabbatical work.

I am interested in music and technology not only because my own personal scholarly work or because of relevance to students, but also because music and technology courses are often sequestered within specific parts of music school curricula (only electives, or only for certain majors, or only for certain instruments), rather than integrated throughout. This can be particularly true in music history courses; though music history regularly touches on media and technology, these subjects rarely have formalized footholds in the music history curriculum. Yet musicology's disciplinary tools can be uniquely useful in helping students understand technology not as a "neutral" set of tools, but as cultural and historical phenomena deeply impacted by gender, race, and class.

What follows is a report on my pedagogical work in spring 2025, divided into brief narratives, actions, and future steps for each. The section on scholarship is located in my scholarly reflections for spring 2025.

A. Contextual Narrative

The purpose of the proposed projects was to research and plan potential offerings for more robust music, media, and technology coursework within the music history curriculum (at multiple levels and for multiple degrees), and to enhance my own strength as an expert on these issues. I intended a multi-step research process, compiling a bibliography/literature review, read relevant scholarly publications, and research similar courses at other universities. I am interested in multiple ways these subjects might intersect with music history curriculum, from small-scale units to upper division seminars, WAYS courses, and perhaps a redesign of the music history core.

B. Actions taken during my sabbatical

1. During spring 2025, I began by researching higher education US music schools with bachelor's degrees majoring in music industry/music business programs. I developed a list of about 100 universities and began looking into their history degree requirements for these programs. While this research is ongoing, my general finding has been a relative lack of tailored music history courses for these students (usually students are encouraged to take relatively minimal history or standard Western music history core, with little attention to historical or cultural analysis of music technology). I think there is a lot of room to tailor our coursework more specifically, and I think this would be rather innovative in comparison to peer institutions.
2. During spring 2025, I worked on developing a personal reading list/bibliography on music history and technology, dividing the large bibliography into different eras and topics (such as 19th century developments, ways of assessing gendered discourse about DAWs, or the

cultural politics of streaming services). While I'm continuing this work and adding new works to this ever-growing list, it's been a useful exercise to compile this as a possible overarching resource that I can use for different classes (or perhaps provide to students).

3. During spring 2025, I read some of the works on this list (obviously not all). Some of these works—such as Eric Drott's *Streaming Music, Streaming Capital* (Duke UP, 2025)—were so useful that I've already integrated them in smaller units in my fall 2025 syllabi.
4. During spring 2025, I began compiling a database of syllabi for any history of music technology syllabi I could locate. As noted in example 1, these were not particularly numerous, and sometimes difficult to find as online resources. I've also reached out to musicologist colleagues to inquire about their syllabi in these areas, and this work is ongoing.
5. During spring 2025, I more generally reached out to peer musicologists about questions detailed in numbers 1-4. This work is ongoing, but as a member of the American Musicological Society Pedagogy Study Group, I'm interested in bringing my colleagues together to discuss this particular intersection of disciplines.
6. During spring 2025, I drafted a prospective upper division music history elective on "History of Music Technologies." I am happy to share this with my chair or dean, although current staffing questions may add complexities to when this could first be offered.
7. During spring 2025, I began drafting a WAYS 103 course on "Music, Identity, and Technology" (with a specific focus on gender, race, bias and agency). I'm currently teaching a WAYS 103 course—so I'm familiar with the general approach and bureaucratic needs—but I'm not sure of the future 103 needs either more generally or for this course. I'm happy to speak with my chair, the dean, or WAYS administrators who'd like to chat about this.

C. Future Steps

1. Several of the steps above have ongoing work associated with them (such as ongoing readings and lit review, conversations with peers, etc). I am continuing that work beyond my spring sabbatical.
2. In addition to discussing the drafted upper division or WAYS courses with stakeholders, I'm interested in some broader discussions with stakeholders about whether/how we might be interested in developing some version of the music history core specifically focused on music and technology. This is complicated, due to our NASM review and Gen Ed requirements, due to new programs that are coming on board but not yet fully in a multi-year groove such as the BS in Music Industry, due to ongoing discussions about overall music history curriculum changes, and due to lots of staffing changes or leaves all over Crane. But I do hope to initiate some broader discussions on this topic.
3. I would like to submit a panel discussion on integrating histories of technology into the music history curriculum at the annual Teaching Music History conference (under the aegis of the American Musicological Society). While many scholars are doing wonderful work in technology, the way this is integrated into college music curriculum seems massively under-discussed and underutilized.