

(Elements meeting criteria for Culturally Sustaining Pedagogy are highlighted in yellow throughout)

MUSIC 3301-03—FALL 2023

MUSIC HISTORY & LITERATURE II

Modality: Traditional Face-to-Face
Lectures: Mondays & Wednesdays, 9:30AM-10:45PM
Edinburg Campus PAC B. 1.121
CRN 39306

Instructor:

Andrés R. Amado, Ph.D.

(he, him, his)

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Office: EPACB 1.117

Office Hours: Mondays, Wednesdays 2:00PM-4:30PM (or by appointment)



Course Description:

Music 3301 is a historical survey of Western music of the 18th and 19th centuries, the core of the classical music canon. As such, the course will address three major areas of study: (1) the development of musical genres and styles in those centuries including approaches to music theory and performance, (2) the historical and sociocultural conditions in which various styles and genres developed (including their social, political, economic, religious, and intellectual contexts), and (3) the processes for creating and maintaining canons in music and beyond, including the canons of regional music in South Texas. The course is also designed to build students' research and writing skills and their professional experience through Service Learning.

Prerequisites: Course or test Music 1308, minimum grade of C (may not be taken concurrently) and course or test Music 2211, minimum grade of C (may be taken concurrently).

This section of Music 1301 is a **Service Learning Course** that requires students to engage in a minimum of 9 hours of service at the [Texas Conjunto Music Hall of Fame and Museum](#) in San Benito. Students will have the opportunity to work on projects under the direction of museum staff and reflect on how such activities help them understand historical and cultural processes studied in Music 3301.

This course meets **criteria for culturally sustaining pedagogy**, as it will critically engage with historical repertoires from Europe and South Texas, exploring Mexican American musical traditions and canons from various vantage points including social justice.

Course Modality:

Traditional Face-to-Face: This course will meet in person at the scheduled time and place. You are expected to attend all class sessions and actively interact with the instructor and fellow students. See discussion of attendance/participation policy below for more details.



Course Objectives:

This course will help you develop an **understanding of the historical and cultural context of stylistic epochs** in music history, so that you may find ways in which the repertoires surveyed may be relevant to you, your future students, and audiences that you will engage. This course will also help you develop **skills to research, analyze, and present music**. Finally, this course will invite you to **critically assess the significance of cultural canons beyond Europe**, especially in South Texas and among Mexican American communities. Your understanding of the

music and its cultural contexts, your research/analytical skills, and your critical engagement with music canons will be assessed on your ability to do the following:

1. Determine the approximate period and style of a piece of music based on your analysis of a score, sound recording, and/or live performance of it.
2. Identify issues of performance practice of the music of this period.
3. Articulate the cultural/historical relevance of particular composers, places, pieces, styles, and musical practices to 1) their own contemporary society, and 2) societies that followed (including our own), paying particular attention to their relevance to social justice.
4. Critically engage with primary and/or secondary sources on musical subjects.

Textbook, Technology, and Materials:

Recommended Textbook: *A History of Music in Western Culture* by Mark Evan Bonds, 4th edition (2013, required, \$128).

Required Anthology: *Anthology to A History of Music in Western Culture* by Mark Evan Bonds, 4th edition, vol. 2.

Additional Materials: Additional texts, scores, recordings, and videos will be provided via Blackboard.

Technology Requirements: You must have access to the internet and a device that allows you access multimedia materials on the web such as a tablet, a smart phone, a laptop or desktop computer with microphone and speakers. Additional hardware such as a headset with mic is recommended for better quality audio. This course uses Blackboard as its learning management system. If you need assistance with Blackboard at any time, please contact the [Center for Online Learning and Teaching Technology](#) (COLTT).

Grading Policies:

Your performance in this class will be assessed in four categories: (1) exams (30%), (2) writing assignments (20%), (3) quizzes (20%), (4) documentation and reflections on service-learning activities (20%) (5) class participation (10%).

Exams (300 points)

Three exams will be administered. The content of the exams will be related to course materials (music tracks, assigned readings, assigned scores) but will NOT be entirely derived from them. Exams will assess analytical skills, understanding of musical styles, and knowledge of historical, social, and cultural contexts of music through score and sound/video analysis, matching historical and musical events to appropriate dates, multiple-choice questions on general characteristics of music, styles, musicians, and historical epochs, and essays (objectives 1, 2, 3, and 4).

Writing Assignments (200 points):

During the course of the semester, students will submit three written projects:

- **Response Essays (150 points, objective 4):** Students will be presented with academic texts, historical sources, and other materials to which they will be asked to respond in an essay of about 1,200 words. Students will be allowed to resubmit a response essay if the original submission scores below 80%. If the student resubmits an essay, only the final submission will count towards the final grade. Papers must strictly follow the Chicago/Turabian Manual of Style. Papers incorrectly formatted will not be accepted. Additional instructions and rubrics for the essays will be provided on separate documents.
- **Self-Assessment (50 points each):** Students will write a papers, where they assess various aspects of their learning in their course, including their goals and expectations, their strategies for meeting them, how



they might apply their learning from this course to other artistic and academic contexts, and what final grade they believe they merit based on their learning. Instructions on the self assessment will be available on a separate document.

Unless otherwise specified, all assignments and quizzes must be turned in electronically via Blackboard. **Assignments submitted via email WILL NOT BE ACCEPTED.**

Quizzes (200 points):

Quizzes will focus on the contents of lectures and assigned study materials. They will assess objectives 1, 2, and 3.

Service-Learning Activities (200 points):

Students will document and reflect on a minimum of 9 hours of volunteer service at the Texas Conjunto Music Hall of Fame and Museum in San Benito, Texas (Objectives 3 and 4).

Log of service-learning hours (100 points). 3 Reflections (30, 30, and 40 points).

Participation (100 points)

According to UTRGV Policy, students are expected to attend all scheduled classes and may be dropped from the course for excessive absences. UTRGV's attendance policy excuses students from attending class if they are participating in officially sponsored university activities, such as official school of music performances, rehearsals, and tours; have been provided such an accommodation by Student Accessibility Services (SAS); for observance of religious holidays; or for military service. Accommodations related to COVID-19 should also go through SAS. Students should contact the instructor in advance of the excused absence and arrange to make up missed work or examinations.

Attendance and participation in class activities and discussions are important components of this course. I expect you to study assigned reading and listening/viewing materials punctually, and participate in class discussions and Blackboard activities. You are allowed 3 unexcused absences without affecting your grade. Any absence beyond 3 will cost you the participation points of that day unless you contact the instructor to request that your absence be excused. Excuses may be granted with documentation and at the discretion of the instructor.

Your participation in class will be assessed based on (1) your participation on Socrative activities, and other class activities and (2) observing proper classroom etiquette.

1. **Socrative:** You may be asked at any time during lecture to respond to a polling question on Socrative.com. You will earn participation points for submitting your answers. You may also earn participation from other class activities as announced by the instructor. At the end of the semester all points will be added. The final score will be converted to account for 10% (100 points) of your final grade.

2. **Classroom etiquette:**

- **Punctuality:** Come to class on time and stay for the full duration of the session. Tardiness and/or leaving early may result in loss of participation points.

- **Respect:** Be courteous with your peers, instructor, guest presenter(s), and teaching assistant(s). We will discuss sensitive issues. Please respect people who disagree or challenge your point of view so that all feel free to express themselves.



- **COVID Prevention Measures:** Follow the [UTRGV protocols](#) for preventing the spread of COVID-19, including self-screenings, masking, and social distancing. Be aware that social/physical distancing may not be always possible in this course and you may need to collaborate in close proximity with classmates and/or instructor. If you have any symptoms of illness, please do not come to campus. Instead follow the protocols outlined on the website linked above and inform your instructor.

- **Campus Carry:** Texas law SB11 (Campus Carry) authorizes individuals with a license to

carry a concealed weapon to bring their firearms into university classrooms. If you have a license and choose to exercise your right to bring a weapon to class, it is your responsibility to be familiar with the appropriate laws and university policies. Firearms **MUST** remain concealed at all times. If a firearm is visible on or about your person you will be reported to the police and removed from the classroom immediately. You will only be allowed back in class if the police determines you did not violate the law. If they find you in violation, however, you will be permanently banned from class.

Note on accessibility and participation: If at any time in the semester, and for any reason, you find course materials and/or activities inaccessible, if you find it difficult to keep up with the pace of the course, or find it difficult to engage in any way, please let me know. I will make every effort to help you succeed.

Extra Credit Assignments

Written assignments for extra credit may be granted at the discretion of the instructor.

Grading Scale:

90% and above = A, 80%-89% = B, 70%-79% = C, 60%-69% = D, 59% and below = F.

COVID-19 Resources:

Please visit the [Commitment Website](#) for the most up-to-date COVID-19 campus information and resources. The [Commitment FAQ page](#) offers additional guidance to specific questions. To submit a question for the FAQ, please email WelcomeBack@utrgv.edu.

UTRGV POLICY STATEMENTS

Academic Integrity:

Members of the UTRGV community uphold the [Vaquero Honor Code](#)'s shared values of honesty, integrity and mutual respect in our interactions and relationships. In this regard, academic integrity is fundamental in our actions, as any act of dishonesty conflicts as much with academic achievement as with the values of honesty and integrity. Violations of academic integrity include, but are not limited to: cheating, plagiarism (including self-plagiarism), and collusion; submission for credit of any work or materials that are attributable in whole or in part to another person; taking an examination for another person; any act designed to give unfair advantage to a student; or the attempt to commit such acts (Board of Regents Rules and Regulations, STU 02-100, and UTRGV Academic Integrity Guidelines). **All violations of Academic Integrity will be reported to Student Rights and Responsibilities through [Vaqueros Report It](#).**

Students with Disabilities

Students with a documented disability (physical, psychological, learning, or other disability which affects academic performance) who would like to receive reasonable academic accommodations should contact **Student Accessibility Services (SAS)** for additional information. In order for accommodation requests to be considered for approval, the student must apply using the [mySAS portal](#) and is responsible for providing sufficient documentation of the disability to SAS. Students are required to participate in an interactive discussion, or an intake appointment, with SAS staff. Accommodations may be requested at any time but are not retroactive, meaning they are valid once approved by SAS. Please contact SAS early in the semester/module for guidance. Students who experience a broken bone, severe injury, or undergo surgery may also be eligible for temporary accommodations.

Pregnancy, Pregnancy-Related, and Parenting Accommodations

Title IX of the Education Amendments of 1972 prohibits sex discrimination, which includes discrimination based on pregnancy, marital status, or parental status. Students seeking accommodations related to pregnancy,



pregnancy-related condition, or parenting (reasonably immediate postpartum period) should submit the request using the form found at [Pregnancy and Parenting | UTRGV](#).

Student Accessibility Services

Brownsville Campus: Music and Learning Center Building (MSLC, 1.107), phone (956) 882-7374, email ability@utrgv.edu.

Edinburg Campus: University Center (EUCTR, 108), phone (956) 665-7005, email at ability@utrgv.edu.

Mandatory Course Evaluation Period

Students are encouraged to complete an ONLINE evaluation of this course, accessed through your UTRGV account (<http://my.utrgv.edu>); you will be contacted through email with further instructions. Students who complete their evaluations will have priority access to their grades. Online evaluations will be available on or about:

November 18-December 7, 2022.

Sexual Misconduct and Mandatory Reporting

In accordance with UT System regulations, your instructor is a “Responsible Employee” for reporting purposes under Title IX regulations and so must report to the Office of Institutional Equity & Diversity (OIED@utrgv.edu) any instance, occurring during a student’s time in college, of sexual misconduct, which includes sexual assault, stalking, dating violence, domestic violence, and sexual harassment, about which she/he becomes aware during this course through writing, discussion, or personal disclosure. More information can be found at www.utrgv.edu/equity, including confidential resources available on campus. The faculty and staff of UTRGV actively strive to provide a learning, working, and living environment that promotes personal integrity, civility, and mutual respect that is free from sexual misconduct, discrimination, and all forms of violence. If students, faculty, or staff would like confidential assistance, or have questions, they can contact OVAVP (Office for Victim Advocacy & Violence Prevention) at (956) 665-8287, (956) 882-8282, or OVAVP@utrgv.edu.

Course Drops

According to UTRGV policy, students may drop any class without penalty earning a grade of DR (drop) until the official drop date. Following that date, students must be assigned a letter grade and can no longer drop the class. Students considering dropping the class should be aware of the “3-peat rule” and the “6-drop” rule so they can recognize how dropped classes may affect their academic success. The 6-drop rule refers to Texas law that dictates that undergraduate students may not drop more than six courses during their undergraduate career. Courses dropped at other Texas public higher education institutions will count toward the six-course drop limit. The 3-peat rule refers to additional fees charged to students who take the same class for the third time.

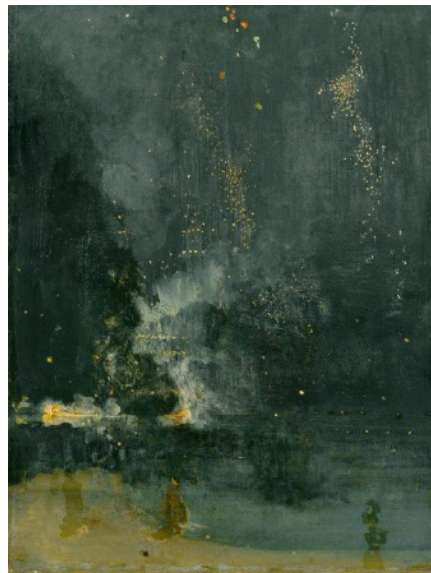
Student Services

Students who demonstrate financial need have a variety of options when it comes to paying for college costs, such as scholarships, grants, loans and work-study. Students should visit the Student Services Center (U Central) for additional information. U Central is located in BMAIN 1.100 (Brownsville) or ESSBL 1.145 (Edinburg) or can be reached by email (ucentral@utrgv.edu) or telephone: (956) 882-4026. In addition to financial aid, U Central can assist students with registration and admissions.

Students seeking academic help in their studies can use university resources in addition to an instructor’s office hours. University Resources include the Advising Center, Career Center, Counseling Center, Learning Center, and Writing Center. The centers provide services such as tutoring, writing help, counseling services, critical thinking, study skills, degree planning, and student employment. In addition, services such as the Food Pantry are also provided. Locations are listed below.



Center Name	Brownsville Campus	Edinburg Campus
Advising Center AcademicAdvising@utrgv.edu	BMAIN 1.400 (956) 665-7120	EITTB 1.000 (956) 665-7120
Career Center CareerCenter@utrgv.edu	BINAB 1.105 (956) 882-5627	ESTAC 2.101 (956) 665-2243
Counseling Center Counseling@utrgv.edu Mental Health Counseling and Related Services List	BSTUN 2.10 (956) 882-3897	EUCTR 109 (956) 665-2574
Food Pantry FoodPantry@utrgv.edu	BCAVL 101 & 102 (956) 882-7126	EUCTR 114 (956) 665-3663
Learning Center LearningCenter@utrgv.edu	BMSLC 2.118 (956) 882-8208	ELCTR 100 (956) 665-2585
Writing Center WC@utrgv.edu	BLIBR 3.206 (956) 882-7065	ESTAC 3.119 (956) 665-2538



Course Schedule

(Subject to change at the discretion of the instructor)

A2 = Anthology vol 2, Bb = Reading posted on Blackboard, TBA = To be announced.

Note: The scores in the anthology should be studied with the corresponding sound recordings.

Date	Topic(s)	Readings	Music
Unit 1: Canons Matter			
M Aug 28	Introductions. What Is a Canon?	Bb: Grove "Canon", Weber	
W Aug 30	Canons in Religion and Popular Culture	Bb: Martin, MacKendrick, Jindra	TBA
M Sep 4	Labor Day Holiday		
W Sep 6	Service Learning Orientation Canon, Music, and Museums	Bb: Burkholder, Baker	TBA
M Sep 11	Texas Conjunto Hall of Fame and Museum Classical and Non-Classical Music Canons	Bb: Reed.	TBA
Unit 2: Musical Craft Vs. Musical Art			
W Sep 13	Music as Art in the Enlightenment and Today	Bb: Gelbart	TBA
M Sep 18	Music Industries and Changing Economies Service-Learning Reflection 1 due	Bb: Zaslaw, Illari	TBA
W Sep 20	Classical Forms and Harmonic Syntax	Bb: Gjerdigen	TBA
M Sep 25	Classical Instrumental Genres	TBA	TBA
W Sep 27	Sacred Music and European Colonialism in the New World	Bb: Grant, Russell	TBA
M Oct 1	Theatrical Music in the Enlightenment	Bb: Bonds	TBA
W Oct 4	Exam #1		
Unit 3: New Societies and Older Music			
M Oct 9	Music as Religion in the Romantic Age	Bb: Frisch.	TBA
W Oct 11	Beethoven and the New Bourgeoisie	Bb: Cook, DeNora	TBA
M Oct 16	Music for the Salons and Parlors Response Essay due		TBA
W Oct 18	Mendelssohn and the Bach Revival	Bb: Applegagte	TBA
M Oct 23	Violins, Pianos, and Accordions	Bb: Simonett	TBA

Date	Topic(s)	Readings	Music
W Oct 25	Early Romantic Symphonies		TBA
M Oct 30	Independence and Emancipation Movements in the Americas	Bb: Amado, Tawa	TBA
W Nov 1	Music for the Stage in the Early Romantic Era	TBA	TBA
M Nov 6	Appropriating Aristocratic Music	Bb: Moore	TBA
W Nov 8	Exam #2		
Unit 3: Canons and National Identities in the 19th Century			
M Nov 13	Revolutions of 1848: Opera in Italy Service-Learning Reflection 2 due	TBA	TBA
W Nov 15	Opera in France and Germany	TBA	TBA
M Nov 20	Shifting borders and <i>Corridos</i> in the Rio Grande	Bb: Paredes	TBA
W Nov 22	“The New German School”: Brahms vs. the Wagnerians Response Essay due	TBA	TBA
M Nov 27	Nationalisms in Russia	TBA	TBA
W Nov 29	Nationalisms in Bohemia and the U.S.A. Service-Learning Reflection 3 due	TBA	TBA
M Dec 4	African Influences in Late Nineteenth-Century Music in Mexico, the Caribbean, and the USA	Bb: Madrid and Moore, Thurman	TBA
W Dec 6	European and Mexican Origins of Conjunto, and Final Reflections on Canons Self Evaluations due	Bb: Peña	TBA
Th Dec 7	Study Day. No class. No assignments due.		
W Dec 13	Final Exam Due (8AM - 9:45PM)		

Music 3301: Music History and Literature 2
18th and 19th Century Music
Emphasis on Canons and Tex-Mex Conjunto Music
Instructor: Andrés R. Amado, Ph.D.

Reading List

Description. This section of Music 3301 broadens its previous focus on the core of the classical music canon (European aristocratic and bourgeois musical traditions of the 18th and 19th centuries) to critically examine why canons matter in religion, culture, and music, and to offer students an insight into alternative canons, including those being created right now in South Texas through activities by Texas Folk Life and the Texas Conjunto Music Hall of Fame and Museum, incorporating the rich musical culture of the Rio Grande Valley.

Given the chronological boundaries of the course, it will address local music in the context of Spanish and English colonization of the Americas and the Caribbean, the transatlantic slave trade, the incorporation of Texas into the United States of America and the American Civil War. Contributions of African Americans and Mexican Americans will be highlighted.

I approach these goals by incorporating service-learning activities and culturally sustainable pedagogy as defined by the B3 Institute.

No English or Spanish language textbook exists that approaches music history of the period from these perspectives in a music history survey course, so I'm basing the contents of class discussions and activities and reading assignments on the following bibliography. The bibliography is not comprehensive and other texts may be added. Some of the texts below will be required readings for students while others will help inform course design, activities, lectures, and class activities even if not directly assigned in part or in whole.

Bibliography

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- Applegate, Celia. 2005. *Bach in Berlin: Nation and Culture in Mendelssohn's Revival of the St. Matthew Passion*. Ithaca, N.Y: Cornell University Press.
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- Grant, Aaron, and Catrina Kim. 2022. "Teaching Sonatas Beyond 'Mostly Mozart.'" In *Expanding the Canon: Black Composers in the Music Theory Classroom*, 129–46. Routledge.
- Grant, Roger Mathew. 2022. "Colonial Galant: Three Analytical Perspectives from the Chiquitano Missions." *Journal of the American Musicological Society* 75 (1): 129–62. <https://doi.org/10.1525/jams.2022.75.1.129>.

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- Martin, Dale B. 2012. "2. The Development of the Canon." In *New Testament History & Literature*, 15–33. Yale University Press. <https://doi.org/10.12987/9780300182194-004>.
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