Selecting Dots, Connecting Dots: The Score Anthology as History

Mark Evan Bonds

Anyone who teaches the music history survey for undergraduate music majors can approach the course in a variety of ways. Some instructors choose to use a textbook, others not; some incorporate class discussion while others take a more traditional lecture-centered approach; some structure the syllabus around genres, others around composers; some emphasize the social history of music while others place greater weight on style analysis. These are only a few of many possibilities. The one common element in the music history survey, it would seem, is a repertory of musical works selected by the instructor for close study. This repertory may take the form of a published anthology of scores or a custom-made collection, or some combination of the two. In any event, the anthology provides a platform for the survey as a whole, regardless of the instructor's particular approach: any given work can be examined from a variety of perspectives. The first movement of Beethoven's *Eroica* Symphony, for example, offers plenty to chew on whether one wants to talk about music as a social practice (private vs. public patronage, the relationship between music and politics) or music as an object of analysis (the famous C♯ in m. 7, the unusual approach to the recapitulation). It also provides a point of reference by which to discuss Beethoven's development as a composer (the "heroic" period), the history of the symphony as a genre, and the capacity of instrumental music to convey ideas beyond the realm of sound. The anthology, in short, provides a series of focal points for teaching music history in a variety of ways.

Choosing the repertory for such an anthology can be challenging, to say the least. Indeed, the more repertory we know, the more frustrating the process can be. As instructors, we could easily spend a whole semester on Beethoven's symphonies alone but given the constraints of time, we inevitably have to settle for a movement (or maybe two) from the *Eroica*, or the Fifth, or the Ninth, or maybe two of these three but probably not all three, given the

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constraints of time. Repertory choice, after all, is a zero-sum game: the time allotted to any one work comes at the expense of another. And covering the entire history of music in two or three or even four semesters inevitably means leaving out works we would love to teach. We have to make hard choices, covering enough of the standard repertory to make students conversant with representative works by certain canonic composers, even while conveying the sense that the canon is neither immutable nor representative of the full breadth of music history. There is no standard finished picture from which to work. This is why the ready-made anthologies on the market differ widely and why those who use them are unlikely to follow them to the letter. We each have our non-negotiable favorites, and these may or may not be in a published collection. In effect, anyone who teaches a music history survey is the editor of a score anthology.

But this is scarcely news to anyone who has taught this course. The less obvious but no less real challenge is to create a score anthology that amounts to more than simply the sum of its parts. The anthology we construct must somehow provide a framework for a narrative of music history, a narrative that transcends the merely episodic. A good anthology will provide the evidence to illustrate how we got from Mozart to Beethoven and from Beethoven to Wagner and from Wagner to Debussy and so on. If students can grasp what each of the anthology's works represents (socially, stylistically, aesthetically), that is certainly a step in the right direction. If beyond this students understand how these works relate to one another—how they are connected—they will be moving toward a better awareness of music history as a whole. In this sense, a good anthology can be compared to a sort of connect-the-dots schema: when we engage with it, we transform what at first looks like a series of random points into a coherent image. And even if the resulting image is fairly simple—even crude—it is an image nevertheless. For most undergraduates at the beginning of a music history survey, the score anthology looks very much like a series of random points, one work after another in seemingly endless succession. By the end of the survey, with any luck, students will have connected at least some of these works in ways that suggest some kind of trajectory, some overarching structure across the history of music. With this insight, they will find it much easier after the course is over to fill in all those missing pieces we could not cover in the classroom for reasons of time. A great deal, then, depends on selecting works that lend themselves to being connected in tangible ways.

Teaching from works that stand in close relation to one another has a long tradition. Probably every historical anthology of music that includes coverage of the Middle Ages has traced a series of works that together illustrate a sequence in which a specific plainchant (1) becomes the basis of a two-part organum (2), which in turn provides the framework for a clausula (3), which,

when retexted and separated from the organum, becomes a motet (4). By examining one manifestation of this multi-stage process, starting from one specific chant, students can readily trace the outlines of the early history of polyphony. What would otherwise be abstract is made concrete through the use of carefully chosen repertory. In similar fashion, historical anthologies dealing with music of the Renaissance inevitably pair a sixteenth-century motet with an imitation or "parody" Mass built around that same work. All of this makes good pedagogical sense.

But what about later repertories? Anthologies have not, on the whole, taken advantage of the kinds of pairings that are standard in their treatment of medieval and Renaissance music, in part because such relationships are not so widespread or so closely connected with the development of specific genres or styles. There is nevertheless potential for creating a comparable sense of historical continuity in later periods. A series of works chosen for their synergy can demonstrate just how often and carefully composers studied the output of their predecessors and created new compositions both within and against a historical tradition. By examining such connections, students will begin to realize that the composers they are learning about were themselves students of music history. Here are a few examples of how we might create such connections within the later (post-1600) portions of an anthology.

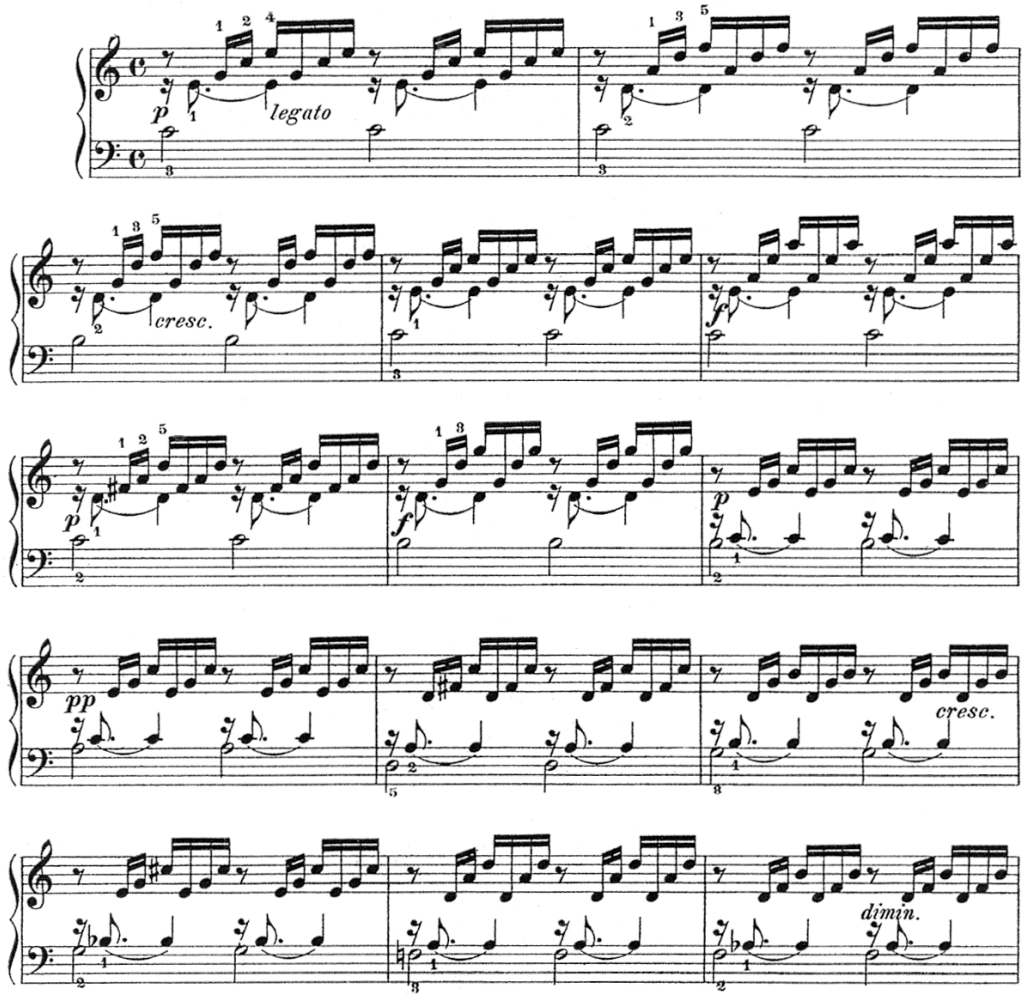
C-Major Preludes

The Prelude in C Major from Book 1 of Bach's *Well-Tempered Clavier* (**Example 1**) is a standard item in historical anthologies of music. It may already be familiar to at least some students from their piano lessons or from a theory course in which they may have been asked to analyze the harmonic outline of the piece. It illustrates the *style brisé* and Bach's role as a teacher of both performance and composition, and it provides a starting point—a benchmark, as it were—for addressing the nettlesome question of keyboard temperament in the Baroque. It also raises questions about how a composer opens a cycle of works that will take us through all twenty-four keys, major and minor.

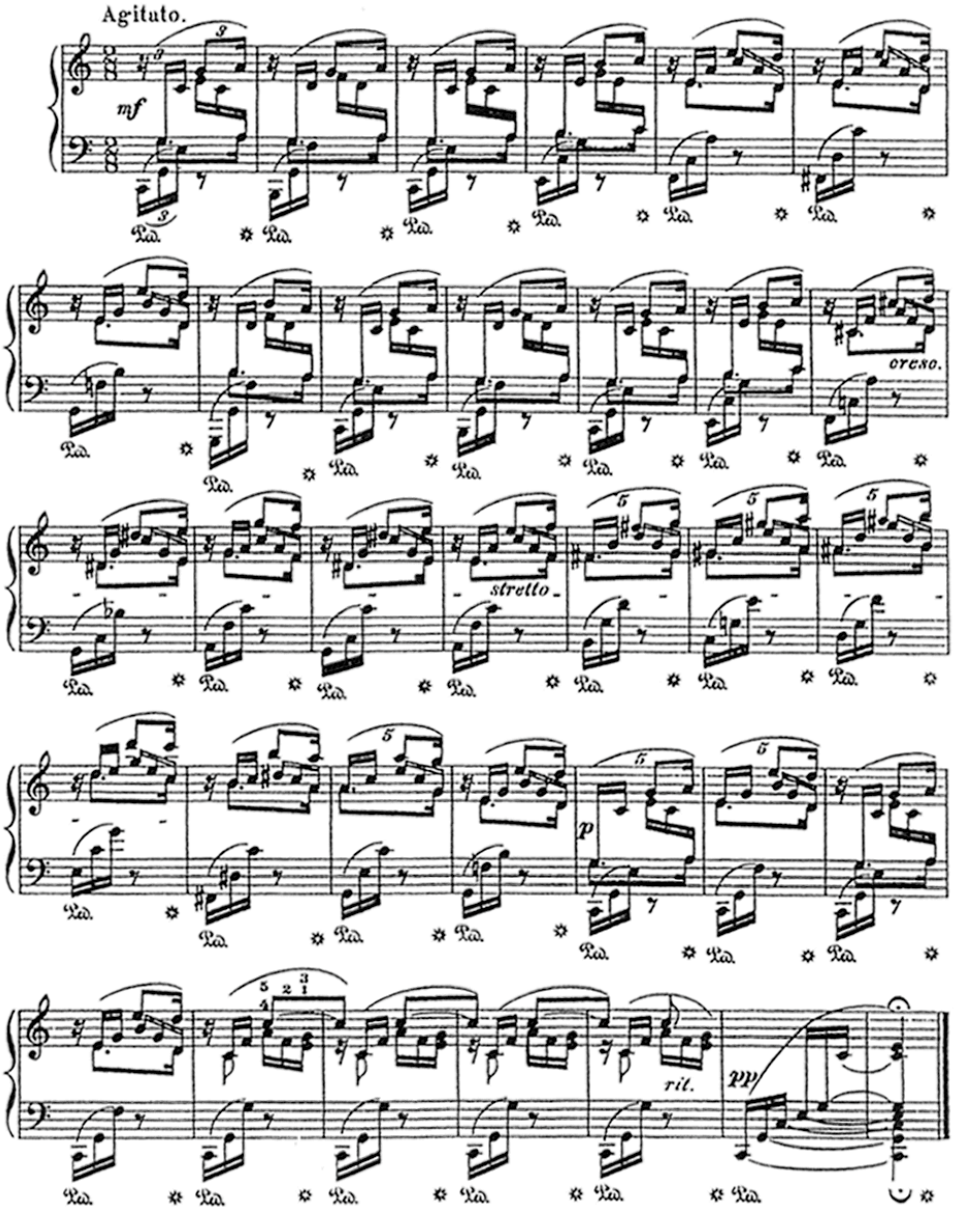
If one is moving through a semester more or less chronologically, by the time one gets to Chopin and Liszt, Bach is a distant memory. But that memory can be revived—that dot can be connected—by focusing attention on the opening work of two important collections by these later composers. The most obvious parallel is with the first of Chopin's Preludes, op. 24, also in C Major **(Example 2)**. The set as a whole and this prelude in particular, as has often been pointed out, are clearly indebted to Bach's *Well-Tempered Clavier*, and students can be asked to discuss (orally, in writing, or both) the stylistic relationship of these two preludes, Chopin's knowledge of Bach's music, knowledge of Bach's music in general in the 1830s, the contrasting idioms of

the piano of the 1830s over against the harpsichord and clavichord of the 1720s, and any number of other issues. The discussion could be extended still further by taking into account the opening number of Liszt's *Transcendental Etudes* **(Example 3)**, another cycle that opens in C Major and is also indebted to Bach. No matter which of the three different versions one chooses (S. 136 from 1826; S. 137 from 1838; or S. 139 from 1851)—and the three in themselves, time permitting, provide revealing differences in their own right—Liszt's bravura etude retains many of the introductory gestures evident in the comparable works of Bach and Chopin. From here, instructors might even give students the assignment of finding other C-Major works that open large cycles by other composers.

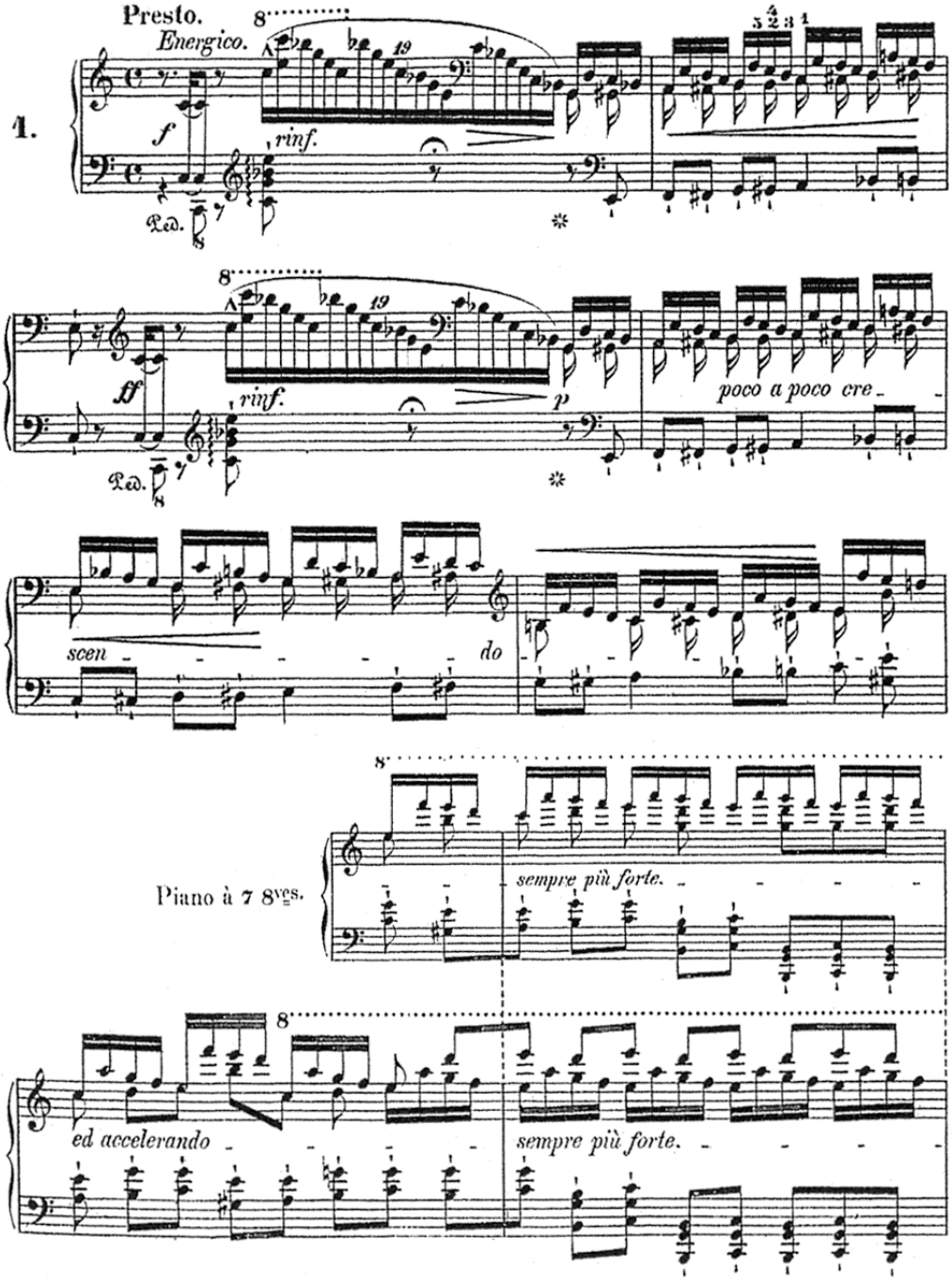
Example 1: Bach, *Well-Tempered Clavier*, Book 1, Prelude in C Major, opening.



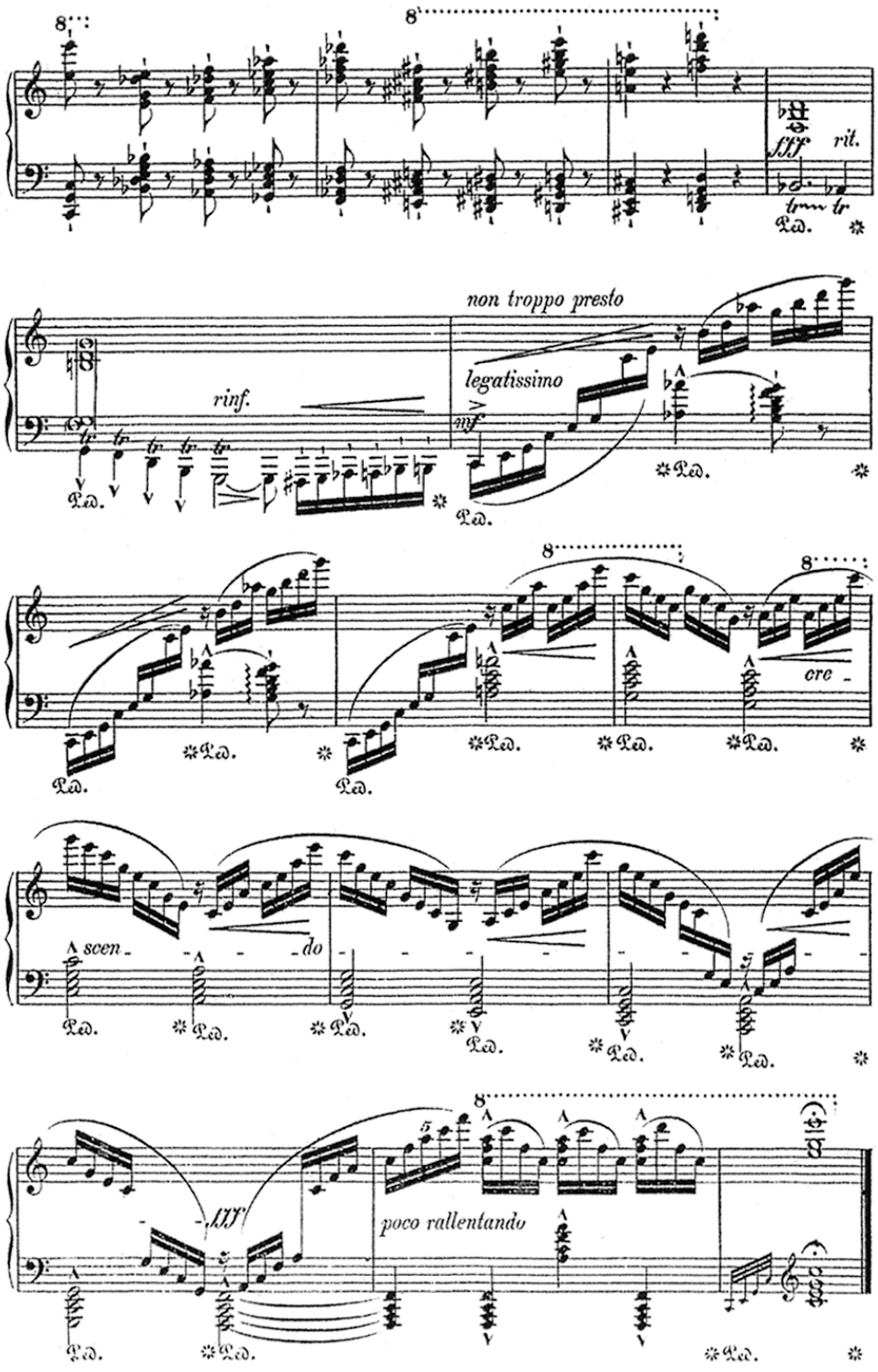
Example 2: Chopin, *Preludes*, Op. 24, no. 1.



Example 3: Liszt, *Transcendental Etudes*, no. 1 (S. 139, 1851).



Example 3: Liszt (continued).



C-Major Openings Problematized

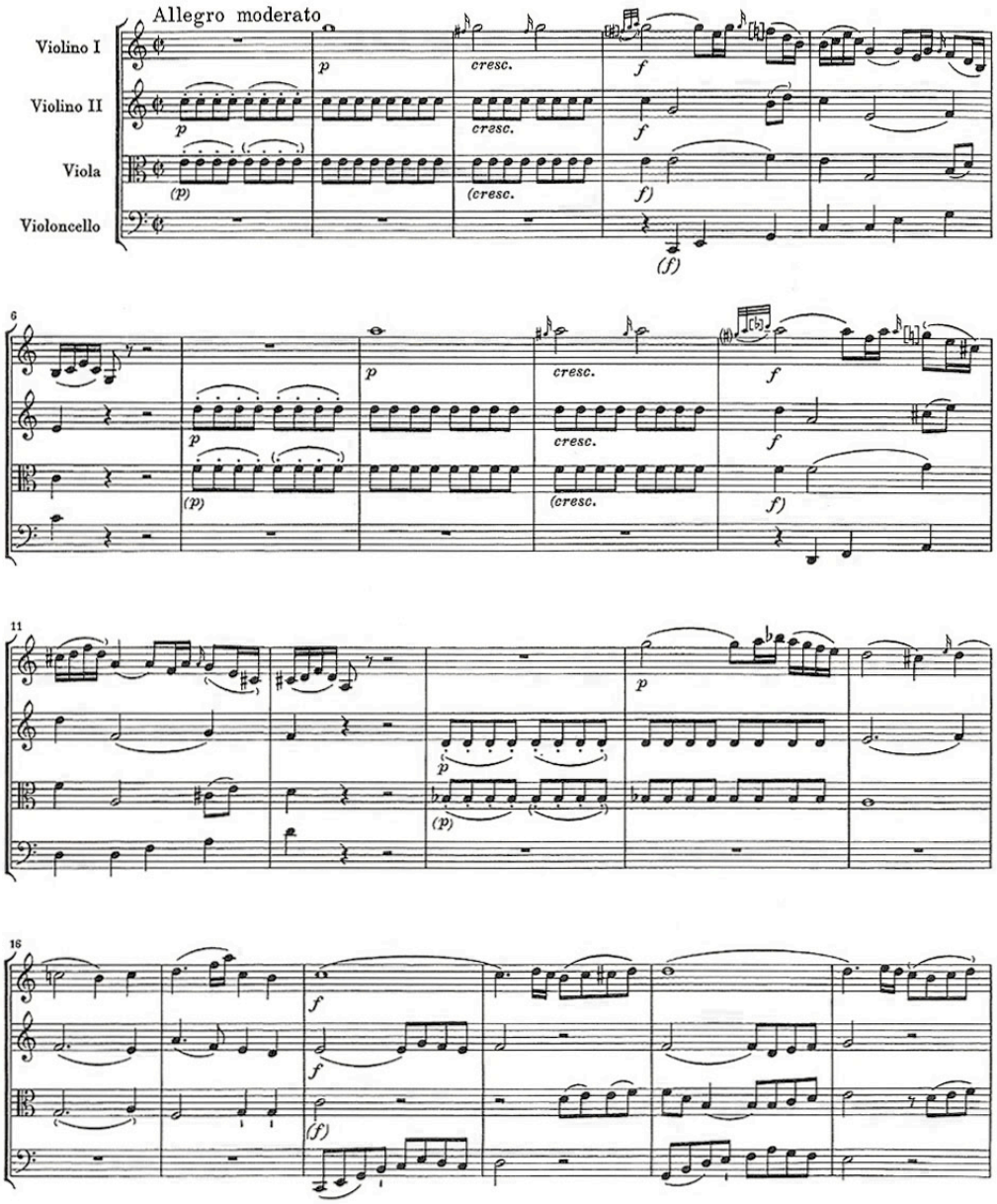
The historical self-consciousness of Mozart toward Haydn and of Beethoven toward both Haydn and Mozart has been well documented.[1] Given the immense quantity of music from these three composers, it makes sense to choose works that can be specifically related to each other in some way. One option would be to focus on openings that problematize the "pure" key of C Major, starting with the first movement of Haydn's String Quartet in C Major, Op. 33, no. 3 ("The Bird," composed 1781, published 1782) (**Example 4)**. In the very first measure, Haydn holds his cards close to the vest: the texture is thin, the harmony is ambiguous, and the rhythm is so repetitive as to resist easy identification of either meter of tempo. In the second measure, the dyad of C-E is filled out by the first violin to become C-E-G, and the meter and tempo become clear enough, but the whole process comes to a sudden stop with an unexpected cadence in the middle of measure 6. The harmonic clarity, moreover, is immediately undermined when the music starts up again with a restatement of the same idea on the equally ambiguous dyad D-F, filled out this time by an A in first violin. The process repeats itself once more on an even more unusual pitch-level, on B♭-D, filled out by G (m. 13–14), before the music finally settles on the tonic for the first time in root position in m. 18, all in an exposition whose total length is only 59 measures.

Mozart uses this opening as a model for an even more radical undermining of a C-Major opening in the last of the six string quartets he published as his Opus 10 in 1785 and dedicated to Haydn, K. 465 ("Dissonance") (**Example 5**). In the celebrated slow introduction to the first movement, Mozart introduces a single note, C, as a pulsating bass in the cello: once again, the harmony, rhythm, and tempo are altogether unclear. The viola then enters on A♭, the second violin on E♭, and the first violin on A♮, the last of these entries only a moment after the viola has moved from A♭ down to G. As in Haydn's Op. 33, no. 3, the whole process comes to a stop before being repeated, again building up from the bass note of B♭ (m. 5), then yet again on A♭ (m. 9). The first unambiguous statement of the tonic does not arrive until the onset of the Allegro in m. 23. Mozart's harmonic daring here is a direct response, in the same genre and in the same key, to Haydn's opening gambit. The resemblances are well disguised but difficult to overlook. These parallels give greater urgency to the question of Mozart's relationship—both personal and

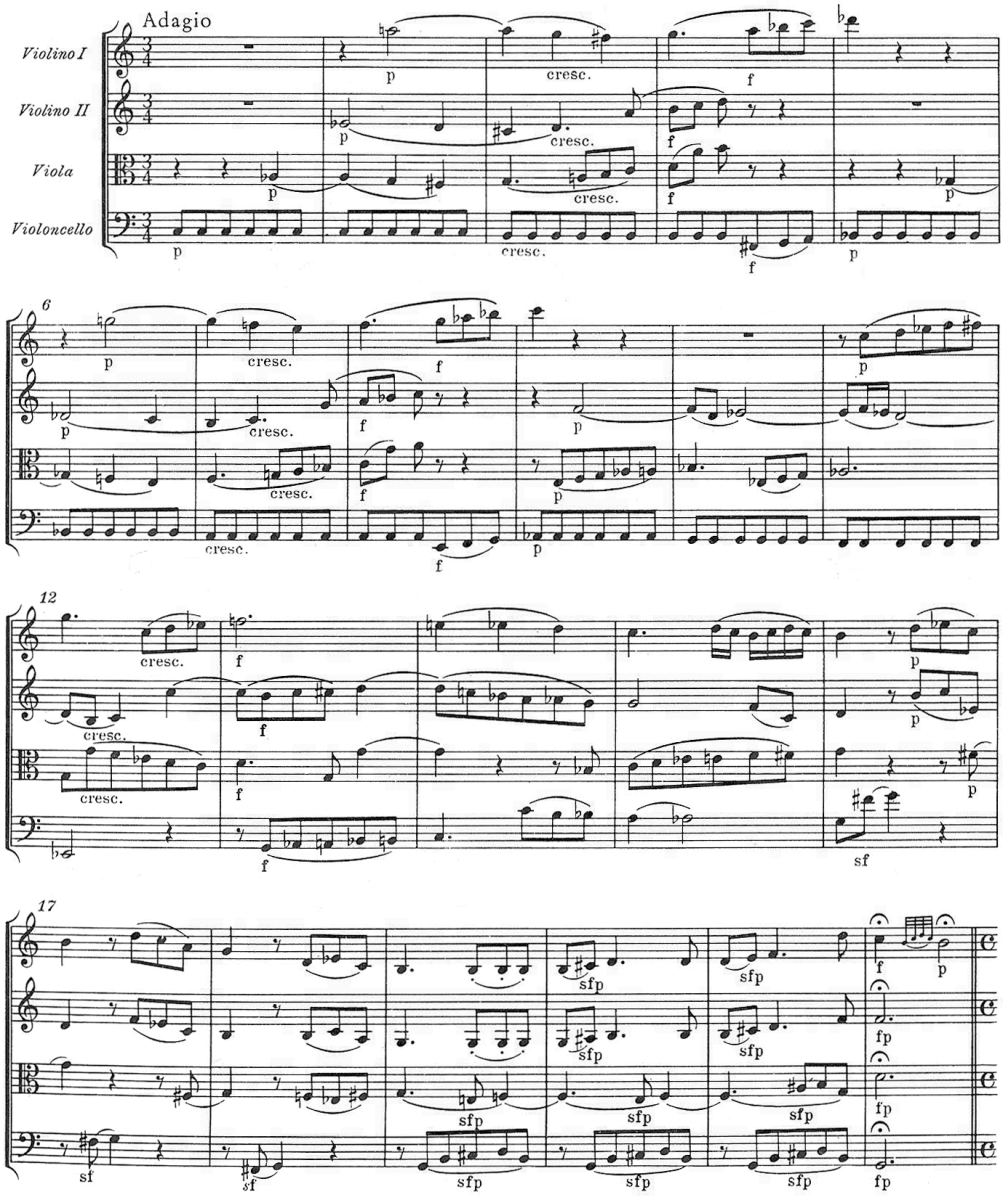
1. See, for example, Jeremy Yudkin, "Beethoven's 'Mozart' Quartet," *Journal of the American Musicological Society* 45, no. 1 (1992): 30–74; Mark Evan Bonds, "The Sincerest Form of Flattery? Mozart's 'Haydn' Quartets and the Question of Influence," *Studi musicali* 22, no. 2 (1993): 365–409; and Elaine Sisman, "'The Spirit of Mozart from Haydn's Hands': Beethoven's Musical Inheritance," in *The Cambridge Companion to Beethoven*, ed. Glenn Stanley (Cambridge: Cambridge University Press, 2000), 45–63.

musical—to the older composer, who at the time was the undisputed master of the string quartet genre. What was Mozart trying to do here? Pay homage to Haydn? Outdo him? Some of both? Questions like these have a tendency to engage students more directly with issues of analysis.

Example 4: Haydn, String Quartet in C Major, Op. 33, no. 3, first movement, opening.

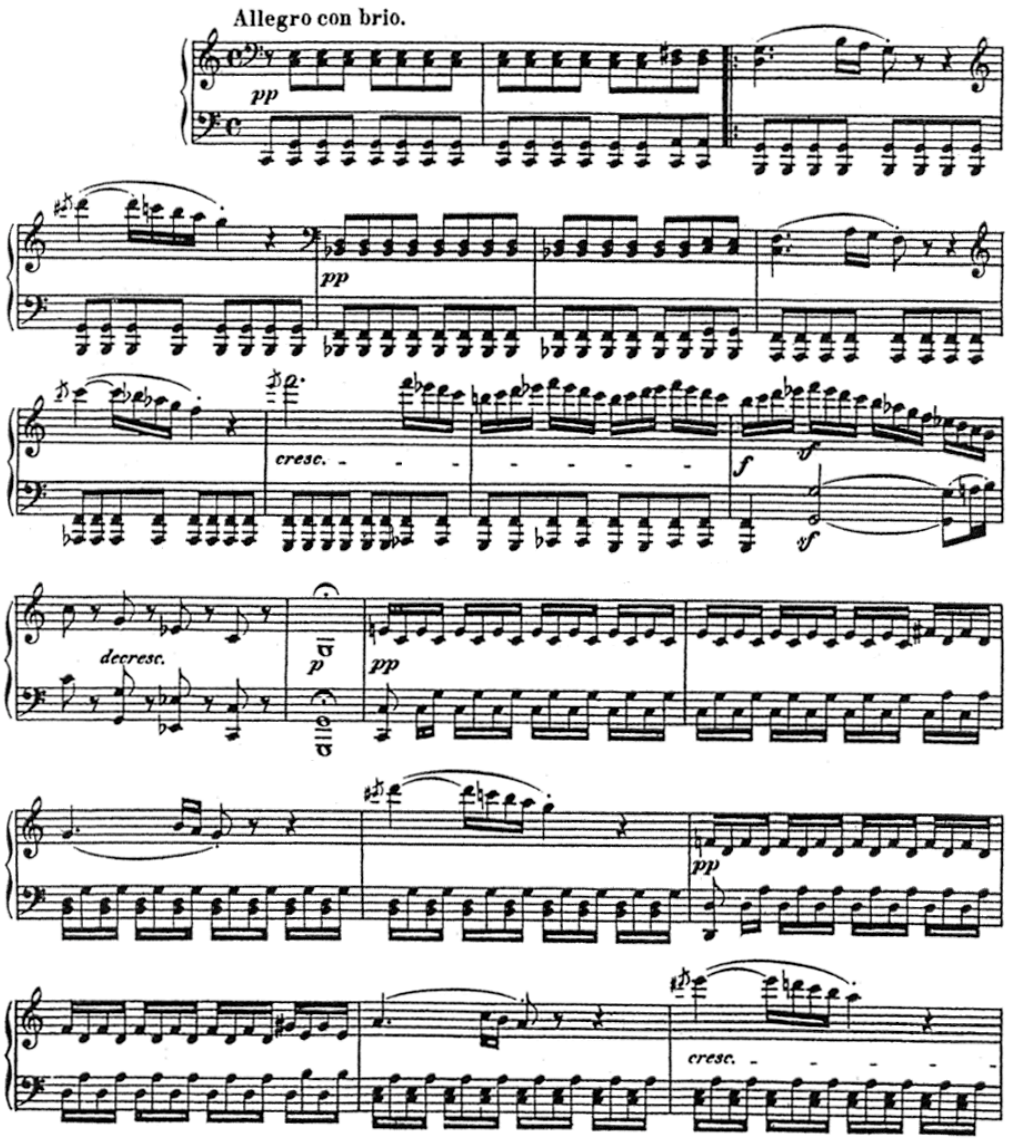


Example 5: Mozart, String Quartet in C Major, K. 465, first movement, opening.



What makes this connection even more intriguing is that Beethoven would make his own contribution to this compositional conversation in the first movement of his Piano Sonata in C Major, Op. 53 ("Waldstein") (**Example 6**). Once again, an opening in C Major is repeated on an unusual scale degree (♭VII, m. 5), the same scale degree that had undermined the C-Major tonality so early on in the string quartets of Haydn and Mozart. One might even make the case that the famous single-note C in the bass on the downbeat

Example 6: Beethoven, Piano Sonata in C Major, Op. 53, first movement, opening.



of m. 1 represents a nod in the direction of both Haydn and Mozart, but especially Mozart, whose "Dissonance" Quartet begins with a repetition of precisely the same pitch, the C two octaves below middle C. Admittedly, the effect is telescoped to a drastic degree in Beethoven's sonata—a single note at a fast tempo—but this is the kind of question that can get students thinking about compositional motives in a very tangible way. It will also encourage them to think of music history as a discipline full of open questions rather

than a closed system of facts to be learned. Asked to compare and contrast these three movements, students might also begin to sense that Mozart and Beethoven were themselves students of music history. Instructors could expand the field still further to include the first movements of Mozart's String Quintet in C Major, K. 515, and of Schubert's String Quintet in C Major, D. 956 works whose openings similarly undermine the key of C Major.

The "Tristan Chord"

Even the most summary history of music includes at least some discussion of the "Tristan Chord" from Wagner's *Tristan und Isolde*. Like the C-Major Prelude from Bach's *Well-Tempered Clavier*, this is another one of those works students may have already confronted in a theory class. But what was the later fate of this notorious harmony? Here is an opportunity to show once again the ways in which later composers grappled with the history of music, for the "Tristan Chord" turns up in at least two unexpected and seemingly incongruous places: "Golliwog's Cakewalk" from Debussy's *Children's Corner Suite* (1908) and the finale of Berg's *Lyric Suite* (1926). Why would Debussy quote the distinctive melody and a transformation of the harmony of the "Tristan chord" in a piano piece labeled a "cakewalk" (a forerunner of ragtime) in a cycle related to childhood and specifically to the composer's young daughter? And is the passage in question (starting at m. 61) really a reference to *Tristan* at all? Not everyone thinks so.[2] Once again, however, disagreement can work to the instructor's advantage, to help demonstrate that music history is often a matter of dispute and not simply an aggregate of accepted facts, of unquestioned answers.

Berg's work for string quartet, as we now know, is deeply autobiographical. The composer's program for it, kept secret for decades, chronicles his love affair with Hanna Fuchs-Robettin.[3] It uses musical ciphers (Alban Berg = A-B = A-B♭ ["B" in German]; Hanna Fuchs = H-F = B♭ ["H" in German]-F), among other means, to outline the story of their illicit relationship in sound. Students will welcome the human side of what for many will be an otherwise highly demanding work. In quoting the "Tristan Chord" within a twelve-tone movement (at m. 26–27), Berg wittily demonstrates from a purely musical

2. See, for example, Mark DeVoto, "The Strategic Half-diminished Seventh Chord and the Emblematic Tristan Chord: A Survey from Beethoven to Berg," *International Journal of Musicology* 4 (1995): 146–47.

3. See George Perle, "The Secret Program of the Lyric Suite," in *The Right Notes: Twenty-three Selected Essays by George Perle on Twentieth-Century Music* (Stuyvesant, NY: Pendragon Press, 1995), 75–122. Perle first presented his discovery of the work's program in *The International Alban Berg Society Newsletter* no. 5 (June 1977), an issue that also includes Douglass M. Green's "Berg's De Profundis: The Finale of the *Lyric Suite*," in which Green argues that this movement is a wordless setting of Baudelaire's poem of that name.

standpoint the flexibility of this new system of composition. He also comments, in effect, on the mutability of conventions: what had been perceived as extreme dissonance in a work written in 1859 now comes across as a moment of almost saccharine tonality in a twelve-tone movement written in 1926. In the classroom, all of this will help make twelve-tone composition less daunting, less impersonal, more expressive.

Genres Within Genres

Composers sometimes use one genre within another for expressive purposes, creating connections that have to do more with generic functions than with parallels between specific pieces. Chopin's Nocturne in E♭, op. 9, no. 2, for example, can provide a useful point of reference for Alfredo's off-stage singing in Act I of Verdi's *La Traviata*. Both feature long, arching melodies over the simulated strumming of a guitar, and the two are functionally the same: these are serenades, night-pieces intended to seduce. We often speak of the "singing" quality of Chopin's melodies, and here is a pairing that helps make that characterization all the more compelling.

The suite is another genre that figures more than once in the realm of opera. The opening ballroom scene of Verdi's *Rigoletto*, for example, moves through a series of dances, each of which carries with it a particular cultural resonance. When the Count and Countess Ceprano enter, for instance, it is to the music of a stately minuet, which by Verdi's time had come to epitomize the music of an earlier age and by extension the morals of a bygone time. This moment stands in stark contrast to the frenzied *galop* that had opened the scene and the lively *ballata* that is the Duke's opening aria ("Questa o quella"). A similar structural principle underlies Act I, scene 1, of Berg's *Wozzeck*, in which the hapless Wozzeck shaves the captain. Here, the mood once again shifts with each successive dance type (prelude, pavane, gigue, gavotte, etc.).

Different Settings of the Same Text

Settings of the same text by different composers open up many opportunities to compare and contrast styles. The settings of Giovanni Battista Guarini's "T'amo mia vita" by Luzzaschi (ca. 1590, published 1601) and by Monteverdi (published 1605), is but one of many madrigal texts that offer excellent examples of stylistic contrast. The Lied repertory provides other examples of a single text set in very different ways by multiple composers. Goethe's "Kennst du das Land" from *Wilhelm Meisters Lehrjahre* was a particular favorite from the late eighteenth century onward. This poem was set by composers as diverse as Carl Friedrich Zelter (1795), Johann Friedrich Reichardt (1799), Beethoven (1809), Schubert (1815), Fanny Mendelssohn (1822), Robert

Schumann (1849), Wolf (1888), and Berg (1907), among others. When presented with a selection of settings like this, students can better understand the challenges facing composers and the ways in which composers confronted those challenges.

Specific Compositional Techniques

The use of the same compositional technique in different settings can also provide a good focus of comparison in establishing a broader narrative of music history. Ostinato, for example, figures in a number of standard excerpts from published score anthologies. Students may profitably compare and contrast such works as Monteverdi's concertato madrigal *Zefiro torna*, for two tenors and basso continuo, with either the Act I or Act III laments from Purcell's *Dido and Aeneas*, or with the opening chorus of Bach's Cantata *Jesu, der du meine Seele*, BWV 78, or with selected passages in Stravinsky's *Le Sacre du printemps*. Assignments like this can help bring material studied earlier in the semester (or even in a previous semester) back into focus and provide a larger context for the specific work at hand.

Analogous Dramatic Situations

The operatic repertory is full of stock scenes: revenge arias, love duets, prayers, triumphal marches, and so on. Any of these can provide a useful basis for comparison. One type of number that lends itself to discussion is the opening aria which introduces both the character and the dramatic situation. Among the many possible examples would be Uberto's "Aspettare e non venire" from Pergolesi's *La Serva padrona*; Leporello's "Notte e giorno faticar" from Mozart's *Don Giovanni*; and Figaro's "Largo al factotum" from Rossini's *Il Barbiere di Siviglia*—all sung by baritones, as it happens.

Autobiographical Ciphers

Berg's incorporation of his own name and the name of his secret lover into the *Lyric Suite* is but one of many instances in which composers have written themselves into their works. Comparable connections are present in Schumann's *Carnaval*, with its well-known permutations on the composer's name (S-C-H-A = E♭-C-B♭-A) and Asch, the birthplace of his erstwhile fiancée, Ernestine von Fricken (A♭-C-B♭) and in Shostakovich's String Quartet no. 8, each of whose movements incorporates some version of the composer's name (D-S-C-H = D-E♭-C-B♮). The final contrapunctus of Bach's *Art of Fugue* would also fit into this tradition and provide an object of discussion as time permits.

Arrangements and Reworkings

The possibilities here are many. Composers have been arranging and reworking compositions by their predecessors since the Middle Ages, and the tradition has extended down to the present day. One particularly useful instance of this may be found in Johann Christian Bach's Keyboard Sonata in D Major, Op. 5, no. 2 (1766), whose first movement illustrates the basic principles of what would eventually come to be known as sonata form. Mozart reworked this movement into the opening movement of his Keyboard Concerto in D Major, K. 107, no. 1 (1772), orchestrating it and adding brief tutti flourishes to meld sonata form with the ritornello structure that had long been basic to the genre of the concerto. Once again, students can witness a composer studying a work by an admired predecessor and building on it to create a new work, and in this instance, a new work in a new genre.

* * *

Today's students often find music history a remote and at times overly abstract subject. By focusing on specific works of music, we can provide tangible points of reference to which we can relate our teaching, no matter which aspect of music history we choose to emphasize. And by choosing works that stand in some kind of relationship to one another, we can humanize the subject as well. Even before they arrive in class, students have heard over and over again about the super-human musical abilities of the Great Composers. When they study a work like Mozart's "Dissonance" Quartet, K. 465, they will certainly see evidence of that. But when they study this same work in relation to one of Haydn's string quartet in the same key (Op. 33, no. 3), they will also begin to realize that even the Great Composers had to struggle to set themselves apart from their predecessors (typically another Great Composer), and in this particular case to negotiate the fine line between friendship and rivalry. Students can relate to this last point especially well, for all of them will have experienced this kind of relationship in one form or another, even if not in the realm of musical composition.

To the extent that we can create at least some degree of synergy among a series of highly disparate works, we can help students realize that history is not nearly as random as it may at first seem. By showing them the ways in which at least some of these musical works speak to each other, we can help these works speak to our students as well. And if we have done our jobs well, students will be alert to connecting the various dots they will (we hope) encounter after the course is over.

Decoding the Discipline of Music History for Our Students

J. Peter Burkholder

Many recent innovative approaches to teaching in colleges and universities can be valuable when applied in any discipline, including writing across the curriculum, classroom assessment techniques, just-in-time teaching, and applications of technology such as online chats, quizzes, and blogs.[1] But one new approach focuses on thinking about the discipline itself that we seek to teach and on making the particular modes of thought of that discipline clearer for students in introductory courses. Called "Decoding the Disciplines," this strategy has been developed by scholars of

Earlier versions of this paper were presented at the College Muisc Society/Juilliard Institute for Music History Pedagogy at The Juilliard School in New York in June 2008, as a keynote lecture at the Spring Meeting of the Southwest Chapter of the American Musicological Society at University of North Texas in April 2009, and at the Master Teacher Session sponsored by the Committee on Career-Related Issues at the annual meeting of the American Musicological Society in Philadelphia in November 2009.

1. Writing across the curriculum is a practice that uses formal or informal writing, in or out of class, to promote learning of course content in any discipline; see C. Williams Griffin, ed., *Teaching Writing in All Disciplines* (San Francisco: Jossey-Bass, 1982); Barbara Leigh Smith, ed., *Writing Across the Curriculum* (Washington, D.C.: American Association for Higher Education, 1984); and Art Young and Toby Fulwiler, eds., *Writing Across the Disciplines: Research into Practice* (Upper Montclair, NJ: Boynton/Cook, 1986). Classroom assessment techniques are ways to measure how well students are learning class material, during class itself; see Thomas A. Angelo and K. Patricia Cross, *Classroom Assessment Techniques: A Handbook for College Teachers,* 2nd ed. (San Francisco: Jossey-Bass, 1993). Just-in-time teaching uses email or online questions, due just hours before class, to measure student understanding of concepts covered in readings or previous lectures and thus to determine whether class time needs to be spent covering or reviewing those concepts; see Gregor M. Novak, Evelyn T. Patterson, Andrew D. Gavrin, and Wolfgang Christian, *Just-In-Time Teaching: Blending Active Learning with Web Technology* (Upper Saddle River, NJ: Prentice-Hall, 1999). All of these are examples of approaches to teaching based on research on teaching and learning, a growing field. For other strategies, see *Teaching on Solid Ground: Using Scholarship to Improve Practice,* ed. Robert J. Menges and Maryellen Weimer (San Francisco: Jossey-Bass, 1996).

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teaching and learning at the Bloomington campus of Indiana University. The chief players have been the co-directors of a group called the Faculty Learning Community: David Pace, professor of history, and Joan Middendorf, associate director of Campus Instructional Consulting.[2] Their work reflects a relatively new research area, discipline-centered research on teaching. I learned about their methods in an intensive faculty seminar in 2006 and have been experimenting with them since then. My goal in this article is to describe their approach and give an example of how I am applying it in my music history survey.

The Seven Steps: Seven Questions

Pace and Middendorf started with a simple observation: scholars and teachers in different disciplines *think differently.* Students go from class to class and encounter different paradigms and expectations in each class. We who teach are accustomed to the approaches, assumptions, and ways of thinking that are typical in our discipline. But for students, taking a class in a new discipline can be like entering a foreign culture. What is it like to think like a chemist, psychologist, philosopher, accountant, or music historian? As Middendorf and Pace write, their work

> arose from a strong realization that the mental operations required of undergraduates differ enormously from discipline to discipline, that these ways of thinking are rarely presented to students explicitly, that students generally lack an opportunity to practice and receive feedback on particular skills in isolation from others, and that there is rarely a systematic assessment of the extent to which students have mastered each of the ways of thinking that are essential to particular disciplines.[3]

In a music history class, we are teaching not just a pile of information, but also how to think like music historians. Yet we rarely make explicit that goal, or how to master the particular ways of thinking and disciplinary skills that underlie an understanding of music history.

Having defined the problem, Middendorf and Pace offer their solution, which they call "decoding the disciplines." By this they mean making explicit the modes of thought we use in each discipline and giving students practice in using them, so that they learn how to participate in a discipline by doing it. To

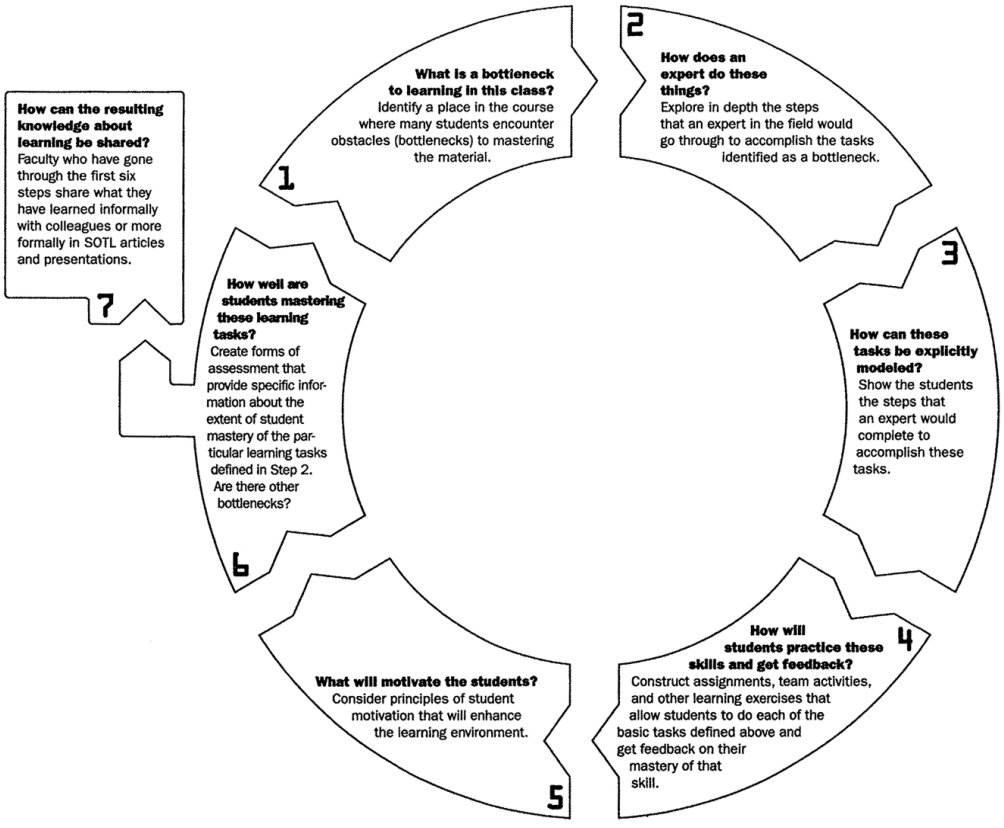
2. See David Pace and Joan Middendorf, eds., *Decoding the Disciplines: Helping Students Learn Disciplinary Ways of Thinking,* New Directions for Teaching and Learning 98 (San Francisco: Jossey-Bass, 2004), which contains essays describing this approach by participants in the Faculty Learning Community.

3. Joan Middendorf and David Pace, "Decoding the Disciplines: A Model for Helping Students Learn Disciplinary Ways of Thinking," in Pace and Middendorf, *Decoding the Disciplines,* 3.

make this happen, we first have to make *ourselves* aware of our own modes of thought. The model of decoding a discipline is designed to expose the patterns of thought in that discipline, to make that way of thinking apparent to students, and to give students practice in thinking like an expert in the field—not all at once, but step by step.

Pace and Middendorf and their collaborators have developed a seven-step, reiterative process for thinking through the issues, summarized in the diagram in **Figure 1**. This process is not intended to make everyone teach the same way. Quite the opposite: it is designed to lead individual teachers or groups of colleagues through a series of questions to figure out how best to address their specific needs. The process is like tackling a research problem, with no predetermined outcome, but beginning with a strategy for isolating and stating the problem and then solving it.

Figure 1: Decoding the Disciplines: Seven steps for overcoming obstacles to learning.[4]



4. Middendorf and Pace, "Decoding the Disciplines," 3. A larger version of this figure is given in the Appendix.

Each of the seven steps begins with a question.[5]

Step 1 Question: What is a bottleneck or obstacle to learning in this class?
What are the key things that are difficult for students in your class or in your discipline? Identify what exactly is hard, as precisely as possible. It is most helpful to pick *one* thing, and work on it. Pick a place your students have trouble or get frustrated. (You can come back and work on other obstacles later, using the same approach.)

Step 2 Question: How does an expert do these things?
Having chosen one thing that is hard for your students to do, how does an expert in the discipline do this? When faced with a similar problem, what do you and your colleagues do? What series of actions would you take? Define as precisely as possible the operations that have to occur. Here you have to dissect your own thinking, and reason out a process that is probably automatic by now and may never have been as hard for you as it is for some of your students. Ask your colleagues to explain to you what they do, and see if you can agree on a series of actions or steps to take. Try explaining these operations to someone outside your own discipline until that person understands them.

Step 3 Question: How can these tasks be explicitly modeled?
Model for your students those actions that an expert would take to complete the task. Break down the operation into stages or steps, and show your students how to do each stage. Repeat this process until they understand.

Step 4 Question: How will students practice these skills and get feedback?
Give students a chance to do it themselves, and give them feedback. It is easier for them to practice the skill and to understand the feedback if you have broken the task down into stages (in Step 3). Again, you will need to give them repeated practice in applying each skill, perhaps starting with relatively simple problems and then working up to greater challenges and sophistication.

Step 5 Question: What will motivate the students?
Motivate the students to stay with the process. This is best achieved by making the process explicit, so that the students see that the course is focused on learning and practicing skills as well as memorizing facts and dates, and by arranging a series of small successes, so they are always working and seeing

5. The summary of the steps here draws on ibid., 4-11, and on David Pace, "Decoding the Reading of History: An Example of the Process," in Pace and Middendorf, *Decoding the Disciplines,* 13–20. It also draws on discussions in the faculty seminar I took with Pace and Middendorf in May 2006 and on my own experiences applying the model in my courses, particularly the undergraduate music history survey for music majors.

results. Keep high expectations for what they will achieve, but set it out in small, manageable steps rather than leaps. A good metaphor for this is to think about a staircase that leads up to an entrance on the second floor of a building, which would be impossible to enter from the ground without the gradual ascent step by step.

Step 6 Question: How well are students mastering these learning tasks?
Assess how well the students are learning the skills you want them to have, using a wide range of techniques from in-class assessments and ungraded assignments to formal examinations and papers. It is easier to gauge students' mastery once you break down the tasks as in this model; you can assess each stage in the task, and correct mistakes as necessary.

Step 7 Question: How can the resulting knowledge about learning be shared?
Share what you have learned with someone else, from a conversation with one colleague to reaching a wide audience by writing an article or a book. Since the process here is like pursuing a research problem, it can be helpful to share the results with peers, to get their feedback. They may have further ideas that help you, and they may learn new tricks from what you have discovered.

Loop back to Question 1
The diagram in **Figure 1** also shows another step: loop back to question 1. If you have gone through Steps 1-6 with one bottleneck or obstacle to learning, and the students now seem to be mastering the skills they need in that area, you can start again. Now that one bottleneck has been solved, what other difficulties are there that challenge your students? Keep analyzing what is hard for them, and working through these steps.

Applying the Model: Examples of the Process

Step 1: The Bottleneck
In applying the model to my own undergraduate music history survey, I began with the first question: What is an obstacle to learning in this class? There were many, from a lack of background in social and political history to the sheer amount of material there was to cover. But one secret to applying this model successfully is to work on only one problem at a time. From several possibilities, I chose to focus on a roadblock that had become very apparent on the exams.

My students were having difficulty figuring out what are the significant features of a musical style or genre that distinguish it from others. Of the many traits one could point to in a piece of music, which are essential for differentiating its genre or style from others, and which are not helpful in

making that distinction? What makes a rondeau by Du Fay different from one by Machaut or one by Ockeghem, or a mazurka different from a waltz or a polonaise? Many of my students struggled on the exams when I showed or played an excerpt from a piece of music they had not studied and asked them to recognize its genre, describe its principal stylistic features, and suggest a possible composer and approximate date of composition. This was a skill that I thought was basic to music history, and also potentially of great value to them in their careers as working musicians and music teachers. But I noticed that even if they could do this for some genres or styles, they were not sure *how* they did it. They did not have a *strategy* for how to approach the problem, and could not tell the significant distinctions from the unimportant ones. I was trying to teach the content of the course—including the genres and styles and composers I wanted them to know and an overall framework for music history—but they were not able to apply their knowledge to new situations because I had not made them aware of a process for doing so.

Step 2: An Expert's Strategy

How does an expert do this? As I thought about it, I realized that there are actually two discrete skills at work here:

1. First, an expert figures out what is a significant distinguishing feature of a style or genre.
2. Second, he or she uses that knowledge to identify unknown examples.

Both skills require having a group of examples that one already knows and that one can use for comparison. So part of being an expert is being familiar with a wide range of pieces that one can compare to unfamiliar pieces. Clearly, part of the content of a music history course is introducing a large number of new pieces to serve as examples for comparison. But in order to learn them in the first place, the student must compare each new piece to the music he or she already knows, including pieces covered earlier in the same class or previous courses. So the technique an expert uses for discerning the significant features of a genre and style and for identifying unknown examples must be ingrained as a habit for learning about music, using whatever pieces a student may know as points for comparison.

I drew up a rough sketch of what an expert does, based on my own habits and on conversations with colleagues:

1. To figure out the significant distinguishing features of a genre or style, an expert does something like this:
    a. Start by noticing a variety of salient features in one or more pieces in that genre or style, such as texture, harmony, rhythm, and melody.

   b. Then compare these features to those of pieces in other genres or styles that are similar in some way, looking for which features most strongly differentiate them.
   c. Finally, arrive at a list of those features that most distinguish this genre or style from others, especially from those most similar to it.
2. To identify a piece by genre and style, an expert does something like this (modeled on what I do when trying to identify a piece I hear on the radio):
   a. Start by noticing the most obvious features, such as which instruments or voices are performing. This may already suggest one or more possible genres or styles (think of the sound of a crumhorn, a saxophone, or a string quartet).
   b. Continue with other features. When two or more prominent characteristics have been noticed, come up with one or more possible genres, dates, and composers whose typical stylistic features match the characteristics you have noticed. In other words, formulate a hypothesis, a best guess based on the features observed so far.
   c. Then test the hypothesis, and narrow down to a more specific one, by remembering all the typical traits of the genres and styles and composers you are considering, and trying to match them against the piece you are seeing or hearing. If you find several of these traits, that tends to confirm the hypothesis. If you cannot, perhaps you should try again with a new hypothesis.
   d. Also test the hypothesis by asking yourself, where are the most likely points of confusion? That is, what other genre(s) or composer(s) are you most likely to confuse with the one you have tentatively matched with this piece? How can you convince yourself the correct identification is not this other genre or composer? Try out these other possibilities as rival hypotheses, and judge whether your original hypothesis seems most likely to be true.
   e. Repeat these steps as many times as necessary until convinced that you have identified the right genre, style, composer, and approximate date, or have come as close as you can given the information you have.

Step 3: Modeling the Process

Once I identified an obstacle for my students, and figured out how an expert would overcome it, I went on to question 3: how to model the process of figuring out the most significant distinctions between genres or styles and applying those distinctions to the task of identifying unknown pieces of music.

I wanted to introduce this skill as early as possible in the music history survey and make it a continually recurring theme, so my students would get

better and better at it. The first repertoire we encounter in which there is a sufficient range of styles and genres to describe and practice this skill is chant. I decided the skill would be more memorable if they worked through the process themselves or we did so collectively rather than having me do it for them. So I designed an in-class exercise that covers some of the content I thought they should know about chant but also focuses their attention on two questions:

1. How do you decide what are the significant distinguishing features of a genre?
2. How do you use your knowledge of these features to distinguish genres from each other?

Before this exercise, they learn about music in the ancient world, church history, the role of chant in the early church, oral transmission, the history of notation, how to read and sing from chant notation, the eight church modes, and how to tell the mode of a chant. But this is their first significant engagement in class with the concepts of genre and style.

I begin the exercise by saying that I have two goals: to explore some of the differences between various types of Gregorian chant, and to examine the concepts of style and genre as music historians use them. Thus I make explicit that we are going to address both the repertoire under study and the ways of thinking used by the discipline of music history.

Then I discuss the concept of genre as a type of piece, like a species in biology. If you know the genre of a piece, you will also know something about its likely form and style, although there are always exceptions. Likewise, you can usually use the form and other style features of a piece to identify what genre it exemplifies. The form and stylistic traits associated with a genre always reflect its history. Just as with species in biology, genres can be closely related. Often just one or two differences can distinguish one genre from another, while they hold several traits in common. The trick is to figure out what are the significant features that distinguish genres.

Next I point out that there are many genres of chant. Thinking about genre in chant will help us learn more about chant, and at the same time it will help us think about the concept of genre and how we use it for any kind of music. In particular, I focus on six genres of chant that all originated in the practice of singing psalms (which we have already discussed as an aspect of Christian services from the very beginning). In each case, the psalm was paired with another sentence of text, set to its own melody, that was sung together with the psalm, usually before and after the psalm, though it would only be written down once, before the psalm. Although they started off fairly similar in form, these six genres of chant evolved in different ways, until each

one had a unique character and in most cases a unique form. The point of the exercise is to become aware of the differences between these genres in order to tell each one from the other five, and to understand enough of the history and function of each genre to explain these differences.

I then direct the students to form teams of three or four people. I give each team a paperclipped packet of six chants, taken from the Mass and Vespers in the *Norton Anthology of Western Music* but reprinted on separate sheets to make it easier to look at all of them at once and compare them. These are the five Proper chants of the Mass plus a psalm with antiphon from the Vespers, representing the six genres I want them to explore.[6] After instructing the students to spread out the six chants in front of them so that all the members of the team can see the chants, I ask them, how might you group these chants in categories? What common traits link some of the chants but not others? Or make certain ones seem more similar, and others less so? In some categorizations, there might be one type of chant that belongs alone, in its own category separate from the others. What I ask them to do as a team is to come up with as many different characteristics that could be used to categorize these chants as they can think of. I give them four minutes. When I tell them to start, the din is glorious, as each team tries out different groupings as fast as they can.

I stop them after four minutes, and go around the room asking each group to name one characteristic that they came up with, writing all of the suggestions up on the board or on a projected computer screen. Many of the characteristics they name are irrelevant for categorizing chants by genre, such as the mode, range, clef used, or presence of large melodic leaps. But many are potentially relevant, such as length of melody, length of text, style of text setting, form, number of sections, presence of a recitation formula, presence of the Doxology (Gloria Patri), and so on.

Then I ask them, which of these characteristics are most useful in distinguishing among these different genres of chant? Can we find ways to tell each one from the other five, just by using a small number of distinctions? I lead them through each of the six genres, starting with the Office psalm with antiphon and then the Introit, Gradual, Alleluia, Offertory, and Communion in order of their appearance in the Mass, looking for a list of traits that distinguish each one from all of the others, using the fewest, most obvious distinctions we can find.

It turns out, of course, that only a few factors are necessary for distinguishing among these genres of chant:

1. Length of text (or number of psalm verses). All of these types of chant start off with a complete sentence (the antiphon or respond), but they

6. J. Peter Burkholder and Claude V. Palisca, *Norton Anthology of Western Music,* 6th ed., vol. 1 (New York: W. W. Norton, 2010), 8–10, 14–17, 2–21, 24, and 26–27.

vary greatly in the number of verses that follow: the Office psalm is the longest, with multiple verses of the psalm ending with the Doxology (Gloria Patri); the Introit has one psalm verse plus the Doxology; the Gradual and Alleluia have one verse with no Doxology; and the Offertory and Communion have no verses at all.

2. Style of text-setting. The Office psalm is syllabic throughout, with a reciting formula for the psalm and Doxology to fit the varying numbers of syllables in each verse of the psalm; the Introit is neumatic (generally one to six notes per syllable) except for the mostly syllabic reciting formula for the verse and Doxology; the Gradual, Alleluia, and Offertory are melismatic throughout (including several long melismas); and the Communion is neumatic.
3. Fixed texts. The Alleluia always starts with "Alleluia," and the Office psalm and Introit are the only ones that include the Doxology.

By sifting through the characteristics they have suggested, the students figure out for themselves that these are the only traits necessary to distinguish between these six genres of chant. The list may look slightly different if the students decide that "presence or absence of the Doxology" or "use of a reciting formula for the psalm" qualify as independent criteria, but they always arrive at a very short list of traits that are sufficient for the task of telling these genres apart. How do you tell a Communion from an Offertory, since both have the same length of text? The Offertory is more melismatic. How do you tell a Gradual from an Alleluia, since both are melismatic chants with one verse? Just the presence of the word "Alleluia" as the opening sentence.

At this point in the class, I pause to make the strategy explicit. As a group, we have just gone through the steps an expert takes to figure out the significant distinguishing features of a genre or style, as listed above under Step 2: noticing a variety of features, comparing similar genres to discover which features most strongly differentiate them, and arriving at a list of those distinctive features for each genre. This serves as a model of how an expert accomplishes this task.

Now we are ready to model the procedure an expert uses to figure out the genre of an unknown piece of music. I hand out to each team a paperclipped packet of four more chants, which are numbered but not labeled by genre. I ask them as a team to figure out which genre each chant is, and be prepared to explain why it is that genre and cannot be any of the other five genres. I suggest they start by looking for the features they have just identified as the most significant in distinguishing between genres of chant; come up with a hypothesis of what the genre might be; and test the hypothesis by looking for the other features typical of that genre. I also suggest they consider which *other* genre it most resembles, which one they are most likely to confuse it

wish, and why the chant must belong to one genre and not the other. I ask them to raise their hands as soon as all the members of their team are able to agree on all four chants.

When they are done, I ask about each numbered chant in turn these questions, which summarize the thinking process an expert uses to identify the genre of an unfamiliar piece of music (as described above under Step 2):

1. Of the characteristics you identified as most significant for telling one genre of chant from the others, which traits did you notice in this chant?
2. Based on those characteristics, what genre do you think it is?

When I ask the second question here, and someone calls out a genre, I always ask for other candidates. If all of the students name only one genre, I ask the class which *other* genre that one might most likely be confused with, and how they can be certain it is *not* that other genre. Often enough, more than one answer is offered, and I ask the class to vote. If the vote is lopsided, I ask for volunteers to explain why the chant belongs to one genre rather than another. Occasionally the vote is close, as when I gave them a Communion, and about 40% of the class thought it was an Offertory. Then I asked them to turn to a neighbor who was not in their team and, taking turns, each try to persuade the other that their own answer was correct. After a minute, I asked for another vote, and it was much more strongly for Communion. I asked them to explain why it would be these two genres they were getting confused, and how they decided on one or the other. The answer is that in these and only these two genres (of the six we were comparing) there is no psalm verse; the only distinguishing feature is the text-setting, which tends to be more melismatic in the Offertory, more neumatic in the Communion.

The exercise described here can be retooled to suit almost any period of music history, any repertoire, and any size of class from my large lecture class to much smaller classes, and indeed I have used variants of it in engaging a wide range of repertoires. This exercise works well, in part because it has built into it Steps 4, 5, and 6 of Figure 1 (as I will explain below) as well as Step 3, modeling the task. But having used this exercise several times, I have realized that I need to make even more explicit the experts' approach as described in Step 2. Not every student understands or retains the series of operations at each stage in the process of deciding what the distinguishing features of a genre or style are, or in the process of determining the genre or style of an unknown piece of music. In the future when I teach the class, I plan to follow up this exercise and my verbal explanations of the procedure by distributing to my students in print and online my outline of the processes in Step 2 above,

so they have it, can refer to it, and can practice these stage-by-stage procedures.

It should go without saying that this is not the only skill my students need, and it is not the only issue I address during this lecture. Once my students have a good sense of the distinctive shape and style of each of these six genres of chant, I relate these characteristics to the history and liturgical function of each type of chant: *Why* would these genres differ in these ways? What about the history of each genre would influence it to take the form it does? These questions represent another task of the historian, something else I want to teach my students. Asking why these differences occurred is also an excellent way to help students remember the distinctions between these genres, because they are not arbitrary, but rather make perfect practical sense.

I proceed to lecture briefly about the history, function, and performance context of each of these genres of chant, while challenging the students to think about why they might have the shape they have now, given that history. For instance, the Office psalm with antiphon was used in monasteries as part of a practice of singing through all 150 psalms every week as a community, by memory, with everyone participating in the singing. What unique musical characteristics of that genre might reflect that history? My students readily come up with answers: the complete psalm text is there because it is part of a practice of chanting through the complete texts of all the psalms; it is sung to a psalm-tone formula because that melody is easily remembered from constant use; and the entire chant is relatively simple because everyone is participating. Reminding them that all of these chants were transmitted orally for centuries before being written down, I mention that the Gradual, Alleluia, and Offertory were all associated with solo singing with choral responses, while the others were sung by two parts of the choir in alternation, and describe the original functions of each. How might the characteristics of these chants reflect this history? Again, several students usually come up with the most likely answers: the melismatic chants are associated with soloists, who could be more florid than a group of singers, for reasons that include improvising from a basic formula, remembering the chant from year to year, and simply showing off.

Discussing these historical contexts further reinforces the students' understanding of the stylistic and formal differences between these genres and makes them more memorable. But in the long run, what I expect my students to retain is not necessarily the distinctions between chant genres, which they will forget unless they are involved with chant or music based on chant in their later careers; rather, it is the way a music historian (or any musician) learns to distinguish one style or genre from another. Similarly, the relation of style or genre to historical context is a constant theme in my course, and making clear how this works in the chant repertory helps reinforce the idea that

being able to distinguish between styles or genres is an essential prerequisite for drawing any connections to historical context, and thus an essential skill for the study of music history.

Step 4: Practice and Feedback

Along with providing a model for how an expert thinks through the problem of distinguishing genres and styles, the exercise described above already provides some practice in doing so and some quick feedback, as each student can measure his or her grasp of the skill against the class as a whole. This is the beginning of Step 4, giving the students opportunities for practicing the skill and receiving feedback.

Over the rest of the semester, as we encounter new pieces and repertories, I frequently take the students through a similar process during the lecture period. For instance, after lectures on fourteenth-century French Ars Nova style and the genres of the rondeau, ballade, virelai, and isorhythmic motet, I let the students take the lead in discussing genres and styles of the Italian Trecento, using the examples in the course anthology and their knowledge from reading the textbook and the commentaries on each piece in the anthology. I split the classroom into three regions; assign the fourteenth-century madrigal to one region, the caccia to another, and the ballata to the third; and ask students in each region to work in teams of three or four to come up with a list of the distinctive traits of their genre that distinguish it from all the other fourteenth-century genres and distinguish Italian style from French. After several minutes for discussion in their teams, we reconvene as a class and proceed genre by genre. The teams in each region report on their genre, and I play an example and fill in points they may have missed. When all three genres have been discussed, I distribute packets of seven unknown fourteenth-century pieces to each team. I ask the teams to figure out which of these pieces is (or are) in the genre they just reported on, to prepare to explain what characteristics of the music prompt them to make such an identification, and then to identify as many of the other genres in the packet as they can. Feedback comes immediately, from fellow students in their team, from other teams, and from me. Doing exercises like this repeatedly reinforces the skill. And while distinguishing between chant genres is rather straightforward, later genres and styles can present increasing challenges: what exactly does distinguish Mozart's music from Haydn's?

Such in-class practice can happen in large lecture classes, in discussion sections, and in smaller classes. In addition, it is helpful to have assignments, graded or ungraded, in which students work out similar problems individually. In the discussion sections linked to my large lecture class, my teaching assistants often lead the class through similar exercises, assign groups or pairs to work on them in class, or give such problems as homework. In

smaller classes, I have had students keep journals in which they write about some or all of the pieces on the listening list, and I ask them to focus their descriptions on what is most distinctive about the style of each piece (or each composer) in comparison to the others on the course listening list. Giving immediate feedback, either through discussion in class or by the next class session, helps to reinforce the skill.

Step 5: Motivation

The next step is motivating the students. Again, the exercise described above has motivation built into it. I would guess that my students would not be very interested in telling genres of chant apart if I simply lectured about them. But because the students figure out for themselves how to do this, they have a stake in it. The information is much more memorable, because they taught it to themselves. The class is more fun, because they are engaged in active learning rather than passive listening. And when I move on to discuss the function of each genre within the service, who sings it, the distinction between antiphonal and responsorial performance, the terms for the parts of each chant (such as antiphon, respond, and psalm tone), and the role of oral transmission, always asking them to relate these historical issues to the differences they found in the genres they were just looking at, I find my students pay attention in a different way, because they are invested in the issues involved. They are more motivated to learn the material because they are already engaged in thinking about it in a way that interests them.

One of the most important ways to motivate students is to give them small challenges on a regular basis, so that they are constantly practicing and deepening the disciplinary skills you are trying to teach. As Pace notes, the Decoding the Disciplines model

> moves the focus from large, potentially overwhelming challenges, such as writing an essay exam, to more discrete and manageable tasks. . . . [Students'] sense of mastery can increase as they move to ever more complex tasks, and the learning environment is transformed from a few giant leaps to a series of manageable steps.[7]

I am still in the process of transforming my own survey course from its traditional lecture-and-test format to this step-by-step mastery of skills. Lectures and discussion sections have been radically reworked to fit the new model, with active learning and practice of disciplinary skills built into almost every class session. But on my to-do list for course revision is to design more and smaller out-of-class assignments and exercises that give students progressively more challenging tasks focused on learning these disciplinary skills alongside

7. Pace, "Decoding the Reading of History," 18.

the course content. These assignments and exercises can serve in part to prepare for and in part to replace the large exams, but among their most important functions is to increase engagement and motivation by challenging students and giving them a sense of mastering the material without overwhelming them.

There are many other aspects to student motivation. A helpful study by Raymond Perry, Verena H. Menec, and C. Ward Struthers found several factors that motivate students to learn, including a sense of control; feeling challenged by the tasks before them but still able to accomplish those tasks without feeling overwhelmed; seeing connections between things (such as the links my students discovered between the characteristics of a chant genre and its historical context and function); seeing the relevance to their own work and interests; and getting feedback quickly. Naturally, on the other side it is demotivating and disheartening when they feel helpless, are overwhelmed by the quantity of material, see that material as only a disorganized group of unconnected facts, see the course content as irrelevant, or have to wait a long time to get back their tests and papers.[8]

In my own teaching, I have found the following approaches particularly helpful in motivating students:

- Make it fun.
- Learn about your students' goals and show how the class will help them achieve them.
- Divide tasks into steps of reasonable size and make clear how to accomplish each step.
- Draw connections with music that students already know, in or outside the class.
- Show how learning and practicing the skills taught in the class can help them think about the music they are interested in.
- Make students aware of preconceptions they have that may limit their appreciation for and understanding of the music under study and the values that music reflects.

The Decoding the Disciplines model works well with all of these.

Step 6: Assessing Student Learning

The next step is assessing how well the students are learning the disciplinary skills you have focused on. This is built into the exercise described above, as I can tell how well the class as a whole has learned the process of identifying genres by how many can correctly identify the genres of the unknown chants

8. Raymond Perry, Verena H. Menec, and C. Ward Struthers, "Student Motivation from the Teacher's Perspective," in *Teaching on Solid Ground: Using Scholarship to Improve Practice,* ed. Robert J. Menges and Maryellen Weimer (San Francisco: Jossey-Bass, 1996), 75–100.

and how clearly they can state their reasoning. This exercise with unknown chants is an example of a Classroom Assessment Technique, or CAT: a way to find out immediately, during class, how well your students are learning the material, and whether they need more instruction or already have the concepts down so you can move on.[9] I use such ungraded in-class assessment techniques regularly as a way to monitor how well the students in general are grasping the course content, which in most cases is really a test of how well I am doing in teaching it to them. Subsequently, on the first exam, there is a series of questions on an unknown chant, which requires the students to identify the genre and explain their reasoning (alongside other questions about mode and notation). And of course on an exam, quiz, or individualized assignment, you can measure not only how well the class as a whole is doing but how well each student has grasped the concept and is able to apply it.

The results have been strongly positive. During the exercise described above, by the end of the lecture period almost everyone in the room can distinguish between genres of chant that they barely knew at the beginning of it and can explain their reasoning. While not everyone retains the specifics about chant genres, the first time I tried this new approach, the students as a whole performed significantly better on the test questions related to chant than students had on similar questions the previous year, improving the class's average scores by more than a letter grade. I had begun the whole effort to retool my course using the Decoding the Disciplines model because my students were struggling with certain types of test questions, such as identifying unknown works or comparing known scores, that required them to isolate and describe the significant features that distinguish one style, genre, or composer from another. Drawing their attention to the process of how to determine which features are significant, and how to apply that knowledge in identifying a work's genre, composer, and date, has resulted in a marked improvement in performance on these sorts of test questions for most students.

One of the strengths of the Decoding the Disciplines approach is that when you have broken down a task into a step-by-step process, as in Step 2 above, it is easier to diagnose where the problem is when students are not successful. Each stage in the process can be tested with a well-designed assignment, quiz, or test question, and so can each disciplinary skill you are trying to teach. Exams can then feature a variety of questions, each designed to test a particular skill as well as other course material.

All of this focus on disciplinary skills does take time and space in the classroom and on assignments and tests, but it need not distract from the central content of the course. Indeed, conveying the content relates so closely to

9. For more on CATs, including a list and description of many different techniques, see Angelo and Cross, *Classroom Assessment Techniques*.

the skills involved that I often see them as one and the same: we learn the skills by engaging with the pieces, composers, styles, periods, and other topics we study, and we learn about all of those topics by practicing the disciplinary skills we have assimilated so far. Moreover, if students can think through problems for themselves—such as how to tell two similar genres or styles apart, and how the differences between them resulted from different historical contexts—then they can continue learning what I would hope to teach them about music history, long after the course is over.

Step 7: Sharing What You Have Learned

The final step is to share with others what you have learned about overcoming the obstacle to learning, both what works and what does not. As a group, music historians have been reluctant to talk about what they do in the classroom until relatively recently, and the first book on the subject, Mary Natvig's valuable collection *Teaching Music History,* did not appear until the twenty-first century.[10] But now the Pedagogy Study Group of the American Musicological Society, the annual Teaching Music History Day, the biennial College Music Society Institutes for Music History Pedagogy, and this *Journal of Music History Pedagogy* provide ample outlets for sharing what we learn about teaching. Less formally, conversations with colleagues can be very helpful. I find that trying to describe what I am doing helps me see what is working, what is less successful, and what I still do not understand well enough. As my teaching assistants and colleagues experiment with applying the Decoding the Disciplines approach, we are constantly learning from each other.

And Back to Step 1: Working on the Next Obstacle

I am gradually changing my courses to make decoding the discipline of music history more central and explicit. There is still work to do: my students still have difficulties, there is still too much material, there are still frustrated students in my office who are working hard and not seeing the results they want to see, and there are still disengaged students who are not motivated to work in the class and do not see its relevance for their future lives and careers. I need to work through each of the obstacles to learning in each of my classes, and it is demanding work. One of the advantages of addressing one obstacle at a time is that it is easier to see progress and to know the effects of working on that one issue, but it can be disheartening to then see students run into another obstacle that needs to be addressed and has to wait for next year.

Often enough, as I have reviewed my classes to see what I need to change, I have discovered that I was already including elements that fit easily into the Decoding the Disciplines model, but I need to make more explicit how they

10. Mary Natvig, ed., *Teaching Music History* (Aldershot: Ashgate, 2002).

relate to that model. One such example in my undergraduate survey is a multi-stage research project that asks students to find a topic, locate a variety of relevant sources, annotate a bibliography, discern a thesis, outline an argument, consider and refute counter-arguments, write a paper, and then rewrite the paper based on feedback from peers and from experienced scholars (the instructors)—all tasks that music historians do.[11] I even have an online step-by-step guide for "How to Write a Music History Paper" that makes each stage as transparent as possible, and I ask my students to work through these steps as they go.[12] But even in these cases where I have applied some aspects of the Decoding the Disciplines model, such as figuring out what an expert does and describing that to my students, I often need to do more to give them ownership of the problems, and therefore of the discipline.

One thing worth doing more often is to foreground the strategy of Decoding the Disciplines itself—the idea that they are learning the modes of thought of a new discipline—and to remind them of it regularly. Even if the course starts well, by the time of the first exam my students can be so focused on the content that they lose focus on the process, and it is my responsibility to remind them more often than I tend to do. David Pace puts it bluntly:

> Relatively few undergraduates conceive of their courses in terms of mastering different disciplinary ways of thinking, and they have to be shown that it is in their interest to spend time on this, rather than moving directly to "what will be on the test." I couch the presentation of the Decoding the Disciplines process . . . in terms of students getting the maximum return on the time that they invest in a course. I point out that many surveys suggest that the difference between students who do well and those who do not is often more the result of how they study than of how much they study. I make it clear that a real commitment of time and energy is necessary for success, but that if they are not working in a manner that is appropriate to the discipline they are studying, more work is not apt to yield a higher grade.[13]

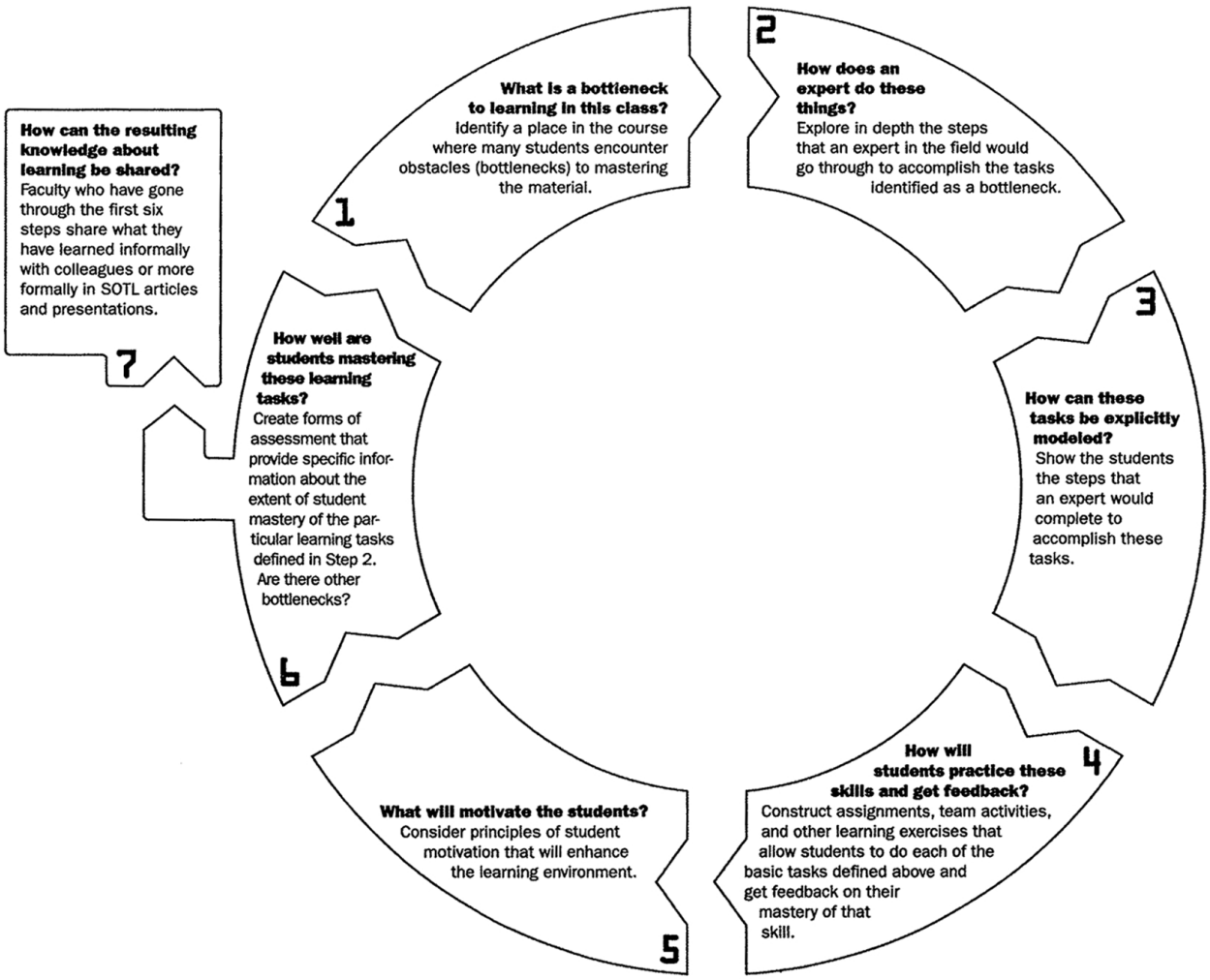
It is that daily practice of "working in a manner that is appropriate to the discipline" that I feel most urgently I need to teach to my students. Armed with the ability to think and work in that way, they can become lifelong learners in the discipline of music history, teaching themselves what they seek to know, long after they have left my classroom.

11. Available at http://www.music.indiana.edu/som/courses/m401/M401papr.html.
12. Available at http://www.music.indiana.edu/som/courses/m401/M401how2.html.
13. Pace, "Decoding the Reading of History," 17–18.

Appendix

The following figure appears in a smaller format on p. 95 of this article.

Figure 1: Decoding the Disciplines: Seven steps for overcoming obstacles to learning.[14]



14. Middendorf and Pace, "Decoding the Disciplines," 3.

A Small Selection from among the Many Things that I Still Do Not Know about Baroque Music

John Walter Hill

My whimsical title makes reference to the fact that W. W. Norton published my survey of the Baroque period in 2005,[1] which would seem to suggest that I should now know everything possible about Baroque music. I only mean to joke; we both know that this is very far from true. But during the weeks and months of study that preceded the drafting of each chapter of my book, I was surprised to discover that modern scholarship had left unanswered, or in most cases had left unasked, some questions that I felt the need to address for a cogent overview of the material. In many cases I could not answer the question for a variety of reasons. As I worked on the book, I thought that I should keep a log or some kind of diary of these questions, but the pressure that resulted from the Norton editor's insistent prodding and my own inertia prevented me from writing myself notes of that kind. In effect, I am now trying to recall some of those unanswered questions, although I am sure that I have forgotten many of them.

I intend to exclude from my selection things that I still do not know simply because I failed in my task of study. And I also intend to exclude questions that can never be answered or that are based on bad assumptions. I mean, questions like "Exactly when did the Baroque Era begin?" or "Do we call a work by Schütz *Baroque* because it contains the same baroque features that have caused us to call his period *The Baroque Era*?" I also mean to exclude previously unasked questions that I thought I could answer. These would include: "Of what significance is it that seventeenth-century composers who enjoyed noble status number in the dozens, whereas such composers active

This article is an expansion of my invited keynote address to the Midwest Chapter of the American Musicological Society presented at Western Michigan University on April 26, 2008.

1. John Walter Hill, *Baroque Music: Music in Western Europe, 1580–1750*, The Norton Introduction to Music History (New York: W. W. Norton, 2005). The book is accompanied by John Walter Hill, ed., *Anthology of Baroque Music: Music in Western Europe, 1580–1750*, The Norton Introduction to Music History (New York: W. W. Norton, 2005).

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during the Renaissance before Gesualdo can scarcely be named?" Or "What prompted German courts to interest themselves in Italian music, musicians, musical styles, and musical genres during the early and middle seventeenth century, while the French and Spanish courts did not?" Or "What was Mersenne attempting to demonstrate through his application of verse scansion to the music of court dances?" In the end, I have decided to pose questions that can be grouped under the following headings: Ritornello, Voices and Instruments, Catholic Solo Motets and Lutheran Cantatas, Semi-Opera, Spain, Tonality, Corelli's Harmonic Language, and Rhetoric.

Ritornello

I addressed other questions but feel that my answers were not adequate or were even more inadequate than my other answers. For example, I wanted to give a historical account of the ritornello procedure familiar to us from the concertos and arias of the early eighteenth century. I offered early examples from Torelli's trumpet sonatas of the 1690s, but I feel that there was more that could be said about it. Michael Talbot, in his entry "Ritornello" in *The New Grove Dictionary of Music and Musicians* (hereafter, *New Grove*), claimed that certain arias from the 1680s "provided the opportunity for ritornellos to become a fixed component of vocal music in many genres." But when I asked Michael to name some of these arias, he replied "I withdraw the remark." In the entry, Talbot claims that some of these are of the "church aria" type, and this term caused me just as much trouble. I attempted to illuminate and clarify the term in at least two of my chapters,[2] but I am convinced that the full importance this category of aria has not yet been recognized and its history has not been seriously attempted.

Voices and Instruments

I did attempt to trace the history of the particular combination of voices and instruments that results when the chorus declaims the text in block chords while the instruments, particularly the violins, play combinations of scales, arpeggios, and repeated notes with more energetic rhythmic patterns. Historians of eighteenth-century church music tend to call this a feature of "Neapolitan church music," and name Alessandro Scarlatti as its originator.[3] However, Scarlatti adopted it only in his late works. Handel seems to have brought it

2. Hill, *Baroque Music*, Chapters 12 and 14.

3. For a representative summary, see James W. McKinnon, et al, "Mass, III. 1600–2000, 3. 18th Century, (I) Neapolitan," in *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45872 (accessed May 5, 2010).

from Venice to Rome in 1708, and Scarlatti could have encountered it there. But I do not think the style originated in Venice, either. It seems to have been used earlier in Bologna. I found it in the few works of Giovanni Paolo Colonna available to me,[4] but the two main scholars who have written about Colonna have nothing to say about this issue.[5] Others assure me that I would find still earlier examples among the voluminous works of Maurizio Cazzati, but existing scholarship on this composer does not address this question. So I feel that the history of this nameless technique, which became foundational for choral music after 1700, has yet to be written, just as the history of ritornello procedure and the church aria.

Catholic Solo Motets and Lutheran Cantatas

The church-aria family of formal designs provided me with a link between the Lutheran church cantatas of Bach and Telemann and the ubiquitous but little researched genre of the Latin-texted solo motet of the early eighteenth century.[6] The text basis and deployment of musical styles in early eighteenth century Lutheran cantatas and in the Catholic solo motets of the same and slightly earlier years are so similar that I was surprised to find that no one seems to have noticed or asked questions about this. I do hint at a connection in my book,[7] but I feel that the whole area needs to be researched with this issue in mind. After all, Lutheran composers adapted to their use a number of Catholic musical genres, forms, and style features over a period of two centuries, beginning with the early years of the Reformation. Why wouldn't they model the New Lutheran cantata on the popular Catholic solo motet? Erdmann Neumeister's earliest cantata texts are, after all, alternations of recitatives and arias of about the same number, length, verse forms, and content found in the contemporaneous solo motet. He even offers a Latin cantata, which Telemann set, that is indistinguishable from a solo-motet text, except that it lacks the concluding Alleluia. Neumeister, as is well known, likens his cantatas to segments of an opera, even though they contain no characters, dialogue, or action. I actually suspect that he was misdirecting his readers for theological reasons. I would have liked to search collections of solo motet

4. Hill, *Baroque Music*, 414.

5. Mary Nicole [i.e., Anne] Schnoebelen, "The Concerted Mass at San Petronio in Bologna, ca. 1660–1730: A Documentary and Analytical Study," PhD diss., University of Illinois, 1966; and Marc Vanscheeuwijck, "De religieuze muziekprokuktie in de San Petronio-kerk te Bologna ten tijde van Giovanni Paolo Colonna (1674–1695): Een onderzoek naar culturele, historische, liturgische en muzikale aspekten uit de Bolognese Hoog-Barok," PhD diss., Ghent University, 1995.

6. Hill, *Baroque Music*, 454–67.

7. Hill, *Baroque Music*, 458.

texts to see if Neumeister actually derived cantata texts from them through translation. I still feel that basic questions about the origins of the New Lutheran Cantata remain unanswered and largely unasked.

Semi-Opera

Questions like that of the relation between the New Lutheran Cantata and the Catholic solo motet have not been asked, it seems to me, because of scholarly specialization. Specialists in Lutheran church music or the life and works of J. S. Bach tend not to pay much attention to Italian church music. This same isolation among specialists has left other questions unasked, as well. For example, Is it only a coincidence that similar forms of semi-opera arose in Spain, France, and England only a few years apart? The Spanish collaborations between Pedro Calderón de la Barca and Juan Hidalgo in this genre began in 1652 with *La fiera, el rayo y la piedra*, while the remarkable series of Restoration semi-operas in England is usually traced back to 1670s. Both the English and the Spanish forms of semi-opera bear resemblances to the French *comédie-ballet*, a genre that seems to arise with *Les Fâcheux* in 1661. Purely on the basis of chronology, one might think of tracing connections from Spain to France, and thence to England, although no one has suggested this, as far as I know. Still, I was struck by the curious coincidence that Pelham Humfrey used triple meter and static harmony to set dialogue in *The Tempest* of 1674, an approach otherwise only known in Spain.[8]

Spain

I have a lot of questions about Spain. Does the music survive for any *auto sacramentale*? Of what significance is it that no Spanish songs from the first half of the seventeenth century are found in notation for solo voice with accompaniment? Even the songs that we know were sung as guitar-accompanied solos in Spanish plays are preserved only as three-voice arrangements. The same is true of *villanelle* in Spanish Naples. And there is no notation of guitar accompaniments from early-seventeenth century Spain, although there are Spanish-guitar alphabet-tablatures for Spanish songs in Italian manuscripts of this time. And what about the constant hemiola and syncopation, and the unique chordal style of Spanish *villancicos*? Some would like to believe that these features imitate African music.[9] I have countered that these

8. Hill, *Baroque Music*, 372.

9. Paul R. Laird, *Towards a History of the Spanish Villancico* (Warren, MI: Harmonie Park Press, 1997).

features have a long history in Spain.[10] But do they precede contact with Africa? Did Spain become culturally and musically isolationist during most of the seventeenth century, or is it just that I, as an Italianist, always expect that Italian trends will be followed and need some explanation when they are not? And where and who were the Spanish violinists and violin makers in the seventeenth century?

Actually, bowed strings instruments seem to have nearly disappeared from Spain at about the beginning of the sixteenth century.[11] They can be seen in Spanish manuscript illuminations and church frescos from the thirteenth through the fifteenth centuries. And the recently uncovered frescos in the Valencia cathedral, painted between 1472 and 1481, depict bowed string instruments remarkably similar in design to members of the violin family. But afterward, both the images and the evidence of playing and making violins nearly disappear from Spain until the trickle of Italian influence begins in the late seventeenth and early eighteenth centuries, when music with designated violin parts makes its first appearance in Iberia. The chronological coincidence of this lacuna with the Jewish expulsion of 1492 is suggestive.

Musicians of Jewish Ancestry

This leads me to a much larger question. What was the role of Jewish musicians and instrument makers in the dissemination of the violin in Europe? Or rather, I should say, musicians of Jewish ancestry, as I will explain in a bit. I can only take time, here, to suggest why this is a question, at all. Much of what I have to say concerns the sixteenth century, but I contend that the appearance of a written repertoire for the violin beginning in the early seventeenth century, one of the events that marks the onset of the Baroque era, cannot be understood without the background of sixteenth-century violin playing and making.

In his 1983 *Musical Quarterly* article, Roger Prior revealed that the consort of Italian string players brought to England by Henry VIII in 1540 were actually descendants of Sephardim who presented themselves as New Christians but who were later deported for crypto-Judaism.[12] In his *Four and*

10. Hill, *Baroque Music*, 266.

11. For some rare exceptions that tend to support this generalization, see Ramón Pinto Comas, *Los luthiers españoles* (Barcelona: Ramóon Pinto Comas, 1988).

12. Roger Prior, "Jewish Musicians at the Tudor Court," *Musical Quarterly* 69, no. 2 (1983): 253–65. Prior's title is a bit misleading, since it is clear that these musicians did not officially present themselves as Jewish when serving the English royal court. Seizing upon Prior's insistence on simply identifying these musicians as Jews, plain and simple, opened the way for an attempted refutation of his findings by Alessio Ruffatti, "Una migrazione di strumentisti italiani in Inghilterra e la presunta identità ebraica dei Bassano," *Il saggiatore*

Twenty Fiddlers of 1993, Peter Holman shows that their instruments were identified as violins from at least 1545 onward, and that descendants of these Sephardim continued to populate royal violin ensembles for at least a hundred years.[13] Holman also shows that additional violinists of Jewish ancestry shuttled between London and Antwerp, where Karel Moens found that the earliest violinists and violin makers were also Sephardim, at least in name.[14] Earlier, in 1989, Elia Santoro published irrefutable documentation that the brothers Andrea and Giovanni Antonio Amati of Cremona, often credited with constructing the first fully modern violins, served their apprenticeships as instrument makers, from 1526 to 1534, under Giovanni Leonardo de Martinengo, a baptized Jew.[15] What Santoro did not realize, however, is that Amati, itself, is the Italian translation of the Hebrew name Habib. The Spanish version, Amat, was a family name assigned to Jews named Habib at their Christian baptism according to early records of the Holy Office in Spain.[16]

The matter of religious conversion is extremely complex for a historian, as we are dealing with a period in which baptismal records are spotty, census statements tended to aggregate families into categories and report only total numbers, and tax documents name only citizens. Then, of course, there is the problem of the actual religious convictions held by individuals who, in many cases, were forced to dissimulate. During the sixteenth and seventeenth centuries a very large number of the refugees from Iberia were termed *marranos*, that is, Jews or descendants of Jews who converted to Christianity under duress.[17] The first wave of such conversions in Spain took place in 1391, and

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musicale 6, no. 1–2 (1999): 23–37, which focuses on the Bassano brothers, relies on rather weak, indirect arguments, and ignores the factor of religious conversion or its simulation.

13. Peter Holman, *Four and Twenty Fiddlers: The Violin at the English Court, 1540–1690* (Oxford: Clarendon Press, 1993), 15, 81–88, 105–6.

14. Karel Moens, "De eerste violisten in Antwerpen, 1554-1560," *Musica antique* 11, no. 4 (1994): 170–73.

15. Elia Santoro, *Violinari e violini: Gli Amati e I Guarneri a Cremona tra Rinascimento e Barocco* (Cremona: Sanlorenzo, 1989), 41–57.

16. Heinrich W. Guggenheimer and Eva H. Guggenheimer, *Jewish Family Names and Their Origins* (Hoboken: Ktav, 1992), 26; Guilherme Faigeunboim, et al., *Dicionário sefaradi de sobrenomes*, 2nd ed. (Rio de Janeiro: Fraiha, 2003), 177; Pere Bonnin, *Sangre judia: Españoles de ascendencia hebrea y antisemitismo cristiano* (Barcelona: Flor del Viento, 1998), 355; and http://www.sephardim.com/ with references provided there.

17. In his introductory editorial to the first issue of the *Journal of Spanish, Portuguese, and Italian Crypto Jews* (Spring, 2009): 3, Abraham D. Lavender writes, "There is no consensus on whether to use the term *marranos*, conversos, crypto Jews, secret Jews, hidden Jews, lost Jews, New Christians, or anusim." Although *marrano* was once a term of disparagement, it is now freely used by specialists in this field of research. The trouble with the term converso is that in the view of both Christians and Jews of that time, anyone forced to convert or whose mental reservations about conversion manifested themselves in any form of adherence to Judaism could not truly be considered a convert. On the other hand, all the terms that

these early *marranos*, many of them very wealthy, intermarried with the Spanish nobility and royal family. When the remaining unconverted Jews were expelled from Spain in 1492, a large number of them went to Portugal, where, however, they were all forced to convert in 1497. Although officially forbidden to emigrate from Portugal, many bought their freedom with bribes, and in such numbers that the term "Portuguese" became a euphemism for *marrano* in Italy.[18] In their diaspora, especially in Italy, these Iberian forced converts took on a new, independent ethnic and cultural identity,[19] neither wholly Christian nor entirely Jewish. A tendency to marry within the group and to maintain a network of commercial and trade relations for generations helped to preserve and develop this particular identity,[20] lasting in some cases well into the twentieth century.[21]

Actually, I am not concerned with the real or professed religion of individuals, but rather with family traditions and cultural patterns.[22] In Europe during the Early Modern period, there were still significant correlations between families, communities, nationalities, and ethnic identities on the one hand and occupations on the other.[23] Our ethnomusicological colleagues are familiar with strong and even exclusive correlations between ethnic groups

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combine the word Jews with crypto, or similar, beg two important questions because not all baptized Jews retained their birth religion, and those who did were not always secretive about it. Furthermore, some *marranos* and their descendants showed indifference or ambivalence toward religion and are not correctly described as either New Christians or anusim.

18. This historical outline can be found in many places. The classic exposition in English remains Cecil Roth, *A History of the Marranos* (Philadelphia: The Jewish Publication Society of America, 1932), which, based largely on Inquisition records, is held to be reliable, although it contains very little explicit documentation. A recent interpretive account, with many citations of modern secondary scholarship, is Yovel Yirmiyahu, *The Other Within: The Marranos, Split Identity and Emerging Modernity* (Princeton: Princeton University Press, 2009).

19. See the essays in Pier Cesare Ioly Zorattini, ed., *L'identità dissimulate: Giudaizzanti iberici nell'Europa Cristiana dell'età moderna* (Florence: Olschki, 2000), especially Lucia Frattabelli Fischer, "Cristiani Nuovi e Nuovi Ebrei in Toscana fra Cinque e Seicento: Legittimazioni e percorsi individuali," 99–150.

20. Federica Ruspio, *La nazione portoghese: Ebrei ponentini e nuovi cristiani a Venezia* (Turin: Zamorani, 2007).

21. See, for example, Abraham D. Lavender, "The Secret Jews of Spain, Portugal, and Italy and Their Descendants Today: Major Issues in a Growing Field of Academic Research," *Journal of Spanish, Portuguese, and Italian Crypto Jews* 1 (2009): 3–16; and several other articles in the same issue of the *Journal*.

22. The theme of traditions preserved while memory of Jewish ancestry is lost is taken up in several recent writings on descendants of marranos in the American Southwest, e.g., Stanley M. Hordes, *To the End of the Earth: A History of the Crypto-Jews of New Mexico* (New York: Columbia University Press, 2005).

23. Philip M. Soergel, ed., *Nation, Ethnicity, and Identity in Medieval and Renaissance Europe* (New York: AMS Press, 2006).

and specific musical practices and occupations in multiethnic societies such as are found in India and Indonesia.[24] To what extent was sixteenth- and seventeenth-century Italy like this? My reasons for continuing to wonder about this include my identification of surnames with Jewish or New Christian connections among the violinists and other instrumentalists in sixteenth- and seventeenth-century Brescia during periods when Jews were excluded from residence there,[25] and similarly in the musical rosters of the Venetian Scuola Grande di San Rocco that would have excluded Jews.[26]

Tonality

Another very large but unrelated question concerns the term and concept "tonality," a feature of European art music often said to have emerged during the Baroque era. Actually, I did not use the word "tonality" in my book, and I try to avoid it in teaching and in professional communication. This is because I consider the word to be insufficiently defined, at least when used in connection with the history of Baroque music. I think it remains so partly because one cannot name the precise features of pitch structure, including harmony, that differentiate all music that is said to be tonal from all earlier music that is not considered to be tonal.

Attempted definitions of "tonality" nearly always connect the concept to patterns or behaviors among chords that are defined by their relation to a tonic harmony to which harmonic progression is directed.[27] Such definitions are, however, too vague and idealistic for my purposes. In a previous article, I have shown how a chord progression in a work by Heinrich Schütz, which an expert and highly respected author adduced as directed toward a clear harmonic goal, could just as easily have led to an entirely different conclusion.[28]

24. Alan P. Merriam, *The Anthropology of Music* (Evanston, IL: Northwestern University Press, 19640; Bruno Nettl, *The Study of Ethnomusicology* (Urbana, IL: University of Illinois Press, 1983).

25. Giovanni Bignami, *Enciclopedia dei musicisti bresciani* (Brescia: Fondazione Civiltà Bresciana, 1980), used in conjunction with the lists of Jewish and New-Christian surnames cited above; and Francesco Bontempi, *Il ferro e la stella: Presenza ebaica a Brescia durante il Rinascimento* (Brescia: Circolo Culturale S. Alessandro, 1994).

26. Rodolfo Baroncini, "Contributo alla storia del violin nel sedicescimo secolo: I 'sonadori di violini' della Scuola Grande di San Rocco a Venezia," *Ricercare* 5 (1993): 61–190.

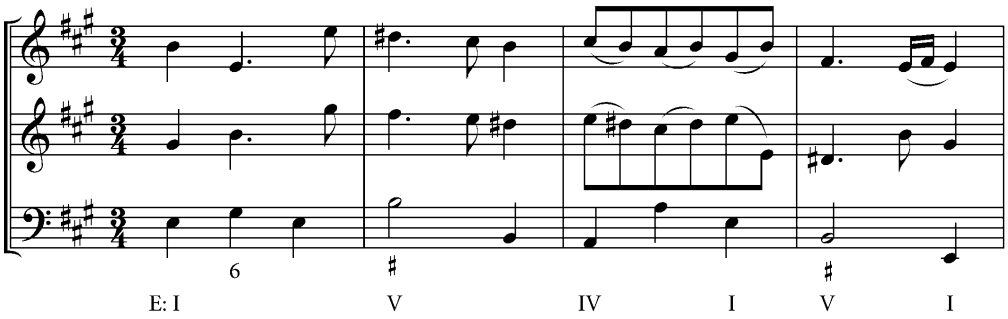
27. A recent survey and summary of such definitions is found in Bella Brover-Lubovsky, *Tonal Space in the Music of Antonio Vivaldi* (Bloomington, IN: Indiana University Press, 2008), xi–xix, to which should be added the entry "Tonality" in *The New Grove Dictionary of Music and Musicians*, on line.

28. John Walter Hill, "Cognate Music Theory," *Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century*, ed. Andreas Giger and Thomas J.

In a similar vein, Carl Dahlhaus cautions that neither the circle-of-fifths sequence nor any one of the several Renaissance and early-Baroque ostinato-bass patterns necessarily results in "tonal" harmony.[29]

Although Dahlhaus names a large number of highly abstract and theoretical criteria for the determination of "tonal harmony," his most concrete measures fail to differentiate Corelli's from earlier "non-tonal" harmony. For example, Dahlhaus insists that "It is . . . one of the criteria of harmonic tonality that the T-S-D-T cadence is not reversed to become T-D-S-T," and that the progression V-IV, in particular, is avoided.[30] But **Example 1** shows Corelli beginning a Sarabanda with chords that we would analyze as I-V-IV-I:

Example 1: The progression I-V-IV-I in Corelli, II/10/iii/1–4.[31]



Harmonic motion from dominant to subdominant is even more common in minor keys, as in **Example 2**. Bach and Handel used the V-IV chord progression, as well (**Example 3**). As a corollary to the supposed avoidance of V-IV, Dahlhaus speculates that the progressions V-ii, iii-IV, and iii-ii will not be found in tonal harmony, either. But they are present in sonatas by Corelli (**Examples 4–6**). These and similar chord progressions may disappear by 1760 or so, but then other patterns, unknown to Corelli, will have come to take their place. In exactly what sense do both repertoires belong to the category of "tonal harmony?" I do not presume to answer this question. I merely wish to point out that these criteria proposed by Dahlhaus, as well as all other criteria

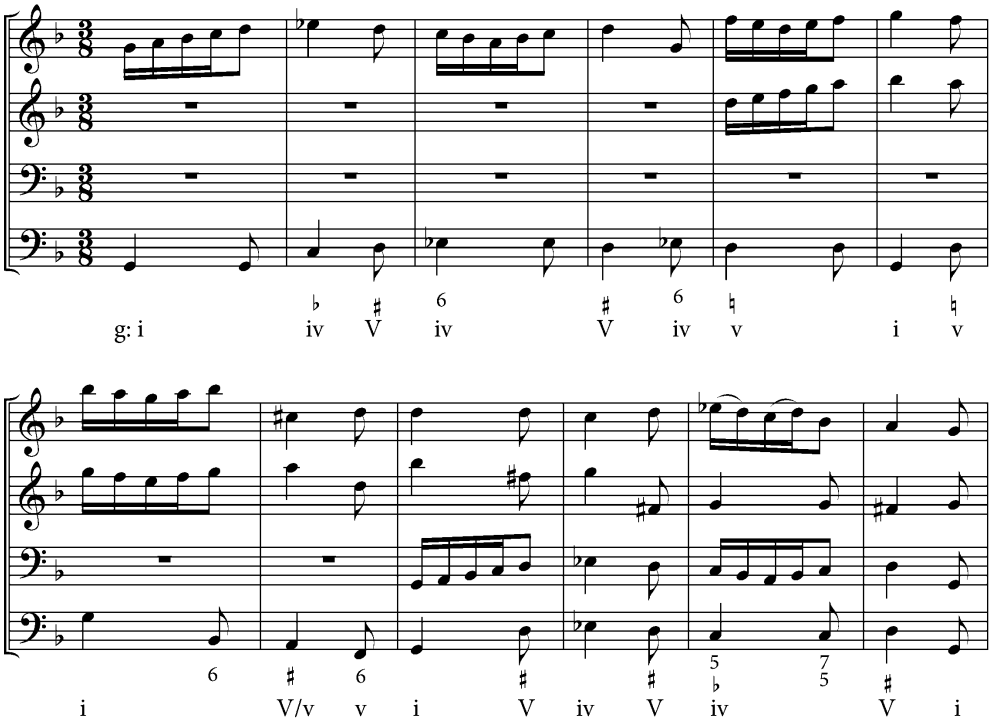
Mathiesen, Publications of the Center for the History of Music Theory and Literature, 3 (Lincoln, NE: University of Nebraska Press, 2002), 127–28.

29. Carl Dahlhaus, *Untersuchengen über die Entstehung der harmonischen Tonalität*, Saarbrücher Studien zur Musikwissenschaft, 2 (Kassel: Bärenreiter, 1968), trans. Robert O. Gjerdingen, as *Studies on the Origin of Harmonic Tonality* (Princeton: Princeton University Press, 1990), 102–5, 142–3, 139–41.

30. Dahlhaus, *Studies*, 65.

31. Here and in the following musical examples of Corelli, the abbreviated references to printed music represent opus/work/movement/measure(s).

Example 2: Two instances of the chord progression V-iv in Corelli, I/10/v/1–12.



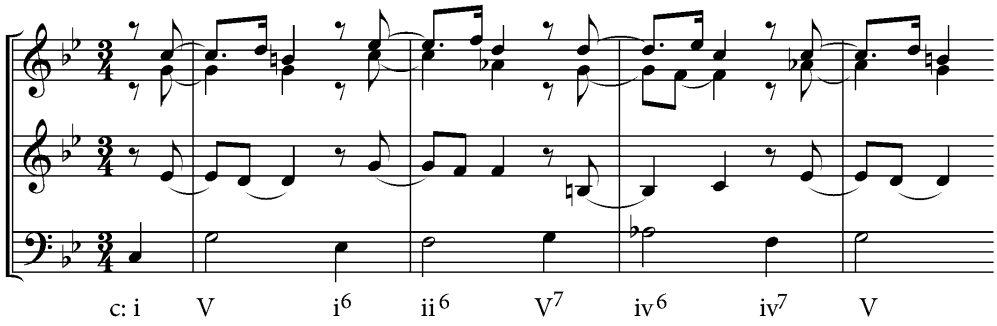
that I know about, do not contribute with sufficient precision to an account of the harmonic styles of Corelli, Bach, Handel, and their contemporaries.

I think that typical harmony and pitch structure are features of musical style that change with time, just as all other features of musical style do. But in most accounts "tonality" is assumed to be one thing, and in its history there is a considerable and deleterious amount of what I call "developmental essentialism" involved. Really, the only other term and concept regularly used by musicologists that approaches "tonality" in terms of developmental essentialism is "sonata form."

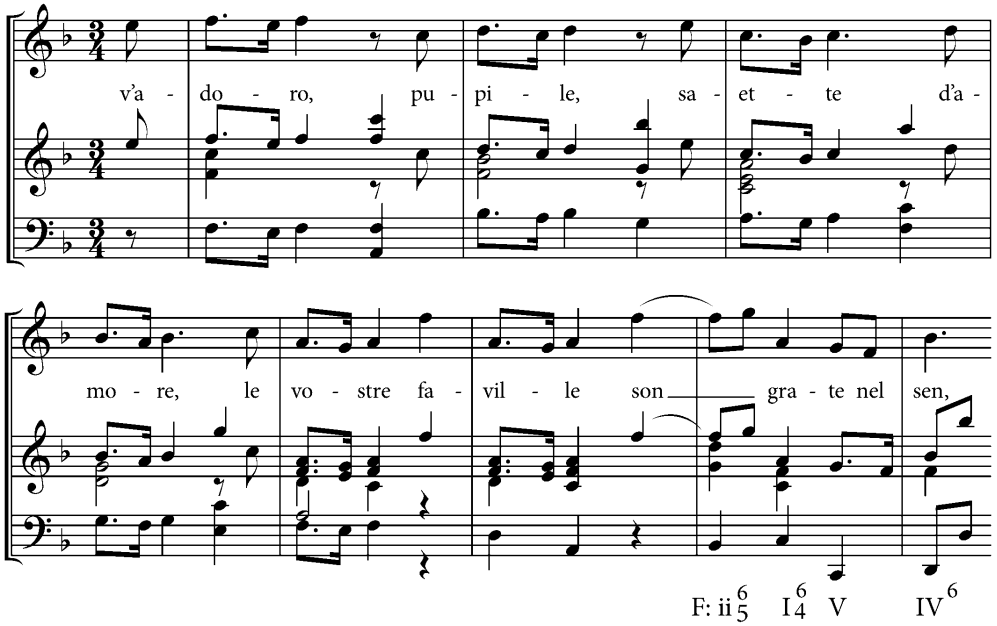
By "developmental essentialism," I mean the assertion or tacit supposition that certain concepts, features, forms, or constructs exist as essences before and independently of any particular manifestation of them, and that the history of those concepts, features, forms, or constructs consists in their origin, genesis, and gradual and inevitable development or emergence from an initial seed or germ into the fully developed manifestation, which at last completely corresponds to the essence.[32] Although the roots of this idea are as old as Plato,

32. Karl Popper, *The Poverty of Historicism*, 3rd ed. (New York: Harper & Row, 1961), 26–34, calls this simply "essentialism." David Hackett Fischer, *Historians' Fallacies: Toward a Logic of Historical Thought* (New York: Harper & Row, 1970), 155–7, calls it the "genetic

Example 3: Instances of the chord progressions V-iv and V-IV in Bach and Handel.
3a) Bach, Passacaglia, BWV 582, mm. 9–12.



3b) Handel, "V'adoro, pupile," *Giulio Cesare,* mm. 19–26.

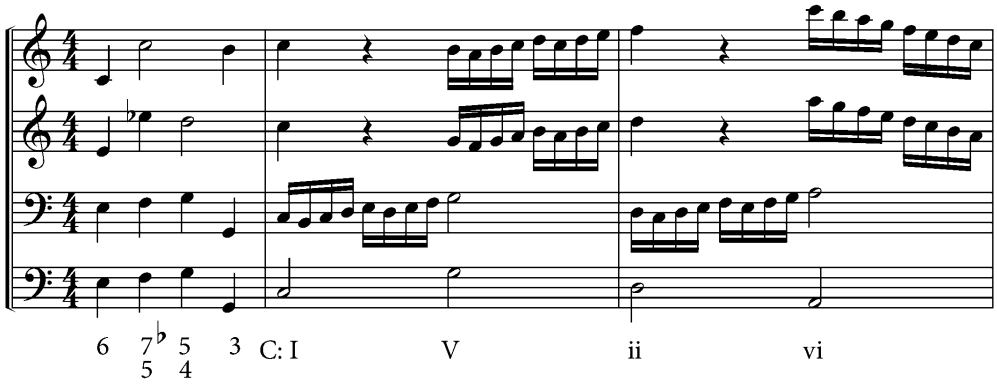


its application to historical process owes much to Hegel's concept of historical necessity.[33] Aside from the epistemological absurdity of this concept and its employment in the service of totalitarian politics of both left and right, it has had a particularly pernicious effect on the historical study of the arts, including music. This has been adequately, although perhaps not perfectly, expressed in

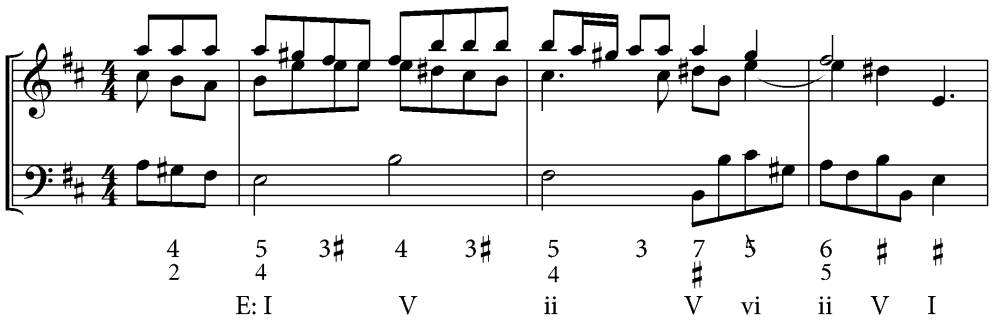
fallacy," and its "most hateful" form, "historicism," in which a temporal sequence is converted into an ethical system.

33. For a survey of critiques of Hegel's concept, see Will Dudley, ed., *Hegel and History* (Albany, NY: State University of New York Press, 2009).

Example 4: Two instances of the chord progression V-ii.
4a) Corelli, I/4/i/10–12.



4b) Corelli, V/6/ii/6–8.

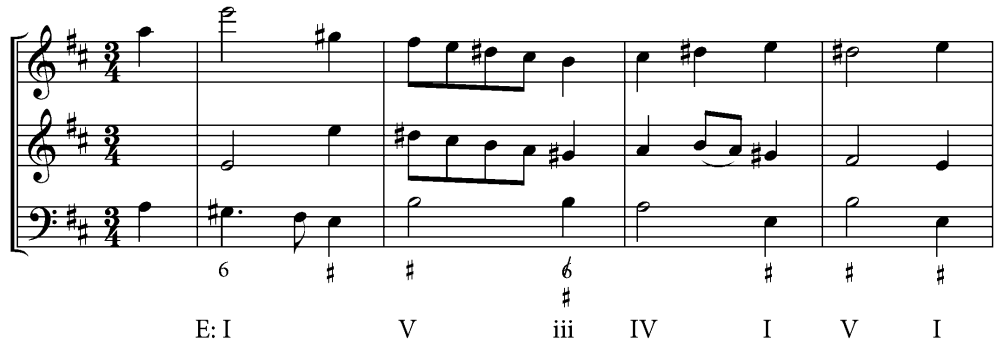


Leo Treitler's 1967 *Musical Quarterly* article "On Historical Criticism" which was required reading for my graduate students for forty years.[34]

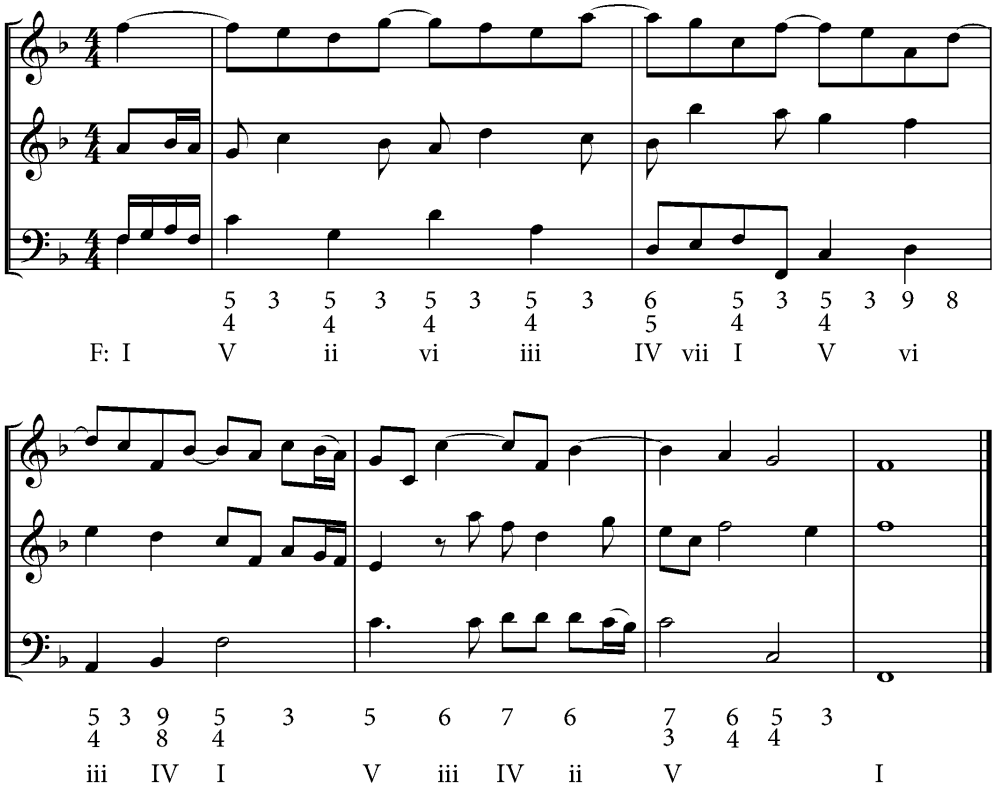
One pernicious effect of developmental essentialism in the historical study of music is its encouragement of certain retrospective points of view toward less familiar music that preceded music that is generally better known to us. From this perspective, the earlier music is too often considered merely an as-yet-not-fully developed version of the later music. Or this view tempts us to focus upon, or hear selectively, certain features that we know will become more important in later music. Or we will select for study certain earlier works that remind us of later ones and call those earlier works "progressive," "foreshadowing," or "prophetic." This retrospective view, fostered by developmental essentialism, is met everywhere the term and concept of "tonality" is invoked in the study of Baroque music. Bukofzer's treatment of the subject

34. Reprinted in Leo Treitler, *Music and the Historical Imagination* (Cambridge, MA: Harvard University Press, 1989), 79–94.

Example 5: Two instances of the chord progression iii-IV.
5a) Corelli, I/3/iv/8–11.



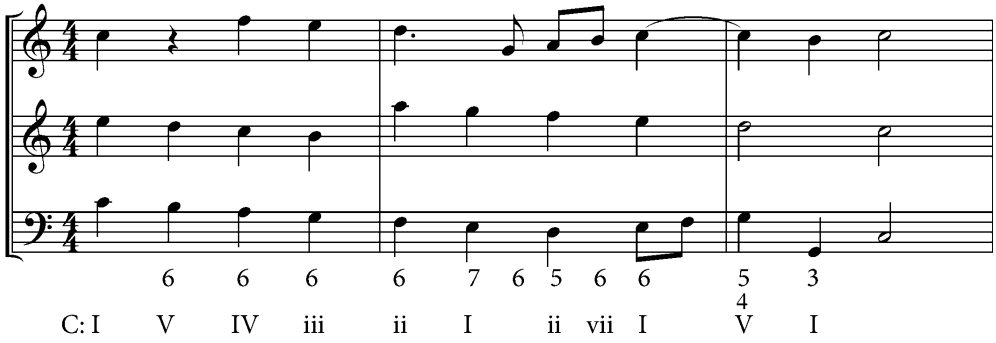
5b) Corelli, III/1/ii/32–37.



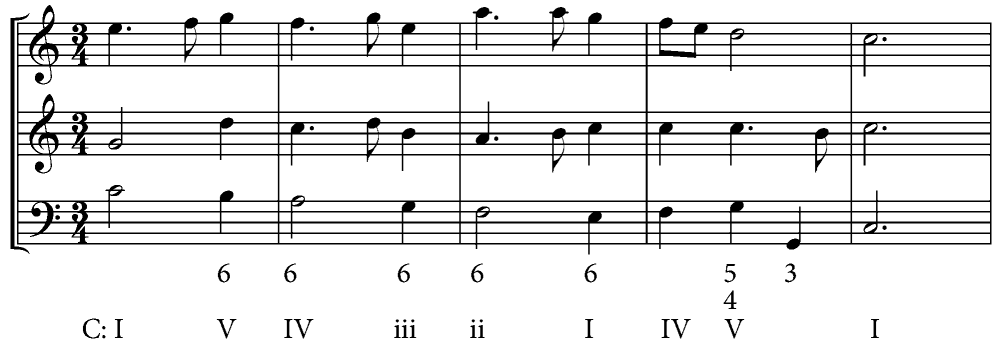
is a good illustration because it was not original with him but had become commonplace in German writing during the first half of the twentieth century.[35] Bukofzer places the emergence of tonality in the time of Arcangelo

35. Manfred F. Bukofzer, *Music in the Baroque Era* (New York: W. W. Norton, 1947), 12, 219–20.

Example 6: Two instances of the chord progression iii-ii.
6a) Corelli, I/7/ii/12–14.



6b) Corelli, IV/5/iii/6–10.



Corelli and Alessandro Scarlatti, and he says that it was later codified by Rameau. He claims that it established a gradated system of chordal relations based on relative distance from the tonic in the circle of fifths. Bukofzer acknowledges the descending sequence of "6" chords, actually the most common sequence in Corelli's music, but he is not troubled that the circle of fifths has nothing to do with it and seems unaware of Rameau's futile attempt to show such a connection.[36] Furthermore, the circle-of-fifths model does not explain the second-most common family of chordal sequences in Corelli, those that might be described as involving root progressions moving a third down then a fourth up—often found with the 5-6 figure pattern applied to a rising scale-wise bass. The circle-of-fifths model also cannot explain why some movements in Corelli's sonatas and most dances and airs by Lully may sound just as "tonal" to us even when they contain no sequences whatever and actually very little root movement along the circle of fifths. It cannot even

36. Hill, "Cognate Music Theory," 123.

explain the common root movements I-IV-V-I or I-vi-ii-V-I without recourse to the dodge of the "double employment" and the "chord of the added sixth."

I will only mention but not elaborate here that Dahlhaus's 1966 *Habilitationsschrift* concerning the emergence of harmonic tonality was no more useful to me than Bukofzer's single page on the subject, since it does not offer a definition that I could use to distinguish historical styles. And it is a clear example of developmental essentialism—as the word *Entstehung*, itself, announces in the title of the book—since the origin or genesis of something can only be identified in retrospect, in the light of later events. Dahlhaus, himself, succinctly formulates the underlying philosophical fallacy of his approach: "The interpretation of a [historical] 'tendency' includes the idea that the nature of a thing shows itself most clearly in the consequences that proceed from it."[37]

It was in exactly this spirit that François-Joseph Fétis adduced a passage (**Example 7a**) from Claudio Monteverdi's madrigal *Cruda Amarilli* as an (unacknowledged) illustration of Alexandre Choron's chimerical notion that, with this and similar passages, Monteverdi created the independent, unprepared dominant-seventh chord and thus came to know tonal harmony, ignoring Artusi's (1600) report that the explanation given either by common opinion or by Monteverdi and his adherents (it is not clear which) involved an elliptical transformation of the normal counterpoint, also shown in **Example 7b**.[38] Although Simms and Dahlhaus adequately exposed the fallacy of Choron's and Fétis's historical interpretation of Monteverdi's *secunda pratica*,[39] still receives a respectful presentation in the *New Grove* entry on "Tonality," by Brian Hyer.

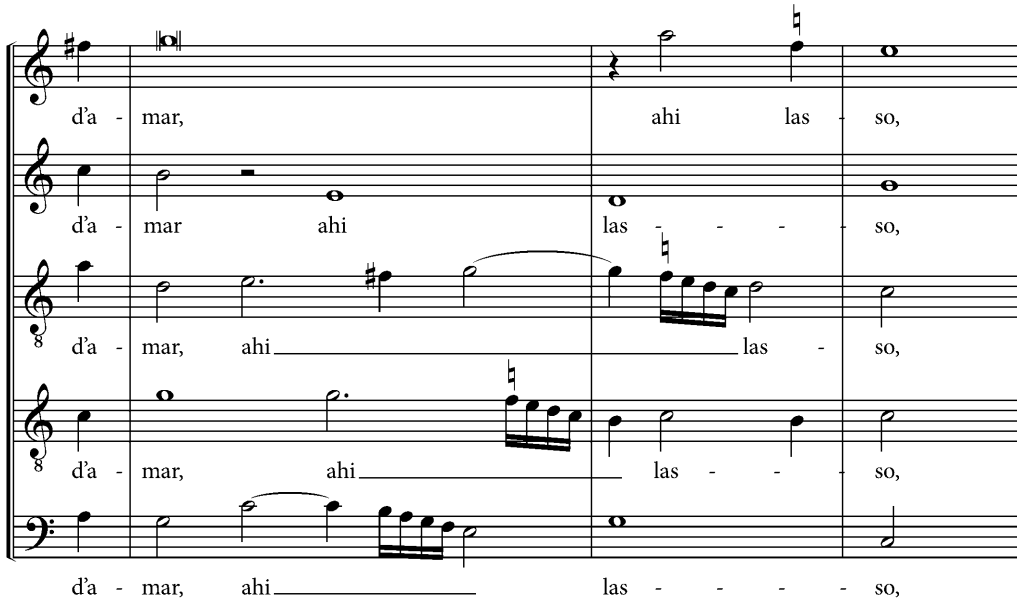
If the *New Grove* entry did not help me distinguish "tonality" from other styles of seventeenth-century harmony, Hyer's definition (b) does contain a very clear indication of the connection between the concept of "tonality" and the fallacy of developmental essentialism: "While tonality *qua* system constitutes a theoretical (and thus imaginative) abstraction from actual music, it is often hypostatized in musicological discourse, converted from a theoretical structure into a musical reality. In this sense, it is understood as a Platonic form

37. Dahlhaus, *Studies*, 163.

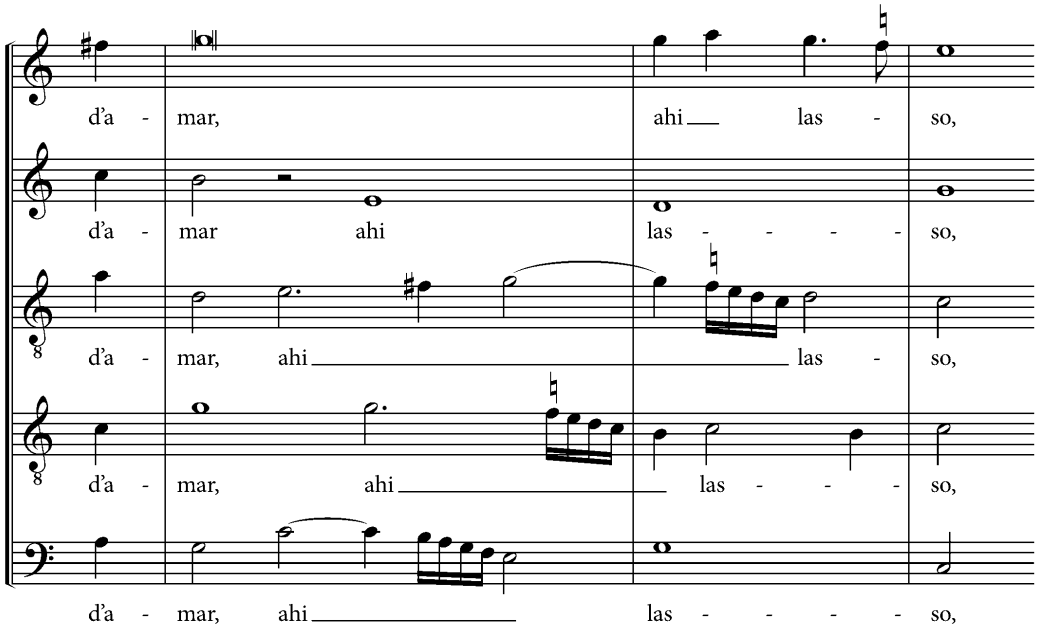
38. These two musical illustrations are given on pages 44–45 of my *Baroque Music*, as Examples 2-5 and 2-6, except that Example 2-5 contains errors in the soprano part. Corrections of these and other errors in my book are offered on line at https://netfiles.uiuc.edu/jwhill/Baroque%20Music/Corrections%207-8-2010.pdf. Artusi's discussion is well translated in Oliver Strunk, *Source Readings in Music History*, IV, *The Baroque Era*, 7th ed., ed. Margaret Murata (New York: W. W. Norton, 1998), 18–22.

39. Bryan Randolph Simms, "Alexandre Choron (1771–1834) as a Historian and Theorist of Music," PhD diss., Yale University, 1971, pp. 73–81; Simms, "Choron, Fétis, and the Theory of Tonality," *Journal of Music Theory* 19 (1975): 112–38; and Dahlhaus, *Studies*, 121–35.

Example 7: Monteverdi's "independent unprepared dominant-seventh chord," according to Fétis, and a period explanation recorded by Artusi.
7a) Monteverdi, *Cruda Amarilli* (1605), mm. 12–14.



7b) Artusi's normalized soprano (1600) fitted to the same passage.



or prediscursive musical essence that suffuses music with intelligible sense, which exists before its concrete embodiment in music, and can thus be theorized and discussed apart from actual musical contexts."[40] Hyer, however, seems to prefer his last definition (h), which includes this:

> It [tonality] gives rise, moreover, to abstract relations that control melodic motion and harmonic succession over long expanses of musical time. In its power to form musical goals and regulate the progress of the music towards these moments of arrival, tonality has become, in Western culture, the principal musical means with which to manage expectation and structure desire. It is thus understood to be essential to modern Western music: it determines the coordination of harmony with melody, metre with phrasing, and texture with register, thus encompassing—within its historical domain—the whole of music.

For my purposes, at least, definition (h) is very much like definition (b), inasmuch as it reifies "tonality" and posits it as something distinct and separate from, actually logically prior to, any actual example of it, because it "gives rise" to "relations that control" music and has the power "to form" and "to manage" features of the music that "it determines." But earlier in definition (h) we are told that "tonality" refers to "the arrangement of musical phenomena," which must be a feature shared by actual music that is, in turn, controlled, formed, managed, and determined by "tonality." This is, of course, a tautology.

I have no quarrel with the idea that established patterns of harmony, melody, meter, phrasing, texture, and register can create expectation and desire. But I have not found, in studying and teaching music of the seventeenth century and later, that these established patterns are the same throughout any "common-practice" period. I do believe, however, that many musicians' greater familiarity with certain works and repertoires helps to create expectations and desires of earlier, less familiar music that may actually contain fewer or different patterns. I would like to encourage my students and readers to liberate themselves from the habit of listening to Baroque music in that way.

Corelli's Harmonic Language

In my quest to understand the harmonic language of Corelli, I attempted to formulate rules of root progression, including all the contexts and circumstances in which Corelli's chordal roots proceed by rising or falling step, or by rising or falling third. Of course, I noticed that many chord progressions

40. Brian Hyer, "Tonality," in *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/28102 (accessed May 25, 2010).

occur in only one inversion, which makes root progression analysis somewhat beside the point. It is a commonplace that the quintessential Baroque sequence involves root movement by descending fifth. And so, since I temporarily bought into Carl Dahlhaus's idea that "tonal" chord progressions are irreversible (see below), I assumed that Corelli's chordal roots never progress by rising fifths. None of these ideas would hold up in a thorough and complete analysis of Corelli's works, however.

In the end, I concluded that what makes Corelli's harmony seem goal-directed is a combination of well-worn patterns, not all of which conform to an easy generalization, melodic patterns and structures that belong to traditions and practices of modal composition, rhythmic and metrical features, and the strategic deployment of dissonance.

As for the well-worn paths of chord progressions, I took a cue from Corelli's students Francesco Geminiani and Francesco Gasparini. Gasparini describes all harmonic sequences in terms of figured bass, and not in terms of roots and invertible chords. And he describes cadences as harmonizations and embellishments of the two-voice framework presented in modal theory of the previous two centuries.[41] Geminiani credited Lully, Corelli, and Bononcini with creating a new harmonic style by eliminating chord progressions that had been employed earlier—a useful insight in my estimation. He did not, however, attempt to generalize about this harmonic style, and he certainly did not describe it in terms of fundamental bass or invertible chords. Instead, in his *Guida Armonica* of *ca*. 1752, he offers a large vocabulary of figured bass modules, consisting of two, three, four, or five notes each, which can be linked together in a restricted number of ways. His tables of modules and links, however, do not quite add up to Corelli's harmonic practice, partly because Geminiani attempts to improve on Corelli by adding back the "substance of ancient modulation" in order to restore some of the variety that recent composers had lost, in his estimation.

Taking my cue from Geminiani, nevertheless, I enlisted the students in a graduate seminar to create a lexicon of figured-bass modules, which, when combined with transition and linkage statistics, might begin to provide us with something resembling a true description of Corelli's harmonic practice. Well, the attempt failed, largely because we could not agree on what constituted a figured-bass module or which bass tones were chordal and which were contrapuntal embellishments. The effort did, however, provide certain useable data. It taught me that while certain modules and links were very common, the total vocabulary of chord progressions was much larger than I thought.

41. Francesco Gasparini, *The Practical Harmonist at the Harpsichord*, trans. Frank S. Stillings, ed. David L. Burrows (New Haven: Yale University Press, 1963).

And indeed there is scarcely any chord progression that is not found somewhere in Corelli's six opuses. It certainly provided enough information to defeat all generalizations about tonal harmony that the class could find in the literature. In the end, I concluded that we tend to hear Corelli's music as "tonal" in part because we ignore or filter out the aspects that do not correspond to the practice of later composers. This filtering process, I fear, affects common perceptions of other early music, too.[42]

The discrepancy between Corelli's compositional style and common generalizations about tonal harmony has, of course, been noticed by others. Notable among these is Gregory Barnett, whose 1998 article in the *Journal of the American Musicological Society*, "Modal Theory, Church Keys, and the Sonata at the End of the Seventeenth Century," recommends that "those pieces that defy the norms of the major/minor system of keys" be understood, instead, in the context of "the collection of tonalities within which late seicento composers and theorists conceived their music."[43] (Let us leave aside, for now, the curious idea that seventeenth-century sonatas might "defy" norms that had not yet been established.) Here, Barnett uses "tonalities" according to Hyer's definition (a),[44] but he is actually making a reference to a better-understood designation that he used in his title: "modal theory." My approach was to combine modal theory, which describes melodic and contrapuntal structures, with a sketch of the common chord patterns of Corelli's generation, which I present as a "normalized harmonic style," using a summary gleaned from the treatise by Francesco Gasparini mentioned earlier.[45] Modal and chordal composition were two separate and distinct facets of early seventeenth-century music, both recognized by period theory, and their gradual fusion over the course of the Baroque era is one of the major themes of my book.[46]

42. As Jean-Jacques Rousseau already pointed out in the eighth edition of his *Dictionnaire de musique* (Paris, 1768; repr. Hildesheim, 1969), 375: "Ces modes, tells qu'ils nous ont été transmis dans les anciens Chants Ecclésiastiques, y conservent une beauté de caractère & une variété d'affections bien sensible aux connoisseurs non prévenus, & qui ont conserve quelque jugement d'oreille pour les systêmes mélodieux établis sur des principles différens des nôtres . . . ." Alexandre-Etienne Choron, *Principes de composition des écoles d'Italie*, I (Paris, 1808), xxxviii, was less optimistic: "Ce système a entièrement prévalu au point de devenir exclusive, au point de pouvoir donner lieu à la question de savoir si les peoples moderns de l'Europe peuvent sentir une autre tonalité . . . ."

43. *Journal of the American Musicological Society* 51, no. 2 (1998): 246.

44. "As an adjective, the term [tonal] is often used to describe the systematic organization of pitch phenomena in both Western and non-Western music. Tonal music in this sense includes music based on, among other theoretical structures, the eight ecclesiastical modes of medieval and Renaissance liturgical music . . . ." *New Grove*, "Tonality."

45. Hill, *Baroque Music*, 330–43.

46. I developed this idea in my teaching over a period of years, beginning in the 1970s. Only recently have I become aware that exactly the same conclusion is offered by Eric Tho-

Rhetoric

Another, equally important, theme is the changing emphasis in the relation of music to vocal text over the course of the Baroque Period: from rhetorical delivery (musical control of interpretative accentuation, inflection, pacing, etc.) in the early Baroque, shifting to elocution (compositional reaction to rhetorical figures found in the text) during its middle decades, giving way to rhetorical invention (reliance on commonplaces, support of metaphor, and amplification of overall affect) in the later years.[47] Here, again, I based my approach on period theory or commentary, refocused so as to satisfy modern requirements of precision, consistency, and thoroughness while remaining hypothetically recognizable to a Baroque musician, an adjustment combining "etic" and "emic" approaches and resulting in what I have termed a "cognate music theory."[48] I felt the need for such caution particularly when identifying and discussing rhetorical figures in vocal music. I am well aware that many music theorists of the Baroque era used the Latinized Greek names of rhetorical figures to designate such purely musical features as imitation, dissonance, or cadence.[49] It is this approach that has given rise to nearly all of the modern antagonism toward the application of rhetorical figures in musical analysis.[50] For this reason, I limited my observations in this regard to instances in which a rhetorical figure is unequivocally present in the vocal text, in which case I have addressed the question of whether, to what extent, and how the com-

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mas Chafe, *Tonal Allegory in the Vocal Music of J. S.* Bach (Berkeley: University of California Press, 1991), 67.

47. A brief summary of these three terms, as they are used in rhetorical treatises and as I reference them in discussions of vocal music, can be found in Hill, *Baroque Music*, "The Rhetoric of the Arts," pp. 15-20, and further in each chapter in which vocal music is studied.

48. Hill, "Cognate Music Theory," 117–41.

49. Hill, *Baroque Music*, 315.

50. Writings in this vein by Cameron, Forchert, McCreless, Vickers, and Williams are cited by Jonathan Gibson, "'A Kind of Eloquence Even in Music': Embracing Different Rhetorics in Late Seventeenth-Century France," *The Journal of Musicology* 25, no. 4 (2008): 394–433. I don't understand why Gibson did not also cite a series of short articles, along the same lines, by Carl Dahlhaus, such as "Musica poetica und musikalische Poesie," *Archiv für Musikwissenschaft* 23, no. 2 (1966), 110–24; "Seconda pratica und musikalische Figurenlehre," *Claudio Monteverdi: Festschrift Reinhold Hammerstein zum 70. Geburtstag*, ed. Ludwig Finscher (Laaber: Laaber-Verlag, 1986) 141–50; "Bach und der Zerfall der musikalischen Figurenlehre," *Musica* 42, no. 2 (1988): 137-40; "Zur Geschichtlichkeit der musikalischen Figurenlehre," *Festschrift Martin Ruhnke zum 65. Geburtstag* (Neuhausen: Hänssler, 1986), 83–93; and "Die Figurae superficiales in den Traktaken Christoph Bernhards," *Bericht über den Internationalen musikwissenschaftlichen Kongress, Bamberg, 1953* (Kassel: Bärenreiter, 1954), 135–37. None of these writings critically address the approach that I have taken in *Baroque Music*.

poser has treated the figure; or to instances in which the composer, in setting the text, has introduced a rhetorical figure not present in the literary text, as, for instance, by adding a dramatic pause or by introducing various patterns of repetition. I avoided the temptation to find rhetorical figures in instrumental music or in places where the text, originally or as manipulated by the composer, does not actually present any recognized rhetorical figure. I have found, in my study and teaching over several decades, that precision and sensitivity are enhanced by the application of a rather large, historically developed vocabulary of rhetorical figures. To those among my readers who are put off by this, I would quote Carl Linnaeus (1707-1778), the great biological encyclopedist: "If you do not know the names of things, the knowledge of them is lost, too."[51]

* * *

There are, of course, a great many other things that I still do not know about Baroque music, but I promised, in my title, to keep this short. If, instead, I had chosen to write about "Things That I Still Do Not *Understand* about Baroque Music," my list would have been quite different, although probably shorter. Because understanding includes a larger subjective component than knowing does, an older scholar like me will tend to have formulated at least an overall understanding of the subject, whereas knowledge always seems less complete. You may understand Baroque music differently. But I hope that you will eventually know more about Baroque music than I do.

51. *Linnaeus' Philosophia Botanica* [1751], trans. Stephen Freer (Oxford: Oxford University Press, 2003), 169.

Grappling with Donald Jay Grout's Essays on Music Historiography

Kristy Johns Swift

I have finally gotten *A History of Western Music* adopted. I would not be surprised if it has driven all other music history texts off the shelves,"[1] wrote Rey Longyear to Donald Jay Grout in a letter dated 7 May 1961. Grout replied that his book "did pretty well its first year. It now remains to be seen how well it will hold up."[2] *A History of Western Music* (*HWM* hereafter), received favorable reviews fifty years ago in the United States and England, despite complaints about content, mostly omissions of particular composers, compositions, and styles. Nineteen published reviews and numerous informal endorsements from university music history teachers of the first three editions (and also a shorter edition) bear witness to the success of these early

Earlier versions of this paper were presented at the American Musicological Society, Midwest Chapter meeting (25 April 2009, Baldwin-Wallace College, Berea, Ohio), the Music Theory-Musicology Society Conference (9 April 2010, University of Cincinnati College-Conservatory of Music, Cincinnati, Ohio), and the Midwest Graduate Music Consortium Conference (16 April 2010, University of Chicago, Chicago, Illinois). The material is drawn from my forthcoming PhD dissertation, "Donald J. Grout, Claude V. Palisca, and J. Peter Burkholder's *A History of Western Music*, 1960–2009: *Getting the Story Crooked*," at the University of Cincinnati College-Conservatory of Music.

A Theodore Presser Music Award made much of the research for this paper possible. I would like to thank Dr. Richard Boursy and Emily Ferrigno at Yale University's Irving S. Gilmore Music Library, the librarians at the Division of Rare and Manuscripts Collection, Cornell University Libraries, and Lenora Schneller, Public Services Supervisor of Cornell University's Sidney Cox Library of Music and Dance for their assistance in my research. I would also like to thank Drs. bruce mcclung and Steven Cahn of the University of Cincinnati College-Conservatory of Music for their help and contributions to earlier drafts of this essay.

1. Longyear to Grout, typescript letter, 7 May 1961, box 3, folder 17, Donald Jay Grout Papers, #14/20/998, Division of Rare and Manuscripts Collection, Cornell University Libraries (DJGP hereafter). Longyear apparently used *HWM* in his undergraduate music history course at the University of Southern Mississippi where he served on the faculty from 1958–63. He earned a PhD in 1957 from Cornell University where he was a student of Grout's.

2. Grout to Longyear, typescript letter, 15 May 1961, box 3, folder 17, DJGP.

Journal of Music History Pedagogy, vol. 1, no. 2, pp. 135–66. ISSN 2155-1099X (online)

versions.[3] American reviewer Bruce Bray asserted, "*A History of Western Music* is the most practical, useful, inviting music history book for the general reader we have seen,"[4] while prominent British musicologist Jack Westrup opined, "It is customary to say of works of this kind that they will always deserve an honoured place on our shelves. That is not the proper location for Professor Grout's history. It ought to lie on the desk, or at any rate within arm's reach."[5]

Since its first edition in 1960, *HWM* has become the most widely used one-volume undergraduate textbook in the music history curriculum, with its third edition even appearing on the cover of *U. S. News and World Report* (**Figure 1**). Although this appears to be a random inclusion, the free publicity it received did not go unnoticed. Donald and Margaret Grout received a copy of this issue of *U. S. News and World Report* from Mrs. John Kirkpatrick and Margaret then wrote to Claire Brook, Norton's vice president and music editor in 1984 to share the news:

> Have you seen the cover of *U. S. News and World Report* for April 16th? I enclose a Xerox of the cover, which shows the free publicity for *The* [*sic*] *History of Western Music*. The cover, which is in color, shows the title and Donald's name clearly. Mrs. John Kirkpatrick sent me the cover of their magazine.[6]

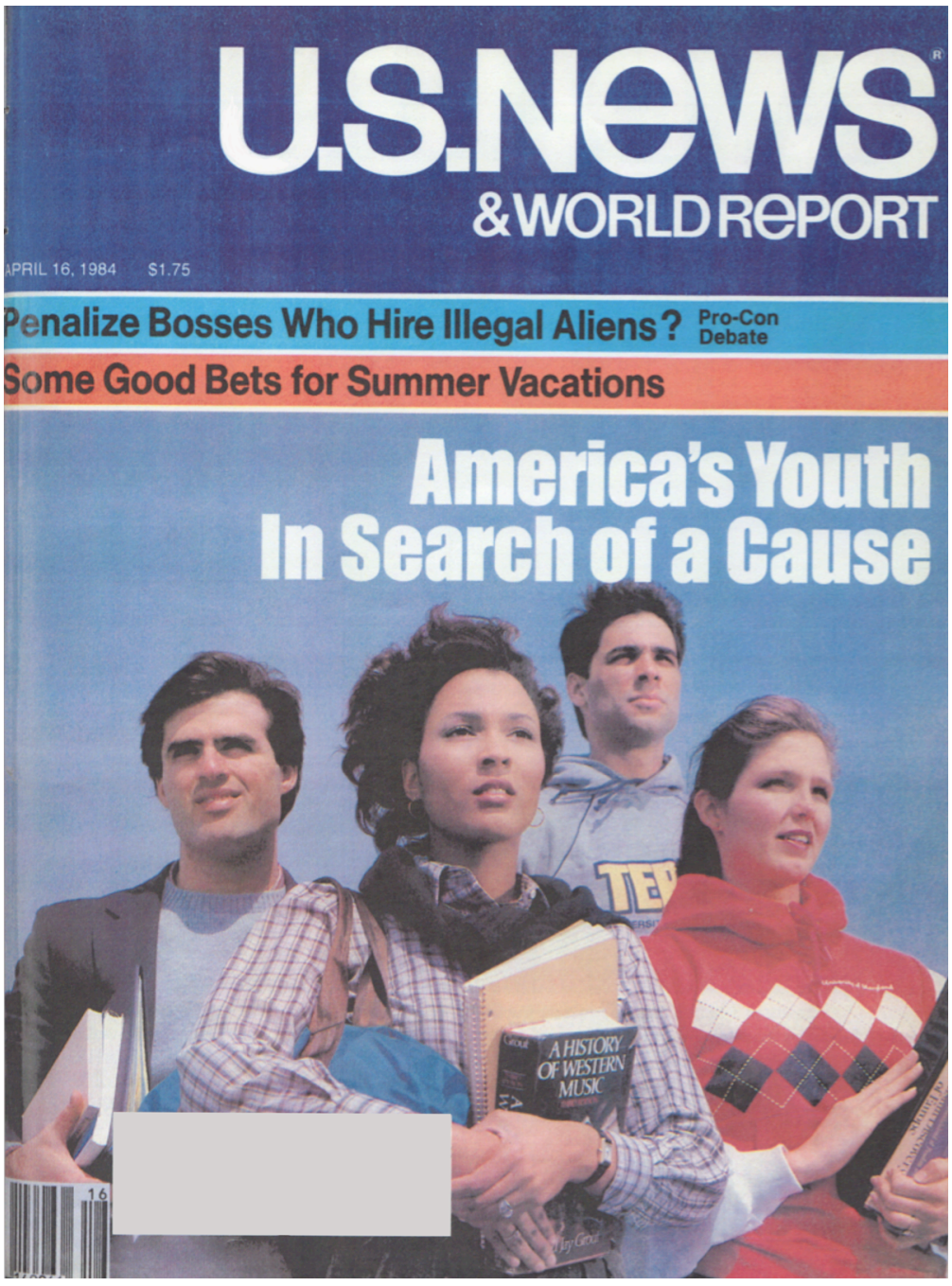
3. Because the focus here is Grout himself (and not his later collaborators), I have included reviews of only his three editions and the shorter edition. Published reviews of Grout's first edition include (in alphabetical order): William Kay Archer, *The American Record Guide* 27 (1961): 508–509; Bruce Bray, *Music Educators Journal* 46 (1960): 78; Peter Dickinson, *Musical Courier* 161 (May 1960): 46; Quaintance Eaton, *Showcase* 40 (1960): 49–50; Harry W. Gay, *The American Organist* 43 (October 1960): 16; Richard Franko Goldman, *The Juilliard Review* 7, no. 3 (1960): 11; Christopher Grier, "Musical History at its Best," *The Scotsman*, 11 August 1952; Alec Harmon, "One-Volume History," *The Musical Times* 103 (1962): 845, 847; Albert T. Luper, *Notes* 18, no. 1 (1960): 47–48; Louise Rood, "An Invaluable Survey of Western Music," *The Massachusetts Review* 2 (1960): 179–81; *The Instrumentalist* 14 (August 1960): 11; [S. J.?], *Music Educators Journal* 51 (1965): 174; Herbert Weinstock, "Music History for Advanced Students," *The New York Herald Tribune*, 25 September 1960; Frederick Werlé, *Musical Courier* 163 (August 1961): 48; and Jack A. Westrup, *Music and Letters* 43 (1962): 363–65. Reviews of the Shorter edition include: Carl P. Sigmon, *Music Clubs Magazine* 44, no. 3 (1965): 28; and *Musical America* 84 (1964): 278. Reviews of Grout's second edition include: Noël Goodwin, "Western Music," *The Musical Times* 115 (1974): 40; Arthur Jacobs, "Western Music," *The Musical Times* 115 (1974): 40–41; and Daniel T. Politoske, *Journal of Research in Music Education* 22 (1974): 321–23. Reviews of Grout's third edition (and the *Norton Anthology of Western Music*) include: *Music Educators Journal* 67 (February 1981): 78; Nigel Simeone, "History Revised," *The Musical Times* 130 (1989): 477; Edward Strickland, *Fanfare* 6 (1983): 326.

4. Bray, *Music Educators Journal* (1960): 78.

5. Westrup, *Music and Letters* (1962): 363–65.

6. Margaret Grout to Claire Brook, typescript letter, 24 April 1984, box 55, DJGP.

Figure 1. Cover of *U. S. News and World Report*, 16 April 1984 featuring the cover of Grout's textbook (3rd ed., 1980). Used with permission of *U. S. News and World Report* and Wright's Media.



Brook responded:

> No, I had not seen the cover of *U. S. News and World Report* until your Xerox arrived. . . . Fortunately, we didn't have to contend with the legal questions that arose when a naked young lady in the centerfold of *Playboy* was posed with a clearly legible copy of *The Norton Scores*, some years ago. I liked this one a lot better. I am also absolutely amazed at how clearly the author and title emerge. Well, good for us![7]

With or without the free publicity, *HWM* was a popular and well-established text by this time. Grout wrote the first two editions (1960 and 1973) and Claude V. Palisca helped him complete the third (1980); Palisca wrote editions four (1988), five (1996), and six (2001); and J. Peter Burkholder wrote seven (2005) and eight (2009).[8]

Today, most musicians still equate the name Grout with this authoritative textbook. Many musicologists know his other magnum opus, *A Short History of Opera*, and some may know his editions of Alessandro Scarlatti's operas. His historiographical essays, however, are relatively unstudied in the musicological literature, though these may well provide a key for understanding *HWM*. Grout's philosophy of writing history can be seen through the series of historiographical essays that he wrote between 1944 and 1972. Considering how that philosophy was applied to some of the choices he made for his first three *HWM* editions—specifically as they relate to Grout's shifting attitude towards popular music, African-American music, and music by women composers—suggests that Grout was a more progressive historian and historiographer than he is generally given credit for being. Still, as musicologist Stephen Hinton recognized in his perceptive 1999 "Report on Grout/Palisca," "One could argue endlessly about repertoire and bibliography. . . . such arguments about content are ultimately futile provided one is explicit about the criteria for inclusion and omission."[9] I will therefore investigate not merely the content of *HWM*, but also its philosophical and ideological framework.

7. Brook to Grout, typescript letter 7 May 1984, box 55, DJGP.

8. Donald J. Grout, *A History of Western Music* (New York: W. W. Norton, 1960); Donald J. Grout, *A History of Western Music*, rev. ed. (1973); Donald J. Grout, *A History of Western Music*, 3d ed. (1980); Claude V. Palisca and Donald J. Grout, *A History of Western Music*, 4th ed. (1988); Claude V. Palisca and Donald J. Grout, *A History of Western Music*, 5th ed. (1996); Claude V. Palisca and Donald J. Grout, *A History of Western Music*, 6th ed. (2001); J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 7th ed. (2006); and J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed. (2009).

9. Stephen Hinton, "Report on Grout/Palisca," April 1999, p. 9, box 16, folder 352, Claude V. Palisca Papers, Gilmore Music Library, Yale University (CVPP hereafter). Hinton graciously gave me permission to cite his review in an electronic mail message of 12 August 2010. Seemingly a review of *HWM's* treatment of twentieth-century music, particularly Kurt

A useful way of understanding the relationship between Grout's historiographical work and *HWM* is provided in historian Hayden White's groundbreaking 1973 book, *Metahistory: The Historical Imagination in Nineteenth-Century History*, a work whose publication nearly coincides with the last of Grout's essays.[10] Even though a history's foreword, preface, and introduction are external to its narrative, White surmised that fully grasping the history requires grappling with these.[11] Just as a map's legend, although located on its periphery, provides instructions for reading the map, Grout's essays serve as a kind of trope, shedding light on his iconic text and thus the shape of music history teaching over the past fifty years. In a similar vein, Hans Kellner advocated looking beyond the content of the finely tuned narrative. In his 1989 book, *Language and Historical Representation: Getting the Story Crooked*, Kellner described what he called "the middleground" or middle level, the period between the background (sources) and the foreground (narrative) where the historian spends most of his time making decisions about content, explanation, and narration.[12] Grout's decisions in the middleground can be seen most clearly by comparing the ideas he espoused in his historiographical essays with the practical decisions he made in the creation and revisions of *HWM* as detailed in his papers and letters currently housed in the Cornell University Library, Division of Rare and Manuscript Collections. Although there is no evidence that either Kellner or White influenced Grout, we may use the metaphors of a map legend and a middleground as lenses through which to view Grout's ideas about history and his choices in the development of *HWM*, and as ways of placing those choices within the broader context of mid–late twentieth-century academia.

Weill and his music, in preparation for the sixth edition, the larger context is an elucidating essay arguing that *HWM* at that time was not a history of Western music but rather more properly a history of Western art music. After a section on "The Beethoven Paradigm" (pp. 4–5) comes a section titled "What is 'Art Music?'" (pp. 5–7) in which Hinton wrote on p. 6, "The challenge, then is to deal at once with the way music is in history and also how it transcends history as 'art.'" His proposal for meeting that challenge follows in the review.

10. Hayden White, *Metahistory: The Historical Imagination in Nineteenth-Century History* (Baltimore: Johns Hopkins University Press, 1973). The crux of White's work demonstrates through his sophisticated epistemological analysis that a historical narrative may be understood in ways other than strictly its content. His tropes and modes reveal the implications that are disclosed through a historian's use of language.

11. For White's analogy of a history's peripheral parts and a map's legend see his *Metahistory*, 142. Although the context is a discussion of Jules Michelet's *Histoire de France* (1833–67) and his *Histoire de la Révolution française* (1847–53), White's analogy is apt for modern histories and history textbooks as well.

12. See Hans Kellner's explanation of his middleground or middle-level theory in "The Deepest Respect for Reality," in *Language and Historical Representation: Getting the Story Crooked* (Madison: University of Wisconsin Press, 1989), 3–25.

To that end, this article will look beyond *HWM*'s narrative to first explore the challenges Grout deemed most difficult for music historians to grapple with as described in his historiographical essays: choosing a subject, exercising objectivity, and explaining and narrating through metaphor. Grout's essays can then be used to demonstrate that he was more forward-looking in his view of the Western art music canon than previously assumed by his critics. The practical application of his pedagogical and historiographical ideas can also be seen in his subsequent revisions of *HWM*. Finally, this essay will address a larger philosophical question that Grout believed most plagues musicologists: why write music history? Simply put, "Is not the music itself enough?"[13] How can writing about a composition's history enhance what listeners hear?

Grout the Historiographer

Written between 1944 and 1972—nearly the entire span of Grout's career—his historiographical writings explored a wide range of topics including early French opera, German Baroque opera, editing Scarlatti's operas, Dutch church organs, Johann Sebastian Bach, eighteenth-century music, Wolfgang Amadeus Mozart, Romantic opera, performance practice, musicology and the music library, music in William Shakespeare's plays, music's place in the university curriculum, concepts of Eastern and Western music, and writing music history.[14] All of these shed light on his methods for constructing and narrating *HWM*, and the thirteen of them cited here deal specifically with the tasks of the music historian and with the purpose of writing music history. In particular, three of Grout's essays, *Principles and Practice of Writing Music History*,[15] "Current Historiography and Music History,"[16] and "Music History and Musical Reality"[17] facilitate the establishment of a middleground and lend insight into his *HWM* narrative.

Principles and Practice of Writing Music History is a monograph while "Current Historiography" is an article in *Studies in Music History*, a Festschrift honoring Oliver Strunk. Along with "Music History and Musical Reality" these three essays were penned between the first and second editions of

13. Grout, "Music History and Musical Reality," 1966–72, box 24, folder 27, p. 1, DJGP.

14. See the concluding bibliography for a selected list of his historigraphical essays.

15. Grout, *Principles and Practice in the Writing of Music History* (Brussels: Palais der Academiën, 1972).

16. Grout, "Current Historiography and Music History," in *Studies in Music History*: *Essays for Oliver Strunk*, ed. Harold Powers (Princeton: Princeton University Press, 1968), 23–40.

17. Grout, "Music History and Musical Reality," box 24, folder 27, 1966–72, DJGP and "Music History and Musical Reality," *Bulletin of the American Academy of Arts and Sciences* 21 (1968): 3–12.

HWM. A transcription of "Music History and Musical Reality" was published in the *Bulletin of the American Academy of Arts and Sciences*, and a lengthier version is among Grout's papers at Cornell University. In particular, "Current Historiography" is crucial for understanding *HWM* because it reveals Grout's theories as steeped in contemporary Anglo-American philosophy of history. Between the 1940s and 1960s, Anglo-American philosophers began calling for critical historiographical methodology by considering not only history, but also the ways that historians think about thinking about history.[18] In particular, British philosopher Robin George Collingwood, whom Grout cited, urged historians to think not only about history (first degree thinking), but also to think about thinking about history (second degree thinking), which for Collingwood signified philosophy.[19] Accordingly, Grout adapted and applied this concept and other theories from philosophy and general history to the study of music as evidenced by his consideration of the first task he deemed crucial for music historians: choice of subject.

18. Robin George Collingwood, *The Idea of History*, rev. ed., with an introduction and additional material, ed. Jan van der Dussen (Oxford: Clarendon Press, 1993), 1. Also see the following works included as a footnote in Grout's "Current Historiography and Music History," 23 (in alphabetical order): Raymond Aron, *Introduction to the Philosophy of History* (Boston: Beacon Press, 1961); Sir Isaiah Berlin, *Historical Inevitability* (London: Oxford University Press, 1955); Marc Bloch, *The Historian's Craft* (New York: Knopf, 1953); E. H. Carr, *What Is History?* (New York: Knopf, 1962); R. G. Collingwood, *The Idea of History* (New York: Oxford University Press, 1956): William Dray, *Philosophy of History* (Englewood Cliffs, NJ: Prentice-Hall, 1964); Patrick Gardiner, *The Nature of Historical Explanation* (London: Oxford University Press, 1952); Arnold Hauser, *The Philosophy of Art History* (New York: Knopf, 1959); Sidney Hook, *The Hero in History* (New York: John Day, 1943) and Sidney Hook, *The Hero in History: A Study in Limitation and Possibility*, repr., (New York: John Day, 1950); Maurice H. Mandelbaum, *The Problem of Historical Knowledge: An Answer to Relativism* (New York: Liveright, 1938); Jacques Maritain, *On the Philosophy of History* (New York: Scribner, 1957); Karl R. Popper, *The Poverty of Historicism* (London: Routledge and Kegan Paul, 1961): Leo Strauss, *Natural Right and History* (Chicago: University of Chicago Press, 1953); W. H. Walsh, *Philosophy of History: An Introduction*, repr., (New York: Harper, 1960) and W. H. Walsh *An Introduction to Philosophy of History* (New York: Harper, 1951). Collected essays: Alan Donagan, ed., *Philosophy of History* (New York: Macmillan, 1965); Herbert Feigl, ed., *Readings in the Philosophy of Science* (New York: Appleton-Century-Crofts, 1953); H. P. R. Finberg, ed., *Approaches to History, A Symposium* (London: Routledge and Kegan Paul, 1962); Sidney Hook, ed., *Philosophy and History, A Symposium* (New York: New York University Press, 1963); Patrick Gardiner, ed., *Theories of History: Readings from Classical and Contemporary Sources* (Glencoe, IL: The Free Press, 1959); Hans Meyerhoff, ed., *The Philosophy of History In Our Time: An Anthology Selected, and With An Introduction and Commentary* (Garden City, NY: Doubleday, 1959); Fritz Stern, ed., *The Varieties of History, From Voltaire to the Present* (Cleveland and New York: World Publishing Co., 1956).

19. Collingwood, 1.

Choice of Subject

Choosing a subject was Grout's first step for writing history. He inquired: "Given the potential material for a general history, on what basis does the historian select? Of the thousands of musical works that have been created in Europe and America since the early Middle Ages, which ones shall he select as the basic material for his history?"[20] His response was partially grounded in philosopher Edward Carr's and musicologist Arthur Mendel's theories concerning value judgments and aesthetics. In his 1962 book *What is History?*, Carr explained that at the outset the historians must recognize that they are the product of history, a process now referred to as self-reflexive.[21] Grout, too, acknowledged this and further commented that the choices historians make stem from their biases, experiences, education, and nationality. In considering the past, Grout directed musicologists to observe the kinds of choices made previously. In other words, which repertoires, composers, works, genres, or styles occupy positions in narrated histories? Grout concluded that the subjects of existing editions of music, documents, or secondary scholarship suggested their importance and the scholarly community's interest in them. Such critical constraints would surely produce limited results; however, Grout advocated for the consideration of new and previously neglected repertoires as well.

How then did Grout choose his subjects? He identified possible topics and then framed his historical boundaries. He explained his ideas in a passage from his paper, "Music History and Music Reality," containing typescript and hand-written corrections. The latter is indicated by parentheses.

> From this point on I shall use the term "history of music" in the same restricted and specialized sense that it had up to a generation ago, namely as meaning the history of European-American art music, excluding folk, popular, and commercial music and excluding the other great world musical systems. (Don't misunderstand: I know they exist.) This limitation is deliberate, (and I make it for practical reasons) because now I want to speak in some detail about the only field of music history in which I can claim any specialized knowledge or competence.[22]

In *Principles and Practice in the Writing of Music History* (1972), Grout identified four principal criteria motivating the historian's choice of subject; taken either singly or collectively they are permanent value, influence, typical, or atypical. He gave the following examples of each: Johann Sebastian Bach's *St.*

20. Grout, *Principles and Practice*, 7.

21. Edward Hallett Carr, *What is History?* (New York: Knopf, 1962), 48, quoted in Grout, "Current Historiography and Music History," 25.

22. Grout, "Music History and Musical Reality," 1966–72, box 24, folder 27, p. 8, DJGP.

Matthew Passion had earned permanent value; the operas of Jacopo Peri and Giulio Caccini illustrate significance, at least in part, in their exemplification of a new genre that held sway since the beginning of the seventeenth century thereby influencing later works; Robert Franz's lieder demonstrate typical nineteenth-century art songs; and Richard Strauss's late compositions were atypical of contemporaneous early twentieth-century works, showing a looking back to or a persistence of an older style.[23] Once the music to be studied has been chosen, Grout postulated that to some extent historians have also chosen the kind of history they will write.

While Grout's theories indicate his methods, they tell only part of the story. Pre-publication reviews of *HWM* bear witness to Grout's decision-making process—what Kellner referred to as the middleground of history writing. Letters and notes in Grout's archives show how the practical applications of his own theories of historiography served to get the story even more crooked. In his comments for Grout's second edition (1973), William Austin, a twentieth-century music specialist and colleague of Grout's at Cornell University, wrote to Grout in 1970: "Pop music. If there's anything you like in the Beatles and later developments, cite these. Even if you dislike all of it, consider what it does for your youngest readers with respect to modes, phrase structure, [and] relation between words and music."[24] In the margin beside Austin's remarks, Grout jotted, "omit."[25] This exemplifies Grout's focus on European and American art repertoires and his determination to include music that had been accepted by the scholarly community at that time. Incidentally, Austin did not include the Beatles in his *Music in the 20th Century*, whose dedication reads, "for Donald Jay Grout.[26] Neither did Austin and Grout's contemporary, Eric Salzman, include the group and their music in the first edition of his 1967 *Twentieth-Century Music: An Introduction*; however, he did allot four sentences to them in his second edition in 1974 in a section titled "New Pop Culture," which is slightly over three pages in its entirety.[27] In

23. Grout, *Principles and Practice*, 8.

24. William Austin, "Suggestions for a Revised Edition of Grout," May 1970, box 17, p. 5, DJGP.

25. Ibid.

26. William Austin, *Music in the 20th Century* (W. W. Norton, 1966).

27. Eric Salzman, *Twentieth-Century Music: An Introduction* (Englewood Cliffs, NJ: Prentice-Hall, 1967); Eric Salzman, *Twentieth-Century Music: An Introduction*, 2d ed. (Englewood Cliffs, NJ: 1974), 190, 189–92. "The new pop music, the vogue for pop art and popular culture, and the social upheavals of the 1960s all were simultaneous events and the new rock—Dylan to San Francisco to the Beatles—made strong inroads on the 'classical,' the collegiate, and even the artistic, intellectual audiences," p. 189 and "A good deal of the impetus came from England and was pioneered by the Beatles: it continues there to some degree with Pink Floyd and Emerson, Lake & Palmer as well as John Lennon and Yoko Ono (currently resident

addition to a scarcity of the Beatles or any twentieth-century Western popular music in general textbooks at that time, few published monographs of the Beatles existed in 1970, among them one biography of the group and two general studies of their music, and these appeared in the popular, not scholarly, press.[28] Even if such scholarship had been widespread, Grout's remarks suggest that it is unlikely that he would have included popular music in his textbook. Western pop music and the Beatles did eventually earn a place in *HWM*, but not until 1996, in the fifth edition by Palisca.[29]

Objectivity

Grout's second task for writing music history was objectivity. He posed the questions, "Is it possible to give a true account of the past?" and "can history be objective in the sense of 'value free?'" According to him, absolute objectivity is not possible, but relative objectivity, a term he readily acknowledged as oxymoronic, is "precariously achievable."[30] He arrived at this idea by recognizing human agency in general history and in music history—on the one hand people create, perform, analyze, study, and listen to music, and on the other hand people construct its narratives. All of these undertakings involve human pursuit, and therefore, all require making choices. Eliminating all value judgments, if that were even possible, would result in stringing together facts without imparting any meaning.[31] Writing music history obligates the

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and working in the United States). The Beatles, whose music is entirely adapted and syncretic, extended their range to include all forms of pop music from that of the English music hall to swing to rock-and-roll, mixed with elements of classical and chamber music as well as tape–and-electronic sound. They used recording technology to merge these styles, often in terms of larger works or concepts (*Sergeant Pepper*, *Abbey Road*), nearly always with great skill; indeed, technology and mass media were their real instruments, on which (with the help of producer George Martin) they played with such skill," p. 190.

28. Michael Braun, *Love Me Do: The Beatles' Progress* (Harmondsworth, UK: Penguin, 1964); Brian Epstein, *A Cellarful of Noise* (London: Souvenir Press, 1964); and Hunter Davies, *The Beatles: The Authorized Biography* (New York: Dell, 1968).

29. Palisca and Grout, *HWM*, 5th ed. (New York: W. W. Norton and Company, 1996), 770–71. "An eclectic version of the idiom [Rock-and-Roll] developed by the British quartet the Beatles achieved unprecedented success starting in 1964, when they first toured the United States. The group included two creative song writers, John Lennon (1940–1980) and Paul McCartney (b. 1942), who continued on their own after the Beatles broke up in 1970."

30. Grout, "Current Historiography," 25.

31. For a discussion of the distinction between the annals, the chronicle, and the history proper and the inherent problems of "narrativizing," see Hayden White, "Narrativity in the Representation of Reality" in *The Content of the Form: Narrative Discourse and Historical Representation* (Baltimore: Johns Hopkins University, 1987), 1–25 and Hans Kellner, "Narrating the 'Tableau': Questions of Narrativity in Michelet," in *Language and Historical Representation: Getting the Story Crooked* (Madison: University of Wisconsin Press, 1989), 102–23.

historian to choose a topic and to decide which facts to include and how to order them, the same process that scientists undergo in their laboratories. Imperative for historians, however, is the recognition of current values versus values of the time they are studying. Here, Grout concurred with Carr's position that historians recognize that values change from time to time and from place to place, and historians who are more aware of their particular situations may be less likely to be at the mercy of it.[32] Music historians, though, have the added responsibility of settling value judgments about choice with regard to aesthetic judgments about a particular repertoire. The musicologist "is a critic before he is a historian."[33] In cultural studies in which music is used to exemplify or demonstrate something nonmusical or extramusical, a historian must decide how to represent a music's significance, and Grout saw no way to do this without "reference to its aesthetic qualities,"[34] an idea stemming from Mendel's warning about aesthetics. In his "Evidence and Explanation," Mendel observed that a music historian who has never grappled with the aesthetic value of a particular music has not even begun to understand it.[35] Grout explained that we study music because we are interested in it and that "our motives may not be purely aesthetic."[36] We may study music because we think it is good, or even great, or for some other reason entirely, perhaps because it reveals something about a particular culture or because it sheds light on some other music.

Although there is none in Grout's discussion of aesthetics and history, one might expect to find a reference to Carl Dahlhaus's famous essay, "The Significance of Art: Historical or Aesthetic?," particularly because Dahlhaus introduced his own essay by citing Grout's first *HWM* edition (1960).[37] Obviously Dahlhaus knew Grout's work and the two appeared together in a roundtable discussion at an International Musicological Society meeting in

32. Carr, *What is History?*, 163, quoted in Grout, "Current Historiography," 30.

33. Grout, *Principles and Practice*, 8. See also Stephen Hinton, "Report on Grout/Palisca," CVPP. Hinton aptly summarized Carr's position as, "E. H. Carr, writing on historiography, put this accurately, memorably and ever so slightly cynically, when he remarked that historians tend to find what they are looking for. What he meant applied to music history is that we should acknowledge the role played by contemporary tastes in our judgments about historical significance."

34. Grout, "Current Historiography," 28.

35. Arthur Mendel, "Evidence and Explanation" in *International Musicological Society Report of the Eighth Congress New York 1961*, ed. Jan LaRue (Basel: Bärenreiter, 1962), 3–18, quoted in ibid.

36. Grout, "Current Historiography," 27.

37. Carl Dahlhaus, "The Significance of Art: Historical or Aesthetic?," in *Foundations of Music History*, trans. J. B. Robinson (Cambridge: Cambridge University Press, 1983), 19–33, first published *Grundlagen der Musikgeschichte* (Cologne: Musikverlag and Laaber-Verlag, 1967).

1977.[38] In his essay, Dahlhaus referred readers to the "Chronology" in the appendix on pages 699–719 where Grout listed various items according to year such as "1843, Richard Wagner's *The Flying Dutchman*, Gaetano Donizetti's *Don Pasquale*, and Søren Kierkegaard's *Fear and Trembling*."

Grout explained, "This chronology is intended to provide a background for the history of music, and to enable the reader to see individual works and composers in relation to their times."[39] Dahlhaus asked what readers are to glean from this chronological list? Are we to realize an internal or external relationship between the elements therein? Do Wagner, Donizetti, and Kierkegaard's works share an inherent quality that would rationalize grouping them together—a *Zeitgeist*—or are they organized thusly to show connectivity and to represent something external?[40] At the risk of oversimplifying the issue, what do these items have to do with each other besides their manifestation in the same year? About Grout's chronology Dahlhaus wrote:

> However, it is unclear exactly what the reader is meant to conclude. Is there a subtle analogy between Wagner's opera and Kierkegaard's book? Or on the contrary, might it be that events, which are extrinsically contemporaneous, a conclusion made grotesquely and abundantly clear precisely when we use chronological tables in an attempt to illustrate the *Zeitgeist* that supposedly pervades all spheres of life at a given time? Does music mirror the reality surrounding a composer, or does it propose an alternative reality? Does it have common roots with political events and philosophical ideas; or is music written simply because music has always been written and not, or only incidentally, because a composer is seeking to respond with music to the world he lives in?[41]

38. Dragotin Cvetko (Chairman), "Some Remarks on the Question of East and West in Music History," 287–88, Heinz Alfred Brockhaus, "Überlegungen zur Theorie der Musikgeschichte," 274–79, Jaroslav Buzga, "Musical Sources and the Problems of Historical Research into the Music of the Czech Lands," 288–93, Carl Dahlhaus, "Die Anfänge der Musikgeschichtsschreibung und die Idee des 'relativ Schönen,'" 256–63, Kurt von Fischer, "Musikgeschichtliches Denken in Europe bis zur Mitte des 18.Jahrhunderts," 263–69, Donald Jay Grout, "Concepts of Music History in East and West," 272–74, Boris Jarustovski (in absentia), "Some Problems of the Mutual Historical Influencing of the Musical Cultures of East and West (Summary)," 286–87, Akio Mayeda, "Gedanken über das Thema: Concepts of Music History in East and West, 279–86, Andrej Rijavec (Reporter), Walther Wiora, "Zwei Aspekte der erweiterten Musikgeschichte: ihr Beitrag zur Geschichte außereuropäischer Kulturen und ihr Beitrag zur Geschichte der Menschheit," and "Discussion," 293–97, in *Report of the 12th Congress of the International Musicological Society*, 256–97 (Kassel: Bärenreiter, 1977).

39. Grout, *HWM* (1960), 699.

40. Dahlhaus, 19.

41. Ibid. As a sidebar, the problem of chronological lists appeared again with regard to *HWM* in preparation for Palisca's sixth edition. Stephen Hinton wrote on p. 6 of his "Grout/Palisca Report, "The chronology chart on p. 772 [of the fifth edition] posits a connection between World War II and two compositions, Copland's *Appalachian Spring* and Britten's

Dahlhaus engaged Grout's *HWM* in this essay by employing the term "aesthetics" to indicate the study of art history whereas Grout employed it to mean how much value a historian places on a particular music. Dahlhaus used the term to indicate the study of art works as autonomous without consideration of their cultural context. He analogized this to studying musical compositions as individual self-contained works. Grout, on the other hand, used the term "aesthetics" to gauge a historian's assessment of a particular music. The historian must answer these questions: is this a great piece of music or even a good piece? Furthermore, what bearing does that have on its historical construction? For Grout, aesthetics and objectivity were bound together in terms of values whereas for Dahlhaus, aesthetics suggests a work's structure. In the end, Grout modified the question "Can history be objective?" to "Can stories be interesting?" Grounded in philosopher Christopher Blake's theory as explained in his essay "Can History Be Objective?," Grout's answer was yes, but some are more objective than others just as some stories are more interesting than others.[42] Historians studying the same music, but emphasizing different aspects and producing quite diverse results, possess the potential to supplement rather than supersede one another.

Explanation and Narration

Explanation and narration, Grout's next tasks, go hand in hand for the music historian. For Grout, evolutionary, cyclical, or linear constructions of events proved insufficient. Histories from the late-eighteenth and nineteenth centuries tended to follow theories of progress and evolution as if music developed in a continuous line with each new style or work representing an advancement from the previous. Charles Hubert Hastings Parry's 1894 book, *The Evolution of the Art of Music*, represents one of the last of this dying breed in which Parry claimed, "The development of music is a continuous and

Peter Grimes." In the margin beside Hinton's comment Palisca wrote, "no." Hinton proceeded, "The chart is vague about the posited connection. The discussion of the Copland piece is unequivocal: there is no connection. The piece has transcended the Second World War and entered the imaginary museum of musical masterpieces. *Grimes*, if it were discussed in greater detail, could easily be linked to the Second World War, but that would require a fair amount of prose devoted to Britten's pacifism and a discussion of various interpretations of the work." It should be noted that the chart under discussion here also includes Arthur Miller's *Death of a Salesman* and all of the works are bound together by the year 1940. For more on twentieth-century music in the "imaginary museum of musical masterpieces" see J. Peter Burkholder, "Museum Pieces: The Historicist Mainstream in Music of the Last Hundred Years," *The Journal of Musicology* 2 (1983): 115–34 and "The Twentieth Century and the Orchestra as a Museum" in *The Orchestra: Origins and Transformations*, ed. Joan Peyser (New York: Scribner, 1986), 409–32.

42. Christopher Blake, "Can History Be Objective?" *Mind* 64 (1955): 61–78, quoted in Grout, "Current Historiography," 27.

unbroken record. . . ."[43] Early on Grout subscribed in part to cyclical theories such as those espoused by Curt Sachs in his *The Commonwealth of Art (*1946);[44] however, he later changed his mind. Sachs had theorized that music history cycled between ethos and pathos, Apollonian and Dionysian, and classic and romantic, and posited that these styles alternated about every forty years. A cycle such as this also sets up a linear progression of history—a type of action and reaction. Grout grappled with this view in his essay, "The Irrational in Eighteenth-Century Music."[45] He expressed this by establishing a dialectic, which he then debated with himself. He first stated, "The whole history of Western music may be regarded, from one point of view, as a cyclical process . . ." and "Moreover, the succession of classical and romantic, or Apollonian and Dionysian periods seems to occur in history in accordance with laws of action and reaction—an age of classicism provoking a reaction in the romantic direction, and vice versa."[46] Then, as if his own devil's advocate, within the same argument Grout explained, "Naturally, the contrast [between Apollonian and Dionysian or classical and romantic] must not be thought of as absolute; any such view would be a gross over-simplification of the facts" and then, "It is perhaps superfluous, but still it can do no harm to point out that any such general sketch as the foregoing of the course of music history necessarily neglects all sorts of details and disregards the inevitable counter-currents that exist in any age. No period, I repeat, is *purely* classical or *purely* romantic in its tendencies."[47] Over the next ten years, he modified his opinion of Sachs's view of a music history occurring in cycles.

As early as 1968 Grout put forth a claim of configurational explanations in which music evinces relationships with contemporary arts and culture. He advocated narrating music history through metaphor.[48] For him, this meant explaining music by comparing individual pieces and styles as well as associating music with the other arts. He maintained that "explanations of this sort frequently involve metaphor, which itself may have explanatory value."[49] This view opposes any approach that connects music and events across centuries from the earliest known to the most recent. This suggests that for Grout,

43. Charles Hubert Hastings Parry, *The Evolution of the Art of Music* (New York: D. Appleton, 1914), 333, quoted in Grout, *Principles and Practice*, 13 and Grout, "Current Historiography," 38.

44. Curt Sachs, *The Commonwealth of Art: Style in the Fine Arts, Music, and Dance* (New York: W. W. Norton, 1964).

45. Grout, "The Irrational in Eighteenth-Century Music," pp. 2–5, box 24, folder 16, Baltimore, 1959, DJGP.

46. Ibid., 2–3.

47. Ibid., 2 and 5.

48. White, *Metahistory*, 1–42.

49. Grout, "Current Historiography," 36.

all the dots need not be connected. If studying Bach and Lutheranism or Beethoven and revolutionary themes proves fruitful, then pursue it. If not, then seek other explanations and interpretations. Although these examples treat past music in their historic contexts, Grout recognized and advocated for the importance of past music in the present as well. In other words, historians should consider music in its current context as well as its original one.

Grout the Critic

Palisca and Burkholder, *HWM*'s subsequent authors, concurred in their appraisal of the music history canon of the 1950s and 1960s as an agreed upon body of composers and works that should be studied. In the prefaces to his fifth and sixth *HWM* editions Palisca claimed, "To be sure, the scope of what we teach and study under the heading of music history has broadened since Professor Grout wrote the first version of this book. The limits of Western music were generally agreed upon then, and hardly anyone doubted the value of studying its history."[50] In his recent *College Music Symposium* article, "Changing the Stories We Tell: Repertoires, Narratives, Materials, Goals, and Strategies in Teaching Music History," Peter Burkholder concurred: "Fifty years ago, there was a widely shared consensus that musicians and music-lovers should know a certain body of music and that our job was to make sure that our students learned it."[51] In regard to the canon, musicologists' opinions may have been more harmonious fifty years ago than they are today. However, evidence among Grout's papers suggests that at least forty years ago musicologists were not unanimous in their opinions of the canon and that not everyone recognized the value of studying music history. Documents among Grout's papers reveal that he was confronted with the challenge of delineating what students should know and defending the importance of studying music in historical contexts. He received requests for the addition of particular composers and repertoire with directives for representing both. Furthermore, in his essays he often defended the importance of studying music in historical contexts, which suggests that not everyone viewed this practice as a necessity.[52] Some repertoire requests he fulfilled, such as Antoinette Handy Miller's call for the inclusion of African-American musicians, and some he rejected, such as Austin's appeal for the inclusion of Western popular music in *HWM*,

50. Palisca and Grout, *HWM*, 5th ed. (New York: W. W. Norton, 1996), xi and 6th ed. (2001), xii.

51. Burkholder, "Changing the Stories We Tell: Repertoires, Narratives, Materials, and Strategies in Teaching Music History," *College Music Symposium*, forthcoming, 12.

52. See Grout, "The University and the Art of Music," (1954); "Music History and Musical Reality" (1966–72); "Current Historiography" (1968); and *Principles and Practice* (1972).

particularly the Beatles. Despite *HWM*'s content, Grout's rejection of the notion of a discoverable fixed past and of an inflexible music history canon suggests that he remained open to change. In advocating a reconciliation of the past and the present, he revealed his philosophy. One of his main caveats derived from T. S. Eliot's observation, "The present changes the past,"[53] and therefore history must be rewritten anew by each generation to reflect the most current findings.[54] Further, Grout was skeptical of the notion of a discoverable fixed past:

> History may be roughly defined as "a narrative account of past events." Music history therefore is a narrative account of past musical events. . . . [but] the past is not unchangeable; what we call "the past" is a largely imaginary entity . . . itself certainly both incomplete and inaccurate, which happens to be available to us at a given moment. As our information increases, or as our interpretations of the facts change, so the past (in the only sense in which "the past" may be said practically to exist) also changes.[55]

He observed that as new works enter the music history canon, they do not simply replace older ones, but rather take their place beside them, thereby creating new relationships.[56] Similarly, sixteen years later in her groundbreaking book *Gender and the Musical Canon*, Marcia Citron called for a reassessment

53. T. S. Eliot, "Tradition and the Individual Talent" in *Selected Essays* (New York: Harcourt Brace, 1932), 3–11, quoted in Grout, *Principles and Practice*, 7.

54. Grout, *Principles and Practice*, 7.

55. Grout, "Western Concepts of Music History," in *Report of the 12th Congress of the International Musicological Society* (Kassel: Bärenreiter, 1977), 272.

56. Also see J. Peter Burkholder, review of *The Cambridge History of Twentieth-Century Music*, ed. Nicholas Cook and Anthony Pople (Cambridge: Cambridge University Press, 2004), *Notes* 63 (2007): 848. Interestingly, Burkholder seemingly shares this view that new works change the way we see the past at least in terms of twentieth-century music history. Burkholder offered his view, complementary to Grout's, in his review of the *Cambridge History of Twentieth-Century Music*. He asked the question, "What might a coherent view of twentieth-century music look like?" He outlined three things that it should do starting with studying "all the types of music included" in the Cambridge history. His second prerequisite was to include what was valued in the music and how the music functioned or function "in order to illuminate why its creators made it as it is and why it was received as it was." Burkholder's third requirement for a twentieth-century music history was that "within each tradition (classical, jazz, pop, and so forth) and across traditions, it would emphasize the relation of each new piece to the music currently in circulation, including music of the past, and the competition of composers and performers with the master musicians of the past and with each other to capture the flags of tradition, of critical esteem, and of popularity with audiences." Similar to Eliot, Grout, and Citron, Burkholder, then, also acknowledged that as new works appear they form connections with other works and potentially change the way we view the past.

of the musical canon. She astutely identified a problem, and offered a solution for it in a passage about *HWM*. In 1993 she wrote:

> When teaching a survey course, for example, does the addition of "non-canonic" works mean the elimination of something previously present? . . . And it would seem that if a new work is introduced then something old would have to be replaced. . . . But . . . the incorporation of previously non-canonic works will probably modify many of the relationships among the repertorial examples being used and this does not equate with elimination. Thus pedagogical canonicity can be elastic; new members enrich rather than replace.[57]

To be sure, Citron is calling for the addition of women's contributions to music, something Grout never mentioned, probably because studies of women's music were at best still nascent and prevailing attitudes toward women would not have encouraged him to do so.[58] While Citron's answer—adding new works to the canon without replacing older ones—may present some practical challenges for textbook writers and publishers working with

57. Marcia Citron, *Gender and the Musical Canon* (Cambridge: Cambridge University Press, 1993), 200. Here, Citron refers to the fourth edition of *HWM*, but credits only Grout. "Donald J. Grout's *A History of Western Music* . . . has played a major role in structuring that emphasis and assisting in its [the Western art music canon] standardization"; "Grout's *History* charts music history mainly through style"; and "Grout's *History* is organized in discrete chapters." Ultimately, however, responsibility for the fourth edition (1988) fell to Claude Palisca as revealed on its title page and because Grout died in 1987. Oddly, elsewhere Citron gives Palisca equal billing. "the Grout-Palisca *A History of Western Music*" (p. 117) and "the fourth edition of the Grout-Palisca *A History of Western Music*" (p. 42). On the other hand, one could argue that the fourth edition underwent fewer significant revisions in content than later editions, and therefore reflects Grout's, more than Palisca's, historiography and aesthetics.

58. Marjorie Hassen and Mark Germer, compilers, *American Musicological Society Index to the Papers, Bulletin, and Journal 1936–1987* (Philadelphia: American Musicological Society, 1990). This index of the *Papers of the American Musicological Society*, the *Bulletin of the American Musicological Society* (*BAMS*) and the *Journal of the American Musicological Society* (*JAMS*) reveals few American Musicological Society publications devoted to women and music. Among them are Ellen Rosand's article "Barbara Strozzi, virtuosissima cantatrice: The Composer's Voice," *JAMS* 31 (1978): 241–81 and Edith Woodcock's 1948 "Women's Participation in Music During the Early Christian Period," *BAMS* (1948): 46–7. Extant also were Sophie Drinker's *Music and Women: The Story of Women in Their Relation to Music* (New York: Coward-McCann, 1948) and Adrienne Fried Block and Carol Neuls-Bates's *Women in American Music: A Bibliography of Music and Literature* (Westport: Greenwood Press, 1979); however, such endeavors were atypical at that time in at least venues associated with the American Musicological Society, an organization for which Grout served as president from 1952–54 and 1960–62. His professional involvement extended beyond American musicology as he held offices—president (1961–64) and vice president (1965–67)—in the International Musicological Society as well.

limited print space, her philosophy of a flexible canon, one that welcomes the inclusion of previously neglected musics and their creators, remains quite persuasive. It should also be remembered that in 1993 musicologists such as Citron were still hard at work promoting a philosophical change within the discipline of musicology, not simply the inclusion of a few women composers and performers in textbooks. In terms of women's contributions, this work of course began prior to Citron's book and landmark histories devoted to women's contributions had already appeared, most notably Karin Pendle's extraordinary *Women and Music: A History*.[59] Scholars have since continued to study women's contributions and other previously neglected repertoires so that the process of constructing and reconstructing music history is ongoing. Although posing no practical solution, Grout agreed with the idea of a flexible canon, thus appearing ahead of his time because he answered at least part of Citron's question twenty-one years before she asked it. In 1972 Grout wrote:

> . . . the history of music—and other kinds of history as well—has to be written anew for each generation. Not only are new discoveries constantly being made about the past, new works of music are constantly being created in the present; and this does more then [*sic*] simply add to the body of material with which the historian must deal. Every new work, if it is really new, tends to modify the way in which we perceive the older works. After Stravinsky, for example, we can no longer hear the music of Beethoven or Bach or Wagner or Palestrina in quite the same way as we did before. There has been a slight but perceptible change, a readjustment in the whole order and relationship of existing musical works. Such a change, like that wrought by new discoveries about the past, is a continuous process. The past, in short, is continually altered by the experiences of the present; and as the past in this way changes, so must its history change to conform.[60]

Grout had again demonstrated his savvy in recognizing the canon as supple in his discussion of the results of a mid-1950s survey of the American Musicological Society. Members had been asked to list the most important composers. From the most to the least popular the list was ordered: Johann Sebastian Bach, Ludwig van Beethoven, Wolfgang Amadeus Mozart, Johannes Brahms, and George Frideric Handel and those born since 1870 were Igor Stravinsky, Béla Bartók, Paul Hindemith, and Arnold Schoenberg. Fifteen years after the survey Grout hypothesized that the list would probably add

59. Karin Pendle, ed., *Women and Music: A History* (Bloomington: Indiana University Press, 1991) and *Women and Music: A History*, 2nd ed. (Bloomington: Indiana University Press, 2001). To observe how this area has burgeoned, see also her most recent contribution, a collaboration with Melinda Boyd of 846 pages. Karin Pendle and Melinda Boyd, *Women in Music: A Research and Information Guide* 2nd ed. (New York: Routledge Music Bibliographies, 2010).

60. Grout, *Principles and Practice*, 7.

Claude Debussy and Anton Webern and possibly omit Hindemith.[61] This seems to contradict his philosophy about omitting composers as others are added; however, his point was that in the decades after the survey, interest shifted as Stravinsky and Bartók bypassed Hindemith in compositional importance or at least in popularity. Musicologists' changing values played a part in motivating the change, as did new research on and interest in Stravinsky and Bartók.[62]

Although he never singled out Grout, Philip Bohlman in his 1992 "Epilogue: Musics and Canons," like Citron, also took issue with Western art music historians. He accused them of being exclusive in constructing a canon of European and American concert music to hide racism, sexism, and colonialism in their "Great Men" and "Great Music" canon—one that belittled and impugned, and was not the music of women or people of color.[63] In essence, Grout responded to Bohlman at least twenty years earlier by justifying exactly how he constructed his Western art music canon. In *Principles and Practice in the Writing of Music History*, he explained that he identified the dominant style of music in any period as that which was favored by the prevailingly dominant social class, but that he equally valued all the other types as well:

> What we agree to call the dominant musical style of a period is likely to be the style of music preferred by the dominant social group, as the Church in the Middle Ages, the Italian courts of the Renaissance, the aristocratic patrons of the time of Haydn and Mozart, or the large middle-class audiences of the nineteenth century. But every one of these periods had other types of music as well, and there was always more or less interaction and mutual influence among the several types. Due consideration of this diversity will serve to correct what might easily become an over-simplified version of musical history.[64]

61. Grout, "Music History and Musical Reality," p. 6, DJGP, and *Principles and Practice*, 8.

62. Any number of studies and editions of music could be cited, but I have included only a few: William Austin, *Music in the 20th Century, From Debussy Through Stravinsky* (New York: W. W. Norton, 1966); Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (Garden City, NY: Doubleday, 1959); Stravinsky and Craft, *Memories and Commentaries* (Garden City, NY: Doubleday, 1960); Eric Walter White, *Stravinsky: A Critical Survey* (New York: Philosophical Library, 1948); Paul Henry Lang, *Stravinsky: A New Appraisal of His Work, With a Complete List of Works* (New York: W. W. Norton, 1963); Agatha Fassett, *The Naked Face of Genius* (Boston: Houghton Mifflin and Cambridge: The Riverside Press, 1958); and Halsey Stevens, *The Life and Music of Béla Bartók* (New York: Oxford University Press, 1964).

63. Philip Bohlman, "Epilogue: Musics and Canons," in *Disciplining Music: Musicology and Its Canons*, ed. Katherine Bergeron and Philip V. Bohlman (Chicago: University of Chicago Press, 1992), 198.

64. Grout, *Principles and Practice*, 12.

Grout had also explained in "Spontaneity and Adaptation in the History of Music" (1963) that preferring one style of music, especially our own, over another does not equate to the superiority of that music.[65] Although he may have appeared to narrate a single history and its dominant musical canon, he fully admitted the existence, influence, relevance, and importance of many canons, many musics (both notated and non-notated) and many methods. He recognized a mutually inclusive relationship between historical musicology and ethnomusicology stating that each has much to learn from the other.[66] Those who agree with Bohlman may judge *HWM* and Grout himself as belittling and impugning, but Grout's intentions for *HWM* intimate his main objective: to produce a pragmatic one-volume history of Western art music for students.[67]

Grout the Pedagogue

Before writing *HWM* Grout had already established himself as a textbook author with *A Short History of Opera* (1947).[68] Thus it is not surprising that W. W. Norton and Company would woo him to author a greatly needed general textbook for undergraduate students studying music history and for instructors teaching it. Along with a written request from Addison Burnham, then vice president of Norton, Walter Piston, composer, and Paul Henry Lang, musicologist and author of *The History of Music in Western Civilization*, also published by Norton in 1941, urged Grout to write *HWM*. Although from different disciplines within the field of music—publishing, composition, and musicology respectively—Burnham, Piston, and Lang agreed on two points:

65. Grout, "Spontaneity and Adaptation in the History of Music," p. 3, 1963, folder 20, box 24, DJGP.

66. Ibid. In his "The University and the Art of Music," a 1954 paper for the Bicentennial Celebration of Columbia University, Grout had encouraged those in universities to study music of all times and all types including folk, popular, and non-Western music, and to avoid limiting consideration to only so-called Western art music. Because Grout states this view elsewhere in his writings, I refer to it in this essay as well; however, this paper is problematic because the instruction "not for duplication or quotation" and "Columbia University reserves all rights for publication" prohibits further comment.

67. See also Hayden White, *The Content of the Form*, "The Value of Narrativity in the Representation of Reality," 1–25 and "The Politics of Historical Interpretation," 58–82; *Metahistory*, "Explanation by Ideological Implication," 22–29, and especially p. 24, "I should also stress that a given historian's emplotment of the historical process or way of explaining it in a formal argument need not be regarded as a function of his consciously held ideological position." This exemplifies the need to look beyond the foreground of the historical narrative and to consider its "legend" as well its epistemological implications, which I am currently undertaking in my dissertation.

68. Grout, *A Short History of Opera*, 2 vols. (New York: Columbia University Press, 1947).

the need for *HWM* and the need for Grout to author it. Burnham solicited Grout to write a new history because the existing ones, in his opinion, fell short as textbooks for undergraduate students. Burnham wrote to Grout in 1950:

> Paul's [Paul Henry Lang] book is wonderful, a superb accomplishment and one of the truly great histories, but generally it is too difficult and assumes somewhat too much knowledge on the part of the reader to serve well as a text for the undergraduate student, while the Einstein [probably *Geschichte der Musik* with the later English translation *A Short History of Music*] and Sachs [probably *Our Musical Heritage: A Short History of Music*] books present difficulties both of style and content. . . .
>
> . . . As to the approach, it seems to me that your book should be based upon your lectures, which have been so well received and have been subject to a fairly critical audience over a considerable number of years.[69]

Piston apparently recommended Grout to Burnham. He explained this in a letter to Grout: "I should have written long ago to warn you that I had said to Mr. Burnham of W. W. Norton that you would be the best one to do a general history of music for college use."[70] Lang echoed Burnham and Piston in his post to Grout:

> As you no doubt know, there is no decent history of music on the market that would really serve the needs of the undergraduate. My book is doing well, but it is more in the nature of a cultural history than a technical chronological history. As Addison told you, neither the Einstein nor the Sachs books are good textbooks, and there is a wide field with great possibilities that you could annex with one stroke, even if that stroke means a few hundred pages.
>
> I can tell you from personal experience that there is no outfit that can handle a musical book as well as Norton's. . . .
>
> May I earnestly advise you to address yourself to the task as soon as you can; I would hate to see someone beat you to the gun with an inferior product.[71]

Once Grout committed himself to the task of writing *HWM* he formulated his objective for it, one that he would seemingly maintain for all three of his editions. At least by 1955 he framed the parameters of the task by identifying his intended audience, his scope, and his purpose for his first edition, which he

69. Burnham to Grout, typescript letter, 12 June 1950, box 55, folder "W. W. Norton," DJGP. The texts Burnham refers to are probably Alfred Einstein, *Geschichte der Musik* (Leipzig: 1917); English translation *A Short History of Music* (New York: Knopf, 1937) and Curt Sachs, *Our Musical Heritage: A Short History of Music* (New York: Prentice-Hall, 1948).

70. Piston to Grout, handwritten letter, 21 June 1950, box 55, DJGP.

71. Lang to Grout, typescript letter, 21 June 1950, box 55, folder "W. W. Norton," DJGP.

outlined in a letter to musicologist Nino Pirrotta and later for his second edition in a 1971 letter to noted Brahms scholar and Moravian specialist Donald McCorkle. To each he explained that his decisions were based on what he thought would most benefit students. It is important to remember the depth of Grout's practical experiences teaching music history (**Figure 2)**. To Pirrotta he wrote: "it is intended for general music history and not for specialists. What I want to do is to present the principal features of the period in a comprehensive and well-rounded form without too much detail, but at the same time, of course, as nearly as possible free of errors of fact or misleading generalizations."[72] While preparing the revised edition of *HWM*, Grout explained that his objective was to provide a sound and lasting history for students. In a 1971 letter to McCorkle he wrote:

> Several colleagues have sent in suggestions for the improvement of those parts of the book which touch on their special fields. On the basis of what I have seen so far, may I ask you please to be *specific*? One advisor says this kind of thing: "This whole chapter should be completely rewritten to conform to the revolutionary new insights developed by" (here will follow a list of 8 or 10 books, in 2–4 volumes each, mostly in German, plus 10 or 12 volumes of modern editions of music, etc.).
>
> This sort of advice obviously is not of much use to me. What I am trying to produce is a new *edition*, not a new book. I can't take much more space than in the present edition, but I want to make all the available space count to the utmost—to convey the essential information, suggest the most fruitful viewpoints, and keep the text simple and clear without being misleading or saying things that students will have to unlearn later. I am sure you understand, and I shall value your advice.[73]

Grout demonstrated his flexible approach to the canon in his response to D. Antoinette Handy, who at that time was Assistant Professor of Music at Virginia State College in Petersburg, Virginia. Handy wrote to Grout in 1970, urging him to consider black American composers and their music in his second *HWM* edition (1973).[74] The letter began:

72. Grout to Pirrotta, typescript letter, 20 April 1955, box 55, folder "W. W. Norton," DJGP.

73. Grout to McCorkle, typescript letter, 12 March 1971, box 17, folder 14, DJGP.

74. Handy-Miller was a jazz specialist and director of the National Endowment for the Arts music program from 1990–93. Her publications include *Jazz Man's Journey: A Biography of Ellis Louis Marsalis, Jr.* (Lanham, MD: Scarecrow Press, 1999); *Black Women in American Bands and Orchestras*, 2d ed. (Lanham, MD: Scarecrow Press, 1998); *Black Conductors* (Metuchen, NJ: Scarecrow Press, 1995); and *The International Sweethearts of Rhythm* (Metuchen, NJ: Scarecrow Press, 1983).

Figure 2. Donald Jay Grout with two unidentified students (undated photo). Courtesy of the Division of Rare and Manuscript Collections, Cornell University Libraries.

Dear Dr. Grout:

I am grateful for this opportunity to communicate to you some ideas and names concerning Black Music and Black Musicians, for consideration in your revision of the book *A History of Western Music*.

The following list of American Black composers—all "mainstream," are most worthy of your consideration. For the most part, all are included in the various ASCAP Catalogues:

William Grant Still ("The Dean"), Howard Swanson, Ulysses Kay, William Dawson, Florence Price, Julia Perry

The Younger Set: Halesmith, Olly Wilson, T. J. Anderson, George Walker, David Baker, Arthur Cunningham, Noel Da Costa, Coleridge Taylor Perkinson, William Fischer, Frederick Tillis, Stephen Chambers, John Carter

> Additional: Best known, for the most part, in the area of vocal music: Harry T. Burleigh (He & James Weldon Johnson, Charter Members of ASCAP), Will Marian (He & Burleigh, pupils of Dvořák), J. Rosamond Johnson, Margaret Bonds, Nathaniel Dett, Noah Ryder, Frederick Hall, John Work, Clarence Cameron White, Undine Moore.[75]

Handy goes on to suggest several sources Grout might consult including an article in the *American Music Digest*, her own bibliography, *Black Music in Our Culture: Curricular Ideas on Subjects, Materials, and Problems* by Dr. Dominique-Rene de Lerma, and other writings (not specified by title) by James Monroe Trotter and Zelma George. Finally, Handy referred de Lerma and David Baker's work to Grout: "As you perhaps know, Indiana University at Bloomington (Dr. Dominique-Rene de Lerma & David Baker—Black Music Committee), is perhaps best equipped to provide immediate, up-to-date data on the subject of Black Music and Black Musicians."[76] In considering the letter, Grout jotted marginalia including some of the composers' birth and death dates. Although he added only three composers from Handy's list to his second edition of *HWM*—William Grant Still, Ulysses Kay, and James Bland, each receiving one sentence—at the very least, this shows Grout loosening the rein of his predominantly white male European narrative.[77] Austin reacted to Grout's mention of Still, "On Still, good—I can imagine this bland sentence results from many hours' study and thought. Kay would make a valuable contribution on p. 625. He's probably as near Piston's class [?] as Hanson is."[78] Handy insisted that Bland should be included in any discussion of Stephen Foster, who also, incidentally, occupies only one sentence in Grout's second edition. Bland and Foster are contextualized in a paragraph on the United States: "The material [American musical nationalism], to be sure, lay ready in profusion—old New England hymnody, rural revival-meeting songs, tunes from the urban popular minstrelsy of Stephen Foster (1820–94) and James Bland (1854–1911), Indian tribal melodies, above all the great body of black folk spirituals with their unique fusion of African and Anglo-American elements—but to no avail."[79] Such scant coverage could be read as merely token inclusion in the case of Bland and Foster. A comparison with two contemporary textbooks on American music, the second editions of Gilbert

75. Antoinette Handy (Miller) to Grout, typescript letter, 1970, box 17, folder 14, DJGP, pp. 1–2.

76. Ibid., 2.

77. Grout, *HWM*, 2nd ed. (1973), 678 and 643.

78. Austin to Grout, handwritten remarks on Chapter 20 for the 2nd edition of *HWM*, 31 January 1972, box 17, folder 9, DJGP. Austin's remark may be read as facetious or sarcastic; however, his intent is unknown.

79. Ibid., 643.

Chase's *America's Music: From the Pilgrims to the Present* (1966) and H. Wiley Hitchcock's *Music in the United States* (1974) reveals varying treatment in these texts.

There is considerably more coverage of African-American music in general in Chase's book than in Grout's or Hitchcock's. Four chapters are respectively titled "African Exiles," "The Negro Spirituals," "The Ethiopian Business," and "America's Minstrel." These chapters focus on the white observers and collectors of this music, more than on its black creators. William Grant Still, who received two paragraphs, is introduced with the statement, "William Grant Still has been concerned mainly with depicting the backgrounds of the American Negro in music."[80] Harry T. Burleigh is also included, but in the context of the discussion entitled, "Dvořák in America."[81] Hitchcock included Bland but not Still, Burleigh, or Kay in his history of American music. Discussions of minstrelsy, spirituals, jazz, ragtime, folk music, blues, be-bop, swing, and pop and rock are present and they are indexed as "American negro music."[82] One wonders if this representation would satisfy Handy. Choosing a subject involves not only deciding who or what to include but also how to include them.

As Hinton pointed out, matters of addition and omission potentially perpetuate endless discussions about content, as do issues of constructing the content. One example is Grout's *HWM* portrayal of the seventeenth-century playwright Jean-Philippe Quinault and composer Jean-Baptiste Lully. Grout's consideration exemplifies his willingness to rethink and subsequently modify the reception of historical people. In a five-page letter dated 4 January 1970, Paul Henry Lang outlined revisions for Grout's second *HWM* edition (1973). Many of his comments address the use of language. While some of these may seem to be slight shadings of text, many of them represent a significant shift of values. To Grout, Lang wrote: "Quinault may be 'a minor poet' to us but in those days he was considered Racine's equal (Rousseau). This is important because it shows that opera was acceptable to them only when it was built on a recognized literary masterpiece. I think that you are a little hard on Lully; he was frosty, but 'no sentiment' is a little harsh."[83] Grout's assessment of early French opera evidenced quite clearly in his Harvard dissertation on *opéra comique* (1939) and in a pentalogy of articles, four of which were published shortly thereafter in 1941 with the fifth appearing sometime between 1958

80. Gilbert Chase, *America's Music: From the Pilgrims to the Present* (New York: McGraw Hill, 1966), 511.

81. Ibid., 387–91.

82. H. Wiley Hitchcock, *Music in the United States: A Historical Introduction* (Englewood Cliffs, NJ: Prentice Hall, 1974), 284.

83. Lang to Grout, typescript letter, 4 January 1970, box 17, folder, DJGP.

and 1961. These reveal him grappling with the complicated issue of constructing Lully's history.[84]

In his five articles on seventeenth and early eighteenth-century aspects of French opera—exploring seventeenth-century parodies of French opera, forerunners of Lully, machine operas, the Italian theater in Paris 1682–97, and *opéra comique* and the Italian theater in Paris 1715–62—Grout emplotted Lully as the composer whose music established French national opera by combining dance, Italian opera, machines, and pastorales. Therein, Grout extolled Lully's artistry explaining that he wrote a "masterpiece" in the pastorale form, that his ballets with Isaac de Benserade after 1658 "represent the highest achievements in this form,"[85] and that "the creation of this kind of opera is the work of Lully."[86] As described by Grout, the various parts—Italian operas, machines, pastorales, and ballets—were fairly mediocre when standing alone—but in the hands of Lully, the genius, they were brought together to create a national opera for France. In short, Lully's "shrewdness" and "determination" made French opera a success.[87] In these passages Lully is a hero in the romance of early French opera because of his ability to capitalize on and integrate all that came before him. This seems straightforward enough until the discussion turns from dramaturgy to the music itself. Grout opined that the value of Lully's music rested on its contribution to the drama, and that on its own the music, when compared to other composers' works such as those by German composer Dietrich Buxtehude [or Danish born, Diderik] and Italian composers Arcangelo Corelli and Francesco Provenzale, revealed that "Lully's musical gifts were scarcely of the first order."[88] Still, Lully was

84. Grout, "The Origins of the *Opéra Comique*," PhD diss., Harvard University, 1939; "Seventeenth-Century Parodies of French Opera," *Musical Quarterly* 27 (1941): 211–19 and 514–26; "Some Forerunners of the Lully Opera," *Music and Letters* 22 (1941): 1–25; "The 'Machine' Operas," *Bulletin of the Fogg Museum of Art* 9 (1941): 100–103; "The Music of the Italian Theatre at Paris, 1682–1697," *Papers of the American Musicological Society* (New York: American Musicological Society, 1946), 158–70; "The *Opéra Comique* and the *Théâtre Italien* from 1715 to 1762," in "Collected Articles 1941–1975," (1958–61): 1–9. This volume includes photocopies of articles written by Grout. One copy housed in the Sydney Cox Library of Music and Dance at Cornell University.

85. Grout, "Some Forerunners of the Lully Opera," 24.

86. Ibid., 2.

87. Ibid., 25.

88. Ibid., 2–3. It is hard to interpret exactly what Grout intended from what seems like a comparison of a composer of German organ music and cantatas (Buxtehude), Italian trio sonatas (Corelli), and Neapolitan operas (Provenzale). Although Provenzale was a famous teacher who adapted some of Cavalli's works, he was characterized in Grout's first edition of *HWM* along with M. A. Sartorio, Giovanni Legrenzi, Carol Pallavicini, Agostino Steffani, and Alessandro Scarlatti as one of "the most important Italian opera composers of the late seventeenth and early eighteenth century." Furthermore, "The qualities of Italian vocal style in arias

French opera's "guiding genius and its absolute master," despite the "page upon page of music void of imagination, pale in colour, thin in harmony, monotonous in invention, stereotyped in rhythm, limited in melody, barren of contrapuntal resource and so cut into little sections by perpetually recurring cadences that all sense of movement seems lost in a desert of clichés, relieved all too rarely by oases of real beauty." Then again, "the music is not really as bad as all that. Apart from the recitatives, there are many places of charm and even grandeur, as well as occasional passages of strong dramatic force."[89] Grout reconciled all of this in *HWM* by depicting Lully as "the first important composer" in French opera who "succeeded in blending elements from the ballet and the drama in a form which he called a *tragédie lyrique* (tragedy in music)."[90] In the second edition, Lully's music is no longer "monotonous in harmony and almost totally unrelieved by any flash of spontaneous feeling . . ." as it had been in the first edition, since this phrase was omitted per Lang's urging.[91]

As for early French opera, the other issue raised by Lang was the characterization of Quinault's abilities. Grout's answer to this was simple. From his first to his second *HWM* edition, Quinault went from a "minor dramatist of the period" to "an esteemed dramatist of the period."[92] Perhaps in the scheme of things this revision appears trivial, but this behind-the-scenes look at Grout's middleground discloses the process and Lang's method—*Rezeptionsgeschichte*—by which a person in music history advanced from being an insignificant figure to a key player. In addition to details of content, Grout also pondered music history in a broader context: the very purpose of writing it.

Grout the Philosopher

Grout grappled with the philosophical question, why write music history? How does studying music history help us enjoy and understand music? Put another way, can what is said about music (music history) enhance what listeners hear (musical reality)? Grout's answer was "yes," because while all musics are unique creations, they are also events in the pageant of history, each with its own history. Grout maintained four ways to understand music: performing it, listening to it, analyzing it, and studying its history. The latter

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that express strong feeling of sadness and pain are nowhere better exemplified than in the long melodic lines and expressive chromatic harmonies of "Lasciatemi morir" (Let me die) from Provenzale's opera *Il schievo di sua moglie* (His Wife's Slave)." *HWM*, first edition, 1960, 310.

89. Grout, "Some Forerunners of the Lully Opera," 2–3.

90. Grout, *HWM* (1960), 315–18 and 2nd ed. (1973), 347–51.

91. Grout, *HWM* (1960), 315–16.

92. Compare Grout, *HWM* (1960), 315 and 2nd ed. (1973), 349.

involves at least two of the former, listening and analyzing. Grout postulated that historians must first be critics and surely seek the knowledge of what music sounded like to its first listeners. Music spoke to its first hearers and it speaks to us today, albeit in potentially very different ways. Recognizing this clarifies much in the history of music criticism and reception studies. Grout gives the example of the Bohemian composer Václav Tomášek who criticized Beethoven for his harsh shifts from motive to motive, which he claimed weakened his best compositions. Such a review is not surprising because Tomášek's frame of reference included Haydn and Mozart symphonies. Yet, it was reportedly these same daring innovations that astonished his audiences. In this way, listeners stand to benefit greatly from the fruits of historical inquiry.

Additionally, Grout advocated understanding the part music plays in culture, particularly its relationship to other media, including literature, poetry, architecture, and art.[93] For Grout, these connections revealed much about culture and values, and he challenged general historians to use music as a resource because he knew of no society devoid of music. In essence, he maintained that all people individually and collectively experience music in some way, and thus the historical approach aptly promotes enjoyment and understanding. He recognized that such an understanding required an effort to comprehend human behavior and the "complex issues of freedom and determinism."[94] In advancing this theory Grout posed a slate of questions for future historians:

> In what sense, and to what extent, were creators of music at any specified time and place "free"? In what respects were they bound by limiting physical conditions? What possibilities were open to them? In what ways and by what means were their artistic intentions shaped by their economic status and by their social and intellectual environment? How much were they and

93. This view aligns in part with that of the French *Annales* school and their *histoire totale*, although Grout did not refer specifically to it or to them. Lucien Febvre urged historians to join with their colleagues in other disciplines in promoting an interdisciplinary approach: "History must cease to appear as a sleeping necropolis haunted by shadowy schemes. They [the historians]—imbued with a desire to do battle, covered completely with the dust of the fight and the crusted blood of the monster—must penetrate into the old silent palace where the princess slumbers, throw the windows open, relight the candelabra, bring back the world of sound; then they will with their own vitality, with their own bubbling and young vitality, awaken the suspended life in the sleeping princess," *Combats pour l'histoire* (Paris: SEVPEN, 1953), 32 quoted in Ernst Breisach, *Historiography: Ancient, Medieval, and Modern* (Chicago: University of Chicago Press, 1983), 370. For an excellent introducution see also Michael Roberts, "The *Annales* School and Historical Writing," in *Making History: An Introduction to the History and Practices of a Discipline*, ed. Peter Lambert and Phillip Schofield (New York: Routledge, 2004), 78–92.

94. Grout, "Current Historiography," 40.

> other people aware of such influences? What kind of originality, if any, was rewarded? Was the "rebel" an admired figure? More generally, to what extent had the history of music been shaped by outstanding individuals? How much of the greatness of a "great" composer was due to genius, how much to favorable circumstances, and how much to the luck of having "made his entry" into history at the right moment? Is there any objective sense in which his music (apart from a verbal text) can be said to "represent" or "embody" collective attitudes or aspirations of his time? And if so, what is the relation between any values so embodied and the aesthetic value of music?[95]

He considered the answers to these complex questions anything but simple.

Conclusion

These findings suggest that there is much more to Grout's historiographical contributions than was previously assumed. His essays on writing music history and archival letters reveal a musicologist well-versed in contemporaneous philosophy, and they posit the tasks he deemed most challenging for music historians: choice of subject, objectivity, and explanation and narration. Additionally, they reveal him pondering the purpose of writing music history and advocating for a flexible Western art music canon. When viewed through the lens of White and Kellner's theories, they offer a legend for grappling with Grout and his *HWM*; they help establish a middleground, the place where the historian makes decisions; and they aid in "getting the story crooked." White and Kellner's theories enable us to look beyond *HWM*'s tidy narrative (the foreground) and its sources (the background) to establish the space in between, the middleground, which for Grout was often messy, chaotic, and difficult. Grout recognized this and he identified two factors in historical writing that contribute to this untidy process: unavoidable flaws in historical constructions and the swift rate at which knowledge itself becomes outdated. In a handwritten note, which appears to be part of a discarded version of *HWM*'s preface, he wrote: "In the course of writing this book I have encountered too many errors in the works of others to have any hope that my own will be free from such (revise wording) (I mean e.g., *HDM*! [presumably Grout is referring to Willi Apel's *The Harvard Dictionary Of Music*]). Moreover, advance knowledge shortly or rapidly makes any formulation obsolete almost before it has time to escape in print."[96] Scholarly developments and shifting values in musicology since Grout's third *HWM* edition

95. Grout, "Current Historiography," 39–40.
96. Grout, handwritten note, 1956, box 14, folder 38, DJGP.

likely rendered Palisca and Burkholder's middleground—where they made their choices and decisions—more complex than Grout's.

In the hands of Palisca and Burkholder, what began as a pragmatic history of Western music textbook for teaching undergraduates in the 1960s continues to be the most widely-read such volume. It is as Lang predicted thirty years ago in a letter to Grout, "This book [*HWM*] ought to remain in the lead, for while there will be new ones every year and they will cut into your sales, you should be able to keep the lead. No one else would do such a good job."[97]

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Kathryn Kalinak, *Film Music: A Very Short Introduction*. Oxford: Oxford University Press, 2010. 160 pages. $11.95. ISBN 978-0-19-537087-4

ANTHONY J. BUSHARD

> Ideal for train journeys, holidays, and as a quick catch-up for busy people who want something intellectually stimulating. *Very Short Introductions* combine authoritative analysis, new ideas, and enthusiasm to make often challenging topics highly readable. . . .
>
> So, where's the gap in your knowledge?[1]

With Kathryn Kalinak's fine contribution to the *Very Short Introductions* Series, it is comforting to witness the "gaps" being filled in the series' coverage of film and music. Kalinak's *Film Music* joins *Music* (Nicholas Cook; 2000), *World Music* (Philip Bohlman; 2002), and *Folk Music* (Mark Slobin; forthcoming, 2011) as the only musical entries in the Oxford University Press series. This reviewer is hopeful that jazz and popular music are not far behind.[2]

Film Music also fills what was, until recently, a considerable gap in textbooks that deal with the topic from aesthetic, historical, and practical points of view. For many years instructors relied on Fred Karlin's *Listening to Movies* as an introduction to film music history and practice.[3] Roger Hickman's *Reel Music*, which offers teachers useful viewing guides, several musical examples, and broad coverage, also continues to be useful almost five years after its initial publication.[4] Within the last year James Wierzbicki authored a rethinking of film music's history, while the team of James Buhler, David Neumeyer, and Rob Deemer provided a reconsideration of the way we process

1. http://ukcatalogue.oup.com/category/academic/series/general/vsi.do Accessed 8 September 2010.

2. In the spirit of interdisciplinary studies, volumes are also available on *Documentary Film* (Patricia Aufderheide, 2008) and *Film* (Michael Wood, forthcoming 2012).

3. Fred Karlin, *Listening to Movies: The Film Lover's Guide to Film Music* (New York: Schirmer, 1994).

4. Roger Hickman, *Reel Music: Exploring 100 Years of Film Music* (New York: W. W. Norton, 2006).

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the intersection of sound and image.[5] Kalinak's concise, thought-provoking treatment of film music is a welcome addition to these resources because it is not superfluous to the aforementioned texts despite its brevity.

Kalinak engages the reader from the onset by proposing that film music interacts with and shapes a film's narrative from a variety of perspectives, obscuring the flat, artificial nature of the medium's presentation while acting as a sort of conduit between the audience and the cinematic world. She follows with a compelling reading of how Stealers Wheel's "Stuck in the Middle (With You)" (1972) interacts so effectively with the *mise en scène* in an iconic scene from Quentin Tarantino's *Reservoir Dogs* (1992). It is a scene with which many film music scholars and film lovers alike are quite familiar, but Kalinak's choice is appropriate for other important reasons as well. Poll a typical non-majors film music appreciation course and one discovers, sadly, that the average student has not *chosen* to view any films made before 1975 or so. Because Kalinak chooses a cue from a film more familiar to a younger audience that employs a song popular with an older generation of readers long before its inclusion in *Reservoir Dogs*, she avoids alienating the former, less cinematically experienced reader (who is a likely target audience of this textbook). Perhaps more importantly, because of the skill with which Kalinak teases out the layers of meaning between lyrics, music, and image, one notices how the same procedure could be used to analyze countless other film cues from a muiscodramatic perspective. In other words, if the *Reservoir Dogs* reference is unfamiliar, substitute your own excerpt and employ Kalinak's "blueprint" as one possible analytical avenue. It is this sort of flexibility that makes the book an attractive pedagogical resource.

Another important way in which the book enhances available resources for film music instructors is Kalinak's command of film traditions outside the United States and Europe. She prepares us for this more global account of film music by using Western and non-Western musical examples in the obligatory discussion of basic musical elements. In emphasizing melody's importance to film composers, she begins with a quote by A. R. Rahman (*Slumdog Millionaire*, 2008)—again, a contemporary example with global renown—rather than "classic" tunesmiths like Max Steiner or Erich Wolfgang Korngold.

In her chapter about the origins of the film industry (Chapter 4, A History of Film Music I: 1895-1927) Kalinak reminds the reader that music and film were meant to be integrated, even in the "silent" era, and that contemporaneous filmmakers in India, Iran, China, Japan, and Brazil all sought to incorporate music into their early cinematic endeavors as well. When Kalinak introduces the sound era of film in the subsequent chapter (Chapter 5, A

5. James Wierzbicki, *Film Music: A History* (New York: Routledge, 2009) and James Buhler, David Neumeyer, and Rob Deemer, *Hearing the Movies: Music and Sound in Film History* (New York: Oxford University Press, 2010).

History of Film Music II: 1927-1960), she notes, "Although it was dialogue that drove the new technology, it was the genre of the musical that most fully exploited it."[6] She uses this point to segue into how song—influenced in part by the developing Hollywood musical—was used around the world, perhaps most notably in India, where in the early 1930s the prevalence of songs in movies laid the foundation for what would become the archetypal Bollywood film (long before anyone heard of *Slumdog Millionaire* or A. R. Rahman).

The book's brevity is the foundation for what might be its greatest strength: flexibility. For instance, this film music instructor longs for additional analyses like the aforementioned cue from *Reservoir Dogs*. Yet with that sole example as a model, one can invite a class to examine their own excerpts similarly. When summarizing an important concept suggested by film theorist and film music scholar Claudia Gorbman on the intersection of film and music, Kalinak states:

> Gorbman posited that with the onset of sound cinema, the sound track reconstructed time into a "relentless linearity" with music being "the one sound element capable of freeing up that temporal representation." This explains why music is called upon to attend film's most fractious moments in terms of time—flashbacks, montages, and slow-motion sequences—that threaten the unity of time.[7]

While such a statement could be further clarified with some examples, Kalinak's clear, concise encapsulation frees one to assemble cinematic excerpts with more personal resonance. Further, she understands that from a film music pedagogue's point of view, some of the most enriching classroom discussions do not come through screening a given excerpt and telling students what they should see and hear, but when a student responds to this model by seeing and hearing something completely different. This book serves as yet another resource for institutions and instructors hoping to "fill the gaps" in their own curricula, and in response to a growing interest in learning more about film music demonstrated by contemporary music students.

6. Kathryn Kalinak, *Film Music: A Very Short Introduction* (New York: Oxford, 2010), 52.
7. Kalinak, 24.

Russell E. Murray, Jr., Susan Forscher Weiss, and Cynthia J. Cyrus, eds. *Music Education in the Middle Ages and the Renaissance*. Bloomington: Indiana University Press, 2010. 424 pages. $49.95. ISBN 978-0-253-35486-0 Ebook ($25.45) ISBN 978-0-253-00455-0

Jan Herlinger

The book consists of the editors' introduction and seventeen essays concerning the pedagogy of music in Western Europe from the Middle Ages to the late seventeenth century, based on papers read at a conference at the Peabody Institute of The Johns Hopkins University in 2005. Collectively, the essays address five questions. What pedagogical methods were used? What did students learn? Who were the teachers, and who the students? Where and when was music learned? Why was music learned?

In Part 1, "Medieval Pedagogy," Dolores Pesce explains how Guido's hymn *Ut queant laxis*, in connection with his didactic exercise *Alme rector*, helped beginning musicians identify the mode of a melody through a combination of sensory perception and intellection. Charles M. Atkinson, in a study of Carolingian glosses on late antique treatises, shows how ninth-century teachers intertwined the teaching of music and grammar. Susan Boynton studies glosses in hymnaries of the eleventh century (some of which were used directly by oblates and novices) that reflect the teaching of Latin vocabulary and grammar, scriptural interpretation, and performance of the liturgy.

In Part 2, "Renaissance Places of Learning," Gordon Munro determines that notwithstanding the virulence of the Scottish Reformation (1560), attitudes toward music remained ambivalent inside and outside the Church: fourteen years later the nephew of one of the leading reformers was still being taught plainsong; the triumphal entry of Anne of Denmark into Edinburgh (1590) was accompanied by polyphony, both mensural and, evidently, non-mensural; and by the seventeenth century civic councils were even supporting music teachers. Drawing on archival and literary documents, paintings, and

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collections of music, Kristine K. Forney shows that music was an important element in the intellectual and moral education of young Antwerp women in the sixteenth century, some of whom achieved a high level of accomplishment. John Griffiths shows how Bermudo, in his *Declaración de instrumentos musicales* (1555), helped amateurs learn music fundamentals by teaching them to read mensural notation, notate vocal music in score, and then intabulate it for lute. His research suggests that vocal and instrumental musical cultures were not as separate as has often been thought.

In Part 3, "Renaissance Materials and Contexts," Peter Schubert reads Montanos's *Arte de musica teorica y pratica* (1592) and Cerone's *El melopeo y maestro* (1613) as commonplace books, showing how the authors taught students to mine Palestrina's First Book of Motets for short contrapuntal models and to group these in *loci communes*. Pamela F. Starr surveys English conduct and courtesy manuals of the sixteenth and seventeenth centuries to establish the place of music education in society. Susan Forscher Weiss studies marginal annotations in music theory books, developing a typology for them and showing how they clarify the interests and levels of accomplishment of their readers—including some who are well-known music theorists.

In Part 4, "Music Education in the Convent," Cynthia J. Cyrus searches archival documents, showing that although Benedictine nuns in Salzburg first resisted Tridentine liturgical reforms (partly because they were unable to read new noted manuscripts), they acceded to them in the seventeenth century, obviating at least the imposition of *clausura* by introducing polyphony involving instruments and thus requiring the admission of professional music teachers within the walls. On the basis of convents' constitutions, dowry waivers, and other documents, Colleen Baade determines that Early Modern Spanish nunneries could expect those granted dowry exemptions to arrive with, or attain, the ability to construct four-part counterpoint over a bass or tenor, to sing polyphonic parts, to compose freely in up to five parts, to play organ, harp, and various other instruments—and to teach all these to other nuns.

In Part 5, "The Teacher," Blake Wilson draws on contemporary letters to bring to life the time (the 1480s) when Florentine musicians were just learning, from Northern visitors, to compose music in four parts. Russell E. Murray, Jr., sifts Zacconi's *Prattica di musica . . . seconda parte* (1622), showing that the author recommended learning the practice of counterpoint through the repeated placement of standard melodic progressions against given tenors, a practice he seems to have acquired from his teacher Andrea Gabrieli. Gary Towne culls pedagogical principles from neglected chapters of Cerone's *El melopeo y maestro* (1613), finding that the stress placed on a sound teacher-student relationship foreshadows modern pedagogy.

Interspersed among these essays are three treatments of a more general nature, styled as "Perspectives." After introductory remarks on the nature of

musical pedagogy, James Haar sketches Zacconi's *Prattica di musica* (1592), a work he finds (despite its poor organization) full of advice for singers that he calls timeless: practice syncopated figures emphasizing accents until you can sing them smoothly; enunciate as if reading aloud; learn to execute a proper vibrato; don't shout when singing in church. Anthony Grafton illuminates the significance of commonplace books in humanist culture of the fifteenth and sixteenth centuries. Jessie Ann Owens shows how Early Modern English publications dealing with various manifestations of what we call music theory tend to appear in characteristic formats: oblong quarto for practical works on such topics as intabulation, octavo for instruction books geared to amateurs but in which prose predominates over musical notation, and so forth. She intriguingly suggests that even though monumental treatises in folio like Glarean's *Dodecachordon* (1547), Zarlino's *Le istitutioni harmoniche* (1558), and Morley's *A Plaine and Easie Introduction to Practicall Musicke* (1597) have served as the basis for our construction of the history of music theory, they may have been "bought by few and read by even fewer" (p. 378), and that a history based on a review of works in more diverse formats might yield strikingly different insights.

The essays collected here show a wide diversity of approaches to musical pedagogy, which they illuminate in new and often suggestive ways; they make a significant contribution to the history of music pedagogy and will amply repay careful study. The book is attractively designed, well printed, and for the most part carefully edited.

A few caveats. Readers led by the book's title to assume that the Middle Ages and the Renaissance will receive equal treatment may be disappointed: only three of the book's seventeen essays—and only forty of its more than four hundred pages—are devoted to medieval topics, and not a single essay focuses on the period between the mid-eleventh century and the mid-fifteenth, a span that saw the development and refinement of mensural notation, counterpoint, and the theory of accidentals. "Early Modern" would have served the later period more appropriately than "Renaissance," as publications addressed include those as late as Mace (1676) and Playford (1683). Finally, a comprehensive bibliography would have been a service to readers, would have helped tie the disparate essays together, and might have obviated occasional editorial slips and inconsistencies: for example, the title of a book is stated variously on p. 20, note 15, and p. 239, note 15; and on p. 242, note 42, a scholar is identified only by middle and surnames, though his full name appears on p. 260, note 13.

Review Esssay: Six Books Every College Teacher Should Know

José Antonio Bowen

Few of us would assume that the experience of watching other people cut hair, drive trucks, or play football would qualify us to do the same, but that is our assumption about college teaching. Despite stacks of empirical data and controlled studies by our counterparts in schools of education, most of us base our teaching methods on the discipline-specific models we observed as students. We make assumptions about what techniques are appropriate or effective based only upon our own experience with theory teachers who made us sing in class and music history teachers who did not. We could and should, of course, run our own experiments, but we do not need to start from scratch: there is a large body of research on how college students learn, what they remember, and how professors can have the long-term impact we all desire. Some of this will need to be adapted for music classrooms, but reading a few standard and practical guides can quickly make you a more effective teacher and feed your creativity in the classroom.

Ken Bain, *What The Best College Teachers Do*. Cambridge: Harvard University Press, 2004. 207 pages. $27.00.
ISBN 978-0674013254

I buy a copy of this book for every new faculty member we hire in my school. I send the book to incoming faculty over the summer and ask them to read it before coming to my home in the fall for discussion and dinner. I do this partly because I want to emphasize that teaching will be a part of the tenure decision and that creating innovative curricula requires risk and failure, but also because this book can inspire a lifetime of good teaching.

The premise is simple: Bain asked students which teachers they remembered years after they had left the classroom and why these teachers mattered to them. He then sought out these teachers, talked to them, and observed their classes. What he discovered is equally simple: it is not about what teachers do, but what they understand. There is no one magic technique or style.

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The best teachers are truly focused on how students learn; they engage, provoke, and challenge students in a *supportive* environment. (The combination is essential; just having high standards will not be enough to help students learn.)

His initial conclusions may not seem surprising: the best teachers know their subjects, prepare thoroughly for class, expect more of their students, treat them well, and give them a sense of control. They constantly seek out feedback and are willing to confront their own weaknesses and change. But how do they do this?

Most of us recognize that changing the way our students think is difficult. Students, like faculty, perform "all kinds of mental gymnastics to avoid confronting and revising fundamental underlying principles," but many still receive high grades (p. 23). So the best professors model *change*; they teach the history of their subject and demonstrate how knowledge changes. They present problems instead of solutions and model how to suspend judgment until they have a better understanding of context. They focus on big questions, show how scholars disagree, provide many opportunities for feedback before grades, and stress making judgments and taking risks. Good teachers, Bain found, teach facts only "in a rich context of problems, issues and questions" (p. 29). They understand that learning is emotional and that mental models (or "deep learning") change slowly.

Music history classrooms are an ideal environment for this approach, since most of our students think of music as performance. Professors and students both lose when we view music history either as necessary background for performance or entirely separate from it. After reading Bain, I decided to stop being apologetic. I took his suggestion to write "WGAD" ("Who gives a damn?") on the chalkboard each day in my survey course for majors and challenged my students to interrupt *at any moment* with "WGAD!" I challenged myself, and them, to make music history relevant to performance at every moment. In return, I required them to keep an open mind and honestly debate both sides of every "WGAD" objection. The results were a more intense but intellectually open atmosphere.

Taking Bain's advice, I allowed the question of musicology's relevance to be part of the course and was explicit with students that Schenker, Tovey, and Taruskin make radically different assumptions about what matters. I did not segregate the facts from the theories, or the compositions from the interpretations. We read contradictory interpretations of the same works. After reading Tchaikovsky's letters to Nadezhda von Meck, one student asked "WGAD, how can it possibly matter if he was gay?" This led to an engaged discussion about how we might imagine a gay performance of Symphony No. 4. I kept my word and often interrupted with my own "WGAD." Does theory improve our performance? Does cultural context or biography affect a performance?

Should we abolish program notes? Can your personal story with a piece of music influence an audience? These were the questions that students debated after "WGAD" interruptions. As Bain predicted, by giving students the authority to have opinions about these fundamental issues, and by valuing their interest in performance, musicology suddenly mattered to them.

Bain concludes that this combination of "faith in abilities, concentration on outcomes, rejection of power in favor of creating opportunities, and the perception that external factors do make a difference" (p. 83) adds up to a purpose that the best teachers share: since the personal and the intellectual are intertwined, the point of our courses is not the accumulation of knowledge, but change. The most effective teachers see true learning as an engine for change in human beings.

L. Dee Fink, *Creating Significant Learning Experiences: An Integrated Approach to Designing College Courses*. San Francisco: Jossey-Bass, 2003. 320 pages. $41.00.
ISBN: 978-0787960551

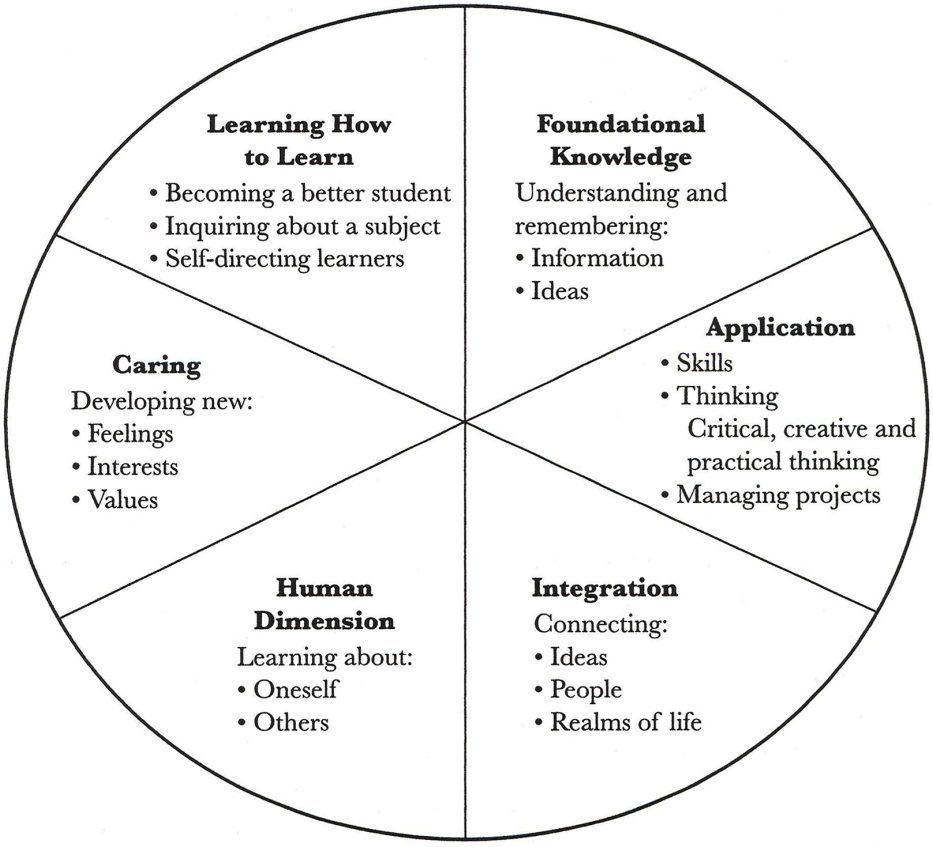
Dee Fink also sees change as the very root of learning: "Significant learning requires that there be some kind of lasting change that is important in terms of the learner's life" (p. 30). So Fink revised educational psychologist B. S. Bloom's linear progression of six levels of cognitive learning (memorization, comprehension, application, analysis, synthesis and evaluation)[1] with a new taxonomy of significant learning that he places in a circle, showing that each type of learning enhances the others (**Figure 1**, below**)**. Fink then takes us through the process of creating course goals that will integrate these six dimensions of learning. A music history course might have the goals shown in **Figure 2**, (below) mapped onto Fink's six categories.

Limiting yourself to what you want students to remember in a few years will help both your students and your course design: integration is more important than volume of content. Falling in love with music requires listening, and setting personal goals for future listening will motivate the analysis of style. Fink also suggests that you focus on your own dreams as a teacher. If you want students to "'find a lifetime joy in continued learning' about your subject, you need to translate those dreams into explicit goals for the course you teach" (p. 81)

The rest of Fink's book is devoted to detailed instructions on how to design courses that will result in the sort of significant learning we all want

1. B. S. Bloom, *Taxonomy of Educational Objectives, Handbook I: The Cognitive Domain* (New York: David McKay, 1956). Bloom's taxonomy was revised by Lorin Anderson. Designed for higher education, this taxonomy is pervasive in almost all current curriculum design. Even dog trainers use it.

Figure 1: Fink's taxonomy of significant learning (p. 30).



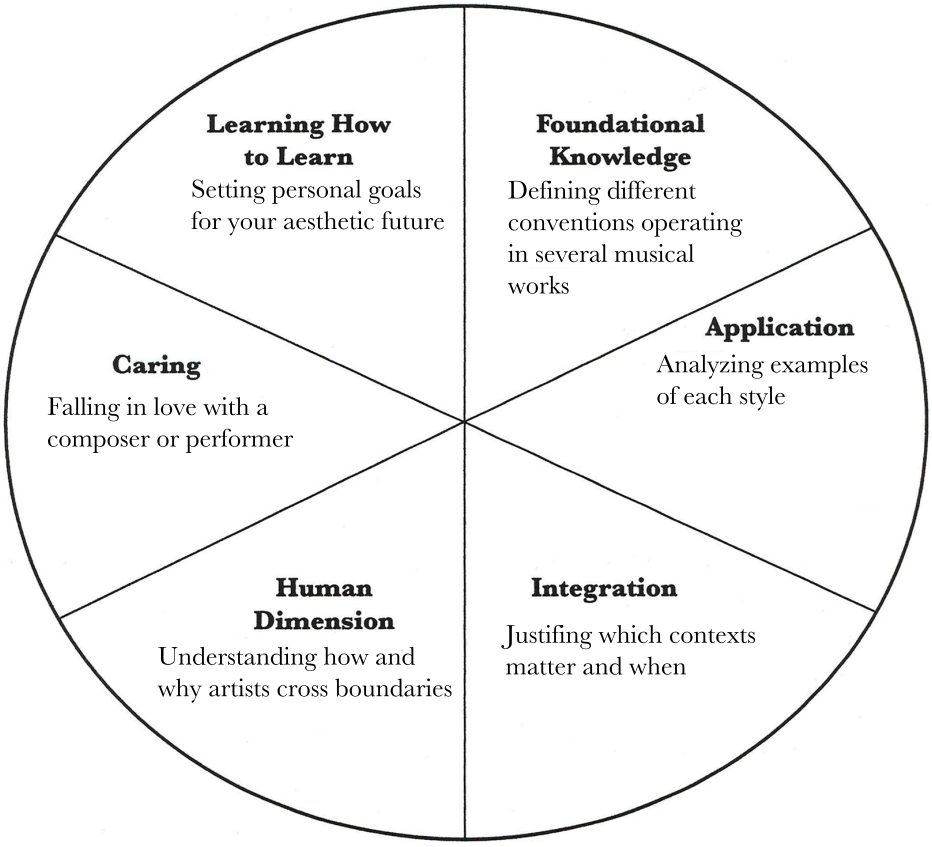
from our students. There are examples from many fields, a variety of instructional strategies, help on structure, assignments, and assessment, and honest talk about the personal risks and rewards of his approach.

Barbara Gross-Davis, *Tools for Teaching*. San Francisco: Jossey-Bass, 1993. 608 pages. $50.00.
ISBN 978-0787965679

Elizabeth F. Barkley, *Student Engagement Techniques: A Handbook for College Faculty*. San Francisco: Jossey-Bass, 2009. 416 pages. $40.00.
ISBN 978-0470281918

Both of these books are handy when you need a quick idea. If you are not sure how to prepare a new topic or need help with a lecture that bombs every year, here are two books that can spark your creativity in minutes.

Figure 2. Fink's taxonomy applied to music history.



Tools for Teaching is a classic—the book I used to buy for all new faculty. It covers everything, from first day introductions and lecture strategies to exams and chalkboards. Some of Gross-Davis's suggestions will seem obvious in hindsight, but given their clear organization and detailed references, you will learn something every time you open the book, knowing there is research to back up each tip. For example, try asking "students to refrain from sitting in certain rows of the classroom" (p. 127) as this allows you to use those rows to walk among and behind students.

Two ideas that have immediate application for the large music history survey include creating an exam question on undiscussed readings and giving a written assignment to students who have not completed the reading (pp. 200-201). While it is generally ineffective to "cover" large periods of history in a semester, we often have more repertoire or content then time. If you use simple multiple-choice exams in Blackboard (scalable for large classes since they grade and record to the gradebook automatically), some accountability for the reading will allow your class time to be more focused on specific issues.

Gross-Davis's advice eventually led me to create very short online exams on the reading before *every* class. Simple, but effective.

A similar approach that focuses on student engagement techniques comes from Elizabeth Barkley. Like Gross-Davis, Barkley combines proven research with specific techniques. Sitting passively for long periods of time diminishes the brain's ability to concentrate and absorb information, so Barkley suggests adding some physical movement to class: try tossing a bean-bag around the classroom, asking questions of each student who makes a catch. A classroom "snowball" involves students writing responses to a brief prompt on a piece of paper, crushing the paper into a snowball, and throwing it around the room. When you say "Stop," students then read or respond to the snowball they are now holding (p. 145).

Barkley's work as a professor of music leads to some particularly relevant examples. She suggests introducing academic controversy, like Bains, and includes an example from art history ("Who owns the past?") that translates easily to musicology. Putting many of Bain's and Fink's principles into action, Barkley demonstrates how she reorganized her own music appreciation course from a chronological European survey into Musics of Multicultural America, offering more flexible learning activities and greater control over grades (pp. 54-58).

Thomas A. Angelo, and K. Patricia Cross, *Classroom Assessment Techniques: A Handbook for College Teachers*. 2nd ed. San Francisco, Jossey-Bass, 1993. 448 pages. $48.00.
ISBN 978-1555425005

Barbara E. Walvoord, and Virginia Johnson Anderson, *Effective Grading: A Tool for Learning and Assessment in College*. 2nd ed. San Francisco, Jossey-Bass, 1998. 272 pages. $40.00.
ISBN 978-0470502150

Finally we reach "assessment," a word we have sadly come to distrust. But assessment is not a necessary evil. It is the way we improve our teaching and demonstrate (to ourselves as well as others) that our students are learning, and learning what we hope they will learn. All of the authors discussed here advocate creating your learning outcomes first—without regard to what is easy to measure. But in the end, we also need to ensure that we are assessing what we want students to learn and that we are indeed teaching to the test. These books show how to design assessments that will save us time and measure the significant learning we desire.

The heart of Angelo and Cross's book is fifty Classroom Assessment Techniques (CATs). One of my favorites is the "Minute Paper" (p. 148) done at the

end of class on an index card. (You can also give students five minutes and a larger piece of paper.) It is an easy diagnostic tool if you ask, "What is still unclear after today's class?", but it can also be a way to help students think and frame their understanding of the material. Note the difference between these two prompts: "List five reasons why jazz developed in New Orleans" versus "How are cultural and aesthetic histories intertwined in the creation of jazz?" I often tell students that at the end of class, they will pose a question on their index cards, suggesting a new research project that scholars should investigate. This assessment doubles as a motivation for students to think and interact with the material in a particular way.

Walvoord and Anderson will change the way you think about the roles of assignments and grading. They take a holistic approach, looking at tests and assignments as a way both to teach and assess: grading, when used well and integrated into course design, can indeed be part of the process for guiding student learning. Their chapter on "Fostering Motivation and Learning in the Grading Process" convinced me that "drop the needle" exams were encouraging students to be "grade-oriented" rather than "learning-oriented." At first I created practice exams that students could take online, but eventually I decided that mastery of the practice exams was enough. When a technical support person cautioned that a student could "cheat" by memorizing all of the 150 music examples, it gave me pause. But Walvoord and Anderson made me realize that memorizing was not cheating but learning. The repeatable exam that allows students to retake until they achieve mastery gives students more control and motivates them. That insight led me to move my online identification exams ("click on the file") into a gaming format where students move up levels as they master genres, composers, or players. The game "level" converts to a grade in Blackboard, so students know at the beginning of the semester that they need to get to level 9 to get an "A" on this assignment.

Clarifying standards and expectations will save you time. Walvoord and Anderson devote a chapter to what they call Primary Trait Analysis (PTAs, or what we now call "rubrics").[2] They demonstrate how you can move from unstated criteria ("It feels like a B") to more explicit criteria, and how you can move from norm-references scoring (grading on a curve) to criterion-references scoring (p. 67). For them, the PTA needs to be both. Though Walvoord and Anderson's examples come from a wide variety of disciplines, music historians will gain particular help from the sections on grading argumentative essays.

Most useful, of course, is their chapter on "Making Grading more Time-Efficient." Their strategy to separate commenting from grading (p. 120) will

2. If you want the latest research on rubrics and many more specific examples, see Antonia J. Levi and Danielle D. Stevens, *Introduction to Rubrics* (Sterling, VA: Stylus, 2005).

change your life. They offer simple tips that work: offer comments but no grade, perhaps giving credit that will be folded into a larger work. The corollary is "Do not give to all students what only some need." Walvoord allowed students to write "please grade" on credit-only papers, and then gave unofficial grades only to those who asked. The savings for both might be small, but in a large class these time savings really add up.

The message from all of these books is that there is research and experience available to guide you in becoming a better teacher. Teaching does not need to be all trial and error. Bain has demonstrated that the best college teachers understand key variables of the classroom environment and focus on changing mental models. Fink has provided an approach for structuring courses to encourage these changes and foster deep learning in your students. New tools for classroom activities or grading can provide quick fixes to stimulate your teaching, but they are also good ways to improve by increments while you wait for an opportunity to reorganize your course.

Ultimately, the two approaches work together: assignments affect course goals and vice versa. You can improve your grading by creating a rubric, but your rubric should reinforce and support your learning outcomes. As you refine your learning outcomes and course goals, eventually you may want to restructure how you present the questions and answers you consider most important. That may require you to rethink what you do in class time.

The good news is that according to the research, small changes really do make a difference. It might take ten years to reorganize a course completely, but a few "minute papers" or writing WGAD on the board might increase learning today without adding to your workload. By the same token, changing a course every time you offer it is counterproductive. Each group of students is different, and a bad joke one year might bring down the house next fall. An activity might be great, but perhaps you were distracted the first time you tried it. Offering the same version of a course a few times before you make a major overhaul will allow you to collect better data on efficacy, create less work, and encourage you to think about larger issues.

* * *

Good teaching involves risk and practice, as all of this research demonstrates. The very best teachers get things wrong, correct mistakes, and try new approaches. Mostly, the research is emphatic that good teaching comes from hard work and thoughtfulness about student needs, stimulation and challenge coupled with support, active engagement during class time, clear grading strategies that correspond to articulated learning outcomes, and a focus on creating an environment where students can change.

Conference Report: Il simpósio internacional para a pedagogia da história da música/International Symposium for Music History Pedagogy. Universidade de São Paulo, August 4–7, 2010.

James R. Briscoe

The Universidade de São Paulo sponsored the first international symposium on music history pedagogy under the patronage of the Escola de Communicações e Artes of the University at the Ribeirão Preto campus, some distance from the capital city of 20 million. That such a sweeping institutional and national investment was mounted and shared by colleagues from Brazil, Chile, Paraguay, Argentina, and the United States was nothing short of moving and should hearten all of us who are devoted to music history teaching and scholarship. Diósnio Machado Neto, musicology coordinator at the University, and Leonardo Salomon, Graduate Teaching fellow and doctoral candidate at Ribeirão Preto, expertly organized and arranged the Symposium. This essay presents a brief narrative of the symposium; the speakers are listed in the Appendix along with English translations of their presentations.

The conference opened on August fourth with a series of papers and a roundtable, "The History of Music as Taught in Brazilian Universities," which concluded the afternoon. The language of the conference was Brazilian Portuguese, and an English-speaking translator was graciously provided by the conference organizers. In informal settings, conference participants conversed in English, Spanish, French, or German. That evening, Valéria Zanini performed a brilliant recital of contemporary Brazilian piano music.

On August fifth, I presented a keynote lecture discussing the relationship between new musicologies and music history teaching. There were two paper sessions (morning and afternoon) on such topics as textbooks and teaching methodologies at specific schools. The day's sessions concluded with a roundtable, "Strategies for Teaching Alterities."

The following day, Mark Evan Bonds gave a keynote lecture on teaching in memorable ways by considering how students learn effectively. I moderated a late-afternoon roundtable entitled "History and Analysis," which featured

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Marcos Branda Lacerda and Rodolfo Coelho de Souza as discussants. The session was animated by an abiding quandary over Marxist thought in pedagogy twenty or more years after the transition to democracy in Brazil. Panel contributors (and certain members of the audience) argued intensely about the continued usefulness of researching musicology and pedagogy in Marxist terms. Debate over the proper place of social thought went on for some time and became so vigorous as to cause discussants to rise from their seats. The immediate memory of Marxist regimes, as well as other intellectual boundaries, appeared to have been an undertone in the discussions. In North American musicology, scholars are more accustomed to keeping scholarly assessment of music history and teaching detached from current socio-political argument. But are we deluding ourselves? The South American scholars at the São Paulo symposium are, by both historical circumstance and necessity, exemplary in their consideration of music history and pedagogy as part of a broader political discourse.

The evening's concert of Brazilian bourgeois song (*modinha*) demonstrated the wealth of the historical repertory that is available for serious consideration, and the genre is powerful to this day in cabarets and other popular music-making venues. Conference organizer Diósnio Machado Neto has begun to reach beyond scholarly bias against "the popular" in the *modinha*, preparing a scholarly edition of representative examples that incorporate the Italian flavor of nineteenth-century Rio de Janeiro and the Portuguese traditional ballad. Scholars point to African elements in the *modinha* as well—yet another rich field to cultivate.

The morning of August seventh featured a roundtable—"Musicology and Research as the Fundament of Teaching Music History"—with Bonds moderating; Maria Alice Volpe and Pablo Sotuyo Blanco offered position papers. The Symposium's final proceeding was a forum on "Premises for a Brazilian Association for Teachers of Music History." The conversation was indeed lively, and the formation of the Association is now in process. Not to be left with talk of associations only, the Symposium concluded with a recital of characteristic and elegantly sentimental Brazilian *modinhas*, performed by a fine soprano and guitarist of the University faculty.

Between twenty and thirty student-scholars attended and they, like the faculty, made the guests feel welcome and could not have been more helpful. The conference organizers made the most of the local setting and participants were able sample a wide variety of foods (from cashew juice to pulled pork in spicy sauce to exquisite pastries) and musics (including a performance by the University of Ribeirão Preto Jazz Band). Visitors noted the high quality of musicological scholarship on display by scholars from Brazil, Chile, Paraguay, and Argentina. Discussions were often intense and at times seemed confrontational. But then, once the heated scholarly strife was past, apparent

adversaries jovially embraced. We North Americans were left envious by the readiness for personal, collegial reconciliation after strong disagreement, and we remarked that we might only hope for such a personal investment by students in our classes or colleagues in our fields. It proved fascinating and highly instructive that the Brazilian and other South American scholars were at perfect ease when engaging interdisciplinary and alternative views of music history teaching. The United States scholars who had the good fortune of attending could scarcely have been more grateful for the opportunity, given the productive and pedagogically sensitive design of the organizers. That Brazilian musicology, led by the efforts of Neto, Salomon, and their colleagues, has turned with such breadth and conviction toward music history teaching inspires us all.

APPENDIX: Program of II simpósio internacional para a pedagogia da história da música/International Symposium for Music History Pedagogy

Universidade de São Paulo, Ribeirão Preto campus, Escola de Communicações e Artes of the University, August 4–7, 2010

The program uses the following abbreviations:
UFRJ=Universidade Federal de Rio de Janeiro
UNICAMP=Universidade de Campinas
UFSJ=Universidade Federal de São João del-Rei
USP=Universidade de São Paulo

Organizing Committee: Diósnio Machado Neto (Musicology Coordinator, USP), Sílvia Berg (Department Supervisor, USP), Leonardo Salomon (Doctoral student in music, USP)

Program Committee: Diósnio Machado Neto (USP), Maria Alice Volpe (UFRJ), Mônica Isabel Lucas (USP), Lenita Nogueira (UNICAMP)

Program of Events

August 4
Afternoon paper session:
Silvano Baia (Universidade Federal de Uberlândia): "The Historiography of Popular Music: Research and Discipline"
Edilson Rocha (UFSJ): "Musical Analysis as a Tool in Music History Teaching"

Lígia Conti (Universidade Federal de São Carlos): "Between History and Music: Frontiers, Deadlocks, and Possible Interdisciplinary Dialogues"

Welcome: Amílcar Zani (Chief of the Department of Music, USP-São Paulo campus) and Rubens Ricciardi (Chief of the Department of Music, USP-Ribeirão Preto campus)

Afternoon roundtable: "The History of Music as Taught in Brazilian Universities"

Rodolfo Coelho de Souza (mediator; USP-Ribeirão Preto campus), Diósnio Machado Neto (USP-Ribeirão Preto campus), Régis Duprat (Professor emeritus; represented by Rodolfo Coelho de Souza due to health problems)

Evening recital: Valéria Zanini performing contemporary Brazilian piano music

August 5

Morning paper session:

Keila Souza (Fundação de Atendimento Socioeducativo): "The Teaching of Music History: The Pedagogical Practice at the Federal University of Paraiba, Undergraduate Division"

Flávio Barbeitas (Universidade Federal de Minas Gerais): "Music(s) History(ies)/ Music(s) and History(ies): A Paradigmatic Discipline of the Maze of Musical Knowledge of Post-Modernity"

Antônio Eduardo Santos (Mozarteum de São Paulo): "The Musica Nova Festival: Sounds of a Musical Laboratory"

Keynote speaker: James R. Briscoe (Butler University), "The 'New Musicologies' and Music History Teaching"

Afternoon paper session:

Leonardo Salomon (USP-São Paulo campus): "The Discourses of the 'New Musicology' in Three Music History Textbooks"

Edílson de Lima (Universidade Cruzeiro do Sul): "History in Construction, or the Conquest of Freedom"

Antenor Correa Ferreira (Faculdade Paulista de Artes): "Reflections on Music History in Courses that Prepare Music Teachers"

AfternoonRoundtable: "Strategies for Teaching Alterities"
Diósnio Machada Neto, Chair; Juan Pablo Gonzáles (Pontificia Universidad Católica de Chile); Marcos Câmara (USP-São Paulo campus), Lenita Nogueira (UNICAMP)

August 6
Morning paper session:
Maria Angela Biason (Museu da Inconfidência-Minas Gerais): "The Construction of Music History from the Sources of the Museu da Inconfidência"
José Fortunato Fernandes (Faculdade Teológica Batista de São Paulo): "Music History: An Approach from Keith Swanwick's *(T)EC(L)A* model"

Keynote speaker: Mark Evan Bonds (University of North Carolina at Chapel Hill): "Teaching Music History: Unanswered Questions, Unquestioned Answers"

Afternoon Roundtable I: "The History of Music as a Fundament for Practice and Interpretation"
Rubens Ricciardi, Chair (Chief of the Department of Music, the USP-Ribeirão Preto campus); Isabel Lucas (USP-São Paulo campus); and Cassiano Barros (UNICAMP)

Afternoon roundtable II: "History and Analysis"
James R. Briscoe, Chair (Butler University); Marcos Branda Lacerda (USP-São Paulo campus); and Rodolfo Coelho de Souza (USP-Ribeirão Preto campus)

August 7
Morning paper session:
Marcos Câmara de Castro (USP-Ribeirão Preto campus): "Toward a Contemporary Music Ethnography (Creation and Performance)"
Ana Carla Vannucchi (Centro Universitário Barão de Mauá): "History pedagogy: The Road from Scholarly Knowledge to Pedagogical Knowledge—A Contemporary Challenge"
Marina Freire (Universidade Federal de Minas Gerais): "Scholarship in Music History and Music Therapy: Encounters and Disagreements"

Morning roundtable: "Musicology and Research as the Fundament for Teaching Music History"

Mark Evan Bonds (University of North Carolina at Chapel Hill); Chair; Maria Alice Volpe (UFRJ) and Pablo Sotuyo Blanco (Universidade Federal de Bahia)

Forum: "Premises for a Brazilian Association for Teachers of Music History"

New Models for Teaching Music History

The next issue of the *Journal of Music History Pedagogy* (vol. 2, no. 1, Fall 2011) will feature the presentations and discussions given as part of the session "Rethinking Classrooms, Homework, and Learning: New Models for Teaching Music History in the Online Age," presented at the Fall 2010 meeting of the American Musicological Society in Indianapolis. Contributors include Matthew Baumer (Indiana University of Pennsylvania), José Antonio Bowen (Southern Methodist University), Mark Clague (University of Michigan), and Jocelyn Neal (University of North Carolina, Chapel Hill).

The issue will also introduce a new section of the journal entitled "Reports and Practices," devoted to shorter submissions on approaches to particular issues or details of best practices in specific courses. The first contribution in this section will be "What can we Learn from Experimental Research? Findings from the Music Appreciation Classroom," by Scott Dirkse (University of California, Santa Barbara). The issue will also include a list of papers presented at the Teaching Music History Day held in conjunction with the AMS Southeast Chapter meeting at the University of North Carolina at Charlotte on March 18–19, 2010.

Reviews in the issue will include:

Mattthew Baumer (Indiana University of Pennsylvania), *Pop-Culture in the Music Classroom*, by Nicole Biamonte (Scarecrow Press)

Andrew Dell'Antonio (The University of Texas at Austin), *Vitalizing Music History Teaching*, ed. Jim Briscoe (Pendragon Press)

Kendra Preston Leonard (Westminster Choir College of Rider University), a review essay on writing about music texts

Readers interested in contributing articles or reviews to the *JMHP* should consult the "Author Guidelines" at the "For Authors" link on the website. The editors invite comments and feedback on the *Journal* in the form of Letters to the Editor; we are committed to printing a selection of letters that we consider to be of interest to our readers in future issues.

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