

Introducing “Reports and Practices” and “Roundtables”

THE EDITORS

The current issue of the *Journal of Music History Pedagogy* introduces two new sections to the journal: “Reports and Practices” and “Roundtables.” The *JMHP* has presented articles on a wide variety of topics from a critique of canon formation in jazz history textbooks to an archival study of Donald J. Grout’s historiographical ideas. We introduce these two distinct sections to guide readers to the specific types of articles that will be of the most interest to them.

A journal devoted to teaching will have many contributions on effective teaching strategies in specific classes. In creating the “Reports and Practices” section, the Editors seek both to guide readers to best practices articles and to shape their content and context. The motivation for this stems, in part, from an ongoing debate in other historical disciplines that have a longer tradition of pedagogy scholarship than musicology does. Writing in the *American Historical Review*, David Pace was dismissive of the many history pedagogy articles he found that only described what a teacher thought was effective in his or her classroom.

This type of study lacks the mark of fully developed scholarship because it stands alone without building on the research of others, provides little demonstration of effectiveness of the methods being used beyond the author’s impression that they did or must work, or lacks a clear theoretical framework within which teaching strategies can be situated¹

Likewise, Gary J. Kornblith and Carol Lasser, in their review essay in the *Journal of American History*, “Beyond Best Practices: Taking Seriously the Scholarship of Teaching and Learning,” cite their concerns about some best practices articles:

1. David Pace, “The Amateur in the Operating Room: History and the Scholarship of Teaching and Learning,” *American Historical Review* 109, no. 4 (2004): 1175.

2 *Journal of Music History Pedagogy*

Would we see lesson plans for classes presented like recipes in a “best practices” cookbook? Were historians being asked to “dumb down” their specialties in order to don the guise of entertainers who could reach students more accustomed to amusement than to serious intellectual inquiry?²

Kornblith and Lasser singled out those works that were “analytically sophisticated, well grounded in empirical research, and provocative” as their models for the strongest essays.³

Articles on best practices in the *JMHP* will be characterized by their focus on a specific practical teaching concern framed within two contexts. One context is the class itself. “Reports and Practices” articles will often detail a specific problem in teaching music history, offer a particular approach to address the problem that the author has found effective, and provide practical materials to realize that approach. To understand the applied teaching strategy, these articles will often give sample assignments with a grading rubric and explain these assignments within the overall coursework. The second context for articles in the “Reports and Practices” section is the literature on the topic. There is a growing body of pedagogical scholarship in music history as well as a literature of teaching and learning in other scholarly fields. “Reports and Practices” articles will present the author’s ideas and experiences within a review of relevant published scholarship.

In the “Roundtable” section, the Editors intend to document the important role collegial discussions play in developing ideas on teaching and pedagogy. The preservation of discussions and roundtables has a long tradition in published conference reports, such as those of the International Musicological Society.⁴ Although published transcriptions of roundtables from musicological conferences are currently uncommon, those transcriptions that do exist have had a tremendous impact on subsequent scholarship and research. More recently, transcripts of discussions have formed important sections of journals in history, such as the “AHR Conversation” in the *American Historical Review* or “Interchange” in the *Journal of American History* (though these reproduce edited e-mail exchanges, rather than in-person discussions).⁵ In creating a section devoted to reprinting discussions and conversations, the Editors of the *JMHP* seek to encourage scholarly dialogues about music history pedagogy and preserve them for future reference.

2. Gary J. Kornblith and Carol Lasser, “Beyond Best Practices: Taking Seriously the Scholarship of Teaching and Learning,” *Journal of American History* 92, no. 4 (2006): 1356.

3. *Ibid.*

4. See for example Daniel Hertz and Bonnie Wade, eds., *International Musicological Society: Report of the Twelfth Congress, Berkeley 1977* (Bärenreiter: Kassel, 1981).

5. The inaugural publications in these series were C. A. Bayly et al., “AHR Conversation: On Transnational History,” *American Historical Review* 111, no. 5 (2006): 1440–64 and Robert Begiebing et al., “Interchange: Genres of History,” *Journal of American History* 91, no. 2 (2004): 572–93.

The Editors are committed to encouraging and publishing a wide variety of scholarship on teaching and learning in music history. In having clear sections for “Reports and Practices” and “Roundtables,” the Editors will present the best models of these types of research to our readers.

Literacy Loops and Online Groups: Promoting Writing Skills in Large Undergraduate Music Classes

NANCY RACHEL NOVEMBER

Twenty-first century undergraduates integrate the latest communication, information, and management technologies seamlessly into their daily lives.¹ This enjoyment and competency can be turned to effective educational ends. Researchers have shown how interactivity is essential to the most effective learning scenarios, that the online environment is an ideal place in which to foster student interactivity, and, more specifically, that online discussion has proven a highly effective tool for achieving student engagement.² In the context of music history teaching, discipline-specific literacy—comprising the skills, attitudes, and conceptual understandings associated with the study of music—can be developed in “low risk” online

I would like to thank Adam Blake, Ian Brailsford, Claire Donald, Wen-Chen Hol, and Helen Sword for useful advice, resources, and input into this research; and my e-moderators Jan Judson, Karen Roberts, and Natalie Pease. My research has been supported by a University of Auckland Teaching Improvement Grant and by an Ako Aotearoa Regional Hub Grant.

1. See for example Diana M. Andone, Jon Dron, Lyn Pemberton, and Chris Boyne, “E-Learning Environments for Digitally-Minded Students,” *Journal of Interactive Learning Research* 18, no. 1 (2007): 41–53.

2. See for example Bill Anderson and Mary Simpson, “Learning and Teaching at a Distance: A Social Affair,” *Computers in NZ Schools* 10, no. 1 (1998): 25–29; David D. Curtis and Michael J. Lawson, “Exploring Collaborative Online Learning,” *Journal of Asynchronous Learning Networks* 5, no. 1 (2001): 21–55; Martha A. Gabriel, “Learning Together: Exploring Group Interactions Online,” *Journal of Distance Education* 19, no. 1 (2004): 54–72; Pamela Hodgson, “How to Teach in Cyberspace,” *Techniques* [Association for Career and Technical Education] 74, no. 5 (1999): 34; Nancy November, “Integrating Online Group Work into First-Year Music Studies in New Zealand: ‘This IS a University,’” in *Interaction in Communication Technologies and Virtual Learning Environments: Human Factors*, ed. Angela T. Ragusa (Hershey, PA: Information Science Reference, 2010), 314–30; Rena M. Palloff and Keith Pratt, *Collaborating Online: Learning Together in Community* (San Francisco: Jossey-Bass, 2005); and Wilhelmina C. Savenye, “Interaction: The Power and the Promise of Active Online Learning,” in J. Michael Spector, ed., *Finding Your Online Voice: Stories Told by Experienced Online Educators* (Mahwah, NJ and London: Lawrence Erlbaum Associates, 2007), 141–62.

Journal of Music History Pedagogy, vol. 2, no. 1, pp. 5–23. ISSN 2155-1099X (online)

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group interactions, which can lead to higher level disciplinary understandings and feed into “higher stakes” formal essays.³ Why and when does this work, and how can one achieve this connection most effectively?

I am investigating how students’ digital literacy and energy for online interactions can be used to enhance music-specific literacy and writing skills. This article describes a productive learning cycle, which I term a “Literacy Loop.” At the beginning of each semester I have measured the digital literacy of the students. Of the one hundred and twenty-three students in my 2008 first-year music history course, “Turning Points in Western Music,” 99% had a home computer, 75% used a memory stick to transfer data, 35% had completed a computer science course, and 16% could actually write computer code. Seventy-two per cent used online communication via e-mail, wikis, chatting, and blogs at least once daily; 82% had registered with Facebook, Bebo, or another form of social communication; and 72% agreed or strongly agreed that they enjoyed using online environments. This data is summarized at the conclusion of the paper in Appendix A.1. I then designed online assignment sequences (carried out in 2008 and 2010 respectively) to use this very high-level digital literacy to help the students to improve their writing through the use of online group work and online writing tools. In 2009 I did not use the online assignment sequences, and this provided a useful point of comparison.

This teaching practice ultimately came full circle: the students who participated in the online assignments believed their engagement in music history was enhanced by their newly developed digital literacy, and, as we shall see, their valuation of online learning increased correspondingly. My own reflection on the process of developing Literacy Loops in my music history classes has led me to develop guidelines for using online group assignments to improve both student digital literacy and their engagement in music history.

Background

To date few teachers of music history at the collegiate level have documented how they are using information and communication technologies to enhance student learning.⁴ In designing online writing assignments, I have drawn on

3. For a relevant and broad definition of literacy, see the section “Towards a Definition of Historical Literacy” under “Historical Literacy” in Tony Taylor and Carmel Young, *Making History: A Guide for the Teaching and Learning of History in Australian Schools*: <http://www.hyperhistory.org/index.php?option=displaypage&Itemid=220&op=page>.

4. An exception is José Antonio Bowen, “Teaching Naked: Why Removing Technology from your Classroom will Improve Student Learning,” *National Forum for Teaching and Learning* 16, no. 1 (2006): 1–5. Full text available at <http://www.ntlf.com/html/ti/naked.htm>. See also Thomas Rudolph and James Frankel, *YouTube in Music Education* (New York: Hal Leonard Books, 2009).

recent e-learning scholarship that translates well into the music history course context. Gilly Salmon's seminal work demonstrates how to structure and guide online group interactions to encourage students to participate in discussions, and also to lead them towards high-order tasks involving critique and reflection.⁵ Toni Bellon and Richard Oates have considered the relationship between student personality types and learning types and effective online learning, providing hints on how to motivate the kinds of diverse learners that we find in the undergraduate classroom.⁶ More specifically, Scott Warnock has discussed how one can separate the process of teaching writing online into steps, which include collaboration in virtual groups and peer review.⁷ On a broader pedagogical level, e-learning experts provide valuable guidelines for dealing with the ideological implications of implementing online learning, as well as hints for mitigating the clashes of desires, expectations, and learning styles that can lurk in the online environment.⁸

"Turning Points in Western Music" is part of a suite of "General Education" courses offered at the first-year level at the University of Auckland, which are open to both music majors and non-majors, and are designed to introduce the student to the ways of thinking within the given discipline. The course can be described as "blended," in that assignments largely take place online, but there are also face-to-face lectures on campus. Increasingly more courses are offered this way at the University of Auckland, alongside both traditional face-to-face lecture courses and fully online courses that are offered as "distance education." Since the course is open to students of all majors, one cannot assume a high level of music literacy. However, students often come with a considerable background in listening to music and sharing and discussing music with friends. It was notable, for example, that although only 32% of the 2008 student cohort were music majors, the class as a whole showed exceptional digital literacy in music. Eighty-four percent had an iPod

5. Gilly Salmon, *E-Moderating: The Key to Teaching and Learning Online*, 2nd ed. (London: Kogan Page, 2003); and idem, *E-Tivities: The Key to Active Online Learning* (London: Kogan Page, 2002).

6. Toni Bellon and Richard Oates, "Best Practices in Cyberspace: Motivating the Online Learner," paper presented at the National Education Computing Conference, San Antonio, Texas, 2002. Full text available at <http://168.144.129.112/Articles/Best Practices in Cyberspace.pdf> or by searching the article's title online at the Technology-Mediated Learning Resource Center (<http://168.144.129.112/>).

7. Scott Warnock, *Teaching Writing Online: How and Why* (Urbana, IL: National Council of Teachers of English, 2009).

8. Lorelee LaPointe and Marcy Reisetter, "Belonging Online: Students' Perceptions of the Value and Efficacy of an Online Learning Community," *International Journal on E-Learning* 7, no. 4 (2008): 641–55; and John M. Dirks and Regina O. Smith, "Thinking out of a Bowl of Spaghetti: Learning to Learn in Online Collaborative Groups," in *Online Collaborative Learning: Theory and Practice*, ed. Tim S. Roberts (London: Information Science Publishing, 2004), 132–59.

or another mobile music player, and 93% had used the Internet to find music-related information. The figures were yet higher in 2010: 85% and 97%, respectively (see Appendix A.1). These statistics point to relevant energies and competencies, which the music educator might use in various ways.

Implementation

The assignment sequences that I designed drew on students' capacities for sharing ideas about music informally, and sought to extend these so that they developed more informed and critical responses. In the 2008 course, students were involved in three collaborative steps, designed as a sequence that would lead to individual essays on the following topic: "Discuss the significance of X in the history of Western music, where X is the landmark recording chosen by your group." First, student groups compiled and annotated bibliographies on their chosen recordings using Google Docs; they then took part in small-group online discussion; next they posted reflections on their own groups' discussions in larger online groups.⁹ Finally, they wrote their own individual papers, building on the scaffolding that was put in place earlier in the semester. This design ensured that students would move from the "lower stakes" writing assignments, carried out in small groups online, to the "higher stakes" writing of their own essays, which was both more public and more formal.

In 2010 the group discussion assignment was modified based on student and instructor feedback and was specifically directed towards improving the standard of writing in the final assignment for the course, a concert review (see Appendix C). This time the online discussion in small groups was based around E. T. A. Hoffmann's 1810 review of Beethoven's Fifth Symphony. Students were asked to think about persuasive language in the context of writing about music in three steps. They first analysed the rhetoric of Hoffmann's text using one of two online text analysis tools: Wordle and Helen Sword's Wasteline Test.¹⁰ They then responded to each other's analyses, tried using their own persuasive language in writing about a composer of their choice, and finally commented on peers' work. A new step introduced in the 2010 course was the peer reviewing of the students' final concert reviews. Students used the online peer review system Aropä, developed at the University of Auckland, for this last step.¹²

9. For Google Docs see <http://docs.google.com>.

10. For Wordle see <http://www.wordle.net/>; for the Wasteline Test <http://www.writers-diet.com/wasteline.php>. Another online writing analysis tool of direct relevance to the Hoffmann review is included in the online study guide for Mark Evans Bonds' *A History of Music in Western Culture*, http://wps.prenhall.com/hss_bonds_hisofmusic_2/31/7996/2047100.cw/content/index.html.

12. John Hamer, Catherine Kell, and Fiona Spence, "Peer Assessment Using Aropä,"

An important part of my research process was to obtain feedback of various kinds from relevant parties, in order to improve the assignment sequence in subsequent iterations of the course. E-learning experts at the University of Auckland provided me with advice and feedback on the design of the assignment sequence before I launched it in 2008, and again when I refined it in 2010. Three e-moderators played a vital role in overseeing the online discussions in both years, and also provided feedback.¹³ These e-moderators were graduate music students in music history, whom I coached on non-intrusive online group facilitation skills. This meant that they were to act as discussion facilitators, rather than discussion leaders, allowing students active and responsible roles in the discussion while still offering guidance. The e-moderators served in both 2008 and 2010, and were thus well placed to make comparative assessments of the process. The students themselves were also a vital source of feedback. Students filled out questionnaires before and after they completed the assignment sequences in each iteration of the course, and I examined the results of these questionnaires more deeply in student focus groups (two groups of six students each) at the end of the respective courses.

Results and Developments

The results of the two online assignment sequences are summarized below from the student perspective and then the teacher perspective. Appendix A summarizes the statistics from the pre- and post-course student surveys on digital literacy and online learning that were conducted in each course. Appendix B presents selected anonymous comments from the 2010 students and e-moderators.

Student Perspective

Student surveys before and after the online group work showed an improvement in their attitudes towards the use of online interactions in

Proceedings of the Ninth Australasian Computing Education Conference (ACE 2007): 43–54. Full text available at <http://www.cs.auckland.ac.nz/%7Ej-hamer/peer-assessment-using-Aropa.pdf>. For further details on Aropä see <http://www.dcs.gla.ac.uk/~hcp/aropa/>. Another example of an online peer review writing program, the Calibrated Peer Review or (CPR)[™], has been developed at University of California, Los Angeles and is used nationwide in the US, <http://cpr.molsci.ucla.edu/>.

13. For valuable guidelines on the role of the e-moderator in empowering learners to take charge, see Salmon, *E-Moderating*. Valuable tips on promoting collaborating learning online are found in Rena Palloff and Keith Pratt, “Promoting Collaborative Learning,” in *Building Online Learning Communities: Effective Strategies for the Virtual Classroom* (San Francisco: Jossey-Bass, 2007), 157–84.

helping them learn during the course. In 2008, before taking the assignment sequence, 44% of students agreed or strongly agreed that interacting online helped them to learn; afterwards, this number rose to 61%. In 2010, a greater number of students (51%) either agreed or strongly agreed that interacting online helped them to learn; following the sequence this figure also rose, in this case to 64%. In both years, the students were also asked to identify which of the online interactions were most beneficial to their learning, and to give reasons for their selections. In 2008 almost half of the survey respondents found the online discussion (entailing a probing question and critical response) in small groups to be the most beneficial. Twenty-four percent of respondents nominated the group annotated bibliography using Google Docs as the most beneficial online assignment, and 21% selected the online reflection in larger groups. The 2010 cohort also identified online discussion in small groups as a highly beneficial step. Students gave the following reasons for this choice, showing several key learner advantages of online asynchronous discussion in small groups:

- *Autonomy* in constructing their own knowledge and using their own critical skills to give peer feedback
- *Comfort* and *congeniality* of sharing ideas in small groups
- *Diversity* and range of resources and viewpoints shared
- *Ease* and *efficiency* of idea exchange and knowledge building
- *Time* to give a considered response (as compared to face-to-face interactions)

These results demonstrated that the students' digital literacy skills and enthusiasm for online environments readily translated into the educational context. A vocabulary of engagement emerged in their survey comments about online discussion, indicating their enthusiasm for the approach. The 2008 students made notable use of gerunds in describing the online group work: they were "hearing," "answering," "grouping," "sharing," and "uncovering." The 2010 students found the online discussion of Hoffmann's writing to be "enjoyable," "engaging," and "motivating." Regarding literacy skills, the 2010 students were asked to respond to the statement "I rate online interactions highly for improving my written communication skills." Before the assignment sequence, 37% of students agreed or strongly agreed with this statement; after the assignment sequence this number rose to 54%.

Both cohorts clearly identified additional and vital educational benefits of online group work and the online peer review tasks: they experienced meta-learning, that is, learning about learning itself, as a product of the interactive process. One 2008 student observed: "[online discussion] helped me to understand how others think about the topic and through this it helps open new ideas for yourself." In focus groups held in 2010, the students noted that

taking on the role of a teacher or instructor (a “semi-marker”) afforded them a new critical perspective on their own work. Comments from two students illustrate this:

1. Feedback from others in small groups [was] very helpful as they picked up on what I missed, giving insight to me for future reference and being a semi-marker (writing posts on others’ reviews) also stimulates my own brain, gets me thinking and becoming very particular in review writing.
2. The most beneficial was the peer review interactions online as it helped me self-evaluate my work better, and see the improvements I needed to make in certain areas of my work more clearly.

Teacher Perspective

The positive responses indicate that the students liked working in online environments, an important finding that was corroborated in the student survey results. Yet how did those marking the online and offline assignments rate the resultant student writing? Both the e-moderators and I closely tracked the quality of writing produced at each step of the assignment sequences. In 2008, the e-moderators noted that it was the critical reflections phase in large groups online that engendered some of the highest quality work. Students seemed to feel that the stakes were higher and thus the quality of response had to be higher in that more public forum. The “low stakes” online tasks, which the students carried out first, were conceptually relatively easy: contributing to an annotated bibliography, posting a single comment, responding to another student’s posting, or reviewing another student’s writing according to a simple rubric. The students were learning that writing is an extensive process, rather than something that normally takes place the night before the deadline. It was important to reinforce this message by assigning a percentage of the overall grade to the “lower stakes” or “process” tasks. More importantly, we sought to provide formative feedback during the process. The online peer review step was ideal for the latter, especially given the large class size.

The “highest stakes” task—an essay or concert review—entailed a more formal writing style and a bringing together of the literacy skills developed in the previous steps: synthesis of viewpoints, critical commentary, argumentation from evidence, correct use of music terminology, and appropriate referencing and citing. I further encouraged students to draw on the knowledge and discursive experience gained in the online group work by asking them to include relevant reference to the online discussions in their final essays, a step that was also worth part of the overall grade. In the resultant writings students showed understanding of how the less formal online discussion and reflection could feed into their more formal reflective discursive essays. In the best essays

they wove together the voices of their peers and scholars in service of their own arguments.

In the 2010 iteration of the course I made an even greater effort to emphasize connections between the online discussion-based writing and the individual final essays. This involved adding in the extra steps mentioned in “Background” and “Implementation,” above, and reiterating, in course assessment documents and verbally in class, that the final essay was just part of a larger writing development process. The students took this to heart: this was one factor in the improvement of the average grade for the final written assignment, from B+ (77%) in 2008 to A- (81%) in 2010. In the intervening year (2009), when the online writing assignment sequence was not included in the course, the students simply handed in hard copies of their final essays, which they had written and researched according to their own personal processes. It was notable that the grades for the final essays were lower that year, averaging 74% (B).

The e-moderators in 2010, several of whom had also been involved in the 2008 iteration of the course in the same capacity, noted that the quality of comments and reflections was higher in 2010 due to the more tightly-focused sequence of online tasks. They observed more critical insight and the development of students’ personal voices. The following comments from two 2010 e-moderators contain relevant student examples:

1. I was impressed by some of the critical and insightful comments on Hoffmann’s writing in particular. For example: “Despite his subjective view, the writing is very persuasive as he offers not only a description of the music, but also evidence as to how this emotion is evoked. References to specific spots in the music and musical techniques are employed in an effort to justify his reasoning.”
2. The quality of written responses was high [quotes the following student’s response to part 3-group 4, a task involving taking on the persuasive voice of an early nineteenth-century reviewer of Beethoven’s Fifth Symphony]: “Could we say, if we were to glance back at the music of the past as one swirl of colour and glory and fire, that Beethoven is to his time as Handel was to yesterday? That the poignant echoes of his majestic oratorios set free the same romantic voice that pervades Beethoven’s greatest symphonies and concertos? Certainly, Handel was not the rebel that Beethoven is; his music does not ignite the same frenzy of discussion. But in spirit, in energy, in tragic sweetness, and in might, there is something comparable, something too explosive to be contained [etc.]”

Despite improvements in their abilities to write persuasively about music, students still encountered some quite significant problems. In interviews with

the teachers who graded the final essays, and in student focus groups, the following areas of concern were identified:

- Difficulties using the appropriate musical term or concept in context
- Difficulties crafting higher-level arguments that go beyond simple comparisons towards more critical responses
- The need for students to further develop their personal voices in writing

E-learning strategies for dealing with these issues within and beyond first-year music history courses include the following:

- Student creation of a course glossary (such as that in the learning/course management system Moodle) that is specifically geared to the development of the vocabulary of the discipline¹⁴
- Extended online discussion tasks, based around a focal topic or issue (possibly introduced in class), which specifically promote student learning and contextual use of new music terminology (e.g., from the course glossary)
- An emphasis on peer analysis of writing, exploring positive and negative aspects of the writing (for example using Helen Sword's online Wasteline Test), and trying to identify hallmarks of the writer's personal "voice"

Conclusion: Four Guidelines

Based on feedback from students and staff in 2008 and 2010 using Literacy Loops in music history classes, I have developed the following four guidelines ("the four Ms") for using online group work to improve student writing within and beyond the first-year music history course:

1. Modularize, and think beyond the online module

In his provocative article on integrating new learning technologies into the music course, José Bowen makes the excellent point that online discussion can be used to motivate, reinforce, and reflect on the lecture material.¹⁵ In "blended courses" (those employing both on- and offline learning and teaching), integrate online components with a variety of other appropriate learning modalities; choose the best tool (whether on- or offline) for the learning task;

14. <http://moodle.org/>.

15. Bowen, "Teaching Naked."

and make sure that the connections between on- and offline writing tasks are clear to the students.

2. Motivate, from a student perspective

Students are concerned about their online presence. Moving from low-stakes (small-group, non-assessed, less formal) online writing tasks to higher stakes (large-group, assessed, more formal) tasks creates a safe environment in which they can express themselves and use their digital literacy to educational ends. The online student work generated in my courses was only viewable by class members, myself, and the e-moderators.

Motivating online interactions from the student perspective also means allowing the students plenty of room to bring their own ideas, responses, and examples into the discussions. In the discussions of Hoffmann's prose, particularly productive conversations resulted when students compared their own reactions to Beethoven's Fifth Symphony to those of Hoffmann, and brought in examples from their own listening background that had motivated them to similar levels of praise and awe to those of Hoffmann.

3. Model the process, and permit the "teacher role"

Consider gathering high-quality student writings (with permission of the students and used anonymously) as models that show, for example, how online discussion can feed into formal essays. Such authentic examples help students to see ways in which they, too, can enter the "discourse community" of the music scholar, proceeding from their own perspectives and vocabularies. Such models are at least as useful to students as are scholarly examples of good writing drawn from within the discipline.

Since students often delight in taking the role of teacher, it makes sense for instructors to allow them room to use and develop this skill, for example by using peer review assessment rubrics that are simple and open-ended. When we first used online peer reviewing, we found that we had been too stringent in telling students how to respond. Focus group discussions revealed that students had ideas for their peers at many levels, following on from the multi-layered prose analyses they had carried online. They wanted space to provide this feedback.

4. Moderate, and also guide

As one 2008 student observed, his group had generated many good questions, "but no one could answer them." Ways around this issue include bringing experts into student discussions, who can help students to generate and find good answers. For first-year students, in particular, the e-moderator can play a significant role in guiding discussion. E-moderators can model the process of the enquiring mind, suggesting routes to answers and showing students ways to validate their own voices.

APPENDIX A: Results of Student Surveys

In the 2008 version of the course 123 students completed the first survey and 103 students completed the second. In the 2010 version of the course 103 students completed each questionnaire. In the first survey carried out in the respective years, information was gathered concerning student online literacy (among other items). The idea was to gain a base-line understanding of the degree of online competence among each student cohort; thus the students were asked various questions concerning their social and educational use of various digital media and online tools/websites. In the tables below only the percentage of students who answered “yes” to each question are shown (i.e., the answers “no” and “n/a” are not shown). The results of the two surveys are divided into three tables: digital literacy, attitudes to online learning (before and after the class), and attitudes to online discussion assignments.

1. Pre-course survey results on student digital literacy (% survey respondents)

So that I know how computer literate you are please tell me if you:

	2008	2010
a) have a computer at home	99	96
b) mostly use a computer at the university	31	37
c) have an iPod or other form of mobile music player	84	85
d) use a memory stick to transfer data	75	81
e) use all your fingers when you type on the keyboard	86	76
f) have done a basic course in computer science	33	28
g) can write computer code (programming)	16	16

Regarding your social/educational use of the Internet, have you:

	2008	2010
a) used the Internet to make a booking or buy something	87	95
b) done Internet banking	80	83
c) registered with Facebook, Bebo or another social network	82	90
d) created or used a personal or family website	25	31
e) used Google Scholar for your studies	41	42
f) used Google Docs for your studies	29	33
g) used Wikipedia for information about anything	93	92
h) surfed YouTube and/or published anything on YouTube	88	98
i) surfed for music-related information on the Internet	93	97

2. Pre-course and post-course survey results on students' attitudes to online learning (% survey respondents)

2008 Results

		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
a) Interacting online helps me to learn	Before:	8	35	31	17	9
	After:	23	38	35	3	1
b) I rate online interactions highly for information gathering and exchange	Before:	10	44	18	24	6
	After:	17	52	26	5	0

2010 Results

		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
a) Interacting online helps me to learn	Before:	9	42	39	9	1
	After:	10	54	27	8	1
b) I rate online interactions highly for information gathering and exchange	Before:	17	60	18	5	0
	After:	19	50	24	6	1
c) I rate online interactions highly for improving my written communication skills	Before:	4	37	44	13	2
	After:	12	41	38	9	0

3. Post-course survey results on students' attitudes to the online discussion assignment sequences (% survey respondents)

2008 Questions: Please rate each step of the online assignment. Was it beneficial in helping you to learn?

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
a) Compiling the annotated bibliography in Google Docs	9	32	25	24	10
b) Online discussion in small groups (probing question and reply)	8	41	24	20	7
c) Online critical reflection in large groups	6	31	28	24	11

2010 Questions: Please rate each step of the Discussion Assignment. Was it beneficial in helping you to learn?

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
a) Using Wordle or The Waistline Test to analyse the Hoffmann review	13	41	29	15	2
b) Your own online postings on the Hoffmann review in small groups	17	57	22	4	0
c) Peers' reactions to your online postings	25	45	26	4	0

APPENDIX B: Written Comments from Students and E-Moderators

1. Selected student comments regarding the overall effectiveness of the 2010 assignment sequence

The following are a selection of comments from the second MUSIC 144/G survey that was delivered in 2010, related to Appendix A.3: the students were asked which of these steps was the most beneficial to their learning, and to briefly explain why. In these comments, "A," "B" or "C" refers to that particular step in the 2010 assignment sequence, as follows: A) Using Wordle or The Waistline Test to analyse the Hoffmann review; B) Your own online postings on the Hoffmann review in small groups; C) Peers' reactions to your online postings.

- "B was very helpful though C was the most, as it allowed anonymous critiques from three different points of view/people allowing you to see problems where you previously hadn't noticed."
- "C and B I found the most useful and enjoyable. Online simplifies this process (peer review) greatly."
- "Writing my own response because it forced me to relate to and interact with the content in an active manner."
- "B and C. Feedback from others in small groups [was] very helpful as they picked up on what I missed, giving insight to me for future reference and also being a semi-marker (writing posts on others' reviews) also stimulates my own brain, gets me thinking and becoming very particular in review writing."
- "The most beneficial was the peer review interactions online as it helped me self-evaluate my work better, and see the improvements I needed to make in certain areas of my work more clearly."
- "Probably C as it makes me think about aspects that I had missed before. To write response(s) to other members it forced me to

think about issues more deeply and in details so to sound more reasonable.”

- “B allowed me to engage with reviews of Beethoven and let me critically analyse it.”
- “Online discussion forum motivated me to do the work, to see what others think.”

2. Selected e-moderator comments regarding the overall effectiveness of the 2010 assignment sequence

The following is a selection of the responses to various questions posed to the e-moderators after the course was over. The bulleted responses to each question are from different e-moderators.

1. Please comment on the assignment in terms of the engagement of the students. Did they appear enthusiastic?

- “I found the students were very engaged with the group discussion assignment.”
- “I found that the vast majority related to this assignment very well and responded positively both to the task and to each other with enthusiasm.”
- “The quality of writing improved with each posting overall.”

2. Please comment on the assignment in terms of the quality of written responses that were produced. Did it encourage them to think critically and constructively about review writing?

- “The assessment is not too challenging, and not too easy, but perfectly pitched. I was impressed by some of the critical and insightful comments on Hoffmann’s writing in particular [etc.]”
- “The students thought critically and constructively about review writing and further encouraged the students to think carefully about their own response.”

3. There is evidence to suggest students feel at home online, at least in a social context. Did you find this to be so in this educational context? If so, what are the indicators, and if not, how could this be improved?

- “I think the students do ‘feel at home online’ even in this educational context. I think this was evident by the large number of students who participated in the group discussions with only a couple of students having technical difficulties. While it may not be a ‘social network’ per se it is a means of communication which

students seem to relate to and I do think the convenience of online work (for most students) encourages participation.”

4. How did the students react to the task of responding to each other?

- “I think the students’ reaction to responding to each other was generally a positive one. Students were generally forthright and generous with praise. There were very few negative comments if any, and any negative ones were constructive.”
- “The main difficulty is for those who feel themselves to be at a disadvantage possibly because they are General Ed[ucation] students not music specialists, or because of language problems. Others in the group were positive and encouraging in their feedback for these students.”

APPENDIX C: Examples of Assignments, Feedback forms, and Assessment Rubrics from Spring 2010

1. Individual Paper with Group Discussion on E. T. A. Hoffman

Weighting 15% of Final Grade (marked out of 15)

Overview

In this assignment you will analyse E. T. A. Hoffmann’s review of Beethoven’s Fifth Symphony and have a group discussion about your analyses. You will then start to develop your own reviewing style.

STEP 1 Choose a group

You will need to go into CECIL (the University of Auckland’s online Learning Management System) and sign up to a group of five people during the period 18-25 March

During this period only, you can self-stream into one of the numbered groups listed in CECIL ‘Streams.’

You will be able to see how many places are left in a stream, but not who has already signed up. So if you would like to sign up with friends you should arrange with them which group number you will all choose.

STEP 2 Read & Analyse Hoffmann’s review (by 12 midnight, 26 March, on the Internet)

Please read carefully through Hoffmann’s review of Beethoven’s Fifth Symphony. The review can be accessed at

http://www.raptusassociation.org/hoffmann_e.html

Post a brief (max 200-word) statement in your group's discussion forum, answering the following questions:

1. What do you think Hoffmann's main point is in his review? [1 mark]
2. How does he use language to try to convince his readers? [2 marks]
3. Are you convinced? If so, why; if not, why not? (i.e., consider what makes someone's writing persuasive) [2 marks]

STEP 3: Responses to your group, and to Hoffmann

By Monday, 29 March, 12 midnight, in your CECIL Discussion Group:

Post ONE response to ONE of your peers' answers to the questions above (max 50 words). Please be polite and constructive!

[2 marks]

By Wednesday, 31 March, 12 midnight, in your CECIL Discussion Group:

Now choose another pre-1800 composer (not Haydn or Mozart)—it could be someone we have studied in the course so far—and write a paragraph comparing him/her to Beethoven, as either a more or a less important composer, using the most persuasive language that you can muster. You may choose to mimic Hoffmann, if you find his style compelling (max 300 words). Post your paragraph to your group's discussion forum.

[5 marks]

By Friday 2 April, 12 midnight, in your CECIL Discussion Group:

Now read your peers' comparison paragraphs and then make ONE short (max 100-word) constructive comment on the language/writing style adopted by one other member of your group: what is it about their style that you find compelling, or how could it be made even more convincing?

[3 marks]

2. Individual Music Review Paper with Peer Feedback

Weighting 20% of Final Grade (marked out of 100)

Since the review needs to be written by 19 May, it is a good idea to start thinking about your choice of event to review early in the semester.

STEP 1: Background and support

1. To provide yourself with some background on the idea of music review writing in general, please see Graham Reid's article at <http://www.elsewhere.co.nz/culturalelsewhere/370/the-role-and-responsibilities-of-the-critic-essay/>

2. You can also familiarise yourself with review style by reading reviews in *The New Zealand Herald* and considering what works and what does not.

STEP 2: Write your review and have it peer reviewed by Wednesday 19 May, 12 midnight, on Aropä (online)

Write an 800-word review of any recent public musical event that you have attended between March and late May this year. The review should summarise the kind of even it was, the performers and programme, and at least half of it should be devoted to your opinion of it—what was different about it, what you enjoyed and disliked, and, most importantly, *why*. Submit your review to Aropä, the University of Auckland’s online, anonymous student peer review system at <https://aropa.ec.auckland.ac.nz/src/aropa.php>.

STEP 3: Review your peers’ work by Wednesday 26 May, 12 midnight, on Aropä (online)

You will be allocated a maximum of three other reviews from MUSIC 144/G class members. You will be asked to fill out a simple feedback form for each, and submit these to the Aropä system (200 words in total per review). Your feedback to your peers will be assessed by staff for its quality, constructiveness, and timeliness [5 marks].

STEP 4: Submit your final review by Friday 4 June, 4 PM

In return, you will receive feedback from your peers on your own work, which you can use to revise your work before submission [15 marks].

3. Online Feedback Form for Music Review (for student-student feedback when using Aropä)

Comment constructively on the author's:

Explanation of the event

Critical assessment of the event

Use of persuasive language

Use of evidence

Offer two-three concrete suggestions to help the author to improve his or her review

4. Assessment Summary of Music Review Assignment

CONTENT

Explanation of Event	A	B	C	D	/20
Critical Assessment	A	B	C	D	/20
Use of Evidence	A	B	C	D	/20
Persuasive Language	A	B	C	D	/20
Revisions	A	B	C	D	/10
Grammar & Spelling	A	B	C	D	/10
Grade					<u> </u> /100

COMMENTS

The main strengths of this assignment:

The areas that could be improved:

Encouraging Empirical Research: Findings from the Music Appreciation Classroom

SCOTT DIRKSE

The inaugural issue of the *Journal of Music History Pedagogy* contained one of the first attempts at a comprehensive bibliography of scholarly writings pertaining to the field; however, one group of works was noticeably absent from this list—those involving empirical research.¹ Employed more often in the sciences than the humanities, empirical research seeks to gain knowledge through observation or experimentation and usually involves the collection and interpretation of quantitative or qualitative data. Although not a common methodology for most historical musicologists, empirical techniques are often employed by systematic musicologists who study such fields as music cognition, music therapy, and music psychology. Journals such as *Psychomusicology* and *Music Perception* frequently contain studies based on empirical research, and the *Empirical Musicology Review*, a quarterly online journal introduced in 2006, is exclusively devoted to empirical research in music.²

Empirical research also plays a significant role in music pedagogy.³ In empirical research studies, scholars can conduct controlled experiments with students and analyze quantitative or qualitative data to help isolate effective teaching strategies, compare curricular options, investigate factors that influence learning, or examine other teaching and learning components. Researchers in music education regularly employ empirical methodologies to improve the quality of teaching in the fields of instrumental and vocal pedagogy. Journals in music education, such as the *Journal of Research in Music*

Versions of this paper have been presented at the College Music Society's 2011 Pacific Southwest regional conference in Malibu, CA and the American Musicological Society's 2011 Teaching Music History Day Conference in Charlotte, NC.

1. C. Matthew Balensuela, "A Select Bibliography of Music History Pedagogy Since 2000 with a List of Papers Read at the 2009 Teaching Music History Day," *Journal of Music History Pedagogy* 1, no. 1 (2010): 61–66, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/13>.

2. <http://emusicology.org/v5n4/>.

3. Guido Adler included pedagogy as one of his components of systematic musicology. See Guido Adler, "Umfang, Methode und Ziel der Musikwissenschaft," *Vierteljahrschrift für Musikwissenschaft* 1 (1885): 5–20.

Journal of Music History Pedagogy, vol. 2, no. 1, pp. 25–35. ISSN 2155-1099X (online)

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Education and the *Bulletin of the Council for Research in Music Education*, as well as dissertations, often contain empirical studies that seek to find ways to improve teaching and learning in private studio or ensemble settings.

Many historical musicologists, however, shy away from empirical research and analysis, even though research of this type can be very informative, especially when it comes to pedagogical concerns. In the past few decades, several empirical studies relating to music history pedagogy have appeared in the previously mentioned journals as well as a few dissertations. Most of this research deals with one specific aspect of music history pedagogy—the teaching of collegiate-level music appreciation courses. These studies can be divided into three main areas: (1) relational and descriptive studies that examine the effects of students' backgrounds and musical preferences; (2) studies that examine the overall effectiveness of music appreciation courses; and (3) experimental studies that investigate the effectiveness of specific teaching strategies within music appreciation courses. The findings from these studies can teach us about our student populations and offer ideas for improving our teaching methods. More importantly, this small body of literature may stimulate ideas for further areas of research.

Student Background and Musical Preferences

Although many of our music majors come to our programs with similar background and training, the diverse population of non-major music appreciation students poses a special pedagogical challenge. Several researchers have endeavored to identify how different characteristics of students' backgrounds influence their music appreciation experience. The findings from these studies provide useful information about the populations we teach.

In a 2001 study, Robert Woody and Kimberly Burns sought to examine the relationship between certain musical background factors and students' levels of appreciation of classical music.⁴ They defined "appreciation" as having an appropriate recognition of the music's expressivity and a willingness to listen to the music on one's own time. Subjects completed a questionnaire about their musical preferences, listening habits, exposure to classical music, and beliefs about the emotionality of music. Next, they listened to four classical excerpts, rated the expressive intensity of those excerpts, and indicated whether they would want to listen to the piece independently. Woody and Burns found that certain background factors had a significant relationship with subjects' responses. Those subjects who had indicated having previous emotional experiences with classical music gave higher expressivity ratings to

4. Robert H. Woody and Kimberly J. Burns, "Predicting Music Appreciation with Past Emotional Responses to Music," *Journal of Research in Music Education* 49, no. 1 (Spring 2001): 57–70. In this paper "classical" is used in the broader sense while "Classical" will refer to the specific musical era.

the classical excerpts and were more likely to want to listen to the piece on their own. These results led the researchers to suggest that music appreciation teachers should emphasize the expressive possibilities of classical music, rather than focusing just on intellectual components.

Barbara Lewis and Charles Schmidt also investigated subjects' responses to music in a 1991 study examining the relationship between personality type and listener response.⁵ The experimenters analyzed the correlation between subjects' personality types, as indicated by the Myers-Briggs Type Indicator (MBTI) assessment, and their perceptions of how strongly they respond to music in different ways (cognitively, physically, emotionally, etc.). They found that subjects who had a high magnitude of responsiveness to music tended to be located on the "intuition" end of the MBTI Sensing-Intuition continuum, thus suggesting that a student's personality type does relate to how he or she responds to music.⁶ Based on the information subjects provided on the listener response test, Lewis and Schmidt encourage teachers to be cautious of the over-emphasis of intellectualization in the music appreciation class and suggest allowing students to have the opportunity to respond to music in their own characteristic way, be it physically, artistically, or in some other manner.

A 2009 study by Phillip Hash attempted to identify which era(s) of classical music incoming music appreciation students preferred and whether the students' musical training affected those preferences.⁷ Subjects rated their preferences for fifteen musical examples (three from each of the following eras: Renaissance, Baroque, Classical, Romantic, and Twentieth Century) using a seven-point Likert scale.⁸ Hash found that these undergraduates preferred music from the Classical era significantly more than the other eras and that they preferred Baroque, Classical, and Romantic music significantly more than either Renaissance or Twentieth-Century music. Thus, Hash suggests that music appreciation teachers sequence their courses by introducing music from the preferred Classical and Romantic eras first and the least-preferred Renaissance and Twentieth-Century eras last, so that students can begin the course with music that is more accessible to them.

Hash is one of the only scholars to focus on the undergraduate non-musician population when investigating musical era preferences, but other general music preference studies can also provide some useful insights. Alfred LeBlanc examined the musical preferences and listener tolerance ("open-earedness" as

5. Barbara E. Lewis and Charles P. Schmidt, "Listeners' Response to Music as a Function of Personality Type," *Journal of Research in Music Education* 39, no. 4 (Winter 1991): 311–21.

6. The MBTI measures subjects' inclinations toward particular poles of four dichotomies: Extraversion-Introversion, Sensing-Intuition, Thinking-Feeling, and Judgment-Perception.

7. Phillip M. Hash, "Undergraduate Non-Music Major Preferences for Western Art Music," *Contributions to Music Education* 36, no. 1 (2009): 9–24.

8. A Likert scale is a psychometric scale in which subjects are asked to evaluate a given statement, usually by stating their level of agreement.

he called it) of subjects of all ages, including college students.⁹ He found that young adults, who make up much of the music appreciation population, have a higher tolerance and greater preference for art music second only to young children. LeBlanc suggests that college is one of the most favorable environments for teaching listening skills and exposing students to unfamiliar music, a reassuring notion for those who find themselves in collegiate classrooms.¹⁰

Course Effectiveness

The most basic of all research questions surrounding the teaching of music appreciation is also the most difficult to answer: do music appreciation courses teach students to appreciate music? Although in some schools the main objective of these courses is to increase students' knowledge about music and music history (and it is true that many courses are labeled as "Introduction to Music" rather than "Music Appreciation"), I believe most professors sincerely want their students to acquire some fundamental level of appreciation for music. Unfortunately, measuring course effectiveness is quite complicated for the empirical researcher, due to the fact that "music appreciation" can be difficult to define and hard to measure. Nevertheless, a few scholars have managed to conduct some insightful experiments relating to the effectiveness of music appreciation courses.

One of these experiments, by Harry Price and Pamela Swanson, measured changes in musical attitudes, opinions, and knowledge for undergraduate students who took a ten-week music appreciation course.¹¹ At the beginning and end of the term, students listened to twenty 30-second excerpts of classical music, after which they rated their opinion of the music and indicated what basic facts they knew about the excerpt (composer, title, era, etc.). Price and Swanson found that the subjects had a significant gain in factual knowledge from the beginning to the end of the term, but no significant difference in opinion of the works, suggesting that increased knowledge does not necessarily result in increased appreciation. The researchers note that

9. Alfred LeBlanc, "The Effect of Maturation/Aging on Music Listening Preference: A Review of the Literature," (paper, Ninth National Symposium on Research in Music Behavior, Cannon Beach, OR, March 1991); Albert LeBlanc, Wendy Sims, Carolyn Siivola, and Mary Obert, "Music Style Preferences of Different Age Listeners," *Journal of Research in Music Education* 44, no. 1 (Spring 1996): 49–59.

10. For a good review of literature relating to the potential for individual's musical preferences to be modified, see Leif Finnäs, "How can Musical Preferences be Modified? A Research Review," *Bulletin of the Council for Research in Music Education* 102 (1989): 1–58.

11. Harry E. Price and Pamela Swanson, "Changes in Musical Attitudes, Opinions, and Knowledge of Music Appreciation Students," *Journal of Research in Music Education* 38, no. 1 (Spring 1990): 39–48.

their finding replicates findings of previous experiments done with other populations.¹²

Teaching Strategies

Unfortunately, the course-effectiveness studies mentioned above offer little practical advice, as they fail to provide insight into what caused their lack of success. Whether a course meets its educational objectives depends on many variables: the textbook used, the listening examples provided, the teacher's personality, the teaching strategies involved, and other factors. This is where experimental studies can be very informative. In controlled experiments, researchers can isolate one of these variables and engage in comparative experimental studies to help determine which teaching methods and materials are most effective. Results of these experiments can help teachers make intelligent, research-supported choices when deciding how to structure and teach their music appreciation classes.

Educational researchers have identified many different types of instructional methods, including the lecture, lecture-demonstration, computer-assisted instruction, auto-tutorial instruction, problem-solving approach, and Personalized System of Instruction (PSI). Of these, the lecture and lecture-demonstration are probably the primary methods of instruction in most music appreciation classrooms today, yet these are certainly not the only options available to professors. Lawrence Eisman investigated the viability of a problem-solving approach in the music appreciation classroom and concluded that it was not significantly different in effectiveness than the lecture-demonstration method in developing perceptive listening skills.¹³ Both Joseph Jumpeter and Richard Holz have conducted studies using undergraduate music appreciation courses to compare the effectiveness of the lecture-demonstration method with that of PSI, an individually paced, mastery-oriented teaching method developed by Fred Keller in the 1960s.¹⁴ The results of these studies showed that PSI was at least equal to, if not marginally better than, the

12. In an earlier study, Price had also found a lack of significant relationship between gains in knowledge about classical music and positive opinions of classical composers: Harry E. Price, "The Effect of a Music Appreciation Course on Students' Verbally Expressed Preferences for Composers," *Journal of Research in Music Education* 36, no. 1 (Spring 1988): 35–46.

13. Lawrence Warren Eisman, "The Formulation and Testing of a Problem-Solving Approach to the Development of Perceptive Listening Skills in Selected College Music Appreciation Classes" (EdD diss., New York University, 1975).

14. Joseph Jumpeter, "Personalized System of Instruction Versus the Lecture-Demonstration Method in a Specific Area of a College Music Appreciation Course," *Journal of Research in Music Education* 33, no. 2 (Summer 1985): 113–22; Richard Holz, "The Effect of Behavioral Instruction on Music Achievement, Attitudes, and Music Selection Behavior in an Introductory College Music Course" (EdD diss., Columbia University, 1978). See the respective articles for specifics as to how PSI was implemented in each experiment.

lecture-demonstration method at increasing students' achievement and favorable responses toward classical music.

Since the 1980s, cooperative learning pedagogies have become increasingly popular in the field of education.¹⁵ Teaching strategies involving cooperative learning in the music appreciation classroom may have important benefits, as several experiments have shown in the last two decades. Thomas Smialek, Renee Boburka, Martha Holloway, and Glenn Hosterman have conducted experiments comparing the achievement levels of students who engage in cooperative learning activities during a music appreciation course with those who do not.¹⁶ Examples of cooperative activities used in the studies included group listening exercises for musical elements and musical style, collaborative composition projects, form determination exercises, and others. In all three studies, those subjects who were involved in cooperative learning activities scored significantly higher on tests of critical listening skills.

While the above studies examined the effectiveness of general educational strategies, there are some music-specific pedagogical issues that must also be considered. For example, several studies have attempted to determine whether it is more beneficial to provide students with historical or analytical information about the pieces they study. In a 1992 study, Jessica Halpern had three groups of students listen to a collection of classical pieces and rate their response to each piece using a Likert scale.¹⁷ One group read historical information about each work before listening, one group read analytical information about each work before listening, and the final control group did not read anything. She found that the group that received the historical information rated a significantly higher enjoyment level of the listening experience than the control or analytical groups. Annette Zalanowski also concluded that providing analytical information to music appreciation students did not increase their appreciation of absolute music. Instead,

15. In the education literature, "cooperative" and "collaborative" learning tend to have different, yet unstandardized, definitions. I use the terms interchangeably in this essay to include any group activities in which two or more students work together to complete a specific task or develop knowledge or skills.

16. Thomas Smialek and Renee Boburka, "The Effect of Cooperative Listening Exercises on the Critical Listening Skills of College Music-Appreciation Students," *Journal of Research in Music Education* 54, no. 1 (Spring 2006): 57–72; Martha Holloway, "The Use of Cooperative Action Learning to Increase Music Appreciation Students' Listening Skills," *College Music Symposium* 44 (2004): 83–93; and Glenn Lewis Hosterman, "Cooperative Learning and Traditional Lecture/Demonstration in an Undergraduate Music Appreciation Course" (EdD diss., Pennsylvania State University, 1992).

17. Jessica Halpern, "Effects of Historical and Analytical Teaching Approaches on Music Appreciation," *Journal of Research in Music Education* 40, no. 1 (Spring 1992): 39–46.

encouraging students to form free mental images while listening resulted in higher enjoyment ratings.¹⁸

On the other hand, Lewis Gordon was more concerned in his 1996 study with how the analytical and historical approaches affected students' listening skills, specifically the ability to discern meter and tonality.¹⁹ He conducted his experiment over an entire semester of a music appreciation course, with students divided into three groups: historical, analytical, and contextual. The historical group used a historically oriented textbook and received lectures focusing mostly on history and biography. The analytical group used a more analytically oriented textbook with lectures focusing more on musical elements and genres. The contextual group spent the first portion of the term learning to aurally analyze works and spent the remainder of the term studying works from the major historical eras. Gordon found that the historical group did not show significant improvement of listening skills at the end of the term, the analytical group showed a modest gain in tonality-discernment scores, and the contextual group showed significant improvement in their ability to discern both meter and tonality. Based on his research, Gordon advocates using approximately the first half of a music appreciation course to teach musical elements and style analysis and then having students apply their listening skills to music of the different eras for the remainder of the term.

Camille Smith also used different textbooks with two groups of music appreciation students in her 1982 study.²⁰ She chose one textbook that emphasized listening sensitivity and another that emphasized intellectual understanding to see which was more effective in increasing perceptive listening skills and appreciation of classical music. Like Price and Swanson, Smith found that neither approach was more effective in developing more positive attitudes toward music. She did find that subjects who used the intellectual textbook showed greater gains in listening perception, but admits that some of her measurement tools may not have succeeded in measuring exactly what they were supposed to measure.

The above studies have generally tested the effectiveness of broad pedagogical strategies (historical versus analytical, PSI versus lecture, etc.); however, experimental research can also be used to find effective ways to achieve very specific educational objectives. For example, in their 1992 study, Claire McCoy and Mark Ellis attempted to determine which of three instructional

18. Annette Zalanowski, "The Effects of Listening Instructions and Cognitive Style on Music Appreciation," *Journal of Research in Music Education* 34, no. 1 (Spring 1986): 43–53.

19. Lewis Gordon, "College Music Appreciation: Pedagogical Approaches and Preliminary Findings," *College Music Symposium* 36 (1996): 103–13.

20. Camille M. Smith, "Effects of Two Music Appreciation Texts on Students' Musical Perception and Aesthetic Judgment," *College Student Journal* 16, no. 2 (Summer 1982): 124–30.

strategies was the most effective way to teach meter discrimination.²¹ They divided their subjects into four groups, three of which received definitions of “meter,” “duple meter,” and “triple meter,” plus a control group. The first group then listened to examples of different meter types (basically, the lecture-demonstration method). The second group listened to examples that included an added click track to help define the beat. Members of the third group were asked to make large muscle movements to indicate the beat while listening to the examples. The control group received no instruction. McCoy and Ellis found that the movement group showed significantly more improvement than the other groups on a meter discrimination test, and they strongly encourage music appreciation teachers to have their students employ large muscle movements when teaching meter discrimination.

* * *

The above review reveals a small, but promising, collection of empirical studies that definitely deserve mention in any discussion of music history pedagogy sources. Although many musicologists may not have a strong familiarity with empirical methods, we should be careful not to overlook this methodological approach as we continue to engage in research in the field of music history pedagogy. Accepting the validity of this type of research opens up many possible avenues of exploration and investigation.

Although I have attempted to provide an overview of relevant empirical literature, this review and bibliography are still just a beginning. They do not provide a comprehensive view of all the empirical research relevant to the teaching of music appreciation or music history, only some studies that deal with undergraduate non-music major populations. We could learn a lot by looking at results of empirical studies done in elementary and secondary music classrooms, as well as general education studies that examine classroom-teaching strategies for students of all levels. The studies discussed also seemed to focus on music appreciation classes that emphasized western art music. Many appreciation classes also incorporate popular and world music into their curriculum, and these courses would also provide fruitful grounds for empirical research.

This review also did not include a critical evaluation of the empirical studies discussed, which is the next important step in determining which findings are most conclusive and relevant. For example, we can compare the value of Jessica Halpern’s and Lewis Gordon’s studies regarding the comparison of the historical versus analytical approaches to teaching music appreciation.

21. Claire W. McCoy and Mark C. Ellis, “The Effects of Short-Term Instruction on the Ability of College Nonmusicians to Discriminate Meter,” *Bulletin of the Council for Research in Music Education* No. 114 (Fall 1992): 35–45.

Halpern's finding that the historical approach was better than the analytical approach was based on an experiment in which students read a short passage of information before listening to the music. This experimental design, even though it used music appreciation students, led to findings that are probably more helpful to those who write program notes than those who teach music appreciation. Lewis Gordon's experiment, on the other hand, was designed to test the effects of the two teaching approaches over a typical semester-long course, the results of which may be more relevant to music appreciation teachers. Gordon also used a pretest-posttest design in contrast to Halpern's posttest-only design, thereby strengthening the conclusivity of his findings of differences between groups.

It is unfortunate that our field lacks a large body of useful empirical research studies that can inform our teaching, and we should make it a goal to invest more time and energy into this type of research. However, since many musicologists are not trained in empirical methods, this might require some outside help. In order to develop high quality experiments, it will be important to consult with experienced empiricists. Our colleagues in education or psychology departments can serve as valuable collaborators in our ventures into empirical research. Many schools also have an Office of Research, the staff of which may be extremely helpful in navigating through the special protocols that are involved when engaging in experimental research with human subjects. Those stepping into the empirical field for the first time may also want to consider replicating an existing study. As the three cooperative-learning studies showed, empirical research results are always more compelling and meaningful if they can be replicated.

In the growing scholarship of music history pedagogy, many presenters and authors have begun to question some of the traditional approaches to teaching music appreciation and music history courses. These scholars usually make a case in favor of a particular teaching approach that they believe to be especially valuable based on their personal experiences in the classes they teach; however, their arguments will be much more persuasive to other teachers (not to mention administrators, colleagues, publishers, and others who influence teaching decisions), when they can substantiate their claims with the findings of empirical research studies.

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Papers Presented at Teaching Music History Day 2011

JOINT CONFERENCE WITH THE AMERICAN MUSICOLOGICAL SOCIETY
SOUTHEAST CHAPTER, MARCH 18–19, 2011
UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE

Jay Grymes (University of North Carolina-Charlotte) “Notation Projects for Undergraduate Music History Courses.”

Sandra Yang (Cedarville University, Ohio) “Singing Gesulado: Rules of Engagement in Music History Classes.”

Alice V. Clark (Loyola University, New Orleans) “Why we still need Plato, Gregory, and Josquin.”

Scott Dirkse (University of California, Santa Barbara) “Teaching Music Appreciation: Findings from Experimental Research.”

Stacey Y. Garrepy (University of Oklahoma) “Stereotypical Pop Culture Representations of Classical Music: A Focus Group Study of Undergraduate Non-Music Majors.”

Jennifer L. Hund (Purdue University) “Teaching Critical Reading, Listening, and Writing Skills in a Large Classroom.”

Candace Bailey (North Carolina Central University) “Teaching Music History in Traditionally Non-White Universities.”

Elizabeth Keathley (University of North Carolina-Greensboro) “Mainstreaming Women and Gender in Music History Sequence: Projects for Student Engagement.”

Mary Natvig (Bowling Green State University) Keynote Address, “How to be A Better Teacher: Reflections, Best And Worst Practices, and the Importance of Getting Out of Bed Every Morning.”

Gary Beckman (University of South Carolina) “Developing a New Frame: Reconsidering Traditional Music History Pedagogy.”

Kevin Burke (Franklin College, Indiana) “Altruistic Pursuits: Service Learning in the Music History Classroom.”

Journal of Music History Pedagogy, vol. 2, no. 1, pp. 37–38. ISSN 2155-1099X (online)

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Julia Chybowski (University of Wisconsin-Oshkosh) “Research-Orientated Music History Survey Course.”

Kevin Moll (East Carolina University) “Teaching Writing about Music History: Facilitating the Evaluation Process through ‘Preemptive’ Techniques.”

Roundtable: New Models for Teaching Music History in the Online Age

During the 2010 meeting of the American Musicological Society in Indianapolis, the AMS Pedagogy Study Group hosted a session entitled “Rethinking Classrooms, Homework, and Learning: New Models for Teaching Music History in the Online Age.” Revised versions of the presentations are collected here along with edited transcriptions of the questions and discussions in the session. As can be seen from the abstract (below), the session was framed as a dialogue between scholars who have been successfully teaching music history using technology and those who are just beginning.

Three major themes emerged from the presentations and discussions: the diversity of approaches to teaching with technology, the suggestion to introduce new technologies in small increments (rather than revising an entire class), and the transformation of the role of the professor in the online age. First, there is no “one-size-fits-all” solution to how to teach music history using the newest technologies. Methodologies that work for distance learning classes at institutions with extensive technological infrastructure will not translate well to small, residential liberal arts colleges. Teaching strategies that work well in class sizes of thirty are impracticable in classes of 170.

From the idea that instructors will have to develop methods suited to their situations, the second refrain from the session was to try new teaching methods and ideas in a small section or module of a class, rather than attempting to revise an entire course at once employing new technologies. This provides the instructor with a chance to evaluate the methodologies on a small scale before devoting the time and energy of revising an entire course.

The third, and perhaps most important, theme in the presentations and discussions is that technology is radically transforming the role of the instructor in the traditional classroom. In the following pages both presenters and discussion participants wrestle with the value of the instructor’s physical presence in a music history class. While the question is most acute in distance learning situations, technology is changing the role of the historian in traditional classrooms—especially when combined with the rising interest of non-lecture based modes of teaching, such as discussion sections in small groups

The Editors would like to thank Kyle Shockey for his work transcribing the questions and discussions.

Journal of Music History Pedagogy, vol. 2, no. 1, pp. 39–41. ISSN 2155-1099X (online)

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and peer-reviewed class work. As online quizzes and lectures recorded as podcasts are freeing up class time and as more communication with students is done as e-mail (rather than in office hours), technology is forcing music historians to re-evaluate their roles both in the classroom and on campus.

The transcripts of the discussions have been edited in several ways. Apart from the presenters, speakers are referred to as participants and given sequential numbers; the following abbreviations are used to identify speakers:

JB	José Antonio Bowen
MC	Mark Clague
JN	Jocelyn Neal
P	Participant

References to the names of specific participants or their institutions have been removed. Sections of the discussion have been transposed chronologically to create logical groupings of topics and some comments during the discussion not directly applicable to the pedagogy of teaching with technology have been excised. Finally, the transcriptions have been edited for readability in grammar.

Session Abstract from the AMS Conference Program¹

Matthew Baumer (Indiana University of Pennsylvania), Moderator

Faced with constant calls for verifiable assessment of learning and greater efficiency through the use of technology, while embracing a more student-centered teaching philosophy, what's a music professor to do? This session strives to present and discuss various methods for navigating this new world of pedagogical research and evaluation while also providing practical and immediate applications for music scholars to use within and outside of the classroom.

Technology has made access to music and music materials much easier and quicker. But while it promises to engage listeners in new and helpful ways, technology has often been used as an adjunct or supplement to the ubiquitous lecture format. Are there other options, especially for large classes? Can the online environment improve our students' ability to learn, or does technology at some point become the master rather than the servant?

This session presents three innovative teaching approaches that imagine various classroom and homework environments. Each has a different relationship to technology as a reflection of larger goals.

José Bowen advises us to "teach naked," that is, without the use of Power-Point or other electronic means in the classroom, but he also relies on podcasts,

1. Used with permission of the American Musicological Society.

online testing, and other technology outside of the classroom to enable students to spend most of their class time in discussion.

Mark Clague continues to deliver traditional lectures, enriched by technology in the classroom, but also uses online listening blogs and social networking to improve learning. He sees technologies as extensions of more traditional methods: blogs are the new listening journals, and “Living Music” (<http://sitemaker.umich.edu/livingmusic/home>) is a classroom oral history project gone online.

Jocelyn Neal has heard many objections to online teaching, but has discovered that most either have easy answers in the online world or are equally valid in the conventional classroom. The challenges of designing online courses in music history and theory have helped her to create more effective lectures and to engage all students more equally in class interactions. Moreover, online teaching has drawn her into the students’ modern world of technology—their comfort zone for exploring new ideas. Her experiences continue to point to one question: what, exactly, are the benefits of having the professor physically present in the classroom, and do they outweigh the benefits of online teaching?

The session will begin with a short demonstration of each methodology and the tools it employs. An interactive workshop will follow the introductions, where attendees will take part in a structured learning exercise designed to allow them to develop their own applications of these new technologies and methods firsthand, and to imagine how they might use them in their own teaching. The session will conclude with an invitation to everyone in attendance to discuss the pedagogical effectiveness of the various approaches.

Rethinking Technology outside the Classroom

JOSÉ ANTONIO BOWEN

It is a little counter-intuitive, but my point about technology is that the most important use of new technology is to get students to access the basic content before they come to your class. So our primary mission as teachers is to create homework and assignments that inspire and maneuver students to interrogate material outside of class so they are prepared for more sophisticated intellectual work in class. We can use the relatively low cost of knowledge in the digital age to increase student engagement before they come to the classroom. We can then use that extra class time to help students apply what they have learned through problem solving, reflection, critical thinking and active learning.

The Cost of Knowledge in the Digital Age

While online competitors to residential colleges are coming, pure online teaching is not the primary future in music history. While most music historians teach hybrid courses (even if you just use Blackboard, you are teaching a hybrid course), we work on physical campuses. At the moment, those places are all much more expensive than the online or for-profit options, and many of us teach at four-year residential institutions, which are really expensive. So if parents and students are going to pay not only the extra tuition, but also the extra housing fees, and all the other kinds of stuff, they are going to want something more for their money than just content which is cheap on the Internet. They want, and we should too, to deliver thinking skills, and physical classrooms are ideal for that.

The scale of the extra cost here really matters. Most of us will pay more for additional quality, but few of us would consider paying ten or twenty times more for a high quality car, food, or housing. But in higher education the price differential is even larger. If your child wants to take an introductory music history course your choices are (1) \$40 a credit at community colleges, (2) \$400 a credit at regional state universities or (3) \$2,000 a credit at major private research universities. Again, you can pay more or less for most things, but most new cars are priced between \$20,000 and \$40,000. Even looking at luxury brands, it is hard to spend ten times that much. A Bentley or Rolls

Royce might qualify, but even that will be ten and not fifty times the price of the cheapest option. So if you are selling a Space Shuttle-priced education, it had better be seriously better than the Ford.

Pressure from parents, legislators, and the public is not going to go away. While none of us control pricing, we are going to be faced with a unanimous plea to provide better quality. High quality online courses are also expensive and there will be some of those too. While students want to come to physical campuses, we have to do more than stand and deliver. If all you're going to do in your classroom is talk over a PowerPoint or show movies when you're not there, students are not going to come. There are already great lectures online and more coming.

Part of this comes out of a belief that critical thinking has never been more important. Knowledge is a lot cheaper than it used to be. It used to be that you went to university because books were expensive and you probably didn't have any, so you went to hear lectures because that was the way you could get information. Then later there were libraries, and you still needed faculty to help you and guide you, and they knew things that books hadn't yet published, so that's why you went to a university. Now, almost everything is online. There's a treasure trove of information and content online. Since most of that information is bad, most employers and most of us think that the principal skill of higher education is not the accumulation of knowledge and memorization, but the ability to sort through information, find what's relevant, and then apply and use that knowledge. That is why every one of our schools talks about critical thinking and more and more have a requirement in information technology or digital literacy: this, by the way, is what we teach in the humanities. We have never been more important. The ability to sort through information, figure out what's relevant, and to learn for yourself: these are things we want our students to do. Those are going to become increasingly more important as more information goes online.

Content, or what Dee Fink calls "Foundational Knowledge," is still important, but we no longer have to spend class time to deliver it.¹ There are better ways to assimilate and gather content. Our job in the classroom is to help students sort through that. So creating strategies that will ensure students will be prepared for class should be a primary part of good teaching. How do you make sure students do the homework and the reading before they come to class so you can have those discussions and other learning activities?

1. L. Dee Fink, *Creating Significant Learning Experiences: An Integrated Approach to Designing College Courses* (San Francisco: Jossey-Bass, 2003); José Antonio Bowen, "Review Essay: Six Books Every College Teacher Should Know," *Journal of Music History Pedagogy* 1, no. 2 (2011): 176–82, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/23/35>.

Strategies for Student Preparation

Here are some strategies to make sure students are prepared for class:

Set the bar high. “Who hasn’t done their reading? Great, you will sit on the outside of the circle today and take notes on the discussion.” Put students who have done the reading in the center circle and then ask students on the outside to summarize. Give a pop quiz and count those. Once should be enough for this. It sends the completely wrong message to alter your class plans because students did not prepare. Set the expectation early in the semester.

Plan class activities that require preparation and stick to it. Make those activities count for grades. In fact, giving a few pop quizzes on the content at the beginning of class will make your point.

Be willing to keep your mouth shut. When you ask a discussion question or start an activity, do not rush to give the answer or correct students. Turning your class into a safe place for risk and interaction will pay dividends.

Assign meaningful, relevant and interactive homework. If all you do is ask students to read, they will not understand why and get bored. Require students to take notes and come to class with questions. Have them post on discussion boards: anything to get them interacting with the material before class. But it is your job to demonstrate relevance and motivate them.

Use technology to keep in touch with students between classes. Send e-mail, texts or tweets to students to guide, encourage, and motivate them as they are doing homework.

Have students use Wikipedia, but require them to find mistakes or bias. Ask them to find three things that are left out of the article on Mozart and bring them to class. Most of them will be able to see the ability to find information on the web and evaluate it as directly relating to their future lives and careers, but make the case for them.

Give students a short exam before EVERY class. It’s online, so there’s the technology bit. I use Blackboard; you could use any course management system. These are automatically graded multiple-choice questions. It’s true, they’re multiple-choice, but it will be take none of your time once the questions are written in the first year. If you have a smaller class and want to do some other kind of thing, that’s great, but if you’ve got seven hundred students, you probably need automatic grading. Multiple-choice questions aren’t great, but there are ways to make them better. I like using this format (see Appendix A: Teaching Naked) where all of the statements are true and students are required to find the relevant statement for arguing or rebutting something.

Strategies for Class Time

On the flip side, if you actually structure your class so that students are interacting with content before they arrive, you need to restructure what happens inside your class. The great news is *this* is where you can add real value over online education (and help keep your job).

Teach critical thinking and be explicit. Telling students this is what you are doing actually improves their focus and they learn more.

Focus on teaching arguments. You can Google facts, but the question is, “Which of these are relevant to this argument?” In class you can ask students to write an argument for the importance of something. Then have them pass their cards to another person who writes a rebuttal on the back. They like getting to prove someone else wrong. That has nothing to do with technology. It is also a way to engage students because the content now matters.

Make knowledge a problem. In his book, *What the Best College Teachers Do*, Ken Bain asked students twenty and thirty years after college: “What did you learn? Who was your favorite professor and why? What stuck with you?”² He found that the memorable professors contextualized knowledge within disciplinary debate from the beginning. They don’t say, “First you’ve got to learn all these facts and then we’ll talk about them.” They say, “You know what? We used to think that this was true about Schubert and now we’re not quite so sure. Some scholars think this and some scholars think that.” You need to introduce an important problem on the first day of class. It will take your students from an “I sit here and absorb the information” position to a place where students feel some sense of control and motivation, where they might contribute to solving a problem. Teaching that knowledge and discipline are transforming, makes students partners in learning.

Teach problems not answers. We all know that discovering is more fun than memorizing. So create assignments and modules around problems. How important are string quartets in Mozart’s output and how would you argue both for and against this thesis? Does analysis or history matter to performers? Take those problems head on: the more controversial and difficult the better. This is a great way to motivate students to learn more content.

Think about lectures as less about content, and more about the entry point for the material. Lectures are really, really bad at communicating content anyway. Lectures are good at stimulating motivation, curiosity, and raising questions. Remember that even in the most traditional classroom, we still expect most of the “learning” to happen when students are at home. Your job is to structure that learning in a way that seems relevant and interesting; class time can then be dedicated to inspiring and introducing problems. I like index

2. Ken Bain, *What the Best College Teachers Do* (Cambridge: Harvard University Press, 2004). See also Bowen, “Review Essay.”

cards (very low tech). When students walk into class, ask everyone to take out an index card and write down three things you learned about Chopin. Write down a question you still have about today's information. If you collect these, you will quickly find out what students are really learning.

Online Resources

If you stop spending class time providing facts to your students you will have all of that class time for problem solving, evaluating, synthesizing, developing real world context, reflecting on the significance of the material, engaging in active learning, applying what you know to new context, enhancing intellectual curiosity, improving writing, and teaching critical thinking. But you still have to give your students access to the basic knowledge. Good thing there is the Internet. There are thousands of lectures and *YouTube* videos online, but you can do your own. Podcasts are better than lectures and you never run out of time. You can include more examples in a podcast than you can in class. If a student does not hear it the first time, they can listen to three more examples. For another student who is bored with this, they go on to the next podcast. You can also include different kinds of examples for different kinds of students and you don't have to waste everyone's time on a question that only one wants answered.

Keeping Score. Michael Tilson Thomas, for example, has done a PBS series called *Keeping Score* which has a terrific website that includes videos, interactive maps excellent modules on history, musical techniques and more.³ In the section on Mahler's musical borrowings (one of five sections on his musical techniques) you can hear comparisons to folk musics or other composers of click here to hear how Mahler uses the opening "fate" motive from Beethoven's Fifth Symphony (and see the score with the motive highlighted in blue). These are fantastic and expensive resources that are free. You can go to iTunes U, search your favorite composer or topic. There's plenty of stuff.

Merlot.org. If you go to Merlot.org and you type in music theory, music history, or constitutional law, whatever, there are lots of things that other people have done.⁴ For example, here's a little Berlioz/Beethoven game that you can play (**Figure 1**). There are a variety of tools that people have already done. Included on Merlot.org will be my jazz games. Do you remember "Drop the Needle" exams? They are now click on the file tests, but I put all of mine online; I put them in Blackboard and created class time for something more important. When I made practice exams my tech guy came to me and said, "Wait, suppose a student memorized all two hundred and fifty of the examples that you have. That'd be cheating, right?" I said, "I think that's called

3. <http://www.keepingsscore.org/>. See also review in current issue of this *Journal* by Daniel Barolsky, pp. 103–5.

4. <http://www.merlot.org/merlot/index.htm>.

learning.” And that’s the challenge of the online process is figuring out what’s cheating and what’s learning.

Figure 1. Berlioz/Beethoven Symphony game on Merlot.org.⁵



My second game is called *Jazz Bandstand*. This is probably harder. There’s a way to do this with string quartets, but I haven’t figured it out. The game asks you to create jazz quartets from different eras. If it asks me to create a quartet playing in the “cool” style, I start with a choice of drummers and bass players. Then I get to add a piano player, trumpet or sax. Part of why games are good learning tools is because they are fun. I can get distracted and put together a band of players who never played together in history, like Miles and Dave Brubeck, or I can mix styles and hear Louis Armstrong with McCoy Tyner. Students learn just as much from these “wrong” answers as they do from correct ones. Students can also take as long as they need on each level, and you can give the levels points. This game has ten levels in it (ten points for each level), so if you want an A, you have to get to level nine and you get ninety points on that assignment. I don’t touch it all semester. I just say, “Hey! We’re having a midterm next week. You should be on level five by now. If you’re on level four, you’re a little behind. If you’re on level six, you’re doing great.” It gives students some control.

5. <http://www.academic.muohio.edu/mus189/berlioz/interactive/>. The game was created by Eftychia Papanikolaou (Bowling Green State University).

Conclusion

Educational research is very clear that the best teachers are challenging, but supportive and give students some control. The combination is what is important. If you just have high standards, but you don't seem sympathetic, it doesn't work as well. High standards, but being encouraging and sympathetic and allowing some control are things that matter. Notice that has nothing to do with technology there.

The final handout is a learning objectives sheet. It's tempting to say, "Oh, learning objectives. That's some administrator's or school of education's jargon." No, it's our bread and butter. You have to start with what you want your students to learn and then work backwards. If what I really want them to do is learn how to do critical thinking, then I shouldn't spend all semester talking about style analysis. Learning objectives are not new. Bloom's Taxonomy has been used for fifty years. Even dog trainers use this (see Appendix B: Bloom and Fink). I repeat, if dog trainers can recognize that to teach a dog, the dog has to be motivated and work from more basic to more complicated, then I think we might make some good use of this too. Learning how to learn, caring, and application are equally important. They all contribute to each other. If I give you a motivation for how you can apply this knowledge, you now have more reason to go learn the facts that you have to have. Rather than worrying as much about delivery of facts, if we worry more about motivating the acquisition of the facts, then the students will do better at the acquisition of the facts.

Discussion

Abbreviations of speakers in the discussion are listed in the introduction to the Roundtable on p. 40.

Student Reactions to Technology

P1: I have a couple of questions. First, I teach at a university where a very high percentage of my students are first-generation college students, often from rural areas with very little experience with technology and some don't own a computer. We're noticing a growing resentment of using technology outside of the classroom. It's a very interesting thing—as we're being pushed as faculty members to go more online with classes, or to do hybrid classes, our students are pushing back and not engaging in technology. They don't e-mail their professors. They won't contribute to a discussion board. They're sort of pushing against this. There's that sort of question: how do you deal with this digital generation of students who are sometimes unwilling to use the digital tools that we want them to use. Then, the second issue is one of the time it

takes to prepare a new class using these ideas. For those of us who are teaching with four courses per semester, for example, I would love to redesign some of my courses where all the mastery of facts happens with technology in advance, but I teach four courses per semester.

JB: Let me answer the second bit first because probably the most important information for young faculty is, “You don’t have to do it all at once.” The two recommendations I always make are: (1) don’t redesign your course every year. Some stuff will work better the next year. It doesn’t have to be perfect. And (2) is: always take some risks. Always try something new. Some of it will work; some of it will not work. Generally, try it again if it doesn’t work because it might have been the class and not you. Don’t just give up on something when you’ve tried it once. Remember that your attitude towards students is as important as anything else that you do.

It doesn’t have to be everything. Let’s say you’re away at AMS the week you’re doing Beethoven, so you’re going to try an online resource and see what happens. Add a few things here and there. It is a lot of work. Don’t do all four courses at once. See if you can get a double prep. See if you can say, “Let me teach two sections of this course and then I’ll redesign the course.” Look for efficiencies that way and just do one thing at a time and do a little bit at a time. It is a very big job. Most campuses and states now have money for redesigning of courses that use online material. Often for the wrong reason, but that’s okay. Make that grant application to redesign a course that will buy you the time to do that and those are often tied to online resources.

Now back to your first question. Yes, students often hate being asked to do more work and more preparation. We have created a system where we allow them to get away with this. We all need to work on the campus culture. A lot of this is outside of the control of a single faculty member’s hands. It’s my job as a dean to make sure that everybody has a final exam, to make sure that classes meet. Those kinds of campus culture things are an administrator’s job and they’re hard to fix on your own. This has nothing to do with technology. It has to do with students not wanting to be prepared for class, not wanting to work outside of class.

I start with small things. Podcasts can be short. In fact, most of the good ones are better short. Start with the idea, “Here are some extra resources for you. I’m not going to talk about this in class.” It’s a fifteen-minute podcast.

Again, the problem of not having access to computers is somebody else’s problem. You’ve got to deal with the students where they are. You start with the library. You start with, “What can they do? What other things can they do before they come to class?” Build it in. The film people are dealing with the whole “screening times.” Maybe you use the screening time for something else. You say, “Well, this class has a lab. The TA is not there or I am not there, but there’s a lab for this class and in the lab, you’re going to spend that hour in the lab watching the podcast, doing something else.”

Aesthetics and Online Teaching

P2: I haven't heard too much about aesthetic evaluations here. I'd like to know how you can remove these elements, content and fact learning, from the aesthetic sorting that has to occur in a classroom. How will a student learn content in any way that we can appreciate as art historians, absent the sorting that only a teacher can give?

JB: The answer is: I totally agree. That's exactly what we should be doing in class. In fact, I would argue that by spending more time in class talking about passion and aesthetics and our love of the music and less time explaining some of the context and giving your dates and places and that kind of thing—and that's what teachers do.

In fact, the whole point of teaching is figuring out, "What do I have to tell you now?" and it's the "now" that's important. How do I start? The entry point is really important. Do I start with, "This is a survey of Western European music. It's now the fifteenth century." Or do I start with, "This is a piece of music that makes me cry every time I listen to it and I'm not going to tell you who it's by." I'm going to get you engaged that way. Why does this piece affect me? What do I know? How you introduce subjects is really important. That's, again, another primary thing about what happens when you're in front of the students. Part of our challenge now with technology, is to figure out what to use it for—what do we do live and what to do we assign outside of class and what do we do with podcasts or games. I also think some of that aesthetic learning can be done very well on a podcast with loads of examples.

One of my learning outcomes—on every syllabus—is the outcome "falling in love." I want you to fall in love with a piece of music that you'd never encountered before, or a composer, or a player, or something. That creates an assessment problem, which I'll address in a minute, but it communicates to the students right away that this is a course not just for you to get a job. It's not Engineering 101. This is a course for your soul. That, when you're 40 years old, you just got laid off, and you want to jump off that bridge, you're going to want to hear Mahler Five one more time. So I'm saving your life today. It's true. We teach courses that affect students' souls in a different way than the other material on campus and make that explicit. That is something you can only do live.

Now, how do you assess it? I tell them, "You are going to have to prove to me at the end of this semester that you've fallen in love." One way to do this is on the final exam: "Talk to me about a piece you didn't know and what you told your boyfriend or girlfriend about it, or how you used it in context." There are ways to assess this. At the end of this semester, I'm going to do an iPod check. I want to see what's the most played piece on your iPod and it better be something from this course. That's a hard one to game; that's a hard one to fix. I always say worry about assessment later because if your

assessment isn't so good, but your learning outcome is great, that's better than the other way around. It's much better to have a great learning outcome. I haven't quite figured out how to assess falling in love yet, but I'm going to keep trying because it's important and my students know that I'm trying. Even if I don't get it right, the fact is, it's very motivating to know I care about all of you falling in love with a piece of music and having this experience. I should think that's one of the great things we can do in the classroom that you can't do on a podcast.

P2: Does a student writing about his or her falling in love help assessment? Can you assess just that?

JB: Yes. I also think you can learn something just by having a student think about the aesthetic experience. Here's another one of my assignments: you're in my course; you're learning nineteenth-century music, so we are going to go an elementary school or we are going to the prisons next week and you are going to introduce Beethoven's Third Symphony to this group of inmates and your job is to connect with them emotionally, not to tell them anything about Beethoven that's historical. Your only job is to make sure that the light bulb goes off: "Wow, I kind of like this." So what frame would you use? You get three minutes before we play the piece to make them have that experience. Speak from the heart. That's an assignment that makes students think about, "How do I introduce this piece to my younger brother or someone in the jury duty waiting room—that's one of the great places to do this.

Here is another assignment: ride public transportation for half an hour and talk to people about Beethoven and why it makes you laugh or cry. There are lots of ways to do assessment that are not perfect, but they communicate to students a sense of motivation and interest.

Relevancy and Technology

P3: The thing that strikes me about everything you suggest is the discussion of relevancy. I feel like if you can make it relevant to the students in one way or another, whether it's using the technology that they use or connecting it to experiences they have—that's automatically going to motivate and engage students and as far as how much time it's going to take to revamp your courses. I always hear it's like a ten percent rule. I could change my course ten percent between last time and this time. Some of the ways we could use technology are really easy and don't require a lot of preparation on your part, like when you're teaching keyboard instruments, you can say, "Your job is to go YouTube and find an example of an early keyboard instrument that we haven't discussed in class," or something like that. You can send them out, like you were saying too, to Wiki articles, or whatever, with a specific goal in mind. They're doing the work; you're not doing the work. You're just posing the question.

JB: Yes, although posing the right question is hard. Figuring out what to do with class time in a useful way is also a lot harder than it seems. Lecturing is pretty easy. We all know how to do that.

P3: But if they've done something like that and they have to come back and give a two-minute report on what they found, maybe?

JB: I agree, but making sure that the question you ask for the two-minute reports or whatever, is hard and requires real thought. And I don't want to diminish the fact that it will take time.

I would encourage everyone to try just one podcast this semester.⁷ It's easy. Take one of your lectures that you normally give. Perhaps one always runs long or has too many examples and turn it into a podcast. Then have the students listen to the podcast. Again, use it when you're away at the AMS or have the students listen to the podcast before they come to class. Ask them questions; give them an exam before they come to class. Restructure the class and see how it works because next year you've got that podcast. You don't ever have to give that lecture again. That's kind of scary, but you also have one podcast: check; then you do another one. Or again, look online. Find somebody else's podcast that you like. There aren't a lot of those yet for music history, but there will be. If we start posting our music history podcasts to iTunes U, pretty soon we'll have a nice collection of these things. You'll be able to use somebody else's great teaching moments for your course.

Assessment

P4: Just a quick question about assessments again. You talked about the problem with some of these things. I'm wondering if you stick to traditional assessments for the bigger grades like final exams or papers, or if your assessments are built on those modules?

JB: All the research suggests that lots of low stress assessment is better than one big final exam. It's totally conclusive. Fifty percent of your grade on the final exam equals high stress and low performance. With a big final, you do not get good data on what students really learned and what will stick.

If you don't have a teaching assistant and you've got more than one hundred students, then a paper is not a reasonable teaching assignment. You just can't do it. So, how do you get critical thinking without having them doing all their writing? I offer those multiple-choice questions in the format we discussed, but one thousand of them a semester. At the beginning of the semester I tell them, "I'm not going to argue with you about whether or not this half of half of a point is worth it. But we *are* going to argue about the issues in class." I also do lots of in class assignments that only need a check. Peer-review writing also works.

7. See <http://www.josebowen.com/podcasts.html>.

There is a trade-off here. It's really easy to assess if students have learned facts. Learning how they are thinking and feeling is harder. Kids are going to try to argue about grades, but if you do more low stakes assessment, then they argue less because it's cumulative. As a strategy, it works. In my huge jazz history class with no TA, it's all online testing and it's all open Internet, open everything. I had to give up on facts. I tried the little cameras that watch you, but I think it's better to simply say, "Try to cheat." Sometimes they do, but that's okay. They work so hard at trying to cheat; I think it's learning. If you spend an hour and a half on Wikipedia trying to find the answer, okay. Great, thanks. That was good; you did it. We're in this constant mind battle to figure out how we're going to outsmart them anyway.

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Appendix A: Handout on “Teaching Naked”

Teaching Naked

José Antonio Bowen, Southern Methodist University

“Teaching Naked: Why Removing Technology from Your Classroom Will Improve Student Learning” *National Forum for Teaching and Learning*, Vol 16, No. 1, December, 2006), p. 1-5. Online at <http://www.ntlf.com/html/ti/naked.htm>

Excerpted in Tomorrows Professor: <http://ctl.stanford.edu/Tomprof/postings.html>

Abstract

The most important benefits to using technology occur *outside* of the classroom. Use technology to free yourself from the need to “cover” the content in the classroom, and instead use class time for direct student to faculty interaction and discussion.

OUTSIDE the CLASSROOM -- EASY STUFF

1. Use Email, Twitter, Facebook to Create More Class Time and Engage your students
Connect with students outside of class to create more face time in class
2. Podcasts: <http://www.apple.com/itunes/podcasts/>
My Podcasts: <http://www.josebowen.com/podcasts.html>
3. Games and Learning Modules: <http://www.merlot.org> (the new textbooks)
My Jazz Video Games: <http://faculty.smu.edu/jabowen/>
Serious Games: <http://www.darfurisdying.com>, <http://www.gamesforchange.org/>
4. Online Tests Create More Class Time PLUS No More Unprepared Students

INSIDE the NEW CLASSROOM - HARDER

Now that you have all of this time, rethink what you will do in class:

5. Large Classes: Lectures of Wonder:
<http://www.tedi.uq.edu.au/largeclasses/>
<http://www.cte.umd.edu/library/teachingLargeClass/>
<http://www.fctel.uncc.edu/pedagogy/focuslargeclasses/ASurvivalHandbook.html>
6. The Inverted Classroom: <http://www.sba.muohio.edu/plattgi/eco201> Active Learning
7. Changing the Space
8. Inkshedding and Peer Review Writing:
<http://depts.washington.edu/pswrite/peerrev.html>
<http://www.mwp.hawaii.edu/resources/wm7.htm>
<http://www.stthomasu.ca/~hunt/dialogic/inkshed.htm>
9. Learning Outcomes and Assessment: What do you want your students to learn?
10. Teaching Naked

Question

The following are all true statements about Jimmie Lunceford and Duke Ellington. Which of them are most relevant to why each (or both) are important to the history of jazz? (Tick all that apply. Partial credit is available.)

Answer (and percent correct for each answer) Average score = 0.89 out of 2 points.

- | | |
|---|---------|
| Y - Lunceford and Ellington both treated jazz as a serious art form. | 69.725% |
| N - Lunceford was famous for his slightly old-fashioned 2-beat swing feel (instead of the increasingly common 4 swing feel). | 45.872% |
| Y - The Lunceford band was extremely well rehearsed and could play together very precisely. | 55% |
| Y - Ellington was interested in the unique and individual timbres (sound and way of playing) of each member of his band and mixed these particular textures rather than just using the entire section as a similar sounding unit. | 95.413% |
| Y - Duke Ellington performed for floor shows for a white audience at the Cotton Club from 1927-1932. | 53.211% |
| N - Lunceford band performances often included hand motions and stage antics like throwing trumpets up in the air. | 59.633% |
| Y - Ellington's most famous soloists included Johnny Hodges, Cootie Williams, Tricky Sam Nanton, and Ben Webster. | 42.202% |

Feedback

All but two are relevant. The Cotton Club was important for Ellington partly because it was an important venue, but also because he had the opportunity (the requirement) to play exotic music for a seated audience instead of dancers....

Question

Which of the following statements about the music on ECM (all true) would be best evidence in SUPPORTING the argument that this music is jazz.

Answer (and percent correct for each answer) Average score = 1.64 out of 2 points.

- | | |
|---|---------|
| Y - It includes soloists over a rhythm section. | 95.327% |
| Y - It features melodic improvisation over a modal groove. | 91.589% |
| Y - It is a fusion of jazz process with the native musics of the players. | 88.785% |
| Y - The musicians are encouraged to find a unique personal sound. | 92.523% |
| N - It does not relate to the cultural heritage of African-Americans. | 96.262% |
| N - There is a house sound. | 85.981% |
| N - There are American musicians in some of the bands. | 78.505% |
| N - It does not swing. | 96.262% |
| N - The blues are not essential. | 91.589% |

Feedback

The first four answers that connect this music to real jazz procedures, provide the best evidence to prove the positive: ECM features improvised modal solos over a rhythm section, players have a unique style and sound, and New Orleans and Ellington jazz are full of fusions with a variety of musics.

Next Question (Ave. = 1.33 out of 2): Which of the following statements about the music on ECM (all true) would be best evidence in REFUTING the argument that this music is jazz.

More coming soon at: teachingnaked.com

Appendix B: Handout on Learning Objectives

Learning Objectives (From Meadows' School Syllabus Template)

José Bowen, SMU

Bloom's Taxonomy

What will students be able to do by the end of this course? List some (probably 3-8) specific learning outcomes you expect students to achieve. (Your assessments below should reflect what you want students to learn). If necessary, clarify the differences between the graduate/undergraduate, major/non-major students in the course. Most learning outcomes combine content or subject matter and an action from Benjamin Bloom's Taxonomy:

Remembering (know, define, repeat, describe, identify, recall, list, tell, locate match),

Understanding (comprehend, classify, convert, explain, summarize, predict, discuss, compare),

Applying (demonstrate, modify, arrange, solve, relate, apply, examine, classify, illustrate),

Analyzing (infer, estimate, order, separate, subdivide, distinguish, contrast, categorize),

Evaluating (critique, justify, discriminate, support, conclude, judge, verify, assess, argue),

Creating (synthesize, design, formulate, revise, construct, compose, invent, imagine, propose)

(Bloom, B.S., Taxonomy of Educational Objectives, Handbook I: The Cognitive Domain. New York: David McKay Co Inc. 1956.) Taxonomy revised by Lorin Anderson. Designed for higher education it is now pervasive in almost all curriculum design—even dog trainers use this.)

(a) Analyzing Art/Musical/Dance/Acting Styles.

In this course you will learn to

- Define the different conventions operating in each style
- Identify examples of each style
- Name key practitioners using only your ears/eyes
- Explain your analysis using the "typical" style characteristics
- Question how and why certain artists cross boundaries
- Evaluate if the most typical exemplar is the most interesting,

(b) Understanding X History as the Context for Y art

- Know/define the basic historical and social context for each style
- Ask if the race, life or political views of these artists is important
- Suggest/apply how the context might affect the art/dance/music
- Debate/justify which contexts matter and when

Creating Significant Learning Experiences: Fink's Taxonomy

If we want students to have a "significant learning experience," we need to create a complete environment that will support that learning: information is not enough. Dee Fink has proposed a significant revision to Bloom's taxonomy that replaces Bloom's linear progression of six levels of cognitive learning (memorization, comprehension, application, analysis, synthesis and evaluation) with a new taxonomy of significant learning. Fink focuses on learning that leads to lasting change that matters to an individual. Fink describes six kinds of related learning that enhance each other.

Foundational knowledge: The facts and principles that constitute course content

Application: Problem solving, decision making, skills or creative thinking

Integration: Interdisciplinarity and the interactions among subjects matter.

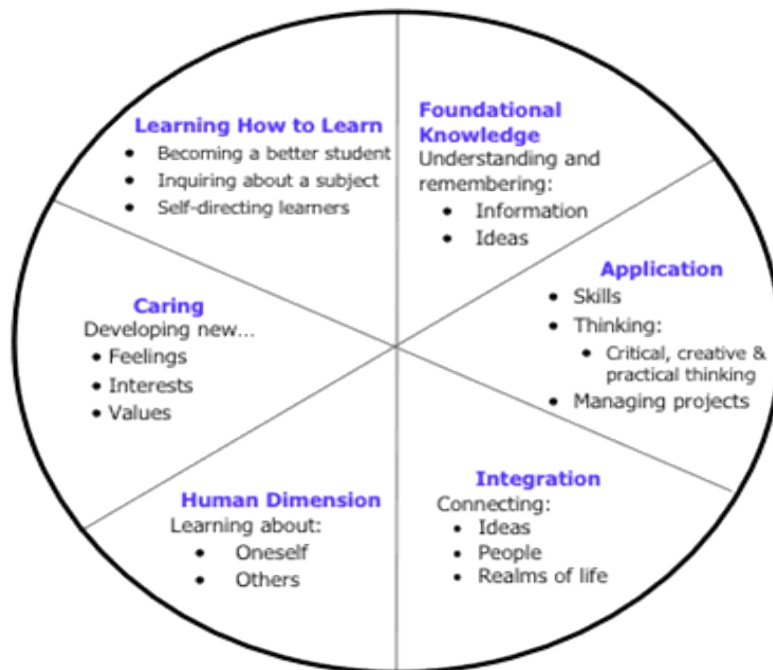
Human dimension: learn about themselves or how to interact with others in life.

Caring: Students change their feelings, interests, or values in relation to a subject.

Learning how to learn: How to we prepare students to continue learning?

The more of all six a course or program can promote, the more significant will be the overall learning experience for the student. This is the point of integrated design.

THE TAXONOMY OF SIGNIFICANT LEARNING



L. Dee Fink. *Creating significant learning experiences: An integrated approach to designing college courses*. (San Francisco: Jossey-Bass, 2003)

Publishing Student Work on the Web: The *Living Music Project* and the Imperatives of the New Literacy

MARK CLAGUE

Teaching music history without technology is all but inconceivable today. In 1878, just a year after inventing the phonograph, Thomas Alva Edison included “educational purposes” such as “preserving explanations made by a teacher” and repeating “spelling or other lessons” as well as the “reproduction of music” among its uses.¹ Traditional teaching tools from pen and paper to chalkboards (even language itself) are all, in fact, technologies. Yet the common usage of the word implies novelty—“technology” signals something new, innovative, cutting edge (or, conversely, threatening, distracting, and gimmicky). But novelty is a trap and a false basis for sustained learning. The critical issue for technology in the classroom is efficacy — does learning technology, in fact, improve learning?

As musicology instructors we seek learning tools and strategies that target our instructional goals. When a technology loses its novelty—to quote Clay Shirky, when it becomes “global, social, ubiquitous, and cheap”—it also becomes ripe as an instructional tool.² Thus, technology becomes instructionally interesting when it becomes technologically boring. YouTube, blogs, and streaming audio are technologically boring and ready for instructional harvest. Boring tech serves as a tool—something that potentially amplifies and extends human techniques, talents, and insights. Yet as a tool, technology should not be confused with human techniques, talents, and insights. In terms of the classroom, technology should not be confused with learning goals.

Before deciding whether or not to apply a new technology to your classroom, a goal must be articulated. Without a goal, teaching technology is

1. Thomas Alva Edison, “The Perfected Phonograph,” *North American Review* 146 (June 1878): 641–50.

2. Clay Shirky, “How Social Media Can Make History,” TED 2009, http://www.ted.com/talks/clay_shirky_how_cellphones_twitter_facebook_can_make_history.html. See also Clay Shirky, *Cognitive Surplus: How Technology Makes Consumers into Collaborators* (New York: Penguin Press, 2010).

simply entertainment and its best result is collateral learning, most likely limited to the technology itself. Motivated by a learning goal, however, technology can solve learning problems and catalyze student growth. The other papers in this conference session and resulting special online issue offer immediate examples of learning goals addressed by technology. In “Rethinking Technology outside the Classroom,” José Bowen’s provocative notion of “teaching naked” discards the electronic trappings of in-class technology (PowerPoint, for example) to (re)connect teachers and students in conversation. By shifting classroom lecture and drill activities to the Web as homework in the forms of videos and learning games, Bowen uses technology to meet the goal of preserving class time for face-to-face discussion and collaborative learning activities. Jocelyn Neal’s article, “The Online Challenge: Why Not Teach Music History Unconventionally?” describes her experiences using online instruction to extend the reach of North Carolina’s higher education system to students who would not otherwise have access. Even the very appearance of these essays offers an example. The *Journal of Music History Pedagogy* leverages technology in the form of Web publishing to broadcast ideas about teaching.

The *LivingMusic* project began as an attempt to share the excitement of original research and to teach research skills within a music history survey course. By asking students to work “professionally” as musicologists even in a carefully proscribed initiative, I hoped to teach students what it meant to be a music researcher. In *LivingMusic* students interview cultural informants, transcribe their conversation, and publish these research results on the Web. In sum, the project is a database of music related oral histories. I wanted students to learn about their interview subjects certainly, but also to experience the challenges of representing their subjects, not only accurately, but also in a way that was meaningful. In doing so, I hoped they would discover the creative, problem-solving aspects of research that go beyond any tautological recipe of reading and regurgitation. I wanted them to understand both the art and rigor of musicology and thus to appreciate the potential for subjectivity and bias in ostensibly objective historical writing. This, in turn, would urge them to become more informed users of history. What I discovered through this process was that (1) publishing student work on the Web can be highly rewarding for both the student and the instructor and (2) that Web-based discourse is not simply cool and hip, but an essential skill of twenty-first century literacy.

My own teaching career grew alongside computer-based learning technology. As a graduate student instructor at the University of Chicago in the mid-1990s, I created an e-mail group for my class, which at the time was pretty exciting stuff! As an early adopter, I have experimented with many new technologies as they became available for the classroom. I learned to write HTML to create custom websites and used an infrared classroom polling system to

more deeply engage students in lectures. I created a listening blog that linked streaming audio examples to descriptive web pages while inviting students to post their reactions to music. Commenting on the listening observations of their peers and reading reactions to their own posts demonstrated the power of the web as an effective teaching tool. This use—as an invitation to students to create content, to share their work and insights, to leverage peer-to-peer coaching, to motivate not through grades but through social service and reward—interests me most as a means of improving teaching, especially as the Web transforms student expectations for interactive learning. Web work makes class work into “world wide work.” In doing so, class work becomes more vital, more real, and student learning is inspired by solving real problems and communicating solutions effectively.

Online Publishing—Making Musicology Real

One of my pedagogical concerns is that the way we teach music history can be too distant from the way we, as professionals, do musicology. If musicology primarily concerned multiple choice decision-making and memorization, the work of the stereotypical introduction to music course would be worth rehearsing in our coursework. A rich understanding of music’s past is essential to excellence,³ but original research with its sense of adventure and the pioneering creative insight that result—i.e., that which motivates scholars of music history to do what they do—is too often far removed from students’ experience in our musicology courses. (At least this was true of my own training.) As professional academics we enjoy musicology and find it intellectually exciting. Our fundamental goal as pedagogues then might be to inspire future musical thinkers—be they academics, musicians, or audience members—to see history not as fully determined but as undetermined—as a set of possibilities, of questions needing to be asked and answered. We could endeavor to share our joys of discovery with our disciplinary mentees, and certainly there are already ways in which we do this. We build exams around philosophical questions of historiography and lecture about disciplinary controversies, but I find that one sure-fire method of sharing the fun of musicology with even first-semester students is to ask them to do focused, original research and to share the results of their work with the world.

3. Creating a rich neural network that places musicians, compositions, and events within the warp and weft of time and place is certainly vital to the work of a music historian. In my own teaching, I find James Zull’s book *The Art of Changing the Brain: Enriching Teaching by Exploring the Biology of Learning* (Sterling, VA: Stylus Publishing, 2002) to be particularly helpful to myself and my students in understanding memory and the process of remembering history.

Fortunately, the distributed authoring power of the Web 2.0 invites just this sort of participation.⁴

Begun in the fall of 2003 in my first term of teaching at the University of Michigan, *Living Music* (<http://sitemaker.umich.edu/livingmusic>) is an oral history database of more than 1,000 interviews created by students in my courses (see **Figure 1**; links to representative interviews are in Appendix A). All interview subjects are involved with music in one way or another, but they range widely from the well-known to the unknown and from professionals to amateurs and even avid listeners or fans. Most of these subjects would normally slip through the net of history, and thus a student's interview represents an important if not unique source describing the activities, motivations, and thoughtfulness of an otherwise undocumented musical life. By publishing such research, including an interview transcript, biographical details about the subject, and the researcher's own reaction and analysis, students perform the real work of musicologists, investigating previously unknown musical phenomenon, placing it in context, offering an interpretation, and publishing

Figure 1: *Living Music* Public Portal.⁵

The screenshot shows the Living Music Public Portal. At the top left is the logo "LIVING MUSIC" with a stylized sun icon. To the right of the logo, it says "University of Michigan School of Music American Music Institute". Below the header, there is a "Home" section with a list of links: "Browse Interviews", "Search Interviews", "View by Scene", "View by Role", "Nominations", "Corrections", and "Sponsors". In the center, there is a "Welcome!" section with a paragraph of text: "LIVING MUSIC offers a snapshot of contemporary musical life throughout the United States and the globe. Linking interviews and questionnaire responses with aesthetic, sociological, and historical responses, the project site offers a collection of first-person commentaries on music today. The interview pages contained here have been produced by student researchers teams at the University of Michigan, especially its School of Music, and edited by musicologists and instructor's assistants also at the University's School of Music." Below this is another paragraph: "LIVING MUSIC is currently focused on its initial questionnaire and interview stage. The first round of content became available in December 2003 and is scheduled to run for ten years. LIVING MUSIC is a project of the American Music Institute at the University of Michigan School of Music. Participation is entirely voluntary; no compensation is offered to researchers or informants. We thank all of our volunteers and please be courteous in providing full credit to authors and researchers for any material you use." On the right side, there is a "Featured Interview..." section with a photo of a man and a woman. Below the photo, it says "Pianist and Composer William Bolcom with vocalist Joan Morris".

4. The term "Web 2.0" was coined in Darcy DiNucci, "Fragmented Future," *Print* 53, no. 4 (1999): 32.

5. <http://sitemaker.umich.edu/livingmusic>.

their results. The student researcher thus gains first-hand experience in the field and shares in the sense of adventure, uncertainty, discovery, insight, and excitement of publication that characterizes academic research.

It is essential from a pedagogic viewpoint that the guidelines for *Living Music* leave precise details about how to represent the interview undetermined. Myriad details from the orthography representing different speakers and their voice inflection, punctuation issues, and possible editing are left open. Thus the student researcher must make critical decisions and, in the process, confronts often-surprising questions critical to the writing of history, notably the subjective components of objectivity and the interpretive basis of fact. Most typical of these conundrums is that the banter of spoken language must be *translated*, not just transcribed, to become text. Written language reads differently than spoken language is heard and therefore a one-to-one correspondence of spoken language to written text is necessarily distorted. For example, the ubiquitous presence of “ahhs” and “umms,” so common as to be unnoticed in verbal exchange, is distracting at best and potentially prejudicial when represented in prose. Thus, it is not always the best decision to indicate every spoken syllable as text, but as a result the sheer number of interpretive decisions to be made can escalate rapidly, leaving the dedicated transcriber with a confusing set of choices and probing questions about meaning.

The student researcher quickly comes to realize the power of representation to make the interview subject seem the genius or the fool. Simply cleaning up the false starts and verbal ticks of spoken language can solve some problems of verbatim transcription, but this too can misrepresent. “Umms” and “ahhs” may signal care in stalling for time to consider a provocative question more deeply. Sentences begun and then stopped or voided may give clues to a musician’s thought process and suggest unanticipated connections between ideas and events. Furthermore interviews are rarely completely linear processes: topics may reappear, lines of reasoning are interrupted by cell phones or the arrival of another cup of coffee at a café. Can the student historian re-order discussion topics to provide a more satisfying or clear introduction to the subject’s thinking? Does such editorial intervention make the subject look more schematic or precise in the researcher’s thinking or does it make answers seem canned or rehearsed instead? Does such editing falsify the transcript as a historical document? Ultimately, the student/would-be historians must make a decision—essentially an interpretation—based on their knowledge of the interview subject and the interview experience to present the interview subject most faithfully.

A twist that periodically intrudes upon this work of historian with text is the subject’s self-image. As part of the permissions process, a draft of the interview and biography is shared with the subject for review. In some cases, the interview subject may request especially intrusive revisions to the transcript that go beyond correction to amplify, clarify, revise or simply

change what was said. Should the researcher permit such changes? Is it always false to revise past statements or is it more false to fail to correct statements that the speakers feel misrepresent their views? In one case I can recall during the history of *LivingMusic*, the student interviewer felt that the heavily edited version of the transcript that satisfied the subject was so untrue to the event—so different than what was said during the interview—that the researcher withdrew her project from publication.

In confronting these ontological issues of history, veracity and integrity, student researchers gain experience with the always-and-necessarily interpretive role of the historian. Further, students gain the knowledge that all history, whether another interview say in *The New York Times* or in a book about contemporary composers, or even a precise “fact” rehearsed in a music history textbook, is similarly influenced by problem sources, interpretation, potential bias, and ideological distortion and thus requires the critical engagement of the reader. By putting the process of writing and publication under scrutiny, *LivingMusic* aims to teach its contributors to ask questions about the nature of history and indeed everything that they read.

Leaving open to the student researcher the choice of when to transcribe the interview verbatim, when to silently correct, or when to make the reader aware of a change results in both problems and success. Student choices create inconsistencies in the database. Researchers are encouraged to make their own decisions; no single approach governs the site as a whole. The resulting inconsistency is vital, however, as it gives the researcher’s decisions real impact. Forced to make decisions that typically represent a compromise rather than an ideal or clear truth, students learn that history is contingent on choice—both what to include and how to represent it.


LivingMusic can be adapted to work in almost any of my courses, as interview subjects can be limited to those connected with a specific type of music, say classical, folk, or jazz, and questions can focus on a course-related theme, say gender or identity. Finding an interview subject is often a learning experience in itself, prompting students to tap their personal network or take a risk in contacting someone they don’t know at all. In my core musicology survey of American music, many students interview a former teacher or some other personal contact such as a relative or family friend. I encourage students who plan a career in music to approach someone who is living their dream—maybe a member of a full-time professional symphony. Surprisingly, many musicians, even those in major orchestras, are rarely interviewed and are often flattered by a student’s interest. Particularly ambitious, savvy, and/or lucky students can interview known figures, such as a pair of undergraduate seniors who worked for our student newspaper and had the inspiration to contact the office of Detroit city councilwoman (and former Motown artist) Martha Reeves. Yet, interviews with more typical and not-so-famous subjects can potentially be as interesting. Interviews with K–12 music teachers, record

collectors, music store owners, audience members, and home audiophiles are included in the *LivingMusic* site. Such interviews offer rare insights, which as a result of the project are now publically available on the Web to future researchers interested in how everyday people use music.

The Interview Assignment

The *LivingMusic* assignment typically involves eleven discrete steps: **analytical essay, proposal, draft questions, interview training, permissions form, interview, transcript, online post, revision, publication**, and finally a **thank you note**.⁶ Although a bit complex, the multi-stage process helps students prepare for a good interview experience and keeps them on schedule. All materials for the assignment are posted on the *LivingMusic* contributor's portal (**Figure 2**). I begin by asking future contributors for a brief **analytical essay** examining a set of three interviews already in the database. (Lacking

Figure 2: *LivingMusic* Contributor Portal.⁷

		University of Michigan School of Music American Music Institute
<p>Home</p> <p>Analysis Assignment</p> <p>Find Subjects</p> <p>Create Record</p> <p>Edit Interview</p> <p>Manage Info</p> <p>Preview</p> <p>View Permissions</p> <p>Instructor Feedback</p> <p>Suggest Subjects</p> <p>Evaluate Project</p> <p>Help</p>	<h2 style="color: blue;">Contributor's Pages</h2> <p>Welcome to LIVING MUSIC's contributor area. Here you will find all the information you need to complete a successful interview and publish it on the LIVING MUSIC site. The links at the left will direct you to project work areas and are listed in order from top to bottom. Click below for more general instructions, class handouts, advice, and forms.</p> <ul style="list-style-type: none"> • Living Music Project Introduction (pdf) • Interview Proposal Form • Permissions Form • Uploading Instructions • Basic Formatting Codes • More Advice & Help <p>Edit...</p>	
<p>Contact Information: Professor Mark Clague E-mail: claguem@umich.edu Phone: 734/647-9416</p>		<p> American Music Institute School of Music FACULTY ADMIN </p> <hr/> <p> UM.SiteMaker Home Configure this Site Upload/Manage Files for this Site </p>

6. For especially large courses or for courses in which I desire an interview project but cannot afford to dedicate so much effort and class time to the full *LivingMusic* project, I assign an interview project for which the final submission is simply a summary paper and no analytical essay, transcript, or online publication is required.

7. <http://sitemaker.umich.edu/livingmusic.contributor/home>.

earlier contributions to the project, an instructor can assign any set of interview examples.) Students select and read three interviews that concern a particular role in the music industry (composer, musician, musicologist, music therapist) or a theme—e.g., three music professionals who earn their livings in music in different ways (a musician who plays for an orchestra, one who gigs in a big city, and one who teaches lessons in a small town). I have students create a table that compares each interview subject along specific dimensions, such as primary musical activity, how they earn a living, training, artistic freedom, etc. Then each researcher writes up a three-page analysis of their findings, drawing conclusions from the table amplified by at least three quotes from the interviews.⁸ The project thus makes a point to writers and thinkers about connecting interpretation to evidence. Further, exploring the interviews (and students often have to read more than three to make their selection) familiarizes future contributors with the database and gives them an idea of what constitutes a successful interview and online publication. If they are frustrated or impressed by certain interviews, this knowledge can be used to shape their own posting.

Student contributors then turn in a one-page **proposal** form in which they identify two interview prospects and list their contact information (primarily to demonstrate that they have located this information). I encourage students to list one “longshot” choice (usually some more famous personage) and a back-up choice from whom they are pretty likely to secure a positive response. Potential subjects can be any figure related to the musical world, which I describe in the broadest possible terms under the influence of sociologist Howard Becker’s conception of “Art World.”⁹ Other subject requirements are course specific, but I always include two general caveats: the subject (1) cannot already appear in the database and (2) cannot be another student, roommate, or a personal friend of the interviewer. I entertain exceptions to these rules on a case-by-case basis, but discourage them. I approve each proposal form, adding comments about good sources for further background information and may suggest a few potential questions. When I reject ideas, I try to offer my own suggestions of better alternatives. Once their proposals are approved, students are encouraged to contact their subject to invite their participation and to schedule an interview. For student safety and to encourage a comfortable dynamic, I recommend meeting at a nearby coffee shop or other (relatively quiet) public venue. Interviews can also be recorded over the phone when a face-to-face meeting is impossible, but only if

8. Because the editing process is never perfect, I offer extra credit to students who discover typos or other errors in the transcripts they read online. This both reminds students of the need to carefully proof their own work and helps scrub the database of errors that have escaped editorial control.

9. Howard Becker, *Art Worlds*, 25th anniversary ed. (Berkeley: University of California Press, 2008).

the subject is made fully aware that a recording is being made.¹⁰ For some students, the simple idea of reaching out to a musical figure for an interview is intimidating, and I try to be positive and encouraging while asking the class for informal status reports, checking individually with students who seem to be struggling.

Students next submit a list of ten **draft questions** for review; these questions are workshopped in class, with students sharing their questions with a partner. We then discuss what makes a good question as a group. Generally, this discussion leads smoothly into the next project step—interview training.

In **interview training**, we spend part of a class discussion on the topic of what makes for a superior interview. I emphasize the need to establish a comfortable rapport with the subject and to ask thoughtful, informed, but open-ended questions. Both goals are aided when the interviewer does solid research about the interview subject in advance and by interview training and preparation. Role-playing or an example interview video—most often, an episode of *Da Ali G Show* featuring the spoof “hip-hop journalist” played by Sasha Baron Cohen interviewing an unwitting public figure—reinforces these points. As I explain amid the laughter, the comedic twists of Cohen’s interviews depend on preliminary research to bring out the best in his subject. He often has a list of questions on his lap, but only glances at them periodically. At all times Cohen remains engaged in the interview as a conversation.

Students must inform their subject of the nature of the *LivingMusic* project and their desire to publish an interview transcript online in advance. Most are comfortable with this arrangement, knowing that they will have the opportunity to preview the transcript before publication. The student contributor must get a signed **permission form** from the interview subject (using a project-wide Institutional Review Board-approved form that I provide, see Appendix C). Under no circumstances is a recording of the interview to be made secretly or without the subject’s knowledge and permission. The form allows subjects to take part in the project while refusing to have the interview published online. The submission of the form is graded, but assigned points based on completion, not on the willingness of the subjects to have their words posted. Students disappointed by a subject’s refusal may approach an alternate.

When students do the actual **interview**, I encourage them to have their list of prepared questions placed unobtrusively nearby, but to listen attentively and to engage in the conversation. This leads to perceptive follow-up questions and a better overall interview. The purpose of using an audio (or video) recorder is to automate verbatim note taking, and thus the interviewer

10. Phone-enabled microphones or “taps” are readily available from Radio Shack and other electronic stores. The University of Michigan has purchased several sets of phone taps for use in my courses which are made available for checkout via the library system.

can focus on the exchange. Nevertheless, keeping outline notes as the interview progresses can be useful, as it serves as a prompt for further questions during the conversation and afterwards is a handy table of contents for the interview, especially if it runs long. I typically ask undergraduate students to aim for a twenty-minute interview and in more specialized upper-level courses seek a full thirty minutes. Before ending an interview, I suggest that researchers skim their question list one last time to make certain any essential topics have been covered. They should also make certain they have covered basic biographical information, obtained a signed permission form or plans to get one via mail or fax, and have taken a still photo of their subject to illustrate their online entry.¹¹

Experience has taught me to warn students of certain pitfalls. I encourage researchers to test their equipment in advance, especially their audio recorder. Students often borrow recorders from our school's tech lab or a friend and thus need to be fully familiar with how it operates. They are wise to bring backup batteries, backup recording media, and even a second recorder, if possible. Since some interviews are one-time opportunities, careful preparation is critical. It is also worth reminding students that audio quality is important, as a good recording makes transcription more convenient, more accurate and *faster*. I give students several weeks in the course schedule during which to schedule their interviews and will attempt to include spring vacation or other breaks in this interview period. Breaks allow students to visit contacts from their hometown face to face.

Transcribing is both slow and arduous; I warn students repeatedly that the transcription process will take longer than anticipated. Most convert their recordings to an MP3 and use the scroll bar on an electronic audio player to play, remember, type, and review. A draft **transcript** is produced using standard word processing software and two hardcopies are brought for class: one is given to the instructor as confirmation of completion and a second copy is used for an in-class peer edit. Peer-to-peer editing improves the quality of the initial **online post** of the interview record due a few days later and thus reduces the editing burden on the instructor. This initial posting is not viewable by the public, but is protected behind a university login and only the author and instructor can view it. The draft transcript and bio are also shared with the interview subject at this time (usually in an e-mail). Most subjects offer corrections and welcome the opportunity to approve the final form of the text.

LivingMusic records include a brief biographical sketch, photo, demographic data such as the subject's birth date, hometown, race, gender,

11. Some interview subjects, especially professional performers, have publicity headshots that they prefer for this use. Nevertheless, I encourage students to take their own pictures when possible as it avoids any question of copyright permission. In U.S. law, photographers typically own the copyright to any images they make.


and a description of musical activities. Researchers identify themselves, give the course number, date of interview, and also provide a brief analysis of the interview, making explicit their observations about the most compelling parts of the interview and its connection to the themes of the course. This information along with a copy of the transcript is uploaded to a web form that archives the information in an online database built using GVC.Sitemaker.¹² Many schools have subscriptions to this or a similar website construction packages, and any Wiki tool could be adapted to the purpose. The key is using a tool with a database function. I found that asking students to create custom websites to publish their interviews was ineffective. Instead, students login to a Sitemaker contributor's portal to create an initial interview record, filling in blanks on a web form much like any e-commerce site. No HTML authoring skills are needed, although I offer a guide to simple formatting codes (boldface, italics, colored text) that can jazz up or add clarity to a transcript. The student's interview is polished and completed and then edited by the instructor.

Typically one or two rounds of revision are needed to bring the quality of the submission to publication standard. Here I use grades to motivate revisions, with poor initial marks steadily improving as missing information is provided, the interview format is improved, and typos are corrected. A few exceptional entries are approved from the outset. Instructor comments, grades, and permissions status are tracked as part of the interview record, but are never made public. An instructor portal facilitates grading and contains project-wide grading rubrics and guidelines that are particularly helpful for larger classes involving co-teachers or graduate assistants.

Once the record has been deemed "publishable" by the instructor and permissions have been registered, the instructor flips a final virtual approval switch that makes the public portions of the record visible to the Web and **publication** has occurred. The completed interview including an attractive photo and sometimes an audio sample is a source of pride for both interviewer and subject. The record becomes a permanent part of the database, searchable by Google and other commercial search engines (**Figures 3a and b**; links to other representative interviews are in Appendix A). I then suggest that each researcher send a direct link to the entry to their subject via e-mail and mail a hand-written **thank you note** expressing their gratitude for their collaborator's time and attention. Not infrequently, student and subject maintain contact, and in some cases the interview subject becomes a mentor and advisor to the student interviewer.

12. <http://www.gvcsitemaker.com/marketing/home>.

Figure 3a: Sample interview page—Denise Tryon (French horn player).¹³



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[Home](#)

Browse Interviews

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[View by Scene](#)

[View by Role](#)


[Nominations](#)

[Corrections](#)

[Sponsors](#)

INTERVIEW RECORD


[List View](#)
[Skip to Transcript](#)
[Search](#)
[Correct](#)
[<<First](#)
[<Prev](#)
[Next>](#)
[Last>>](#)

Scene(s)	Orchestra, Education
Role(s)	Performing, Teaching
Informant Name	Denise Tryon
Position	Professional Horn Player
Institution	Philadelphia Orchestra, Peabody Institute
Image	 <p>Photo by Cynthia Dell Conte</p>
Biographical Notes	Denise Tryon joined the Philadelphia Orchestra in October of 2009 as fourth horn. She was previously the fourth horn of the Detroit Symphony Orchestra

Grading online publication projects presents certain challenges. As a major project, *Living Music* typically counts for 20% of a final grade in my course. I assign points to the important intermediate steps, usually weighted as: analytical essay 5%, proposal 1%, draft questions 1%, draft transcript 2%, permissions form 1%, final online publication 10%. Because all completed projects must meet a minimum professional standard for publication, most interview records in their final form receive a final mark in the B+ to A range. This grade is based on the quality of the interview, effort, completeness, and

13. Link to [Denise Tryon](#).

Figure 3b: Sample interview page—Al Abrams (Motown Records publicist).¹⁴



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[Skip to Transcript](#)
[Search](#)
[Correct](#)
[<<First](#)
[<Prev](#)
[Next>](#)
[Last>>](#)

Scene(s)	Crossover, Commercial, Popular
Role(s)	Publishing, Other
Informant Name	Alan E. (Al) Abrams
Position	Former Press Agent and Public Relations Consultant
Institution	Motown Record Corporation
Image	
Biographical Notes	Al Abrams was born in Detroit and graduated from Central High School at the age of 15. In 1959, he became the first employee of what was to become Berry Gordy, Jr.'s Motown Record Corporation. Working originally as National

quality of the interviewer's observations. Thus about half the overall project grade is supported by instructor editing and should be high. Missing and late components further distribute the grades, but students should receive a high mark if their efforts are sincere.

Living Music is one of the most memorable projects that students undertake in my courses. When I ask alumni what they remember about my classes, even years later, *Living Music* is often the first thing that springs to mind. Its flexibility and range of learning goals, including reinforcing the course topic, developing comfort and elegance in approaching experts with questions, gaining research experience, stimulating critical reading skills, and learning some of the finer points of writing through editing and revision for publication, make it a powerful and multifaceted learning tool. That the final result is made publicly available online deepens the learning process and taps

14. Link to [Al Abrams](#).

into levels of student motivation beyond grades. *LivingMusic* contributors should develop a sense of responsibility to their subject and to the project and thus do the best work they can. Such motivation can be novel for both the student who questions traditional grading and for one accustomed to receiving high marks. Inspiration comes in part from the act of contributing to knowledge.

Other Online Publication Platforms

LivingMusic is just one of many online publication platforms. YouTube, Flickr, Wikis of all sorts, and other web-based html authoring tools can give educational work the added value and impact of publication and thus inspire students to take their work to a higher level. I frequently make online publication an option for final projects and papers in my courses. The multimedia opportunities these formats invite can inspire unusually compelling work that combines sound, imagery, original research, and astute analytical insight. YouTube projects for my courses are published to my channel at <http://www.youtube.com/user/AmericanMusicTeam> (examples are listed in Appendix B).

Conclusions—Technology and Teaching Goals

Every teacher need not and should use every new technology. To be effective, instructional tools must complement teaching style, educational philosophy, campus culture, and, most important, course-specific learning goals. In my experience, the best applications of technology to address learning goals have five fundamental characteristics:

1. They energize the student's fundamental love of learning
2. They rehearse knowledge and skills at the core of course goals
3. They provide regular and prompt feedback assessing the quality of learning
4. They fuel the instructor's creativity, energy and passion for teaching
5. They are efficient, fun, valuable, and valued

Learning to use a technology successfully in an educational environment requires considerable instructor effort and institutional support. Yet, particularly in projects like *LivingMusic*, the effort involved can pay dividends in rich learning experiences that can be leveraged in a variety of courses and instructional environments.

Most provocative, however, is the possibility that technology itself reconfigures our instructional goals. Beyond the excitement of new teaching

and classroom experiences, the shifting dynamics of technology place new requirements on our graduates to develop new skills to function successfully in today's world. If education serves to prepare students to contribute to society—say as artists or physicians, musicians or engineers—they must be able to communicate their critical insights and ideas with others. Technology has altered the conduits of communication. Everyone who wishes to share their arts or ideas needs to understand the structure of twenty-first century communication. Such a skill requires not only that students gain practical experience with new tools, but also that they explore the rhetorics, biases, and social implications of shifting communication conduits. Only by assessing how people use and perceive ideas in new formats can they use these communications pathways effectively. Thus the motivation for the instructor expands beyond the needs of a particular subject and course to include familiarizing students with new forms of literacy.

Discussion

The following transcript offers the discussion of the *LivingMusic* project during the AMS Pedagogy Interest Group panel. Abbreviations of speakers in the discussion are listed in the introduction to the Roundtable on p. 40.

Classtime for Interview Project

PI: How much time in or out of class do you take for the interview process?

MC: I do a lot of it in class, so the entire student body is there and we can use peer responses. In the second week of the semester the students turn in a form that says who their interview subject is. And it gets them thinking about the project early in the semester. The form asks them to list their top choice for an interview and some backup choices. I double-check to make sure they are not in the database. If the person is not, I then give them authorization to contact the first person. With the first person I tell them to aim high, like a section leader of the Chicago Symphony—someone who might not have time for this project. But then we have a few backups of people who will probably work—like a high school piano teacher.

The next thing to do is the set of questions and I respond to those. The due date for the interview is usually right after spring break, so if they have to travel to do the interview they can do that. I've had the University of Michigan Music Library buy phone-recording equipment that allows students to record a phone interview and they can check that out in the library.

Then they transcribe the interview and I have a peer editing session of that first draft in class. That saves me a lot of time because the first edit is often very rough, often because the student underestimates the amount of time it will take to do a transcription, although I warn them about that over and over again. So sometimes the first draft is pretty sketchy. The project takes

pretty much the entire term, running in the background behind our other activities. It is one of their capstone projects for the year. For me the learning goals are significant enough that I will spend a significant amount of time on it. When these things start getting turned in it takes a fair amount of instructor time to grade and review them as well. I might grade five a night with about thirty minutes on each one. I have to track the permission forms as well.

Courses and Learning Goals

P2: What course is this for? American Music?

MC: I use this in about 75% of my courses: Intro to American Music for music-majors is the most typical. I used this in a course on Motown recently for the 50th anniversary of the company and it was interesting because I largely had a white student body in the class. A lot of them interviewed their parents about what it was like to listen to Motown music in the 1960s. None of the Motown bibliography covers how every day, normal, white listeners responded to this music. Now our web site has some incredibly eloquent interviews about what it meant to a white teenager growing up in Detroit to interact with a person of color through this music.

P3: A follow-up to that question—for each of your courses what learning goal does this meet for you? Critical thinking and writing?

MC: There are certainly some goals for students that are universal across all the courses: to become better readers and users of history and to be more critical of bias in their sources. And then for specific courses I will tailor the assignment to the topic of the course. So for the Motown course they had to interview someone specifically about Motown. So, for example, some students got in touch with studio musicians who had played in the Funk Brothers. If you go to the fringes of the wind section you can find many people who played in the Motown house band and about thirty of them are still in the Detroit area. Several students, through their studio teachers, were able to find pretty interesting people to talk to. On the other hand, if I'm teaching a class on the symphony I will ask students to talk with conductors, musicians, and audience members. The owner of the local record store in Ann Arbor has been interviewed several times on various topics. I will allow interviews of the same person if the person is interesting and if the questions are tailored to cover a different area from the previous interview. I do also worry that some people will feel burdened by being constantly asked for interviews. At this point, all the obvious people in the University of Michigan School of Music have been interviewed. This has other benefits because it brings my faculty colleagues into my classroom. Our performance majors are asking their teachers how they can get an interview with a famous player, so the studio teachers are becoming involved in their students' musicological education. This helps build

rapport among my colleagues and myself. Rather than seeing me as someone who is taking the students away from their practicing—away from their goals as musicians—through *Living Music* I'm connecting them to it.

Institutional Review Board Approval

P4: Do the students have to go through Institutional Review Board (IRB) for approval because you are working with human subjects?

MC: I did get IRB approval when I originally started this project, and basically at the University of Michigan, there is a blanket approval for oral history projects done on campus. So I signed on to that protocol, and I don't do individual approvals for every interview in the class. The original approval process was particularly helpful for refining the permissions form and a key feature to earn approval was the ability for interview subjects to refuse permission without penalty to the student. They can also choose to have their words published anonymously.

P5: But each interview needs a signed release?

MC: All subjects do sign releases and that does raise an important point to talk about the ethics of the project. Students have to turn in the release as part of the grade, so it's not something they can skip. Without the form, their grade is penalized and the interview cannot be published. This teaches them a bit about intellectual property and the ethics of representing informants in research.

Omitted or Deleted Interviews

P6: For those few whose interviews are not up on the web for whatever reason have you had anyone upset that their interview was not used?

MC: I've never had anyone object to not being on the website. The homepage does have a note inviting anyone who has a correction or an objection to a posted interview to contact me. It gives contact information for sending in a complaint. So once in a while I will get an e-mail from someone who was interviewed who says that the interview has been posted for a few years and they would like to have it taken down. Sometimes students don't do particularly well on the assignment and, after they have matured, they come back and say that they are on the job market or applying for graduate school and would like to have the interview taken down. My policy is that if anyone objects, I remove the interview from the database.

APPENDIX A: Sample *LivingMusic* Entries

As the URLs for *LivingMusic* interviews are quite long, the following links are embedded in the text below. These interviews can also be accessed from the *LivingMusic* website using the search feature.

[Alan Abrams, founding publicist Motown Records](#)
[Martina Arroyo, soprano](#)
[Michael Avsharian, owner, Shar Products](#)
[J. Peter Burkholder, musicologist](#)
[Aaron Dworkin, founder of the Sphinx Organization](#)
[Richard Hawkins, clarinetist and professor](#)
[Laura Jackson, conductor](#)
[Libby Larsen, composer](#)
[Martha Reeves, performer and politician/activist](#)
[Greg Sandow, writer](#)
[John Sinclair, music manager and activist](#)
[Blair Tindall, oboist and writer](#)
[Denise Tryon, horn, Philadelphia Orchestra](#)

APPENDIX B: Examples of YouTube projects published to the AmericanMusicTeam channel

As the URLs for YouTube videos are quite long, the following links are embedded in the text below. These videos can also be accessed from the YouTube website using the search feature.

- [Grown from the Grapevine: Race, Motown, and the California Raisins](#) by Manan Desai with Michael Walle, Bradley Nordman and Robert Crozier
- [The Two-Way Street of Music Fandoms](#) by Michelle Carr
- Filk: Science Fiction Folk Music — [Part 1](#) & [Part 2](#) by Jessica Getman
- [“One, Two, Three Ring”](#)—an Original Motown Tribute by Hannah Winkler, Stephanie Gooel, Kelly King, and Will Stanton

Appendix C: Approval Form for *LivingMusic* Interviews



Dear _____

You have been invited by a student at the University of Michigan School of Music for a class project to respond to questions in either written or interview form concerning contemporary musical life. We hope you can participate and thank you in advance for your time and efforts.

With your permission, we would like to incorporate your responses into an educational website made available through the American Music Institute at the University of Michigan School of Music. You can preview the site at <http://sitemaker.umich.edu/livingmusic>. This project provides a snapshot of contemporary musical life, addressing questions vital to the future of music culture, while bringing history alive for students.

If you participate, your responses would be transcribed into an online database, along with your biographical information and any supporting documents (photos or musical clips), and posted to the site. These pages and any of your comments quoted would be made available on the World Wide Web and used in student and faculty research and possibly scholarly print publications.

You can contribute to this research project at a variety of levels, simply checking one of the boxes on the back. Please return the signed form to your student researcher. Thank you for your generous participation. Your contribution is greatly appreciated by the UM School of Music and myself, but especially by our student.

Sincerely,



Mark Clague, Ph.D., Assistant Professor of Musicology
Associate Director, American Music Institute, UM School of Music
Faculty Sponsor, Living Music Project

P.S. Feel free to direct any questions, comments, or concerns to me directly via email at claguem@umich.edu. Thank you.

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ami@umich.edu • p. 734 647-4580 • f. 734 647-1897
<http://www.umich.edu/~claguem/ami>
606 Burton Memorial Tower • Ann Arbor, MI 48109-1270

LIVING  MUSIC

Copyright Release Form & Permission to Publish

I grant permission to the Regents of the University of Michigan, the University of Michigan School of Music, faculty sponsor Professor Mark Clague, and the student researcher who interviewed me to publish my responses to the LIVING  MUSIC questionnaire or interview and distribute materials electronically as proscribed below. I release the University of Michigan and associated parties from any and all liability that may or could arise from the use of the materials for which I here grant permission. I realize that I have the right to review the information and interview transcript published in the LIVING  MUSIC project and that I may request changes.

YES, you may quote my responses using my name as written here:

My name as I would like it to appear is: _____

YES, YOU may quote my responses using only my professional identifier and location (e.g., Orchestral French Horn Player, Chicago Symphony, Chicago, Ill.)

YES, you may quote my responses, but only anonymously

NO, do not quote my responses online or in print, but I'm happy to participate for the purposes of an unpublished class project.

SUPPLEMENTARY MATERIALS


You may use the publicity photo I have provided. Photo credit to: _____


You may use the musical sample I have provided. Please describe:

Name (printed): _____

Signature: _____ Date _____

Name of Researcher: _____

Notes: please provide your interviewer with a brief bio for the LIVING  MUSIC site. You are invited to preview your interview before it is posted and you may submit additions or corrections via the corrections link on the site at any time.

Thanks so much for supporting the LIVING  MUSIC project.

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The Online Challenge: Why Not Teach Music History Unconventionally?

Jocelyn R. Neal

Several years ago I overheard a conversation by a few senior colleagues who were deriding the concept of teaching music history online. Their objections likely resonate with many of us: “I have to be there to guide my students through the listening experience;” “class discussion is essential;” “how will I know what they’re learning?;” “music is a human endeavor;” “they’ll just cheat;” etc. Yet for each justification that my colleagues were enumerating, a relatively simple technical solution existed. I was intrigued, and so I decided, as a challenge, to try authoring and teaching an online music history course.

As someone who has taught primarily full-time undergraduate students in a four-year, university environment, I was also curious about the broader role of online teaching within the landscape of higher education at large. When the *New York Times* reported on the “Classroom of the Future” four years ago, 3.5 million college and graduate students, or approximately one out of five, had already taken an online course.¹ Those numbers have increased in the intervening years. Most of the growth is happening in community colleges, for-profit institutions, and state institutions that have a mandate to serve a non-traditional population. Thus, higher education already has shifted toward more courses, including music courses, being taught online by *someone*. As I considered my colleagues’ general attitude toward online teaching and obvious lack of willingness to try it, I was also motivated by the realization that we—the larger community of active music scholars and university-level educators—might have a professional interest in getting more involved.

What follows are simply my personal experiences teaching music history and music fundamentals to music majors, minors, and non-majors in an exclusively online environment over the past seven years. Following a brief overview of my institution’s pedagogical format for online teaching, I discuss the positive experiences and the negative experiences that I have encountered throughout the process. I will conclude by exploring two questions. The first is: our students are getting their music, listening to it, reading about it,

1. “Classroom of the Future Is Virtually Anywhere,” *New York Times*, October 31, 2007.

researching it, and discussing it online already. We cannot stop that. So how are we, as professional music educators, going to interact best with our current and future students, their technologies, and their methods of communication? My second question is: what is it about our physical presence in the classroom that actually matters when it comes to students learning?

My one caveat is that I am not an advocate for online teaching *per se*, and I have no intentions of converting any skeptics to undertake a virtual class. I happen to like being in a physical classroom; it is one of the reasons I entered this field, and one of my greatest professional joys. I would never abandon teaching in a conventional, face-to-face classroom. As with any teaching opportunity, I believe instructors must be both comfortable and confident in their teaching environments. Thus, for anyone who is certain that online music instruction will not work, I would never suggest that instructor should try it, because with that attitude, failure is assured. Nonetheless, I believe these discussions should take place and that we all have much to learn from exploring the various pedagogical possibilities. On that front, much of what I have learned in my online teaching has also enriched how I approach my face-to-face courses.

Course Format

My experience teaching online courses has been at the University of North Carolina at Chapel Hill (UNC), in a liberal arts college and department of music within a large, Research-I State University. Both full-time UNC undergraduates and non-matriculated, part-time students can take these Music Department courses, but they are administered through a continuing education office. On a student's transcript, there is no indication as to whether the student took the course online or the conventional classroom. In other words, once students have completed the course, their academic records do not list the instructional method for the course, and the documentation of their experience is identical.

As an instructor, my first task was to translate the course—including my lectures, in-class activities, listening activities, students' experiences and elements of participation, and all assessments—into an online format. The parameters under which I had to work included:

1. Minimal tech requirements for the students. UNC aims for low-tech delivery wherever possible so that we can serve North Carolina residents who live in remote areas and have limited access to technology.
2. Weekly written lessons, with required discussion board participation for the students. These are supposed to be the educational

equivalent of what the students would get if sitting in a classroom face-to-face each week.

3. Adherence to a rigid template for the written lessons (which served as the content-equivalent of lecture notes).

Once I began that process, I got in touch with my assigned instructional designer. At UNC, these full-time course-design professionals provide an interface between the instructor and the technical aspects of the course delivery. They provide both a service and an extra layer of review in the process of designing a course that we do not have in our conventional classroom teaching. My instructional designer handled the website coding. But my instructional designer also edited the content of my lessons to comply with the online teaching templates. For instance, each lesson had to have exceptionally detailed lists of outcome goals, as well as an executive summary of the learning points for that week, with both an overview and main objectives pulled out in bulleted lists. Any questions and prompts that I asked as part of the assignments or discussion boards could only pertain to material that had been explicitly covered in that or previous lessons. For instance, a discussion prompt that always gets great responses in my classroom but that got rejected from my lesson plans asks the students to compare certain aspects of pop musicians' careers from the 1960s, which we were studying that week, with what they know about today's pop musicians. The instructional designer challenged it because the lesson didn't actually teach anything about today's musicians—I was assuming (apparently too boldly) that my students might draw on external experiences and bring them into the discussion.

My second task was to figure out how to make this a sonically rich *music* class. This task involved visiting with UNC's legal counsel to come up with a strategy for providing streaming audio of the recordings while still complying with copyright law. Once the legal issues were ironed out and the proper security in place for the websites, I embedded live audio, video, and in many instances, sound clips that I created myself in the course site. I sang examples, played various illustrations at the piano, created Finale files to generate some audio examples, and overdubbed commentary on particular moments in a recording. And then the semester began.

The Positives

Since 2005, when I began teaching online courses, I have found four major positive outcomes. One is that I have had a more diverse group of students than I have encountered in my conventional classrooms. They range in age from high school seniors to retirees, and include working professionals, single parents, foreign students, students who are traveling with church ministries,

athletes training for the Olympics, and a host of other interesting people who bring their perspectives into the discussion boards.

The second positive outcome has been that it is easier to coach all participants into having a voice in the class, even though those voices are expressed via text. The discussion board has room for everyone, and everyone is *required* to use it. Quiet students cannot duck the conversation, and, conversely, those who are full of hot air cannot fully monopolize it. Online discussions are a great equalizer in another respect: students' voices in class are based exclusively on what they write and contribute. Thus, classmates and instructors are not swayed in their responses to each other by the myriad factors—including biases and judgments—that come into play with face-to-face interactions.

The third positive experience is that all of the instructional designers and course templates have encouraged me to be even more aware of and attentive to defining the desired learning outcomes for my courses, both online and in the conventional classroom. Clear and focused goals, outcomes, main points, and lesson plans are always useful, whatever the medium of instructions. That's just good teaching practice in general.

Finally, online classes mean that students are reading, and writing, a lot more. These students are processing large quantities of prose regularly, and are then forced to express themselves more thoroughly through their writing. In the online environment, their peers will challenge incomplete ideas or incoherent explanations, because all students are also required to respond to their classmates' discussion-board posts. There is no question that they get lots of writing practice in these courses, and that is an invaluable skill for any college student.

The Negatives

All that attention to learning outcomes and quantifiable assessment, however, can have downsides if not handled carefully, whether in online or conventional classroom formats. The attentive instructional designers often trim out supplemental learning that might be considered tangential to the primary lesson objectives. In my face-to-face classrooms, by contrast, we end up in discussions before, after, and sometimes during class that are thoughtful avenues of inquiry and that benefit and enrich the student's overall experience even if not in my formal lesson plans. Most of those moments grow out of shared experiences that provide an impetus for further thinking among all students. We might hear a recording being played down the hall, or all hear a classmate's unusual solution to a question posed in class, or discuss something from that day's student newspaper, because we're all in the same space and have a shared environment on which to draw. Those moments grow into learning opportunities for my students. I can easily recall from my own days

as a student that some of those tangential discussions provided the richest experiences I had in college. Those sorts of conversations can *and do* happen in the discussion boards online, but only rarely, partly because the shared experiences from which to draw are very few and far between, and because of the asynchronous nature of the online course.

I am also intrigued by how students approach online lesson materials and how that relates to what I call the “journey of discovery” in a course. Some of these observations are further supported by my own experiences taking online courses or certifications as many professional colleagues do regularly. I have taken two in the past few months: one was my Family Educational Rights and Privacy Act, or FERPA, certification. The other was my required refresher Institutional Review Board, or IRB, certification. In both cases, I had a series of online lessons to read and study, then a test at the end that I had to pass with a certain score. There are obviously many readily available strategies for getting these sorts of certifications done quickly, and not all of them line up with best practices for sustained learning. For instance, one might check the “outcome assessments,” executive summaries, and list of main points to cover, then skip ahead to the questions and assignments, then backtrack to the main text and run electronic searches through the prose to identify only those bits that relate to the assignments and questions. Those sorts of strategies are extremely effective for passing the quizzes, but likely not what the authors of those courses had in mind when they composed elegant prose and thoughtful, subtly reasoned arguments to persuade their readers’ thinking. In other words, we can’t control how the students are interacting with our material, other than by writing sophisticated and subtle prompts and questions. While online courses allow the students to work at their own pace, that sometimes means faster, not slower, than the classroom equivalent might be.

Most of my negative experiences in online teaching actually have nothing to do with the course format and everything to do with the politics and policies surrounding online teaching. I’ll briefly list three additional ones. The first is the “cost” myth. The notion that online teaching is cheaper is pervasive in the popular press. Yet the North Carolina General Assembly recently commissioned a report on online teaching and distance education that found the actual cost of offering a course was almost identical, online or in the classroom.² This survey covered fifteen different schools in North Carolina, not just UNC Chapel Hill, and took into account infrastructure costs, instructor costs, and administrative overhead. Online was actually a tad more expensive. Furthermore, the survey found that the start-up cost for launching a new course was almost identical online or in the conventional classroom.

2. Program Evaluation Division, North Carolina General Assembly, “University Distance Courses Cost More to Develop Overall but the Same to Deliver as On-Campus Courses,” Final Report to the Joint Legislative Program Evaluation Oversight Committee, Report Number 2010-03, April 28, 2010, <http://www.ncga.state.nc.us/PED/Reports/Topics/Education.html>.

The second negative is that online students are often pulled from demographics beyond the regular student body, something that proponents tout as a benefit of the format. At UNC, my face-to-face classroom students have much in common. They all earned admission to UNC, which reflects a certain standard of prior education and demonstrable academic performance, and have met various requirements, including completing a basic first-year English composition course. They all have the same resources for academic support: UNC has 24-hour tech support to help with their laptops, a professionally-staffed writing center, walk-in access to a major research library, professional academic advisors, and access to free tutoring through the music service fraternity, for instance. All of the students also have access to the same intellectual and artistic community: guest artists, concerts, lectures, and even local bands become resources outside my classroom. And while they have different academic schedules, many of the students are nonetheless together with peers in other clusters of courses, whether it is their studio classes, their theory, history, and musicianship courses, or their ensembles.

By contrast, my online students are often lacking in all of these areas. The basic requirement for admission to my online course is completing one's junior year of high school, and paying a fee. That's it. No minimum SAT score or particular demonstrated academic preparation or competency is required. The university allows, and individual advisors often encourage, students who have lost academic eligibility to take online courses to try to raise their GPA. Students who have been denied admission to UNC can take online UNC courses to build a transcript to re-apply. Students who have never had a college writing course of any sort can enroll. Students whose English language skills are barely functional often enroll. Yet, with this diverse and often woefully unprepared student body, I cannot send my online students to some resources such as the university's writing center (to which non-matriculated students usually do not have access) or to the library (as they are often far from campus), or use local artistic events in the syllabus. While there are solutions and strategies for one's pedagogical approaches in all of these areas that I use, the bottom line is that while the students' transcripts may not indicate any difference between the educational experience of the online student and the face-to-face student, UNC's university policies certainly treat online courses differently in terms of population, resources, course designs, and learning experiences.

The third negative experience comes from the "consumer attitude." When students sign up for an online course, they write a check or hand over a credit card specifically for that course's fee, and then have the sense that they have purchased college-level knowledge, whatever that may be. The profit-driven nature of the online teaching enterprise—even at a state university—means that administrators are highly attuned to the quality control of their product. This leads to useful instructional designers, lesson templates, and other

regulations for online teaching. However, this situation ironically negates many of the potential benefits of online learning. Educators often tout that online learning allows for non-linear explorations and far-reaching connections, for webs of information and ideas, and for individualized pathways of discovery. Yet the for-profit online teaching enterprise often shoehorns the courses into more rigidly *linear* forms, thereby undermining some of the potential benefits.

Let me emphasize that none of these issues are intrinsic to the notion of online classes in the first place, but rather are related to sometimes self-contradictory policies that surround the research university's entrance into this educational marketplace. None of these is insurmountable, either, and effective coping strategies can be readily employed for all of them. I and many of my colleagues who do teach online courses have developed ways to either compensate for or minimize their impact on the courses, but I point them out as illustrations of the challenges and negative experiences that have arisen in this journey.

Final Reflections

After seven years of teaching online college-level music history and fundamentals courses, I am convinced that online teaching is neither better nor worse than conventional face-to-face classrooms, but rather, fundamentally different. Bright, motivated students thrive in these classes, and I have gotten to know many of them as personally and deeply as the students who sit in front of me every day. But let me return to the two questions I posed at the outset of this essay. The first is how do we connect with students in an online age? Our students are already in an online classroom environment of their own making. They just happen to sometimes be sitting in the same room as us. I keep a count of how many e-mails I receive versus how many students stop by office hours in person, and it will likely come as no surprise that the ratio is around 100:1. I believe that we are already teaching at least partially online when we interact with our students through so many electronic media on a regular basis—but we seldom think of it that way. My answer to the question is that we have to explore the ever-changing arsenal of online delivery tools and interactive media, and continually evaluate and implement them with as much creativity and follow-up as we can. Meanwhile, we should acknowledge the irrevocable aspects of online teaching that have appeared in our face-to-face instructional models, while simultaneously getting involved in the inevitable online music instruction that will happen with or without us.

My second question is one that I freely admit I'm still pondering: if we set aside our egos, what is it about our physical presence in the classroom that actually matters when it comes to student outcomes? Part of the answer, I believe, is in the emotional connection with another human being, where

tone of voice, body language, and general empathy for another creature of the species opens us up to deeper and more attentive learning. I estimate that my online courses generally cover only four-fifths as much as my conventional classroom courses. The difference comes, I believe, from the tangential explorations that the instructional designers trim away, and from the rich academic and mentoring relationships that open up through human interaction. I consider, for instance, that for the American Musicological Society/Society for Music Theory conference in Indianapolis, where I first presented this material, we all flew to Indianapolis, and I stood up in the conference room to talk about this instead of just posting my notes online. That is something that I will continue to ponder as I design and refine all my courses, both the in-person and the online ones. In conclusion, I invite us all to examine these issues, reflect on our own experiences, and test out new ideas that might fit in today's educational landscape in our upcoming discussion, and to continue these conversations, both in person and online, in our professional work.

Discussion

Abbreviations of speakers in the discussion are listed in the introduction to the Roundtable on p. 40.

Oversight of Content and Web Design

PI: I'm disturbed that you have to work under the aegis of professional web developers who help to determine not just the design but also the content of your course. This feels very much to me like other people telling us to do with our music program. I know that on my campus this is not the way we structure online teaching. We have a lot of web designers and technology offices that are extremely willing to not only give us grants to develop our online courses and to help us develop our content, but they are hands off in the details of the content. I was wondering how true this is for the rest of you. If you do online teaching at all is your content dependent on these technology editors?

JN: If this course were not being run by the Distance Education Office, I would not be dealing with Instructional Designers. These are not interfering people by nature, and they are not telling me about topics, facts, and answers. They are basically checking for consistency and boundaries. And they are very thoughtful, nice, and cooperative people. But according to UNC guidelines, it is officially no different from my Department Chair checking my syllabi; it's just that most department chairs don't check what I'm doing for each and every assignment. But I am also curious about what experiences other people have had.

P2: My music appreciation class just went online and has web content that had to be approved by my Chair and by my Dean. So if there was content that they felt needed to be changed then I would meet with them. The Continuing Education Department at my school is hands-off on content, as long as you follow some basic guidelines. You have to have course objectives and actually meet them. But my Chair and my Dean are the only ones who see my content in that kind of detail.

P3: This semester is the first time I put a course online and nobody checked the content of my course. I think our campus Learning Technology Center will look at the content at the end of the semester because I am trying to get a certification for teaching online courses, but if I didn't want to get that certification, no one would check the content of my class. We don't have course designers, we don't have web people—we just do our thing. And I think technically we are probably way behind other schools in many ways. I had to spend most of the summer trying to figure out how to include musical examples in quizzes online. So having some help from an external web design team would have saved me a lot of time.

JN: I learned a lot from the UNC team of instructional designers. They have a lot of professional expertise; web design and course delivery is what they study and research. And I actually like some aspects of their oversight.

Academic Honesty

P4: You never addressed the issue of cheating online. Were you going to say anything about that?

JN: I can try to regulate it; I have some guidelines from our University Honor Code regarding what you can and cannot expect students to do. But I have to figure out what I want students to learn and then how I make sure they are accomplishing that as honestly as possible. I figure they have access to fact-based resources, so I try to ask questions to see if they are thinking about the resources and if they have processed the resources, rather than just checking whether they have learned facts. A lot of my grading is based on their writing on the Discussion Boards each week in response to prompts and questions that I ask them. Cheating is an issue with my online classes, but it's an issue in my regular classes as well. I know I have students occasionally cheating in the classroom. I teach a big class, I teach a lot of non-majors, hundreds of students. I know that I am missing some of the high-tech cheating methods, low-tech cheat sheets, glancing over at smart neighbors, you name it. It happens. I think online the challenges are different, but they are not completely foreign. No one can control cheating everywhere, but I try to make sure that the students are learning as honestly as possible whether in the classroom or online.

JB: The statistics on in-class cheating would scare the pants off you. Something like 70% of undergraduate students said they have bought a paper in

their four years, either buying from an online service or hiring your roommate to write it. So there is a lot of cheating in general on campus.³

Video Conferencing

P5: I was wondering if anybody has used video conferencing as part of an online class and if so what was the success?

JB: The virtual seminar is kind of cool. I did it because I wanted to cross the Atlantic. There were students in Europe who wanted to take this course, and so we had to meet early in the morning to deal with time change. We actually met like a regular seminar; we all met around our screens. The good products have been designed by companies who have 60,000 employees around the world and they want to be able to have a teaching seminar.

Since you often only see people's heads in small groups, you miss some of the body language. In an online seminar you have to learn how to read different kinds of cues and decide when you are going to buzz in or not, but it was a lot like a regular seminar. Except in terms of diversity you can have people from all over the world participate.

My prediction is that we are definitely going to see this for small enrollment classes. If you only have two students who want to take this course on Josquin, but they there are two student in the next county or the next country that want it, or in the entire state of North Carolina that want it, some legislator is going to figure out that rather than having three of four different courses, we can have only one course simultaneously. We are going to see this kind of thing more often. I think it worked more like a regular seminar, except that we didn't go for coffee afterwards. Someone suggested we all take our computers to our own coffee shops . . .

JN: Let me add that a real low-tech solution is to use Skype. We've used it a lot when we don't have money to bring someone physically to campus, and it has worked fine.

JB: That's a great use of this technology if there is someone you want your students to talk to or see who is not local, the Skype option works beautifully for that.

P5: What program did you use for a ten-student seminar?

JB: There are a few. One used to be called Breeze; Adobe has bought it and it has a new name now.⁴ It has a maximum of 65,000 simultaneous users, which

3. http://education-portal.com/articles/75_to_98_Percent_of_College_Students_Have_Cheated.html. See also Donna Stuber-McEwen, Phillip Wiseley, and Susan Hoggatt, "Point, Click, and Cheat: Frequency and Type of Academic Dishonesty in the Virtual Classroom," *Online Journal of Distance Learning Administration*, 12, no 3 (Fall 2009), full text available at <http://www.westga.edu/%7Edistance/ojdl/fall123/stuber123.html>, and Donald L. McCabe, Linda Klebe Treviño, and Kenneth D. Butterfield, "Cheating in Academic Institutions: A Decade of Research," *Ethics & Behavior* 11, no. 3 (2001): 219–32, full text available at [Google Books](#).

4. <http://www.adobe.com/products/adobeconnect.html>.

is a scary thing to imagine 65,000 people in your class at once—lots of little boxes on your screen.

Class Time and Student Preparation

P6: I teach at a small liberal arts college, and we're selling the classroom experience to our students and their parents. So we are not going to be pushing distributed learning because that is not what we do. But I have to think about what I provide in the classroom (three hours a week) that is the best thing to do in the classroom and what can I move on to the course site that is the best thing to be online so they can do it from their dorm rooms. I'm not teaching across the state; my students are all living on campus. I still get a lot students coming into my office, because I am always there, and they are always on campus. But I still want a clear idea of what I can do in my classroom time and what I can move online with all the technology we have.

JB: I think that is the next big question for those of us who teach at residential institutions: "What is the best thing to do with my students' class time and out of class time?" I think you've asked the question we are all going to be asking constantly for the next twenty years, because people are going to be looking for the extra value there.

I think in general it is going to be the face-to-face interaction in smaller groups. One of the things I tried last year is that I got rid of all the large lectures in a class of about 150 students. I didn't meet with all 150 students ever. I podcast the big lectures and then met with them in groups of twenty. So my time was used differently because I wanted to lead discussion, which I couldn't do with 150, but I could do with twenty. But I would do it once a week with a different group and I would rotate the groups.

MC: When I first started using online course system (such as Blackboard) one of the things I did was to move as much administrative stuff online as possible, because I didn't want to carry around extra copies of the syllabus and all the handouts—mainly for practical reasons—convenience and access.

What I think is the most interesting thing that José and Jocelyn both talk about is the way in which engaging with technology keeps our own attitudes as teachers fresh. The scariest thing, actually, is to stop lecturing, because then what do you do with this critical time. When you have that physical presence how do you maximize that?

At least for me, the models I had coming up as a student were all lecture based. The people I think of as the great, engaging teachers I had in the past were the amazingly dramatic, theatrical, Shakespearean orators who had everyone in the class hanging on every word. It's disturbing sometimes when you take the risk to create these interactive exercises and you have to step back off the stage. You feel like you are not doing what you're supposed to be doing as a teacher. I'm paid to be *the* presence—the center of the students' attention; I'm paid to be there in the classroom. It is satisfying for us to be there and to

get that kind of performance boost. I'm a bassoonist and I found the same charge doing a recital as in giving a great lecture—it's exciting. But when you drop lecturing from your teaching or create the opportunities to drop that, the real challenge is what do you do then?

I think using podcasts and finding ways to deliver content, especially the more mechanical and repetitive parts (the module you have on sonata form or whatever), creates a challenge of what you can do inside the classroom to build on that and enhances the out of class work. I think the thing that is always driving me is what students get out of the class—they may get an A out of the class, but if they can't remember it six months later or five years later what have we accomplished? And so with the *Living Music* project, the fact that they can remember it five years later, the fact that it was dramatic enough to transform what they are doing, makes it worth all the effort to make that happen—even the sacrifice of class time that would otherwise be used to deliver content.

Some of our biggest concerns are questions like, "What are my colleagues thinking? Am I doing what I'm supposed to be doing as a teacher if I am stepping back from giving lectures?" What drives me is the notion of impact. If I feel that I am not making a difference what does it matter? The questions you are asking are essential. Technology challenges me and gives me the extra time in the classroom to do something interesting, and then I learn from that. **JB:** I have two things on the opposite ends of the spectrum. On the one hand the things you can do outside of class that give you more time in class. My favorite idea was one I got from a junior colleague who gives a syllabus quiz every semester. "There's a syllabus. It's online. There is a quiz that is due before the next class." And it's a quiz on Blackboard that covers the things you want them know about the class, and they get a couple of points for the quiz. That frees up a half an hour. I'm also a big fan of sending an e-mail a day, or a Tweet, or posting something on Facebook—especially if it goes to their phone. Because you can say, "There is this thing happening right now that is relevant to what we just talked about in class. This makes me think about our discussion this morning." It models a behavior of scholars who are engaged in the material outside of class. But you can also use it to remind them, "And we're going to talk about this tomorrow. Did you finish the reading?" And you can do this as a whole class and can get people thinking that they can be always thinking about the class and there is stuff going on out there that relates to the class. I connect with students outside of class at least once a day.

But on the other end, one of the greatest teachers I ever had was Joshua Rifkin, who came in the first day of a class on Bach's cantatas and talked about Bach and the parts and all that. And at the end of the class he said, "OK. I'm done. For next week these are the cantatas I want you to look at." And he came back the next week and said, "OK, what do you have for me?" And then he sat there for twenty minutes of silence. We were like, "He really meant that

we were supposed to try to figure stuff out and come in and talk?” After twenty minutes of silence he said, “Next week I’d like you to look at these other cantatas and we’ll discuss them next week.” It was one of the bravest things I had ever seen. Next week we were all prepared. Sometimes you have to do those dramatic things. Sometimes I judge how well the class went by how little I had to say. That is a very different sort of model and it is very hard.

Guiding a discussion is a different kind of skill than lecturing or grading papers. And there is some interesting research on the best kinds of questions to ask.⁵ Some of it is obvious, such as don’t ask yes or no questions. But open questions are also poor, “What do you think of Beethoven?” That’s a lousy discussion question. So you’ve got to give students a controversy or dilemma and some scope to disagree, but narrow enough so certain things are excluded. Designing those sorts of questions is very hard. And figuring out what assignments they are going to do in class is the big question.

P7: The earlier recommendation of doing one podcast and then the next year doing another relates to this discussion of what are we going to do with the extra classroom time. If you have a class that is mostly lecture, take a module or two a semester and try doing that section without a lecture and see what happens. Don’t try to convert the entire course into a brand new format.

MC: I think that is a great suggestion—to pace yourself. You have to do things you are comfortable with as a teacher. Some of it is stretching our own comfort zone. I remember the first time that I had a great class where I didn’t say anything—I was bummed. I thought the students were brilliant and I hadn’t participated, that I wasn’t the source of the learning, and it was disappointing. It has taken me a while to get comfortable so that I see that kind of class as the successful class (where I am not talking), rather than the successful class being the one where I am the authority figure, and the class confirms my own sense of responsibility. There is an emotional component to moving more things online, and it is worth attending to.

P8: I’ve started teaching a rock history course, and YouTube is such a great resource. But have any of you had the experience where you feel like you are tipping too far into the direction of using clips of interviews of performances in class and felt that these were things the students could be doing on their own? Do you have recommendations for teaching when there is so much live material out there?

MC: That’s an interesting question. Yes, you can easily do too much. And then students can start to resent it when new technologies are constantly intruding on them. I do have contentious objectors in my courses who will

5. For example, Sandra Edwards and Mary Ann Bowman, “Promoting Student Learning through Questioning: A Study of Classroom Questions,” *Journal on Excellence in College Teaching* 7, no 2 (1996): 3–24.

not do online listening quizzes. And they will choose to take the hit on their grade. (I should probably do some interviews with them to see what is going on.) I think there is a real overload issue. We talked about gradually transforming a course; you have to take something away. If you are going to add an online YouTube video or other homework component, it has to replace a reading or make the reading shorter. When I first started teaching online it was easy because I was ahead of all my colleagues. These days I feel like it's pretty ubiquitous on some level. And so students are constantly being asked to do all this extra electronic stuff, and if it just overlays on top of what we traditionally do it will destroy the learning opportunity because students are just overwhelmed and don't engage with the material.

P8: I was asking more about things in class. If you decide you are going to talk about someone and you see all the great live interviews with the person and I wonder if I am letting YouTube do too much of the teaching in class. I'm choosing the examples, but that is not what I want to be doing as a teacher.

MC: I think the key is to deliver the facts outside of class, so you have the time in class to indulge in the discussion.

Group Projects

P9: I'm teaching a music appreciation course this semester and it went through the same process it sounds like Jocelyn went through, with our campus Distance Learning Center helping me design the class. But one thing they insisted on was that I have a group project. I am just at the time in the semester when we are going to do this and I'm thinking of using GoToMeeting.com or Adobe Connect so they can present their projects. And I'm wondering if you had any experience with team projects online and how successful are they?

JN: Our guidelines were actually the reverse. We wanted to be sure that the person who is isolated with a slow Internet connection and no ability to do live chat is OK in the class. So my only group interaction has been some Wiki projects, which have been small-scale versions of the things Mark talked about with response and blogging on a Wiki and discussion. But we have kept away from more technologically sophisticated group work.

When Technology Fails

P10: One of the institutions I teach at is extremely small and about a month ago I was getting onto Blackboard and the whole server experienced a failure. And I know larger institutions may not have these problems, but at this one small school we have these problems with the basic technology from time to time—e-mail, course website, Blackboard—and then my students can't turn in work on time, and I have to extend deadlines, and the whole class gets behind. I would love to incorporate technology in this class. The students seem to

possess the technology, but I was curious if you have any advice for backup or something that would be useful when everything derails.

JN: Everyone has probably had a bad teaching moment where the technology fails. Let me answer this from two different directions. One is institutional—a lot of these resources at the large institutions are incorporated into the school's infrastructure. So we're lucky at UNC that we have an excellent Internet infrastructure. That doesn't mean things don't crash, but it does mean we have a dedicated office 24/7 of high-tech support staff who are there to fix it. I report things immediately, even if it is 3:00 in the morning and follow up on the progress of the solution.

The second perspective is that I have to be a tech geek if I'm going to do this. You sometimes hear, "Oh, the instructor doesn't need to know any of the technology side." But my answer is, "No, you've got to be willing to learn a lot of it." Seven years ago, UNC did not have a streaming media server, so we put up our own (although it has since been replaced by a centrally administered one). We still use a lot of what looks like low-tech and open-source solutions because then we don't lose our resources when the budget crashes and the university stops subscribing or contracting with any one particular service. So I believe it is smart to experiment on the front edge of technology but rely on the back edge of technology. You should learn a lot of the technology yourself. And also employ old-fashioned back-up systems: create a reliable backup of your gradebook; keep a physical piece of paper with your students' contact information. Continuing some of those old-school, low-tech methods allows me the freedom to play on the front edge of technology.

MC: At the University of Michigan I haven't had to worry about this for a long time. When I was first starting doing a lot of tech stuff, it was a challenge and I did have some problems with the media server that the School of Music operated not being available for a quiz. One of the things I've certainly learned, especially doing the custom blogs, is that you have to create the system in such a way that the students can work without the instructor necessarily being there all the time. So the system that turns the musical examples on and off, for instance, is automated; there is just a due date and the system searches for musical examples that fall within those parameters. When I first started doing things I put the assignments up manually each week. And if I got delayed or didn't put it up incorrectly, the students got very frustrated. They expect a 99.9% usability rate for online things, and if you fall even 2% short they consider it a disastrous system that is never working. So the margin of error in online materials is actually very narrow.

The other thing I would do in your situation is try to use Google as much as possible. Create an e-mail address for the course that is course-number@Gmail.com; you can just sign up for that account and have it forward the mail to your central e-mail account. If you are working at multiple

institutions try to create your own infrastructure. Google's free and they have a huge staff to maintain their systems because their brand identity is closely linked with reliability and precision. So maybe if you've had problems with a specific institution you might try to find your own way around it.

JB: One of the things I've found is that our Tech Support people are sort of lonely. Faculty members generally are afraid of them or ignore them. And so when you do go to them with a specific challenge it actually engages them and justifies their salary. They are usually incredibly responsive, and so I've been able to do some things I would have never imagined without having that support staff. I think in more recent years they are a bit more overburdened than initially, but I've definitely found that if you ask them questions it is very valuable and the support staff is very helpful—they usually give you more than you expect.

P11: In the beginning of the semester, the students didn't quite understand my instructions for using some of the online components. So they constantly e-mailed me, and I had to re-explain things. I had a lot e-mails with similar questions, so I created a "Frequently Asked Questions" page. And that is one of the things that has helped my students understand the technology I'm using in the class.

JN: I learned early on that if the e-mail was not personal, I could put the e-mailed question on the discussion board with my response, so other students with the same question have the answer available immediately.

JB: I was going to say exactly the same thing. Someone had asked earlier about things you can and can't do online or in person. Because blogging and discussion boards are different than class discussion you should try both in the same class because different students will do different things. A kid who is shy and sits in the back—if you force him to do something online you discover, "Oh my gosh, this is a very intelligent and thoughtful student who is just a little shy." And suddenly they are stars in the online discussion board but they will never say anything in class and vice versa.

When I first started using online technology my colleagues would say, "Well, we have to teach them to talk; you can't actually have a life online." That was before blogging and no one thought you could spend your whole life putting posts on webpages. Have students answer questions from other students themselves on the discussion boards. It's like the airlines—they say if one person complains they probably had 100 people who wanted to complain but just didn't get around to it. So if one student has a question there are probably other students who have the same question but didn't get to your office hours. So when a student comes to my office hour with a question I post that too (anonymously, I don't use the student's name). The more you can build that into the course and make a repository you can reuse the better. So it's not just an e-mail, but also something that you post to the course page

and attached to the lecture. The next year when I am about to do the same thing I have a note saying there was a specific problem and I can plan on how to head that off by talking about it in class. It can serve as a reminder to me that I did not do a very good job of explaining topic X.

E-mail etiquette

P12: I have a question about using e-mail? My students are increasingly using e-mail in place of face-to-face discussions, especially for situations I feel an e-mail is not appropriate, such as an excuse from class. I'll get an e-mail after a student has been absent such as, "Sorry I missed class, but I had a death in the family, or my car broke down, or something else." I've had to put in my syllabus that if a student wants me consider an absence from class they have to come speak to me in person. My sense is that students are using technology in place of developing personal skills they should be learning in college—how to speak directly in person about important issues. Is this just the culture that we have or is there a way around this?

JB: I think it is the culture that we have. There is a much lower barrier to e-mail than there is to visiting you in your office. Students feel more comfortable writing an e-mail than they do coming to visit you. That is the culture and I'm not sure what we do about it. I do feel some obligation to encourage to students to express their ideas in class in front of others, to have that personal time, because we do have students who spend all their time behind a screen and they will if you let them. Obviously in an online environment that won't work for person-to-person communication, although I do use the telephone. It works for students who are low tech. I leave a message and ask them to call me.

JN: I recall that when I first started teaching, I naively didn't know about the number of students whose grandmothers were all going to die right around an exam, or how the students might use e-mail, and I didn't have my policies stated clearly enough. For me, the potential anonymity of e-mail is one problem; I have gotten outrageously rude e-mails from students, sometimes without their names attached and from addresses that I can't trace. One policy I now state in my syllabus about e-mails is that students have to sign their first and last name, which is the tiniest first step to addressing this issue of civility in e-mails.

MC: I've rarely had this problem and I'm typically just glad students have tried to contact me at all. You also use your office hours at the start of school (when no one is coming to your office hours anyway) to assign students the task of coming to your office hours so you get to know them and they know where your office is. It is more rewarding to me and I can tailor class discussion more if I know the students better. E-mail is a barrier, and the convenience of it can be addictive to both the students and faculty.

JN: That reminds me about how different our classes and teaching situations are. If I have 700 students, that is not going to work. If the students are across the state and never coming to campus, that is not going to work. No single solution fits every situation.

Concluding Comment

MC: I wanted to point out that there might be professional issues about teaching online for the American Musicological Society to start thinking about now. There may be a time when the pressure to teach online will be used as a lever against raises or to get more work out of faculty for less pay. Potentially if you have one master teacher at the state's Research-1 institution, what does that mean for the staff at satellite campuses? We need to consider how technology can enhance the art of teaching face-to-face and that the personal aspect of teaching stays in the forefront of our discussion of being a good teacher. So when an administrator or politician comes and says, "Why am I paying for all these teachers of the same course? Why are we paying for all these branch campuses?" we as a Society have something coherent to say in response.

James R. Briscoe, ed. *Vitalizing Music History Teaching*. Monographs and Bibliographies in American Music, 20. Hillsdale, NY: Pendragon Press, 2010. 202 pages. \$36.00. ISBN 978-1-57647-162-3.

ANDREW DELL'ANTONIO

Recent years have seen a surge of interest in music history pedagogy under the sponsorship of the American Musicological Society—its Pedagogy Study Group, its annual Teaching Music History Day, and now this *Journal*. The collection under review, *Vitalizing Music History Teaching*, is published under the auspices of the College Music Society and derives from a multi-year series of workshops and sessions sponsored through the CMS by the volume editor, James Briscoe, and others. It seeks to combine the efforts of the two societies, enrolling a number of prominent scholars concerned with both research and pedagogical method to engage with philosophical as well as pragmatic questions on the teaching of music history into the twenty-first century. The variety of approaches provided in the three large sections of the collection—“Teaching Principles,” “Teaching Strategies,” and “Teaching Content”—inherently opens the collection to a critique of incoherence, and those seeking systematic pedagogical methodology will not find it in these pages. To be sure, the authors have not sought to provide a systematic approach, and their essays are explicitly framed as offering suggestions/reflections, rather than conclusive prescriptions. Inasmuch as a text can be read selectively for inspiration and discussion, *Vitalizing Music History Teaching* is without question the best available textbook for a graduate-level music-history pedagogy course (especially since a similar and excellent predecessor, Mary Natvig’s *Teaching Music History*, is regrettably only available in hardback at a prohibitive price).¹

The book is most easily purchased directly from the College Music Society at <http://www.music.org/cgi-bin/showpage.pl?tmpl=/profactiv/pubs/mbam/mbam20&h=29>.

1. Mary Natvig, ed., *Teaching Music History* (Aldershot, Hants and Burlington, VT: Ashgate, 2000).

Journal of Music History Pedagogy, vol. 2, no. 1, pp. 99–102. ISSN 2155-1099X (online)

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An excellent feature of the book is the companion web site that provides audiovisual examples for the essays (all of which flag the central URL, <http://www.music.org/vmht/>), giving the authors the opportunity to exemplify pragmatic pedagogical suggestions. In the opening essay “How Can You Teach What You Don’t Know? . . . and Other Tales from Music History Pedagogy,” Michael Beckerman uses online visual examples to great and creative effect, and his engaging prose builds on his central contention that the teaching of music history is best approached through “a series of open-ended questions rather than half-hearted or unconvincing answers,” suggesting that “students at just about any level are most excited when they are invited into the enterprise and make contributions to understanding.” (p. 18) This notion of a learning partnership is perhaps the most dynamic—vitalizing—contribution of the collection, and the editor was wise to put it at the start. Per Broman (“The Good, the True, and the Professional: Teaching Music History in an Age of Excess”) builds on Beckerman’s suggestion, focusing on ways to stimulate critical thinking in the process of building engagement; his essay is more circumscribed, with a focus on a single case study.

The inclusion of considerations on ethnomusicology was an essential decision, not only because it’s unconscionable to ignore vernacular and non-Euro-American traditions given their centrality to twenty-first-century musical culture, but also because institutions are increasingly demanding such attention to cultural diversity in the music-and-culture curriculum. Gavin Douglas’s contribution (“Some Thoughts on Teaching Music History from an Ethnomusicological Perspective”), however, is a bit disappointing to this reviewer, focusing as it does on the unfortunate paucity of references to ethnomusicological concerns in the main music history textbooks (so what’s the solution?) and on discussion of some well-worn ethnomusicological studies of the Western art tradition (such as Kingsbury, Nettl, and Small). These are important resources, and those unfamiliar with Small’s notion of “musicking” will gain useful insight from Douglas’s summaries, but this is not exactly new ground. Nevertheless, the specific pedagogical suggestions that Douglas raises (giving students the assignment to discuss a music-related event without reference to musical specifics, or creating course trajectories that are function- or context-related rather than straight-chronological) are solid and, if adopted, would usefully complicate the canonic narrative that is pervasive especially in conservatory-modeled music programs.

James Parakilas (“Texts, Contexts, and Non-Texts in Music History Pedagogy”) provides a useful challenge especially directed to those teaching music history to students who identify primarily as performers, suggesting ways in which various “non-textual” features of history (or “texts” that may be more open or contingent than might initially appear) can help deepen engagement for those who are trained to think of musical scores as fixed and all-telling resources. Douglass Seaton’s essay (“Teaching Music History: Principles,

Problems, and Proposals”) is more diffuse—it reads almost as a compendium of “helpful hints for the beginning music history teacher”—and thus touches on issues similar to those raised by other authors. Because of this, a reader working through the essays in order might be less engaged by its suggestions. But if it were considered alongside the other essays and used as a resource in a pedagogy classroom, its differences of emphasis could stimulate fruitful debate. The same could be said for Sandra Stauffer’s contribution (“Process, Passion, People: Pedagogical Notes for Musician-Scholar-Educators”), which provides a perspective from pedagogical theory and research that reinforces the arguments about engagement brought forth by Beckerman and Broman. Perhaps least satisfying in this opening section is the very brief set of remarks by Wade Weast, Dean of the School of Music at the University of North Carolina School of the Arts (“Music History Teaching in the Twenty-First Century: An Administrator’s Perspective”). While it certainly is important to include the voice of an administrator—support from “above” is essential for any significant reform of pedagogy—this reviewer wishes that the statements provided by Weast had not been quite as general, sympathetic though they are, and had been more clearly directed at the role of music history (complex and multifaceted though it may be) in the mission of departments or schools of music, colleges of arts or humanities, and universities.

The second section, “Teaching Strategies,” focuses on more specific case studies—these will be more or less useful to the reader/teacher depending on the student population that one is likely to encounter and the kinds of courses for which one is responsible. Matthew Balensuela’s hands-on analytical project concerning eighteenth-century theoretical sources (“Music History/History of Theory: Dynamic Tensions between Theory and Composition in the Classical Era”) is an excellent model of how students can engage directly with historical texts while understanding the continuity between their theory and music history courses—a continuity that is all too often lost through curricular logistics. Balensuela’s approach suggests a deep engagement with a more limited set of examples rather than a “coverage-focused” attempt to discuss as much material as possible, and the following essay by James Briscoe (“Avoiding the Slough of Despond, or, Teaching by Touchstone”) reinforces this idea with a systematic discussion of teaching music history through “touchstone” examples as well as a case study on how such an approach might be put into place. In questioning the purposes and assumptions of “survey” teaching, Susan Cook (“Teaching Others, Others Teaching, or Music History Like it Mattered”) again returns to issues of ethnography and historiography, and for this reviewer at least the challenges she poses to “make room . . . for other voices and the voices of the Other” in order to “help us answer those central questions: so what and who cares?” (pp. 134–35), and her suggestion to articulate a clear “mission statement” for one’s pedagogical approach, are more powerful and better articulated than in any other essay of the collection. In

contrast with the “meta-intensity” of principle and methodological questioning in Briscoe and Cook’s essays, Barbara Hanning’s contribution (“Teaching Music History through Art”) on the potential for the pedagogical intersections of music and visual art examples (especially with reference to stylistic-historical categories such as “Classical,” “Romantic,” etc.) is both more directly pragmatic—with very clear case studies and examples of possible parallels to draw—and perhaps also less soul-searching, for better or for worse. (This reviewer could almost imagine Cook asking Hanning, “why do you want to draw those comparisons?” But again, the lack of unifying “message” is not a flaw if one understands the collection as a resource for discussion.)

The three case studies in the final section of the book, “Teaching Content,” are each very valuable, and their titles are self-explanatory: Robin Elliott proposes guidelines for “Teaching Canadian Music in Undergraduate Music History Courses,” Jessie Fillerup suggests ways to engage students with the fullness of experimental tradition in “Cage & the Chaotic Classroom: Pedagogy for the Avant-Garde,” and Jeanne Halley questions the absence of discussions of bodily movement in the pedagogy of a crucially movement-defined tradition in “A Mysterious Lacuna: Reconsidering the Exclusion of French Baroque Music and Dance from the Curricula.” This last section of the collection is arguably the least “filling”: the three case studies almost beg to be supplemented by others, since they only begin to answer the earlier call by Cook to ensure that “other voices” be heard in the teaching of music and culture. But perhaps this is as it should be, since it emphasizes the necessary permanent incompleteness of the project—by their very scarcity these examples might encourage the reader (and here again one might think of the graduate pedagogy seminar) to develop additional “case studies” that each might require particular pedagogical methodologies and answer the multiple “so what” questions that this book raises so effectively.

All along, this review has been imagining a graduate course for which this collection could function admirably as a textbook—and not only for musicology students, since individuals with doctorates in other areas of music will often be put in a position to teach music history, especially in a small institution where one is asked to wear many hats. Indeed, the CMS has provided a remarkable resource in publishing this volume, just at a time when the AMS is strengthening its commitment to issues of pedagogy at an institutional level. But these initiatives will only bear fruit if PhD programs in musicology establish a parallel commitment to systematic coursework in pedagogies of music history—such coursework must be taken as seriously as any research seminar. Only when pedagogies of music history are as central to young scholars’ self-identity as their research will the essential common goals of this collection and this *Journal* be realized.

***Keeping Score*. Created by Michael Tilson Thomas
with the San Francisco Symphony. Directed by David
Kennard, Joan Saffa, and Gary Halvorson.**

***Beethoven's Eroica*. DVD, 2006. \$24.99.**

***Berlioz's Symphonie fantastique*. Blu-ray and DVD, 2009. \$24.99.**

***Shostakovich's Symphony No. 5*. Blu-ray and DVD, 2009. \$24.99.**

***Stravinsky's Rite of Spring*. DVD, 2009. \$24.99.**

DANIEL BAROLSKY

In the extra features to the San Francisco Symphony's recent DVD of Shostakovich's Fifth Symphony, violinist Raushan Akhmedyarova comments on the filming of the orchestra: "These cameras are not in our way so they're actually getting the true story as it is in reality. It's pretty powerful." Michael Tilson Thomas's *Keeping Score* series is indeed powerful. It is easy to get swept away by the conductor's passionate narrative and the immediacy with which we experience performances of Beethoven, Berlioz, Stravinsky, and Shostakovich from within the orchestra (or "inside the music").

Each DVD, which contains no liner notes but a link to extensive online resources (www.keepingcore.org), consists of two main sections. In the first, we witness a concert performance of the central work. The videos reflect not so much a "reality" but a hyper-reality in which the camerawork serves as a visual guide. The changing images encourage us to hear prominent themes by focusing our attention on the relevant instruments, or suggest to us, as we watch the expressions of the musicians, the emotional state with which we might experience the music. The shifting cuts serve to *perform* the compositions since visual changes often correspond to musical developments, stimulating both our ears and eyes. This is not the reality that one encounters in concert halls, but it is a new reality that more and more students experience as they learn music from YouTube, and it provides a valuable, stimulating, and often revelatory perspective on the work at hand.

As an accompaniment to each performance, Thomas tells us the story of each work. His narration weaves together comments by selected members of

the symphony, archival footage, musical excerpts, and Thomas's own analysis and interpretation. The conductor's discussion and style, clearly influenced by his mentor Leonard Bernstein, guides us through the music by focusing our attention on harmonic subtleties, melodic idioms ("imagine this melody had it been written by someone else"), and motivic links and associations.

It is difficult to separate the performance from its interpretive accounts and Thomas clearly intends for his exploration of history and biography to shed light on key moments. We see, for instance, how Berlioz's early songs, the performance of alpine horns, and Harriet Smithson's readings of Shakespeare (recreated for us by actress Sarah Nealis) come alive in *Symphonie fantastique*. And after listening to Shostakovich's Fifth Symphony alongside videos of Stalin and marching soldiers it becomes difficult to hear the work apart from its oppressive context.

The question, however, remains: what is the pedagogical value of these videos as a whole? If the goal is to promote classical music for listeners who already have some interest, then these DVDs serve their purpose. Though Thomas is not as entertaining (or as cool) as Bernstein, his boyish enthusiasm is contagious; witness the enthralled audiences and the attentive expressions of the orchestra musicians as their conductor speaks. These productions, after all, serve to increase the public's interest in classical music, thereby developing an audience—and preserving a financial future for the San Francisco Symphony Orchestra and similar institutions. We teachers would be fooling ourselves to suggest that this institutional support did not also undergird similar interest in our curricula.

As tools for teaching music history, however, the DVDs are limited. Because of their need to appeal to and attract audiences, the narratives perpetuate and celebrate the seductive romances and myths of music history. What we miss as historians are complexity, tension, and a more nuanced perspective that provides viewers or students with the necessary skills for thinking critically about the musical past. Thomas's discussion of Stravinsky's use of folk music, for instance, invokes Romantic ideas of musical origins: "Stravinsky frequently summered at Ustilug where he was exposed to the Russian culture that still thrived in those old villages, the ones that surrounded his family's country home." Missing is any context that accounts for contemporary national tensions, differences in class, or Stravinsky's later attempts to conceal his folkloric influences. Instead we are presented with an attractive but touristy performance of a folk song that suggests a timeless and authentic musical tradition. Of the melody that influenced the opening bassoon solo, Thomas remarks, "[a]s the raw material for this, Stravinsky goes to the actual dance tradition of villages within Russia. He gets a book that's meant to contain all kinds of folk songs which have their roots in those pagan rituals. . . . Stravinsky, of course, knew this music very, very well from his

summers spent in Ustilug.” His historical accounts sadly shy away from challenging the rhetoric of national character or the presumption that folk music is timeless, natural, or authentic.

Or consider how Thomas frames the discussion of Shostakovich’s Fifth Symphony: “The question is what did the composer really mean when he wrote the music which makes its way from the confrontational beginning . . . to this ending [we hear the last nine measures of the symphony]. At first hearing it sounds joyous enough, even triumphant, but is it?” Fifty minutes later, after we are inundated with interviews by musicians who trained in the Soviet Union and a narrative that suggests a single interpretation, Thomas is insincere when he asks, “What’s left with you when the last note is played? In the end, the choice is yours.” For an audience unfamiliar with the counter-arguments available, there is no real choice.

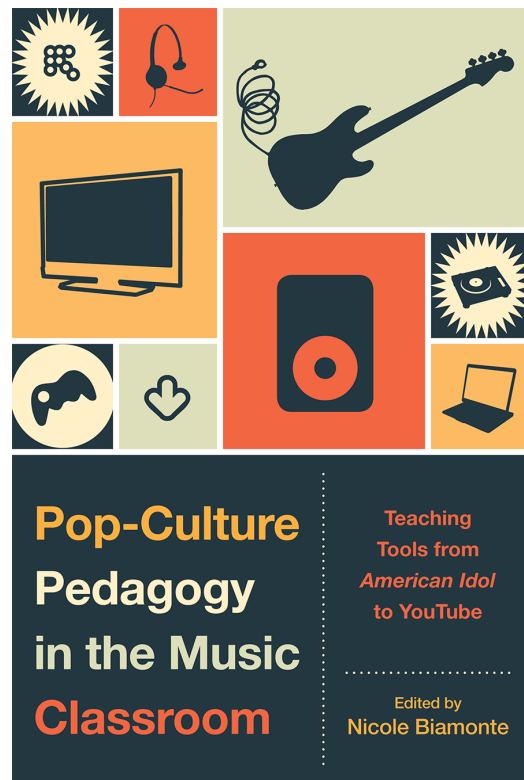
These criticisms notwithstanding, we are privileged to see the inner workings of a great orchestra interpreting wonderful music, dynamic performances that we can see from the inside out. The stories that these videos present demonstrate the captivating power of these long-standing narratives: the claims of Beethoven’s universality, or the musical character of nations or folk. As a subject of study, the DVDs serve as excellent primary sources through which students can examine such musical institutions as the San Francisco Symphony, the relationship between music and urban identity, and the nature of music spread and mediated through technology. They allow us to reflect on how music history is retold and why it is represented the way it is. And ultimately these videos signal, through their popularity on DVD and as broadcasts on PBS, what values are still thought to be relevant or sought after by music-loving audiences.

Nicole Biamonte, ed. *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube*. Lanham, MD: Scarecrow, 2011. 344 pages. \$90.00. ISBN 978-0-8108-7736-8.

MATTHEW BAUMER

The cover of this stimulating collection says a great deal about its aims and the extent to which it departs from most college music pedagogy texts. Iconic species of popular music technology appear in silhouette, including natives (bass guitar and turntable), hybrids (laptop and iPod), and what some might regard as invasives: a large flat-panel TV, a gaming headset/microphone, and a Sony PlayStation controller. As the cover implies, the essays in this collection address pop music from the 1930s to today, with a heavy emphasis on the roles of technology and the media, although they make little mention of online teaching, a subject that looks to become more

and more important in years to come. While the collection is directed more toward music theory than music history, it provides a wealth of ideas for



Cover image of *Pop-Culture Pedagogy in the Music Classroom* is used with the permission of Scarecrow Press.

Journal of Music History Pedagogy, vol. 2, no. 1, pp. 107–10. ISSN 2155-1099X (online)

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making history classes more interactive, relevant, and engaging for today's students.

One of the strengths of the collection is the diversity of its authors and their subjects. Among the twenty contributors, seven are identified as music theorists, three as musicologists, three as ethnomusicologists, and three as music educators. Four other contributors represent the fields of music composition, mathematics, sociology, and cultural studies. The editor makes no attempt to define or delimit "popular music" or "popular culture," and the contributors address a wide range of mostly American and British pop, rock, R&B, and rap from the 1960s to today, with one chapter on world music and occasional references to a jazz standard or a folk tune elsewhere in the collection. Throughout, the emphasis is on teaching methods that could work with a number of different popular genres. Each essay includes endnotes and a bibliography, and an extensive index makes it possible to find individual artists, songs, or musical concepts.

The sixteen essays are divided into three sections. The first two sections, "General Tools" and "Teaching Musicianship and Music Theory," lean towards the practical side of music teaching. Many of the contributors argue that studying pop music can add arrows to a student's musical quiver. Since pop musicians rarely employ musical notation, pop music is a natural resource not just for ear training, but also for aural skills that are seldom taught in academia, such as analyzing the sound of recordings. Benjamin Bierman asks both majors and non-majors to map out where each instrument or voice resides in the stereo mix and to create their own simple mixes using readily available software and tracks. Lamenting the fact that most theory curricula "develop the ability to respond to visual cues in a score" (p. 109) more thoroughly than they develop listening skills, Keith Salley proposes that students learn to analyze the form of pop standards aurally. He believes this will prepare students to understand "the more complex formal relationships in Western art music" (pp. 111–12).

Several essays reflect critically on the use of pop-culture technologies for teaching. YouTube has become a classroom staple, and Hope Munro Smith gives sage advice on getting the most from it, especially for world music courses. She acknowledges such problems as copyright issues, distracting ads, videos crashing or failing to load, and the temptation to rely too much on videos for teaching. Her solutions include customizing a YouTube channel for class to hide extraneous material and downloading videos in advance. Of course in the time that has elapsed since Smith wrote this essay, many of us have learned far too much about YouTube, and a book may not be the ideal medium for an essay on the practical use of popular technology. Still, some technologies are surprisingly persistent: both Nancy Rosenberg and Karen Snell praise turntablism as a way for students to practice the skills of beat and

pitch matching, to improvise, and to study myriad popular styles to search out beats and hooks.

Two other technologies that have outlived their fifteen minutes of fame are Guitar Hero/Rock Band and Dance Dance Revolution (DDR). Given their obvious appeal to students, they receive critical attention here as pedagogical tools. Nicole Biamonte sees the simplified notational schemes for pitch, rhythm, and form in these musical games as de facto analyses that can inspire classroom discussion and further analysis. In the DDR study, Brent Auerbach, Bret Aarden, and Mathonwy Bostock asked whether several DDR sessions would increase rhythmic sight-reading performance. They found a very small (and not statistically significant) increase over the control group, leading them to conclude that DDR training may not be that helpful. Rather than practicing the drums on Rock Band, I like Rosenberg's suggestion that students practice pop-music rhythms on a drum set. Even better: in the secondary methods class for music education at my institution, students form a rock band using actual instruments, an activity that seems far more challenging and musically enriching than playing Guitar Hero.

Four essays at the heart of the volume address the integration of popular music into the music theory curriculum. These chapters are full of concrete suggestions for teaching theory with pop-music examples; particularly helpful are the lists of songs that illustrate rhythms, harmonic progressions, and other elements. To avoid the problem of pop-music examples becoming stale or outdated, Rosenberg asks students to find their own examples of specific concepts. This thread runs through several of the essays in the collection, since ideally web technology should enable a richer conversation among students and instructors.

For music historians, the most interesting section of the book may be "Part III: Teaching Music Analysis and Criticism." These essays model ways to approach such phenomena as *American Idol*, cover songs and videos, mashups, and rap in the classroom. While some might disdain *American Idol*, James A. Grymes built a course around its 2005 spring season, using the show to teach his students to be informed, aware critics who consider everything from pitch accuracy to vocal expression, song selection, and stage presence. Cover versions of songs provide a rich vein for analysis and comparison, and Victoria Malawey, Lori Burns, Tamar Dubuc, and Marc Lafrance outline methods to focus student attention on the material differences between versions, such as tempo, the delivery of the lyric, the musical arrangement, and the shots chosen for the video. A slight disappointment here is that the authors withhold their conclusions about these comparisons, perhaps in order to keep the focus on the pedagogical method. Ali Colleen Neff's "Crunkology: Teaching the Southern Hip-Hop Aesthetic" describes a course based on her ethnographic research on hip-hop in the Mississippi Delta. Like Grymes's essay, this chapter provides a model for how to engage students in the rich complexity of popular

music cultures. The essay also includes a helpful annotated bibliography of sources on rap.

One thing the book does *not* include is a consideration of the role of pop culture in the college music curriculum. While it is hopefully no longer necessary to apologize for bringing the Beatles, Big Boi, or Beyoncé into the classroom, pop music (jazz excepted) still has only a tenuous foothold in college and university music departments, most of which remain committed to the classical tradition. Whether pop music should become an adjunct to that tradition, or even begin to replace it, would be an important subject for these contributors to consider. Those already committed to integrating pop culture into the classroom will find plenty of encouragement in this book.

Review Essay: Guides to Writing about Music

KENDRA PRESTON LEONARD

Musicologists are rarely trained to be instructors of English composition and rhetoric, but in the course of teaching, we often need to fill that role. As soon as we assign a paper—particularly a research paper or a concert review— we’ve entered the world of defining and teaching style, grammar, and the intricacies of writing about an aural art form. There are a number of books on the market that are designed to help us and our students in learning to write well about music, some of which I keep handy for myself even now.

Jonathan Bellman. *A Short Guide to Writing about Music*, 2nd ed. New York: Pearson Education, 2007. 194 pages. \$45.40. ISBN 0-321-18791-1.

Jonathan Bellman’s *A Short Guide to Writing about Music* is part of Pearson Education’s series of short guides on writing about different disciplines, including art, literature, biology, and film, among others. Bellman makes it clear that this book works hand-in-hand with style guides such as Strunk and White or Turabian rather than as a replacement for them, a wise caveat for all of the books in this review. He begins by grappling with the inevitable question: why write about music? After all, composers, critics, and scholars from Schumann to Jacques Barzun have struggled with the idea of writing about an art form that many believe should speak for itself. Bellman admits what we, as instructors, all know: music can be hard to describe, but “every writer has, potentially, something to contribute” (p. 2). Bellman’s book is here to assist those writers in making their potential contributions appropriate, elegant, and well-styled. It is ideal for a course in which students will write several different kinds of pieces, providing guidelines and information about writing program notes and liner notes as well as press releases, abstracts, and research papers.

A Short Guide can be divided roughly in two sections. The first covers different kinds of writing about music and the various approaches to it. Bellman includes accessible coverage of research sources and techniques, as well as trends in criticism and analysis. His brief summaries of Marxist criticism, pseudo-Marxist Soviet criticism, cultural criticism, postcolonial criticism, and

gender studies are outstanding, offering succinct explanations and pitch-perfect examples of the approaches discussed, including excerpts from works by Ellen Rosand, Sophie Fuller, and Lloyd Whitesell.

This part of the book is also useful for teaching students to write clearly and in a professional style, rejecting the vague, banal, and overly personal, as well as the anthropomorphizing of instruments, works, and other musical elements. Readers will learn to identify and understand the needs of their various audiences, think about musical and technical language and how to use it, and know how and when to appropriately incorporate musical examples and other materials into their writing. Bellman provides examples, both positive and negative, from a wide range of sources, so that students will know how to apply his guidance not just to Mozart and Haydn, but also to gamelan music, Jimi Hendrix, and Lady Gaga.

The second section of *A Short Guide* focuses on the research process. This section, starting with Chapter 6, walks the reader through the entire process of writing a research paper, from selecting a topic (and common pitfalls in doing so) to locating and evaluating sources, time management, and creating correct citations. The following chapter includes a complete research paper by an undergraduate student and a critique of it, pointing out what makes it a successful paper as well as what could have been improved.

Following the student paper, Bellman tackles “the meaning of style,” offering up the idea that academic prose can be exciting and compelling—and proving it with a selection of examples from Alejandro E. Planchart and James Parakilas before dissecting traits of academic style for students ready to take their writing to a more sophisticated level. This part of the book examines complex sentence structure, the use of obscure or non-English terms, the first person plural, and passive voice, presenting examples of times when even these most-stereotyped of academic traits are not just permissible, but the better choice. Bellman digs into the nitty-gritty of usage here as well, discussing gender-neutral writing, the use of B.C.E and C.E. instead of B.C. and A.D., transitions, variety in word choice, punctuation, *that* versus *which*, and other details that students writing about music will need to know. A final chapter emphasizes the importance of keeping backup copies of work, setting up a manuscript, and the treatment of musical terms, abbreviations, titles, and examples. The chapter ends with a quick guide to citation including newer media like listserv communications, personal email, and websites. An index and writer’s checklist (with questions like “Do I have something to say, and have I said it clearly and concisely, avoiding needlessly inflated language?” that every author should use before submitting an article or making a post to a listserv) complete the volume. Although aimed primarily at undergraduate students, Bellman’s *A Short Guide to Writing about Music* is also appropriate for graduate students, particularly those who did not have significant or

satisfactory writing instruction as part of their undergraduate education or who are learning to write about music for the first time.

Trevor Herbert. *Music in Words: A Guide to Researching and Writing about Music*. New York: Oxford University Press, 2009. 256 pages. \$19.95. ISBN (Paperback) 978-0-19-537373-8.

Trevor Herbert's *Music in Words* was initially written for students preparing for the Associated Board of the Royal Schools of Music in the UK and has subsequently been revised as a general guide for students in North America as well. It is formally divided into two parts: Part I covers the mechanics of writing and doing research, finding sources, and using illustrations; Part II discusses usage, tools for deeper research, and how to cite various forms of media. *Music in Words* is, like Bellman's *Guide*, written for a primarily undergraduate audience, but unlike the *Guide*, it is riddled with the kind of academic writing Bellman encourages students to avoid. Herbert indulges in complex sentences when short ones would do, uses more elaborate terms than are called for, and revels in the passive voice. For these reasons alone, *Music in Words* is suspect as a helpful reference for students. The constant use of the second person imperative, perhaps a holdover from the British editions that preceded this one—you must do this, you must do that—takes on a bullying or condescending tone early in the book that never lets up. Sometimes the advice given is contradictory: in the chapter “Using Libraries and the Internet,” Herbert writes, “If you are uncertain of the basic terminology or have limited knowledge of the Internet, you would be well-advised to consult one of the books mentioned in the bibliography on the *Music in Words* website” (p. 63). If a student has limited knowledge of the Internet, why send the student online to look something up? Herbert's own writing also has a number of quirks that detract from the text: he is given to stating that what he is about to write is “obvious;” admits being “biased towards interpretation and performance” (p. 14); and retains some Britishisms that will make little sense to American readers, such as the concept of concert patrons buying a program.

Part I of *Music in Words* does provide brief coverage to kinds of writing students may do over the course of their careers—academic papers, written exams, CD liner notes, program notes, reviews, abstracts, and lectures—but it does not sufficiently address concerns of audience, writing style, or language for these forms. Herbert also includes a section called “Writing for the Internet,” which focuses on copyright and what he calls “accessibility,” which most scholars would term “aesthetics.” He advises, for example, to avoid flashing images and “multicolored design” (33); true “accessibility” would explain how to make a student's website useful, for example, to the visually impaired by making sure it links to a text reader. Part I also contains an introduction to doing research. Some of this material is practical, but too

often bogged down in long explanations or abstract commentary. A bullet point on synthesis reads: "Here, you need to consider all of the information that you have obtained, including how it can be used to form an argument or exposition of your subject and whether it can be corroborated or should be refined or abandoned" (p. 39). It's not terrible writing, but students are certainly not going to find it easy to work through.

Music in Words is rather dated and is poorly organized. Herbert allows that he "cannot provide advice on how to deal with specific computer databases" (p. 43), and he doesn't seem to like them much either: he suggests students use index cards or an Excel-like spreadsheet for storing their research. However, he does make mention of RefWorks and EndNote some twenty pages later as examples of resources students might want to investigate. Citation information appears in both Parts I and II, and there are far too many parenthetical suggestions to look in other locations in the book for additional material on a topic. In Part II, the heading of "Periods" sends the user back to "Commas and Periods." The topic "Early Music" is ill-defined and sends users to "Historic and Historical" and "Period Performance," which are not very useful themselves. Recommendations are also outdated and often obscure relative to the general scope of this book, as Herbert thinks that students shouldn't attempt to use sources in foreign languages at all. Students are also given recommendations for the Duckles reference book, which hasn't been updated in almost fifteen years, and *The New Langwill Index*, cited as an "indispensible" reference on wind instruments but with which even experienced scholars are unlikely to be familiar.

The section on musical terms and phrases is idiosyncratic. Ranges and transpositions are given under the entry for "Horn," but for no other instruments. Folk, country, and country and western musics are lumped together as "U.S. forms that originally embodied the transmission of European folk song and later absorbed some commercial influences," (p. 141) but gospel is separated from religious, sacred, and liturgical music (p. 154). Curwen's tonic sol-fa system gets its own entry and a table of scale degree names, but solfège syllables do not.

Finally, the production quality for *Music in Words* is not particularly high. Many of the examples provided are also painfully dated and unprofessional, using the Comic Sans font and underlining rather than italicizing titles. Reproductions of figures from other books are smudgy, and examples and illustrations are inconsistent in both text font and musical engraving styles.

Richard Wingell. *Writing about Music: An Introductory Guide*, 4th ed. Upper Saddle River, NJ: Prentice Hall, 2009. 208 pages. \$58.80. ISBN 978-0-13615778-6.

Richard Wingell's *Writing about Music* is accessible but slightly more formal than Bellman's *Guide*, and much friendlier than Herbert's work. Wingell is clear and direct on why we write about music and the difficulties of doing so; he too abhors the anthropomorphized instruments and overly grandiose prose of poor writers. The book divides roughly into two sections, the first on the basics of researching and writing a research paper and the second on more specific issues: format; writing talks, program notes, criticism, and written exams; style; and common writing errors. The first two chapters delve into the differences between description and analysis, emphasizing the value of musical analysis and what to keep in mind in writing about it. Wingell includes examples of the kind of research that can be done on works from Gesualdo and Bach through Stockhausen, offering students models for their own writing. He outlines just what research in music means in Chapter 3, defines plagiarism clearly and in down-to-earth terms, and gives students an inverted triangle-method of finding materials: start broadly, at the encyclopedia and library-catalogue level, and work down to more specialized writings. He makes an excellent case for using materials in non-English languages and even notes that information found in tables and bibliographies are the same in any language. Chapter 4 on writing a research paper is thoroughly up-to-date, including a section on editing electronic documents, saving draft versions, and how to proofread after running a spell-check.

The second half of *Writing about Music* helps students understand voice and audience for different kinds of writing ranging from seminar presentations to essay tests and writing for non-specialist audiences. All of the advice is solid and practical, and Wingell makes careful mention of dealing with limits on these kinds of writing—the length of the piece, or how much time a student has to write it. In Chapter 6 he addresses potential problem areas in writing for non-academic audiences, including providing audience-friendly material about early music, transcriptions and arrangements, new music, overly familiar repertoire, and text and translations, offering suggestions for what kind of information will likely interest the audience. The following chapter takes on style, discussing different kinds of prose, tone, and the stance of the writer. Wingell provides guidance for using slang and foreign terms, and gently instructs students not to create new words, turn nouns into verbs and vice versa, or misuse superlatives.

The final chapter of *Writing about Music* is devoted to correct usage. Wingell includes positive and negative examples for grammatical problems like run-on sentences and mixed metaphors, teaches students the general rules of pluralizing and possessives, and enlightens them on the proper use of *whose*

and *who's*, *fewer* and *less*, and similar pairs. Several pages also cover punctuation, and a final section includes ways in which students should use technical terms and describe musical events with accuracy and vivacity, but not hyperbole. The writing sample at the end is a good example: it could have used more editing by the student author, but it is an acceptable undergraduate paper that could be used as part of an in-class exercise in editing.

James R. Cowdery, ed. *How to Write About Music: The RILM Manual of Style*, 2nd ed. New York: Répertoire International de Littérature Musicale, 2006. 128 pages. \$16.95.
ISBN 978-1-932765-03-8.

All three of these books on writing about music have some content that covers the tricky things: when to italicize, or how to transliterate Russian composers' names, for example. But the very best book for that kind of information is *How to Write About Music*, edited by James R. Cowdery and published by RILM. Whatever book you ultimately assign for your students about writing a paper, this one should accompany it. There's no text here on using libraries or selecting a topic for a paper—just lists and information on everything from indexing to choosing an easily-found title. This guide is where students learn how to use *gay* instead of *homosexual*; that *avant-garde* has a hyphen but isn't italicized; that it's Brahms's, not Brahms' or the "terribly wrong" Brahm's. It's the place to go to find out how to indicate page numbers, what parts of ships' names to italicize, how to alphabetize surnames with *Van* or *Las*, what the city that used to be called Calcutta is called these days (and how to spell it), what an "organ C" translates to in the Helmholtz or ASA systems, how to cite everything from books to technical drawings of instruments, and why big long sentences like this should be broken up into smaller, more manageable ones. It covers every tiny detail anyone will ever want to know about words for, on, and about music, and it is an essential reference for everyone, from the newest student to the most experienced scholar.