

Writing about Music in Large Music Appreciation Classrooms Using Active Learning, Discipline-Specific Skills, and Peer Review

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For general students in music appreciation courses to write successfully about music—even for short, focused assignments—they must learn discipline-specific language, develop higher-order thinking, and communicate their ideas in a clear and coherent writing style. The typical lecture format in a large classroom does not create an environment conducive to achieving these learning objectives.¹ It assumes that all students already understand the types of questions asked by experts in the field, that they are all auditory learners, that they are independent enough to transfer knowledge from one lecture to the next on their own, that they know how to take notes, and that they can remain focused on the instructor for the entire class period.² Teaching writing skills to general students in a large classroom also poses the practical issues of grading and evaluating a large number, even hundreds, of student essays.

Large class sizes significantly affect student learning; students feel uncomfortable asking unsolicited questions when confused, they want more

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1. Courses with high enrollments are taught in spaces where the instructor is separated from the students, whose desks are usually arranged in fixed rows. Students experience spaces like this not only for university lectures, but also in some worship spaces, at the cinema, and at more formal performances, where they passively receive information or are expected to sit quietly and be entertained. Maryellen Gleason, “Better Communication in Large Courses,” *College Teaching* 34, no. 1 (1986): 20–22 and Nancy Van Note Chism and Deborah J. Bickford, eds., *The Importance of Physical Space in Creating Supportive Learning Environments*, New Directions for Teaching and Learning 92 (San Francisco: Jossey-Bass, 2002).

2. David W. Johnson, Roger T. Johnson, and Karl A. Smith, *Active Learning: Cooperation in the College Classroom*, 3rd ed. (Edina, MN: Interaction Books, 1991) and John Medina, “Rule #3: Every Brain is Wired Differently,” in *Brain Rules: 12 Principles for Surviving and Thriving at Work, Home, and School* (Seattle: Pear Press, 2008), 49–70.

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interaction with the instructor,³ and they find it difficult to stay focused on the instructor speaking for long stretches of time. Because the human brain is capable of staying truly focused on one thing for only ten minutes,⁴ instructors and students communicate, learn, and teach best when activities and formats for learning shift periodically throughout a class session and when their roles in the classroom dynamic change. Maryellen Gleason notes that “communication works best when senders and receivers depend on each other for the construction of mutually agreed upon meanings,”⁵ and because large rooms lean toward linear direction in learning, from sender to receiver, that it is vitally important to change the role of students from receiver to sender in order to engage them in the process of learning.

While active learning techniques for large classrooms have proven useful and effective for instructors and students alike, they require careful preparation. Formal, semester-long applications of writing methods, however, are neither necessary nor essential in achieving basic, introductory-level goals in higher-order learning and disciplinary writing. This paper describes the preparation and evaluation of a Song Essay Assignment used in music appreciation courses of 220 students at Purdue University that combines research on active learning strategies, the pedagogical method described in *Decoding the Disciplines*, and Calibrated Peer ReviewTM, a web-based peer review program.

Teaching Disciplinary Skills

At the heart of teaching disciplinary thinking is the realization that most undergraduates enroll in at least four courses per semester, each demanding that they think in a specific, disciplinary way. In a single day they may have to think like an economist, a literary critic, a biologist, and an historian. And unless they are taught that economists, literary critics, biologists, and historians all think differently, students will focus on the simplest kinds of learning, such as rote memorization, and miss the more sophisticated and unique approaches of each discipline. If their classroom experiences consist of receiving information in a lecture format, that will be the extent of what they do with that information. They will know how to receive it, but they will not

3. A survey of over 800 students conducted by Wulff, Nyquist, and Abbott at the University of Washington over three years shows students' desire to interact more with the instructor. Donald H. Wulff, Jody D. Nyquist, and Robert D. Abbott, “Students' Perceptions of Large Classes,” in *Teaching and Learning in Large Classes*, eds. George S. Bridges and Scott A. Desmond (Washington, DC: American Sociological Association Teaching Resources Center, 2000), 28–30.

4. Medina, *Brain Rules*, 74.

5. Gleason, “Better Communication,” 22.

know how that information can lead to controversial ideas, unanswered questions, active debates, and conflicting conclusions.

The method proposed in *Decoding the Disciplines: Helping Students Learn Disciplinary Ways of Thinking* is one of focused inquiry: through a series of seven questions, the instructor identifies one isolated problem in the course and then carefully develops a solution from a disciplinary point of view.⁶ These questions are:

1. What is a bottleneck to learning in this class? In other words, what is the point in the semester when the number of students who demonstrate an understanding of the material drops dramatically?
2. How does an expert do these things? At the point when student learning suffers, how would an expert deal with it?
3. How can these tasks be explicitly modeled?
4. How will these students practice these skills and get feedback?
5. What will motivate the students?
6. How well are students mastering these learning tasks?
7. How can the resulting knowledge about learning be shared?

The focused nature of this method alleviates the overwhelming feelings associated with addressing each and every pedagogical problem over the course of an entire semester. It allows instructors to thoughtfully examine their own assumptions about thinking and learning within their respective fields and encourages them to be more explicit when explaining that process to students.

1. What is a bottleneck to learning in this large Music Appreciation class?

Although multiple bottlenecks exist in every course, no matter how well-run or how carefully-planned, they need to be solved individually. The Music Appreciation course I teach at Purdue University has an enrollment of 220 students, and the bottleneck chosen for this essay is the students' inability to describe a song's musical style in a short essay. Students begin the semester actively learning how to hear elements of music through a variety of diverse styles by clapping, singing, and discussing. After understanding two or three concepts, they engage in "quick-thinks," a strategy proposed by Susan

6. David Pace and Joan Middendorf, eds., *Decoding the Disciplines: Helping Students Learn Disciplinary Ways of Thinking*, New Directions for Teaching and Learning 98 (San Francisco: CA, Jossey-Bass, 2004). For an application of this method in courses for music history students, see J. Peter Burkholder, "Decoding the Discipline of Music History for Our Students," *Journal of Music History Pedagogy* 1, no. 2 (2011): 93–111, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/22/46>. A similar method, a "model-practice-feedback loop," is described in Barak Rosenshine and Carla Meister, "Scaffolds for Teaching Higher-Order Cognitive Strategies," in *Teaching: Theory into Practice*, ed. A. C. Ornstein (Needham Heights, MA: Allyn & Bacon, 1995).

Prescott Johnston and Jim Cooper that allows students to practice recall and apply concepts learned only a few minutes earlier to a new situation without receiving a grade. The “quick thinks” also allow the instructor to get a sense of which concepts the class is mastering and which ideas need further explanation.⁷ After learning about musical elements, students write a Song Essay, a 300–350-word analysis about a song they choose that summarizes the meaning of the lyrics and describes how the musical elements effectively communicate that message (Appendix A). Initially, students reacted positively to the assignment; they were excited to have the freedom to choose their own song and to share their music with the instructor. Unfortunately, the level of excitement was not directly proportional to the quality of the resulting essays. While students were able to master the basic identification of elements, they did not have a model of how to put all of the pieces together in writing. They had jumped from guided listening for isolated elements to trying to describe musical style (a combination of elements) on their own and write clearly and thoughtfully about it.

2. How does a music expert do these things?

When analyzing a song and then writing about it, experts do a variety of things. They analyze the poetry or lyrics of the song by describing their form and content, and if the words were written by someone other than the composer, they may also investigate the context in which the words were originally written. Experts also carefully study the music, which may be in the form of a score, sheet music, or an audio or video recording, depending on when in history the music was created and how it was originally preserved. They rely on the research and writings of colleagues to gain alternative perspectives on the music when putting forth their own. Experts have the ability to aurally isolate the various parts making up the sonic whole, instead of hearing a single wall of sound. What appears to be an effortless activity, then, is actually the result of years of training and a vast knowledge of repertoire that has resulted in a distinctly personal approach to listening. It is often a systematic approach involving careful observations about melody, harmony, rhythm, instrumentation, and so on. The expert discerns which elements are the most important in conveying the meaning of the song. This is accomplished by combining clues and information about the lyrics with the description of musical elements, or

7. Susan Prescott Johnston and Jim Cooper, “Quick-Thinks: Active-Thinking Tasks in Lecture Classes and Televised Instruction,” *Cooperative Learning and College Teaching* 8, no. 1 (1997): 2–7, quoted in James L. Cooper and Pamela Robinson, “Getting Started: Informal Small-Group Strategies in Large Classes,” in *Strategies for Energizing Large Classes: From Small Groups to Learning Communities*, eds. Jean MacGregor, James L. Cooper, Karl A. Smith, and Pamela Robinson, *New Directions for Teaching and Learning* 81 (San Francisco: Jossey-Bass, 2000), 19.

rather, by joining lyrics with musical style and noticing where the songwriters use elements of style to express, emphasize, or perhaps even elude, the meaning of the lyrics. Experts draw on a vast knowledge of repertoire, genres, conventions, and history in their analyses and then communicate their ideas through writing by crafting a thesis statement, choosing only the most convincing evidence to support it, and presenting it in an organized manner.

3. How can these tasks be explicitly modeled?

Experts spend years developing their reading, writing, listening, thinking, and analytical skills within their discipline. In most Music Appreciation courses, however, students typically have only one semester in which to develop basic disciplinary skills. Therefore, only the most basic skills are chosen for development in the Song Essay assignment and their essences distilled and modeled in both an in-class interactive experience and written form during a lecture titled “Music and Poetry.” Students begin the analytical activity by reading through the lyrics of a song the instructor chooses and answering questions in specific and detailed language.

After addressing text-related issues, students listen to a recording of the song to familiarize themselves without any specific instructions on how to listen. The class is then divided into six groups, each of which focuses on only one element or group of elements (such as, harmony, melody, rhythm. . .), noting how and when it changes over the course of the song.⁸ After a second listening, students engage in “think-pair-share;”⁹ they are asked questions by the instructor, they are given a few minutes to think and write their thoughts informally, and then they share their ideas with a neighbor or small group before the discussion opens to the entire class. As students contribute to larger class discussion, they notice that changes in one element are often paired with changes in others, and the class tracks the moments in the song when that occurs. Once completing a discussion of the music, students choose only a few elements that most effectively communicate the message of the song as the evidence for their essay. Their answers and explanations form the evidence

8. Also called “cooperative action learning,” this method allows students to work with information in small groups, solve problems, and make decisions together. See Martha Sned Holloway, “The Use of Cooperative Action Learning to Increase Music Appreciation Students’ Listening Skills,” *College Music Symposium* 44 (2004): 83–93. In Team-Based Learning, instructors divide the class into smaller, permanent groups of students who work together the entire semester as a learning community. They engage in higher-order learning by struggling with information, coming to consensus, and presenting ideas to the larger class. www.teambasedlearning.org; Larry K. Michaelsen, Arletta Bauman Knight, and L. Dee Fink, eds., *Team-Based Learning: A Transformative Use of Small Groups in College Teaching* (Sterling, VA: Stylus, 2004).

9. Elisa Carbone, *Teaching Large Classes: Tools and Strategies, Survival Skills for Scholars* 19 (Thousand Oaks, CA: Sage Publications, 1998), 47–56.

and examples for a verbal essay, a real-time demonstration of the thought process needed to create a convincing argument. Its oral form takes less time than actually writing the essay in class. Students use the assignment description as a thesis (the meaning of the song in one sentence followed by a short list of the elements that are used to convey that meaning most effectively) and then provide thorough descriptions of those elements, including specific examples from the song that illustrate why that element is so effective.¹⁰

After completing the verbal essay, students assume the role of evaluator and grade two essays written by the instructor: one of high quality (Appendix B.1) and one of low quality (Appendix B.2). Before evaluating them as a class, they review the rubric for grading, a series of ten yes-no questions that address issues of content, organization, style, and the ability to follow specific instructions (listed in Appendix A at the end of “Step Two”). Without knowing which essay is of which quality, students read through them and answer the questions, give explanations for their answers, add up the number of “yes” answers, and assign the essay a grade from 0 to 10, which converts to a letter grade from F to A. Students then return to the verbal essay constructed in class and assess it using the same rubrics.

4. How will students practice these skills and get feedback?

Students practice disciplinary listening, thinking, and writing by working through the entire process described above and by receiving immediate instructor feedback in class. Although only a small percentage of students (perhaps 20%) participate by offering suggestions and engaging in discussion directly with the instructor, the entire class learns from the experience. Students receive positive responses (“good observation,” or “excellent”) to comments and statements, and then they are asked follow-up questions (“what do you mean by ‘up-beat’?,” or “point out a moment in the song when that happens”). As the conversation continues, the class chooses the strongest pieces of evidence and verbalizes why they are most important for the in-class essay.

The class joins forces to tweak individual ideas until they satisfy the requirements of the assignment and assumes the responsibility of correcting one another and often finds several viable solutions to each problem. Students

10. Some educators get students accustomed to using the written word as a means to communicate their ideas by asking them to write informally in every class period. Henry Steffens, “Using Informal Writing in Large History Classes: Helping Students to Find Interest and Meaning in History,” *Social Studies* 82, no. 3 (May/June 1991): 107–9. For a variety of informal writing ideas, from the one-minute responsive essay to letters and poetry, see essays in Mary Deane Sorcinelli and Peter Elbow, eds., *Writing to Learn: Strategies for Assigning and Responding to Writing Across the Disciplines*, New Directions for Teaching and Learning 69 (San Francisco: Jossey-Bass, 1997). Barbara Gross Davis reminds instructors that it is not necessary to grade every piece of student writing in *Tools for Teaching* (San Francisco, CA: Jossey-Bass, 2004), 206.

learn that the analysis of a song does not result in one correct essay, but rather a range of correct and incorrect pieces of information assembled to create a more or less convincing argument.

5. What will motivate the students?

Students are highly motivated by this assignment for a number of reasons. First, they choose a song in any style, in any language, and on any subject (as long as they can provide an Internet link to a video or recording of it). Second, when students are encouraged to share music that is meaningful to them individually, they feel connected to the information in a more personal way and enjoy assuming the role of expert by introducing the instructor to something new. Third, students are routinely surprised by how much time and effort they have to devote to this assignment for a song they thought they knew well, and they are equally shocked by how much more they learn about a favorite song when actively listening to it. For some, then, acquiring the disciplinary skill itself becomes their motivation.

6. How well are students mastering these learning tasks? Using Calibrated Peer Review™

Student assessment consists of in-class observations during the “Music and Poetry” lecture and an evaluation of their written essays.¹¹ In large classrooms, evaluating writing often proves difficult and time-consuming. Although some of this burden can be alleviated by teaching assistants, especially if they are trained properly and utilized efficiently, not all instructors have this luxury and, therefore, must develop creative alternatives. Calibrated Peer Review™ (CPR), one such solution, is a Web-based program that takes students through a peer review process and then figures their grade.¹² Funded by the National Science Foundation and the Howard Hughes Medical Institute, it is the brainchild of Orville Chapman, a chemistry

11. Also known as Classroom Assessment Techniques (CATS). For more, see Thomas Angelo, ed., *Classroom Assessment and Research: An Update on Uses, Approaches, and Research Findings*, New Directions for Teaching and Learning 75 (San Francisco: Jossey-Bass, 1998).

12. <http://cpr.molsci.ucla.edu>. Erik Stokstad, “Reintroducing the Intro Course,” *Science* 293, no. 5535 (2001): 1610. Ralph Robinson presents a more detailed description of the process with a sample biology assignment in “Calibrated Peer Review™: An Application to Increase Student Writing, Reading, & Listening Skills,” *The American Biology Teacher* 63, no. 7 (2001): 474–75. CPR™ is not the only web-based peer review program; see also Michelle Trim, *What Every Student Should Know About Practicing Peer Review* (New York: Pearson, 2007), 21–35. For another example of using online peer review in music history teaching see Nancy Rachel November, “Literacy Loops and Online Groups: Promoting Writing Skills in Large Undergraduate Music Classes,” *Journal of Music History Pedagogy* 2, no. 1 (Fall 2001): 5–23, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/31/59>.

professor at University of California in Los Angeles, who believed students would understand the course material better if they wrote about it and realized that instructors do not have time to grade hundreds of papers each week. Chapman, in collaboration with Arlene A. Russell and Michael A. Fiore, developed a four-step, anonymous virtual peer review process on the scientific academic model: 1) submit an essay; 2) complete calibrations; 3) review peers' essays; and 4) self-assessment.¹³

In the calibrations stage, students learn what their particular instructor considers high-, medium-, and low-quality writing by evaluating three essays of varying quality on the same subject. If the student evaluates the essay in the same manner as the instructor, the student passes that step and is allowed to continue to the next stage of the process. If not, the student must reassess the essay to learn how to evaluate correctly before moving on. For the third stage, peer review, students are automatically assigned three anonymous essays written by their peers that they evaluate, relying on the same process and rubrics for grading as were used in the "Music and Poetry" lecture. In the final stage, students assess their own essays. The entire process, therefore, involves evaluating seven total essays using the same process each time.¹⁴ The high degree of repetition reinforces concepts discussed and modeled in class.

7. How can the resulting knowledge about learning be shared?

There are growing numbers of opportunities for sharing ideas about the pedagogy of music with interested colleagues at professional conferences, through publications, and in workshops. Universities and colleges have centers of learning where instructors can share issues and problems as well as suggestions and solutions with one another in workshops and seminars. The CPR™ website offers its members the opportunity to share assignments with one another in an assignment library, searchable by institution, instructor, and subject area. Other instructors can borrow these assignments whole-cloth or may also modify them to serve the needs of their unique circumstances.

13. Orville L. Chapman, Arlene A. Russell, and Michael A. Fiore, "Calibrated Peer Review™," <http://www.molsci.ucla.edu/presentations/Ede/speech.htm>.

14. In their experiment on the effect of peer review and self-assessment on the content of writing, Elizabeth A. Flynn, George A. McCulley, and Ronald K. Gratz discovered that students who were taken through the process of writing a lab report and then reviewed peers' work as well as their own produced better products than students who did not go through this process. "Writing in Biology: Effects of Peer Critiquing and Analysis of Models on the Quality of Biology Laboratory Reports," in *Writing Across the Disciplines: Research into Practice*, ed. Art Young and Toby Fulwiler (Upper Montclair, NJ: Boynton/Cook Publishers, 1986), 167.

Reflections

Even in classrooms that employ active learning techniques (such as small groups, student participation, and “quick thinks”), roadblocks to learning can appear when instructors leap over steps in the disciplinary process. *Decoding the Disciplines* provides a process of thoughtful and systematic reflection on what experts do that ultimately makes the learning process smoother and more understandable for students. The case studies shared in the book involve introductory courses at the undergraduate level. Instructors of these courses begin with the assumption that general students are new to the material and are not familiar with even the most basic concepts. The Decoding method assists students in developing higher-order learning at the introductory level, thus laying a strong disciplinary foundation for further inquiry.

The Decoding method also works well for upper-division undergraduate courses for majors.¹⁵ In music, students take several semesters of theory, ear training, and sight-singing in their first years of study. Yet, although students learn a variety of skills, they often do not understand how to transfer those skills to situations outside of the classroom in which they originally learned them. Those skills are vital to the expert, and students are greatly assisted when they are showed how to apply them in different situations. By applying the Decoding method in upper-division classrooms, instructors clarify the lines of communication with students and may introduce music majors to new ways of thinking that are more closely aligned with course objectives and to real world situations. Instructors cannot assume that students with the extensive practice in basic musical skills over several semesters will automatically have a more sophisticated level of factual knowledge, analytical skill, and critical thinking and listening than the general student.

While Decoding provides a useful method, it suggests merely a framework for making transparent the disciplinary thinking involved in a particular field of study. The method asks instructors to model, practice, and assess student skills, but it does not provide a cookie-cutter solution to problems. Instructors must choose and utilize the pedagogical tools that are most applicable, that make the most sense, and that can be incorporated most efficiently for their particular classrooms and individual situations.

In all class sizes, technology can be a highly effective pedagogical tool, but only if it is tied seamlessly to the overall purpose and goal of the assignment, if it is used to reinforce the other tools used to facilitate the steps of Decoding, and if its use is carefully planned and demonstrated to students. When educational institutions subscribe to Calibrated Peer Review™, instructors have access to an effective support staff on campus that explains how to use it, how

15. Burkholder, “Decoding the Discipline of Music History for Our Students.”

to incorporate it into an existing course or apply it to an existing assignment, and how to prepare students to use it. If it is used by instructors of other courses, then many students are already familiar with it, giving them a sense of continuity across the curriculum.

CPR™ also helps instructors communicate better with students, it alleviates the administrative tasks of teaching a large course without an assistant, and it aids students in learning particular disciplinary skills more effectively. Regardless if instructors create their own assignments on CPR™ or use those from the website's assignment library, they can maintain continuity between what students experience in class and what students see on the website, therefore clarifying communication about the assignment in one central location.

Administrative duties are greatly reduced with CPR™. Peer review groups are automatically assigned by the online program, and all information provided by the instructor and students is stored online from semester to semester. Instructors assign values for each stage of the process and determine how the grade of each stage is weighted in the final grade for the assignment, and the CPR™ program figures students' grades at the end of the process. If students submit Regrade Request forms and their grades change, then the CPR™ program automatically changes the grades of all students who reviewed the same essays or were reviewed by one of those students. Completing the peer review process is efficient for students and instructors; they may work through the entire process anywhere they have access to a computer instead of using invaluable class time.

Most importantly, CPR™ is a useful educational tool. Students learn more about a subject when they teach it to someone or when they evaluate another person's understanding of it, and that experience of peer review and self-assessment is at the heart of the CPR™ program. They understand how education is an interactive experience in which they assume some responsibility not only for themselves but also for their peers. Students also take an honest look at their own work (an essential skill in the process of rewriting) and work with technology in new ways (a necessary skill in today's world).

Instructors may also apply CPR™ in other ways than the one described here. For example, students complete a second, related assignment in which they rewrite their first essay based on the comments from peer reviewers, submit it to the CPR™ program, and complete the review process a second time. Virtual peer review programs alleviate issues of time management in smaller classes as well. When blended with in-class peer review, students meet their reviewers face-to-face and develop a more personal, academic online relationship with their peer group. CPR™ is also useful in teaching other disciplinary skills, such as summarizing scholarly articles or primary sources in detailed and specific writing.

* * *

In today's world of growing class size, increasing number of credit hours taught, and rising call for more on-line course offerings, instructors must develop creative solutions to common pedagogical issues. Unfortunately, writing assignments are often the first mode of assessment relinquished when one feels pressed for time to prepare, to teach, and to evaluate students. It is important to remember, however, that not all college-level writing needs to be in the form of a research paper. Students are served equally well by learning how to think through active learning strategies and disciplinary-specific ways in new contexts while using basic, universal writing skills of proper grammar, spelling, and organization in short assignments. By blending the Song Essay with CPR™, students learn how to follow directions, how to write concisely, how to choose only the most convincing evidence to support an argument, how to evaluate their peers' writing, and how to engage in self-reflection—all necessary skills in successfully writing research papers in music and being an active, contributing member of an academic institution.

APPENDIX A: Song Essay Instructions

Step 1: Getting Started [for institutions using CPR™]

- Go to: _____. [insert your institution's local website address for CPR™]
- Log in with your university username and password and complete the tutorial and pretest by _____. [insert date]

Step 2: Writing Your Song Essay

- The goals of the Song Essay are to explain music's role in conveying the message of a song (of your own choosing that we have not discussed in class), and to demonstrate your understanding of musical terminology by applying it correctly.
- To successfully write a Song Essay, you will want to do the following:
 - Read though the Sample High-Quality Essay and the Sample Low-Quality Essay to know your goals and expectations.
 - Choose a song you enjoy that can be shared with your peers with an Internet link.
 - Listen to the recording several times and answer the following questions just as we did in the "Music and Poetry" lecture. Pay close attention to how musical elements change over the

course of your song. For example, your description of melody at the beginning of the song may not be true of the melody in the middle of the song. Remember to use musical terms as we've learned them in class.

- What is the general idea of the song text, in one sentence?
 - What is the basic form of the lyrics? Do any stanzas of text repeat?
 - Does the text reach a highpoint, and if so, where? Is there one line of the song that seems to be the most important? If so, what is it?
 - What is the musical form of the song?
 - What voices and instruments are used in this recording? How many are used? Solo voice? A choir of voices?
 - What instruments/voices are added or subtracted during the song, and when do they enter/stop playing?
 - How would you describe the main melody? What is its shape? Does it move by steps? By leaps? When does the shape of the melody change?
 - How would you describe the rhythm of the melody? Is it busy, tranquil, consistent, shifting? Are there places in the song where the rhythm gets noticeably busier or drastically slows down?
 - What is the meter of the song? Is it duple or triple? Does the meter change? If so, when?
 - How does the dynamic level change during the song?
 - How would you describe the timbre of the singer's voice? Describe if and when the timbre changes.
 - What is the prevailing texture of this piece (homophonic, polyphonic, monophonic, or a combination of these three), and does it change at any point?
 - Which of the elements are the most striking, unusual, or effective in your opinion?
 - Which are used to communicate most effectively the message of the song?
- Use your answers to these questions to guide your written discussion of the song.
 - The final submission must be your own creation, 300–350 words, free of typos and spelling errors (following the rules of proper English grammar), and submitted through CPR™. Begin your essay with the

title of the song and the name of the singer or performing group with an Internet link to a video or recording of it.

- Proofread your Song Essay before submitting it for a grade. Consult the Sample High-Quality Essay and the Sample Low-Quality Essay to prevent common mistakes.

Ask yourself the following ten questions from the Rubrics for Grading and make sure you can answer “yes” to every one of them before submitting your essay on the CPR™ website. These are the questions you will be asked when evaluating Calibrations, Peer Reviews, and Self-Assessment.

The Rubric for Grading:

1. Did the author include a website address, so you could hear the song online?
2. Did the author summarize the main idea of the song’s lyrics in just a few (1–2) sentences?
3. Did the author describe the form of the song correctly?
4. Did the author tell you where the climax or highpoint of the song occurs?
5. Did the author list the musical elements that are used to communicate the main idea of the song most effectively?
6. Did the author then describe how the musical elements effectively convey the main idea of the song?
7. Did the author use musical terminology correctly?
8. Did the author use correct spelling, grammar, sentence structure, and punctuation?
9. Did the author include only necessary details about the music? In other words, did the author succeed in focusing on the music only, instead of writing extensively about the lyrics and historical/biographical information about the performers and songwriters?
10. Is this essay organized clearly? In other words, is it easy to follow the author’s argument?

Step 3: Submitting Your Song Essay

- Go to: _____. [insert your institution’s local website address for CPR™]
- Copy your essay and paste it into the submission box.
- Click the “submit” button. Once CPR™ accepts your essay, you will see a message informing you when the next step of the assignment is available.
- If the word count is below 300 or above 350, CPR™ will not accept your essay.

Step 4: Calibrations

- After the submission deadline passes, you will begin the calibrations portion of the assignment, which is due _____. [insert date]
- For the Calibrations step, you will evaluate three essays written by the instructor using the Rubrics for Grading (like we did in the “Music and Poetry” lecture). You will answer the 10 yes/no questions, provide an explanation for each answer, add up the “yes” answers, and assign that number as a score at the end. For example, if you answered “yes” to 5 out of the 10 questions, that essay earns 5 points. If you answered “yes” 8 times, the score is 8.
- You will be judged on how closely your evaluating skills match those of the instructor, so do not rush through this step. If the score you give is too different from the instructor’s assessment, you must repeat the process until you are closer. Each time you have to repeat a calibration, your calibration grade goes down, and the system rates you a poor reviewer.

Step 5: Peer Reviews and Self-Assessment

- After you complete the calibrations, you will evaluate three of your peers’ essays.
- Be very careful and thoughtful. Your peers will not know who evaluated their essays, but your instructor will know. You are graded on how consistently you grade each essay compared to the other reviewers.
- After you have reviewed the essays, you will be asked to evaluate your own essay.
- Be thorough and honest in your self-assessment. You will be judged on how closely your evaluation matches that of three peers who evaluate your work.

Grade Reports:

- After all evaluations are finished and the final deadline is past, you will receive a grade report on CPR™. This grade report assesses a grade for each step of the assignment and allows you to see the comments made by your peer reviewers.
- CPR™ depends on all students finishing each step of the assignment. If you do not complete a step, you will not be allowed to continue the process. All incomplete steps earn 0 points.

Optional Step 6: Regrade Request Form

- If you have concerns about the grade reports for any completed step of the Song Essay process, you will have the opportunity to complete and submit a Regrade Request Form. Requests need to be submitted in person to your instructor by the end of class on _____. [insert date]
- When you ask for a re-grade, you are essentially asking your instructor to grade your paper from scratch and to assign a “fair” grade, not necessarily a higher grade. Your overall grade could be raised if your reviewers did not do a good job, but it could also be lowered. If upon review, your assignment deserves a different rating, your reviewers’ grades may also change.
- No grade is final until the re-gradings have been processed.
- Do not submit a request form if you want to complete a step that you missed. The deadlines for each step of the process have passed, and all incomplete steps earn 0 points.

APPENDIX B.1: High-Quality Song Essay

“Piggies” by George Harrison

<http://www.youtube.com/watch?v=BKggq6EsqIU>

“Piggies” is about social inequality and points out the extreme differences between those who have and those who have not. George Harrison’s musical choices emphasize the differences between these two unequal groups and highlight the satire of the text.

The form of “Piggies” is Intro-A-A-B-A instrumental-A with a coda at the end. The instrumentation is what is expected in a popular song, including bass guitar, tambourine, and acoustic guitar. There are several instruments and sounds that are atypical, however, including harpsichord, string quartet, and pig grunts. The first A section introduces the little piggies with their pig grunts. When the bigger piggies are described in second A section, more instruments are added, which makes the dynamics louder. The climax of the song is the B section in which the singer provides his own idea about what should be done (give the bigger piggies a “damn good whacking”). This climax in the poetry is matched with changes in harmony (sounds more minor than the A sections), in timbre (the voice shifts from airy and smooth in the first two A sections to more distorted), dynamics (the B section is louder than A and also crescendos into an instrumental version of A), and the music of the accompanying instruments (their music changes from smooth lines to a bluesy sound to pulsing music with a driving rhythm). The following A

section for instruments only continues the crescendo in the previous section, which eventually leads to a final A section sung by a chorus of men singing in the style of a concert group (with vibrato, clear pronunciation of words, and precise singing from note to note).

George Harrison mixed popular and classical musical styles to express the differences between the working class who get dirty and the elite class with their lovely harpsichords, string instruments, and professionally-trained choral singing.

APPENDIX B.2 Low-Quality Song Essay

“Piggies” by George Harrison

George Harrison was a Beatle and likes to write songs. One of those songs was Piggies. Harrison’s objective in writing the song was to make some people feel ashamed of their wealth while promoting a socialist lifestyle whereby those who work must be forced to share them with those who are farming (represented by “playing in dirt”). This is a typical view of modern “intellectuals” who are seldom found observing the way of life in the real world.

Harrison was a singer, songwriter, guitarist, sitarist, and a record producer and music innovator. In 1969, Harrison commented: I believe that if I’m going to sing songs on record, they might as well be on my own. So he did that with Piggies. The song helped George launch later his solo career which ended when he died. The song is pop-y with a decent beat. I tried to dance to it, but I couldn’t, but I think people back then didn’t dance as much. The words to this song don’t make any sense. I mean, how often do pigs eat bacon? It’s like they are cannibals. That is gross. I bet the Beatles were high when they wrote this song. Most of the song went forwards and backwards between choruses and melodies. I liked Harrison’s Piggie song and I hope that you do to. I like when there is pig snorts in the song. Oink, Oink, Oink. ☺

In conclusion, Harrison is wrong to suggest that people will be better off if they are denied the aspiration of making a good living, buying fine shirts, and resort to cannibalism. The country is getting better, not worse, and anyone who criticizes it does not deserve to have his music played in a state school. I know I will probably be censured for this opinion, but that is the price you have to pay to stand up for what you believe in. The End.

Songwriting as Musicological Inquiry: Examples from the Popular Music Classroom

TRAVIS D. STIMELING AND MARK KATZ

Can composition have a place in music history and appreciation curricula? We contend that courses exploring various popular music traditions offer particularly rich opportunities for the development of composition assignments and that such assignments can offer students a valuable opportunity to integrate historical inquiry and artistic expression. First, students frequently bring a relatively strong, if unarticulated, working knowledge of popular music conventions to the course, permitting them to apply prior experiences in academic settings and to refine knowledge that may have been developed in less formal settings.¹ Second, students with limited musical expertise may learn musical concepts through the composition of lyrics and collaboration with more musically-inclined classmates. Third, the recent development of low-cost audio recording and editing software and the increasing capabilities of computing technologies permit students to create and share high-quality recordings and to build important technological skills with minimal capital investment on the part of the students or the institution.² Finally, popular music courses have the potential to expose a broad array of students to composition because they are typically in high demand. Although the currently available scholarship focuses on composition in secondary schools, recent research suggests that pedagogies deploying music composition result in increased achievement in a variety of areas, including aural

1. Lucy Green, *How Popular Musicians Learn: A Way Ahead for Music Education* (Aldershot: Ashgate, 2002) and Johan Söderman and Göran Folkestad, "How Hip-Hop Musicians Learn: Strategies in Informal Creative Music Making," *Music Education Research* 6, no. 3 (November 2004): 313–26.

2. David Beckstead, "Will Technology Transform Music Education?," *Music Educators Journal* 87, no. 6 (May 2011): 44–49; Bo Nilsson and Göran Folkestad, "Children's Practice of Computer-Based Composition," *Music Education Research* 7, no. 1 (March 2005): 21–37; Liz Mellor, "Creativity, Originality, Identity: Investigating Computer-Based Composition in the Secondary School," *Music Education Research* 10, no. 4 (December 2008): 451–72; and Stuart Wise, Janinka Greenwood, and Niki Davis, "Teachers' Use of Digital Technology in Secondary Music Education: Illustrations of Changing Classrooms," *British Journal of Music Education* 28, no. 2 (July 2011): 117–34.

perception, performance, creativity, and attitude.³ Consequently, popular music history courses at the undergraduate level would seem to be an ideal venue for exposing students to the benefits of compositional training.

In this article, we describe two songwriting assignments that have been developed for two different courses, the first a large-enrollment (c. 300 students) introductory rock history course for non-majors at a comprehensive state research university and the second an upper-level undergraduate country music history course for music majors offered to approximately fifteen students at a small liberal arts college. It is our belief that the successful development and implementation of such assignments does not require specialized training in songwriting, composition, or recording. Although both authors claim amateur experience in various popular music traditions (including rock, country, and hip-hop), neither are accomplished songwriters, recordists, or performers. Rather, the projects that we have developed build upon musician-ship skills that are considered essential in most undergraduate music curricula and which college and university music instructors should already possess.

After summarizing recent research on the pedagogy of composition, we briefly describe the two assignments, drawing particular attention to the ways that they emphasize key learning objectives for their respective courses. We then discuss some of the lessons that the authors have learned regarding the implementation and assessment of these projects before offering some final thoughts concerning ways in which these projects might be adapted for other instructional settings.

3. See, for instance: Timothy S. Brophy, "Building Music Literacy with Guided Composition," *Music Educators Journal* 83, no. 3 (November 1996): 15–18; Pamela Burnard, "How Children Ascribe Meaning to Improvisation and Composition: Rethinking Pedagogy in Music Education," *Music Education Research* 2, no. 1 (March 2000): 7–23; Robert Faulkner, "Group Composing: Pupil Perceptions from a Social Psychological Study," *Music Education Research* 5, no. 2 (July 2003): 101–24; Patricia E. Riley, "Including Composition in Middle School Band: Effects on Achievement, Performance, and Attitude," *UPDATE: Applications of Research in Music Education* 25, no. 1 (Fall/Winter 2006): 28–38; Margaret S. Barrett, "Inventing Songs, Inventing Worlds: The 'Genesis' of Creative Thought and Activity in Young Children's Lives," *International Journal of Early Years Education* 14, no. 3 (October 2006): 201–20; Kristin Turner, "Composition in Orchestra Class: How to Meet Standard 4 as You Prepare for Performance," *Teaching Music* 14, no. 2 (October 2006): 32–37; Gabriel Rusinek, "Students' Perspectives in a Collaborative Composition Project at a Spanish Secondary School," *Music Education Research* 9, no. 3 (November 2007): 323–35; Katherine Strand and Erica Newberry, "Teachers Share Practical Advice on Classroom Composing," *General Music Today* 20, no. 4 (Winter 2007): 14–19; and Richard Williamson, "Demystifying Composition: Give Students Ideas to Build on, and Soon They'll be Writing Original Works," *Teaching Music* 15, no. 3 (December 2007): 26–29.

Best Practices in Composition Pedagogy

Recent research in the pedagogy of music composition indicates that structured assignments can permit students to develop a deep understanding of compositional practices and to tap into their own creative instincts. Discussing pedagogical issues in undergraduate introductory composition courses, Mandy Lupton and Christine Bruce have noted that students learn composition by assimilating and applying compositional models (“craft”), developing musical ideas (“process”), and finding a compositional voice (“art”).⁴ Similarly, numerous models from the elementary and secondary levels suggest that students develop important musical skills when composition assignments strike a balance between structure—achieved through the use of precomposed bass lines, harmonic progressions, ostinati, rhythms, and/or forms—and unstructured components.⁵ The balance between structured and unstructured elements should change from one setting to another: the novice will likely need more models and clearer instructions than will a more advanced music major. Consequently, well-designed composition assignments in the music history and appreciation classrooms should account for the profile of the typical enrollee and work to meet the students at their particular skill level.

Sample Assignment #1: The Non-Major Course

“Introduction to Rock” is a 100-level course offered annually by the music department to non-majors, typically enrolling about 300 undergraduates (mostly juniors and seniors) from across the campus of a large state university. There are no prerequisites, and the course is taught with no expectation that students can read music or have any musical training. As taught between 2007 and 2009, the course required students to complete three short papers of between 1,000 and 1,250 words: an analytical paper comparing a cover song to the original, a concert report, and one titled, “Write Your Own Rock Song!” In this last assignment, which accounted for 15% of the semester grade, students were asked to write original lyrics to an imagined rock song and devote considerable attention to describing and interpreting this song. The assignment required students to demonstrate their knowledge

4. Mandy Lupton and Christine S. Bruce, “Craft, Process, and Art: Teaching and Learning Music Composition in Higher Education,” *British Journal of Music Education* 27, no. 3 (2010): 271–87.

5. Brophy, “Building Music Literacy with Guided Composition”; Strand and Newberry, “Teachers Share Practical Advice on Classroom Composing”; and Williamson, “Demystifying Composition.” David J. Brinkman also suggests that a balance between structured and unstructured activities can help students and teachers be more creative in a variety of settings in “Teaching Creatively and Teaching for Creativity,” *Arts Education Policy Review* 111, no. 2 (June 2010): 48–50.

of style, form, and instrumentation; to discuss text-music relationships; and to consider the possible ways in which a song might be received by listeners (Appendix A).

The approximately 900 songs collected over three years ran the stylistic and topical gamut. Many students wrote in a lighthearted or positive tone of cars, family, food, the love of God, girlfriends and boyfriends, and sports. (Perhaps the students self-censored, but there was virtually no explicit discussion of sex or drugs.) Often, the songwriters explored serious topics drawn from their own experiences: the death of a friend, family member, or pet; breakups; illness; depression; the anxiety of post-college life; and spiritual crises. (Occasionally, papers suggested that the writer was in distress, in which case the instructor and/or teaching assistants referred students to the university's counseling office.) Regardless of the topic, many students reported that the writing of the lyrics was a rewarding, even cathartic exercise. That so many students used the assignment to explore areas of deep personal significance was an initially unexpected, but welcome surprise.

Students tended to find the discussion of the musical characteristics of the song the most difficult aspect of the assignment; the particular challenge was to use what they learned of the "grammar" of rock for the creation of something wholly new. In this regard, the best papers offered detailed descriptions of style, form, texture, timbre, and instrumentation; used terminology accurately; related their compositions to songs studied in class; and carefully explained the ways in which the music related to the text (See Appendix B for a sample paper.) Formally speaking, most songs tended to adhere to some version of verse-chorus form; less common were strophic or AABA forms or through-composed songs. In contrast to this formal conservatism, a sizable number of papers showed an eclectic approach to genre and sound by, say, mixing disco and heavy metal or including a sitar in a punk song; this eclecticism might have reflected their own tastes or served to demonstrate their broad understanding of the course material.

The final component of the assignment—to discuss possible broader meanings and reception of the song—was meant to extend discussion of an important theme of the class: the multiplicity of meaning in music that arises out of the temporal, geographic, cultural, or political contexts in which it is experienced. Successful papers demonstrated the students' ability to experience their music as if from the outside.

The students' reactions to the assignment often traced the following trajectory: initial excitement (mixed with anxiety), dismay about the difficulty of creating and explaining a song, and finally, pride in the completed assignment. Many students reported that it was both the hardest and most gratifying assignment of the semester. The assignment served its purpose: to provide non-music students with an outlet for their creativity, to allow the

instructor to assess the students' grasp of the musical fundamentals of rock, and to reinforce the broad themes, issues, and perspectives explored over the course of the semester.

Sample Assignment #2: The Major Course

"History of Country Music" is an upper-level elective course that, since 2008, has been offered in alternate academic years to approximately fifteen upper-division music majors at a small liberal arts college. Typically, the enrollment comprises students representing all of the degree programs offered by the university's school of music, including commercial music, music business, music education, performance, and Bachelor of Arts students. Over the course of the semester, students complete two songwriting projects in addition to biweekly quizzes and weekly brief writing assignments that ask them to reflect on their own musical experiences, grapple with conflicting ideas, apply concepts to various case studies, and/or transcribe and analyze representative compositions (see, for example, Appendix C). Undertaken in small groups, the songwriting projects are intended to complement this array of assignments by requiring students to apply knowledge about the stylistic conventions of country music subgenres (including lyric tropes, formal conventions, and arranging and production practices) that they developed through the brief writing assignments and to deepen that understanding through the creation of new "sound-alike" works.⁶

Like the non-major assignment, this songwriting project requires that students model their original work on successful examples, much as they may imitate professional writing, performance, and/or teaching in other aspects of the music curriculum. The two "Country Music History" projects (see Appendix D) comprise four individual components: the transcription and analysis of a group of model songs in a representative country music style, the composition of a derivative song in the style of the model compositions, an essay that explains how their derivative song is related musically and lyrically to the models, and an evaluation of individual and group contributions to the project. For the first project, students engage with a predetermined group of model songs, while they are permitted to select the models for their second composition from the body of country songs written within the previous two decades. At the completion of each assignment, class time is devoted to student performances of their derivative compositions, at which point the students and the instructor offer informal constructive feedback for the revision of the composition and discuss the connections between their work and their

6. Tami J. Draves suggests that the social aspects of group composition and songwriting might encourage students to pursue their musical educations further in "Music Achievement, Self-Esteem, and Aptitude in a College Songwriting Class," *Bulletin of the Council for Research in Music Education* no. 178 (Fall 2008): 35–46.

model compositions. Near the end of the term, each songwriting group records their compositions in collaboration with students enrolled in “Studio Pressure Night,” a course that prepares commercial music majors for work as session musicians and recording engineers. While the recording session is not assessed as part of the course grade, students frequently remark that the experience permitted them to develop new understandings of the genre through performance and, for students who had no prior recording experience, a new confidence to create music in the recording studio. Moreover, students occasionally use the demonstration-quality recordings that are created in these sessions to secure professional work as singers and songwriters.⁷

The songwriting projects support three of the six learning objectives developed for the “History of Country Music” course: “to develop an understanding of the origins, defining characteristics, and evolution of country music in America,” “to gain familiarity with a representative repertory of recorded country music from ca. 1922 to the present,” and “to develop active listening skills in order to respond more fully to music and writing skills to convey what [students] have learned.” The assessment strategy developed for the songwriting projects is informed by these key learning goals while also accounting for the students’ varying songwriting experience and expertise. In order to encourage students to take risks in their compositions, students receive full “participation” credit for each derivative song, contributing 30% to the total score for the project. Critical assessment is offered in the two prose writing assignments, each of which contributes 30% to the total score for the project, that are completed in conjunction with the song: the transcription and analysis of model songs and the reflection essay that connects the new composition to the models.

Successful examples of the former component offer accurate formal, harmonic, and lyrical transcriptions of the model songs; discuss the salient characteristics of those models and connect them to the characteristics musical conventions of the particular subgenre that those models represent; and display a clear, concise, and vigorous prose writing style. The reflection essay requires still further synthesis as students must draw connections between their original compositions, particular elements of the models, and the broader stylistic conventions of the subgenre within which they are working. Students occasionally struggle in the synthesis element of these components, as the mode of instruction in core undergraduate music theory courses rarely requires students to develop holistic understandings of a musical composition

7. Commercial music and music business majors often come to the course with advanced skills in songwriting, arranging, and recording; they frequently serve as mentors for students who have no prior experience in these areas.

or style, but marked improvement in this area has been noted between the first and second projects.

Assessment

In these assignments, assessments are tailored to the specific skill levels, course materials, and objectives for the given course. Both courses assess mastery of knowledge of the vocabulary, musical structures, and stylistic features of rock and country music. In the non-major course, assessment focused on three areas: lyrics, music, and writing (Appendix B). Given that this was not a literature or poetry class, lyrics were assessed less in terms of perceived quality or craftsmanship than in terms of the student's clear explication of them. The explanation of the sound of the song and the discussion of the text-music relationship was given the most weight—one-third of the assignment grade. It was here that students tended to lose the most points; incorrect or unexplained uses of terminology and vague or thin descriptions of form, genre, etc., were the most common transgressions. Students, however, did not need prior musical knowledge to excel in this area; they only had to demonstrate the mastery of the vocabulary and concepts taught in class. (Those who could describe complex chord progressions or even submit home recordings of their songs were certainly welcome to do so, but they were not given higher scores because of this extracurricular knowledge.) The discussion of the song's meanings was graded on the student's ability to imagine a multiplicity of ways in which the song could be interpreted. Class discussion often focused on the richness of a song's meanings—e.g., the different meanings Aretha Franklin's "Respect" would have depending on whether the listener were, say, female, African American, or Otis Redding—and the song composition assignment required students to apply this kind of approach to their own work. Finally, students were assessed on their writing; wordiness, poor grammar, vagueness, and typos were all grounds for point reductions. The sample paper in Appendix B, reprinted here with the author's permission, is an example of a strong paper, but one that certainly left some room for improvement, and was provided to students as a guide in their own work.

The projects submitted in the course for music majors were assessed along similar lines as those in the non-major course, but greater attention was devoted to the music-analytic component of their work. Specifically, assessment focused on three criteria: 1) the accuracy of transcriptions, including harmonic and formal structures; 2) the relevance of the students' model songs to their original composition as presented in both the analytic essays that accompanied each transcription and the explanatory paragraph(s) submitted with their songs; and 3) the degree to which the original compositions actually deployed the relevant characteristics of the model

songs. Students were permitted to offer their harmonic analyses in a variety of nomenclatures, including Roman numerals, chord symbols, and Nashville numbers; the strongest analytic essays carefully linked harmonic and formal structures, as the students had previously done in their song analysis project and in several in-class experiences. Moreover, students were expected not simply to include all of the details they uncovered in their transcriptions and analyses of model songs, but to discuss only those elements of the song that played an important role in shaping their own songs. Finally, the explanatory paragraphs that accompanied the students' original compositions were expected to draw explicit connections between their models and their original work. In order to account for the widely varied levels of songwriting experience that the students brought to the course, the original songs' lyrical and melodic content were not evaluated; rather, it was expected that the songs would exhibit the formal and/or thematic characteristics that the students identified as salient in their analyses and explanatory essays. An example of a strong overall project, including sample analytic and explanatory paragraphs and an original composition are included in Appendix E (reprinted with the students' permission). Additionally, because the assignment were undertaken as a group project, the students were expected to submit brief assessments of both their own and their partner's contributions to the assignment.

Discussion

When combined with strong analysis and reflection components, composition and songwriting assignments offer rich opportunities for students to engage creatively with key musical concepts, to learn about musical structure and style through hands-on activities, and to reach a strong understanding of the various ways that music can signify meaning across time and social settings. Although the projects discussed above have been implemented in popular music courses, similar assignments could easily be designed for use in a wide variety of undergraduate music appreciation and music history courses and at all levels of the undergraduate curriculum. Music majors who have taken some courses in harmony and musicianship are normally equipped to set a common text, and units on plainchant, Baroque opera, and German *Lieder* all lend themselves to such assignments, while students in a non-major world music course might write scenarios and musical cues for Orff instruments for shadow puppet plays along with a unit on Javanese gamelan or composing *contrafacta* in a unit on soul music. Moreover, although many institutions may not be equipped with recording studios and skilled instrumentalists, instructors can utilize such low-cost software as Audacity or Apple's GarageBand, which permit students to manipulate pre-recorded

samples and loops within which to record their vocals.⁸ By engaging student creativity within the music appreciation and music history classrooms, composition assignments such as the ones discussed here allow students to practice creative expression, to develop a deep understanding of stylistic conventions, to refine valuable critical faculties, and to connect theoretical and practical aspects of the study of music history.

Appendix A: Non-major Course Assignment

Short Paper 2 Write Your Own Rock Song! 150 points

For this assignment you are to compose an original rock song. Well, sort of. Specifically, write two (or more) verses of lyrics on the subject of your choice. The verses may be in any pattern or form. You may look at the song lyrics we've discussed in class as models, though you must compose original lyrics (Google will find you out if you don't!), and must do so for the purpose of this assignment (nothing from your back catalog, please). In a paper of 1,250 or fewer words (the lyrics are not part of the word count) you are to do the following:

- Provide a title.
- Explain the lyrics.
- Explain, in detail, the sound of your song (in terms of genre, instrumentation, melody, timbre, texture, possible studio effects, etc.).
- Explain how the lyrics and music relate to one another. How does the mood of the music match (or possibly at times not match) that of the lyrics? Provide specific correspondences between words and music.
- Discuss the meanings of the song: what does the song mean to you?, what kinds of social and cultural meanings, whether connected with (for example) gender, race, ethnicity, class, politics, or morality might it have?

As always, be clear and specific (especially in terms of the music).

8. Jack Siegel, "How One Class with One Computer Composed Music," *Teaching Music* 11, no. 5 (April 2004); Marina Gall and Nick Breeze, "Music Composition Lessons: The Multimodal Affordances of Technology," *Educational Review* 57, no. 4 (November 2005): 415–33; Jennifer Demski, "How Music Teachers Got Their Groove Back," *T.H.E. Journal* 37, no. 9 (October 2010); and Kenneth H. Smith, "Using Audacity and One Classroom Computer to Experiment with Timbre," *General Music Today* 24, no. 3 (April 2011): 23–27.

Submit assignments as a Word document through the Assignments section of Blackboard. Label attachments as follows: last name, first initial, “song” [no spaces], e.g.: katzmsong.doc.

Grading rubric:

Presence and discussion of the lyrics: 40

Discussion of the music and its connection to the lyrics: 50

Discussion of the song’s meanings: 35

Clarity, conciseness of writing: 25

Appendix B: “Write Your Own Rock Song!” Sample Paper (with comments from the instructor):⁹

Student Paper	Instructor Comments
<p>(1)</p> <p>Take a look through and tell me what it is that you see, A world filled with affectionate beauty, how about hateful treachery? Light or dark, but what about the in between Your classification has no significance to me</p> <p>And you’d like me to think That it is black or white, left or right, That I must remain calm, oh no, get ready to fight When definition only fades like a shadow in the fog (2)</p> <p>It is important that the focus of the song be on the music, not the lyrics. The lyrics of the song consist only of the two verses typed above. The lyrics are not meant to give the song any sort of direction or definition. Rather, they are only provided to inspire some type of thought in the listener and to add musical complexity with vocals. Although the lyrics are not meant to have any strict</p>	<p>(1) <i>Needs a title.</i></p> <p>(2) <i>These are interesting, evocative lyrics. On the practical side, though, notice that the line lengths are very different. Will each line have a different number of bars devoted to it? (Not very typical.) Or will the singer use lots of melismas on the shorter lines to make up for their brevity? These are the</i></p>

9. The comments are not the same as those given to the author, but were written for the sake of other students preparing to complete the assignment in subsequent semesters.

meaning to the listener, they relate to the common fault of peoples' tendency to rely on oversimplifications. Society all too often has a tendency to organize complex issues into strict extremes, or labels, when in reality, the issues are much more universally related and interconnected.

Musically, the song consists of five instruments: three electric guitars, an electric bass, and a drum kit. Guitar one is a rhythm guitar, which plays the chords of the melody of the song in varying rhythms with a full-bodied, heavy and thick timbre. Guitar two is the lead guitar, which has slight distortion and a sharp, almost twangy sound, and occasional use of a wa-wa pedal. Guitar three plays mostly accompaniment (3) with occasionally more sound effects provided by tremolo and pedals such as delay, phase and echo. The bass line will be free and distinct, playing mostly funk and jazz styles. The drums will also be fairly free, using unconventional beats (4) and heavy crash and ride cymbals.

The song will start with an extended, building introduction. The introduction is the most important part of the song, because it sets the feel for the rest of the song. The intro will open with a light, high-pitched droning hum of feedback provided by guitar three. After a few seconds of this, the lead guitar will start in lightly picking the individual notes of each chord in progression. After four measures, the drums will come in and play a simple rhythm emphasizing the high-hat. After an additional eight measures of guitar one, guitar two and the drums playing their individual parts, the bass and rhythm guitar enter. For the next eight measures, the tempo and complexity of the sound will slowly build until an expected climax. The climax, however, will never truly break out; instead the music will basically die down just as the vocals enter.

types of things you need to think about.

(3) This suggests a country influence. Given that there are jazz and funk influences, too, this song could end up sounding like a mish-mash. Avoid the temptation to throw everything you know into the song. (Unless you want it to sound like a mish-mash.) Whatever you do, make sure to explain/justify yourself.

(4) This is a bit vague.

Vocally, the song will be sung in a winy (5) but melodic tone. (6) The vocals draw a great deal of emphasis from the vocal style of Neil Young. The timbre of the vocals will be smooth but not polished. The words will be difficult to understand, as the vocals will often slur and extend the words using melismas (7) and sometimes slurring and mumbling the speech. This effect adds to idea of the lyrics, (8) in that they are unclear, and serve more as a purpose to provoke individual meaning or thought than to deliver a message. (9) The form would not be confined to any type of conventional structure. There are only two verses in the song, but the music does not follow a strophic pattern. Only the two verses have the same musical content. In between the two verses the music extends the sounds of the intro, but now with much more complexity where the instruments become interlocked into a groove. In the jam between verses, each individual instrument extends the music a little further away from the melody in an experimental, improvisational type of texture. After a long extension of the jam, the bass will slowly work its way back to the original bass line from the melody of the song, and it will then be followed by the other instruments.

After the second and final verse, the instruments will die down to only a repeating bass line and a spare beat provided by the crash cymbal. (10) The tempo, sound and texture would again build on complexity and speed in a slow progression to build another climax. The climax will consist of an instrumental outbreak with fast tempo, heavy drums and powerful, crashing guitar and bass sections. The climax would give way to another, yet shorter, instrumental jam. The jam would eventually segue into a bridge that would slowly relax the song with slower

(5) *Whiny (make sure to proofread!).*

(6) *The meaning of this is unclear. Does it mean smooth timbre, as suggested in the next sentence?*

(7) *Good, but provide a specific example.*

(8) *I'd like more on the connection between the music and the lyrics. How might the music reflect or shape the meaning of the lyrics?*

(9) *It would be good to describe the expressive aspects of the vocal part—angry, confused, sleepy?*

(10) *The ride cymbal or hi-hat would probably be better for that. A crash cymbal doesn't have a very spare sound (it crashes!).*

tempo and more guitar effects. (11) This flow would continue to the outro of the song, where the texture would become more and more thin, as instruments would slowly fade out leaving only a light drum beat, bass line and spare guitar effects. The drums and guitar would also slowly fade out leaving only the repeating bass line to finish the song.

The song is not designated towards any specific audience, but rather to anyone who enjoys listening to energetic, guitar emphasized music. Although the song has not been made to fit into any specific genre, most people would probably describe it as some sort of mix between indie, grunge and jam music with influences from funk and jazz as well. The indie style will come from the raw, DIY production style, while the grunge style will be heard in the heavy use of powerful, electric distorted guitars, and finally the jam style will be heard in the improvisational-type, instrumental grooves that take up the majority of the length of the song. The song is most heavily influenced by bands such as Built to Spill, Wilco and Phish. (12) To me, the song should be more about the experience of creating the music than anything else. It is most important that all of the musicians would be able to find a creative groove where they can really build off the sound of each individual instrument in order to craft a complex style of musical innovation. Also, to me, the lyrics do have meaning. They express my frustration with societal categorizations, labels or oversimplifications of any subject. The music of the song relates to this feeling by expressing the frustration through the two dynamic climaxes of sound. The lyrics, however, are not to have an explicit meaning when used in the song. The true meaning of the song would be whatever meaning it inspired in each individual listener of the song. (13)

(11) For example?

(12) It's fine to invoke well-known groups in explaining your song, but don't let that substitute for a clear and detailed description of the music.

(13) Don't just leave it at that. Suggest some possible interpretations.

From the professor:

Overall, this is a good paper. The analysis of the music is, for the most part, thoughtful, clear, and detailed. (A few passages could be explained more clearly.) I think it's interesting that the author places much more emphasis on the music and uses words more for what they evoke or suggest rather than what they specifically denote. This is fine, but he/she should still explain how others might interpret the song. Also, as I mention in one of the comments, the author should say more about the relationship between the music and the lyrics.

Grading rubric:

Presence and discussion of the lyrics: 37/40

Discussion of the music and its connection to the lyrics: 45/50

Discussion of the song's meanings: 29/35

Clarity, conciseness of writing: 23/25

Overall grade: 134/150 B+

Appendix C: Music Major Course: Analysis Assignment

In this assignment, we will begin our investigation of the musical materials of country music by undertaking an analysis of an early hillbilly recording. We are interested in a variety of musical parameters, including the formal structure of the music and lyrics, harmonic structures, and arranging and production practices.

To complete this assignment successfully, you must:

1) Select one of the following recordings from our Moodle module:

- Vernon Dalhart's "Wreck of the Old 97"
- The Carter Family's "Keep on the Sunny Side"
- Jimmie Rodgers's "Blue Yodel No. 5"

2) Create a lead sheet for the song, transcribing the lyrics, harmonic structure, formal structure, and arrangement of the song.

3) Respond to the following questions in a brief, 2–3 page essay:

- Describe the ways in which the form, harmonic structure, and arrangement relate to the song's narrative.
- Characterize the vocal and instrumental arrangement, describing the instruments used and the ways that the arrangement relates to the formal and narrative structures of the song.

- Summarize the general characteristics of the production and the recording.

Your grade for this assignment will be assessed using the following rubric:

- Transcription: 30%.
 - An “A” transcription will offer complete and accurate lead sheet drawn from the commercial recording provided on Moodle.
 - A “B” transcription will be complete and nearly accurate, perhaps with minor errors in harmonic, lyrical, and/or formal transcription.
 - A “C” transcription will be mostly complete yet may exhibit one or two significant inaccuracies in harmonic and/or lyrical transcription and/or a minor error in formal transcription.
 - A “D” transcription will be mostly complete yet marked by several significant errors in harmonic, lyrical, and/or formal transcription.
 - An “F” transcription will be incomplete and marked by several significant errors in harmonic, lyrical, and/or formal transcription.
- Essay: 70%.
 - An “A” essay will address all of the questions outlined in the prompt, articulate a strong thesis, provide relevant supporting evidence from the transcription, and be free from grammatical errors.
 - A “B” essay will address all of the questions outlined in the prompt, but may articulate a somewhat weak thesis, provide occasional irrelevant supporting evidence, and/or demonstrate occasional grammatical errors.
 - A “C” essay will address all of the questions outlined in the prompt, but may articulate a weak thesis, provide much irrelevant supporting evidence, and/or demonstrate several grammatical errors.
 - A “D” essay will fail to address one of the questions outlined in the prompt, articulate a weak thesis, provide excessive irrelevant supporting evidence, and/or demonstrate excessive grammatical errors.
 - An “F” essay will fail to address more than one of the questions outlined in the prompt, fail to articulate a thesis, provide incomplete evidence, and/or demonstrate a poor command of written English.

Appendix D: Music Major Course: Song Analysis and Composition Project

- 1) With a partner, choose one of the following lists of songs (songs will be available on Moodle):

Honky Tonk

Ernest Tubb, "Walking the Floor Over You" (1941)

Lefty Frizzell, "If You've Got the Money, I've Got the Time" (1950)

Hank Williams, "Cold, Cold Heart" (1951)

Bluegrass

Bill Monroe and the Blue Grass Boys, "Blue Moon of Kentucky" (1947)

The Stanley Brothers, "Little Maggie" (1947/48)

Flatt and Scruggs and the Foggy Mountain Boys, "Rollin' in My Sweet Baby's Arms" (1950)

Rockabilly

Elvis Presley, "Mystery Train" (1955)

Carl Perkins, "Dixie Fried" (1956)

Jerry Lee Lewis, "Whole Lotta Shakin' Goin' On" (1957)

- 2) Transcribe the lyrics, analyze the form, and provide a lead sheet (using either Roman numerals or Nashville numbers) for each song.
- 3) Write a song that borrows from specific elements of the songs on the list you've chosen.
- 4) Provide lyrics, formal structure, and lead sheet for your song.
- 5) Write a paragraph that explains how your song relates to the models you have chosen.
- 6) Complete the self-assessment and group assessment forms.

Grading Rubric:

Transcription and Analysis of Model Songs: 30%

Original Composition: 30%

Explanatory Paragraph: 30%

Self-assessment: 5%

Group assessment: 5%

Appendix E: Music Major Course: Sample Assignment (excerpts)

I. Explanatory paragraph.

We chose to analyze “Before He Cheats,” sung by Carrie Underwood, “Independence Day,” sung by Martina McBride, and “Mean” by Taylor Swift because they all showcase women being strong enough to stand up for themselves. We noticed that there was a common theme regarding the singer being treated poorly or disrespected by someone and choosing to speak out. Each one is very personal and specifically targets a certain situation or respect issue. We chose to do the same through our song, though we chose to allow our chorus to relate to more than one type of situation as a time shift narrative may apply to different situations. We each chose a specific person in our life who disrespected us and wrote a verse telling that person off for doing so. We decided not to include a bridge because “Independence Day” did not include one, and we felt that it was a powerful song. It also influenced our decision to include an interlude. We also chose to repeat the last line to bring us back to the I chord because both “Independence Day” and “Before He Cheats” include repeats of lines at the end of the piece and because “Mean” includes chord changes on repeated phrases in the bridge. We used an odd number of lines in the chorus because 2 out of 3 of the examples had odd numbers of lines, and we used longer verses both to allow us to say everything that we wanted to and to follow the examples we chose. We noticed a more complex chord structure in these songs, so we allowed ourselves to think outside of the I IV V pattern and use other chords in our chorus. We used a fair amount of rhyme, influenced by “Before He Cheats.” Our rhyme structure in the verses is AABBC, but in the first verse, one of the “rhymes” is a repeat of a word, and another is a slant rhyme. In the chorus, the rhyme scheme is AABCB. We also chose to use fewer words in the chorus and very text driven verses because all three examples we chose followed that pattern. We used two verses instead of three because we each wanted to contribute a story, and we wanted the distribution of stories to be even.

II. Analyses of sample songs (transcriptions not included here).

“Independence Day” (Martina McBride): This song has three verses, with the chorus delaying its appearance until after the second verse. Each verse has eight lines and could be divided into two separate verses, but I felt that the eight lines worked together as a unit with “It’s Independence Day” closing each set. There does not seem to be much rhyme in the verses, as the “rhyme scheme” (quoted because

G D
But I won't take the hurt you give,

D
Thought you could knock me down because I won't hit back,

G V: A
Too bad I give my blows with class you'll never have.

Chorus:

A
I'm better off, no doubt in my mind

A II: E
There's nothing you could do. Nobody likes your kind

A E
One day soon, you'll get your own,

A
I'll be happy,

A
you'll be alone.

Verse 2:

You told me once that I'm not good enough for you
Well now I'm strong, but then, you broke my heart in two
You said you needed more
So I showed you to the door
Four years gone, and all those memories down the drain
It took a while, but then I got it through my brain.

Chorus

Interlude

Chorus

*From the professor:*¹⁰

This project effectively ties the model songs to several key elements of their original composition, particularly thematic content, rhyme scheme, and formal structure. Yet, at the same time, the authors made conscious decisions to avoid strict imitation in their own song, demonstrating a mature approach to using models. Finally, the writing is generally clear and concise throughout, although some word choice issues are evident.

Grading Rubric:

Explanatory paragraph: 30/30

Original composition: 30/30

Transcriptions and analyses of model songs: 29/30

10. The comments published here are not those submitted to the students. Rather, they offer a summation of the specific comments provided in the professor's feedback.

Teaching Western Music in China Today: An Introduction and Bibliography

THE EDITORS

A group of musicologists from China's leading music conservatories presented a session at the 2011 meeting of the American Musicological Society in San Francisco, entitled "Teaching Western Music in China Today." Their presentations are collected here along with an introduction by Craig Wright, who knows many of the scholars personally through their work at Yale University. These essays continue an international perspective of teaching music history which has developed through the first issues of the *Journal of Music History Pedagogy*, including James R. Briscoe's report from the international symposium on music history teaching in São Paulo,¹ Nancy Rachel November's description of her undergraduate courses at the University of Auckland in New Zealand,² and Travis D. Stimeling's review of *De-Canonizing Music History*, the proceedings of a symposium held at the Sibelius Academy in Helsinki, Finland.³

The study of traditional music in China is a long-established scholarly field in departments of ethnomusicology in Western universities and colleges. Research on traditional music in China is supported in the West by societies

The Editors gratefully acknowledge the generous help and assistance of Drs. Maria Chow and Sue Tuohy in reviewing these essays, transliterating Chinese titles and phrases, and suggesting items for the accompanying bibliography.

1. "Conference Report: Il simpósio internacional para a pedagogia da história da música/ International Symposium for Music History Pedagogy. Universidade de São Paulo, August 4–7, 2010," *Journal of Music History Pedagogy* 1, no. 2 (Spring 2011): 183–88, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/27/54>.

2. "Literacy Loops and Online Groups: Promoting Writing Skills in Large Undergraduate Music Classes," *Journal of Music History Pedagogy* 2, no. 1 (Fall 2011): 5–23, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/31/59>.

3. "Review of Vesa Kurkela and Lauri Väkevä, eds., *De-Canonizing Music History*," *Journal of Music History Pedagogy*, this issue, pp. 193–96, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/55/90>.

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such as the European Foundation for Chinese Music Research (CHIME)⁴ and the Association for Chinese Music Research,⁵ published in journals such as *Ethnomusicology* and *Asian Music*, and summarized in Western textbooks on world music, ethnomusicology, and music appreciation. Professor Yao Yijun's introduction to how the traditional music of China has been taught at the China Conservatory of Beijing will provide additional insights for students in this field.

In contrast, the study of Western music in China may not be familiar to readers of the *Journal*. As the following essays explain, research and scholarship on Western music history by our Chinese colleagues over the past century have been contextualized by forces and events far different from those which have shaped the writing of music history by Western scholars, such as the May Fourth Movement or the political influence of Mao Zedong. As described in the essays by Professors Li Xiujun, Yang Yandi, and Yu Zhigang, the textbooks, research interests, and history survey classes of our Chinese colleagues appear far different from those of Western scholars, although the subject of study and methodologies are essentially the same.

Nevertheless, the reception of Western music in China is a growing area of scholarship not only among Chinese musicologists, but also among Western scholars. To supplement the citations of Chinese sources in the following essays, the following introductory bibliography presents recent research in Western languages on the reception and teaching of Western music in China. For Chinese authors who use a Western presentation of their names in published research (with their family name last), the bibliography entries begin with the author's surname first followed by a comma. For authors who use a Chinese presentation of their names in published research (with their family name first), the bibliography entries begin with the author's surname but without a comma.

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See also Alexander Tcherepnine, "Music in Modern China," *The Musical Quarterly* 21, no. 4 (1935): 391–400.

4. <http://home.planet.nl/~chime/>.

5. <http://www.acmr.info/>.

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Western Musicology in China: A Personal Perspective

CRAIG WRIGHT

The positive interaction between Chinese and American scholars of Western art music is a not-entirely-unexpected byproduct of the extraordinary rise of China as a world economic power. However, the series of events that led to the first “China session” in the history of annual meetings of the American Musicological Society goes back to the fall of 1998, when Professor Yu Zhigang came from the Central Conservatory to study early music with me at Yale. Being totally inexperienced in such matters, I did not know what to make of this initiative. Professor Yu, it turned out, was already an established scholar having published books in Chinese on the music of J. S. Bach and Telemann. Yet here he was at Yale, learning about the rules of dissonance treatment in the theory of Tinctoris and the intricacies of twelfth-century modal notation from Willi Apel’s book. (Today Professor Yu still teaches the history of Western musical notation from Apel, a task not for the faint of heart, regardless of a person’s native language). One thing was certain with regard to Professor Yu: to leave one’s family and friends and come to America with little command of English required a person of great courage, one entirely devoted to the discipline of musicology.

About this same time two of Professor Yu’s students also came to the United States to study: Yang Yandi and Li Xiujun. Yang Yandi, now Vice President of the Shanghai Conservatory, took up residence mainly at Columbia, but also visited Harvard and Berkeley. Li Xiujun, now Professor of Musicology and Director of the Arts Management Program at the China Conservatory in Beijing, came to Yale. Indeed, Professor Li remained here for three years, where he assiduously attended almost every music course in the undergraduate and graduate curriculum, and even enrolled in some at the Divinity School. My most cherished personal moment occurred during a music history class in which, in order to demonstrate typical Renaissance choreography, Professor Li and I danced a pavane together, hands tightly clasped. Needless to say, the cameras on the students’ iPhones were busy as we paraded back and forth.

Having experienced music education in Western universities, these three courageous Chinese scholars returned home where they did two things, among others: instituted courses Western musicology based primarily on an American model, and invited their American teachers to visit their own institutions. The first to enjoy the hospitality of Chinese was my long-time colleague at Yale, Leon Plantinga, who visited and lectured at the conservatories in Beijing and Shanghai on more than one occasion during the first decade of this century. I myself visited for the first time only this past year (2011). It is anticipated that other American scholars will have the honor of lecturing at one or more of the Chinese conservatories in the coming years.

To understand how and where Western art music is taught in China, it may be helpful to consider the following. Most of the teaching of Western art music as part of higher education in China—and the majority of the major scholars in the field—is associated with music conservatories, the Chinese equivalents of our Curtis, Juilliard, and Eastman, for example. Today there are nine major conservatories in China: Central and China (both in Beijing), Shanghai, Tianjing, Shenyang, Wuhan, Xian, Sichuan, and Xinghai (Guangzhou). An exception to this conservatory basis for teaching music is the University of Hong Kong, which has within it a long-standing department of music built on an Anglo-American model and with instruction mainly in English. In addition, in recent times other schools of music and departments of music have begun to appear within universities and colleges in China. Judging from personal observation and reports of my colleagues, the strongest programs at the moment are those in Beijing, Shanghai, and Hong Kong.

But whether in the more established conservatories or in the newer schools and departments of music, a course in the history of Western music is an important requirement of all music students. For those who major in musicology, a two-year cycle of music history courses is required. In addition, other courses in nineteenth and twentieth-century music and “special topics” courses supplement the undergraduate curriculum. At the graduate level, courses in Western music are more varied, and include, for example, surveys of opera, of the symphony, of the quartets of Beethoven, and analytical methods. But these curricula and the textbooks used within them are best explained by our distinguished colleagues from China through the papers that follow.

The Origin and Development of Western Music History Textbooks by Chinese Scholars: A Review

LI XIUJUN

The formal teaching of Western music history in China can be traced to the beginning of the last century and is closely tied to specific historical and political events. On May 4, 1919, student demonstrations in Beijing protested the Chinese government's weak response to the Treaty of Versailles which led to an anti-imperialist, cultural, and political movement known as "The May Fourth Movement." It was during this time that China's first professional music college was established. Chinese composers began incorporating Western techniques of musical expression into their reflections of life in China, and Western ideologies began to be reflected in the spiritual life of contemporary Chinese intellectuals. On October 1, 1949, the People's Republic of China was established, which marks the beginning of the current period now referred to as the "New China." At the beginning of this period, music history textbooks often drew on concepts of class struggle to examine the historical development of music.

Beginning in December of 1978, the 11th Central Committee of the Communist Party of China established the policies of "Reform and Opening of China to the West" as a national development strategy which invigorated interest in and development of teaching Western music history in China. These developments have continued since 1990, including the introduction of new textbooks written for China's growing number of music conservatories. The following review introduces the major Western music history texts written since 1919 and provides a discussion of the most important of these works in each period. Particular attention is given to *A History of European Music* (*Ouzhou yinyueshi*), written primarily by Zhang Hongdao in the 1960s and 1970s; *A Brief History of European Music* (*Ouzhou yinyue jianshi*) by Qian Renkang, et al. in the 1980s; and selected books written from the 1990s to the present by Yu Runyang, Yu Zhigang, and the author.

1919–49: Before the Establishment of the People’s Republic of China

Major works on Western music history published by Chinese scholars in the 1920s and 1930s included: *The Evolution of European Music* (*Ouzhou yinyue jinhualun*)¹ and *An Outline of Western Music History* (*Xiyang yinyue gangyao*) by Wang Guangqi² and *A Brief History of Western Music* (*Xiyang yinyue xiaoshi*) by Yu Jifan.³ These texts concentrated on the seventeenth and eighteenth centuries.

The most important author of music history books during this time was Wang Guangqi, the author of *The Evolution of European Music* and *An Outline of Western Music History*. Dr. Wang, one of the earliest “professional” musicologists in China, completed these two books during his study in Germany. The ideas in these two books were influenced by Darwin’s theory of evolution. *The Evolution of European Music* highlights the development of Western music from its origins to the Romantic period, and it is divided into four stages of development: monophonic music, polyphonic music, melody with accompaniment, and melody and harmony mixed. After Wang’s death in 1936, no new comprehensive book discussing the general history and development of Western music by a Chinese scholar was published in China for almost fifty years.

1949–79: The Three Decades after New China was Founded

After the founding of New China, the teaching of Western music entered into a new period of development. The early days of this period were under the influence of what Chairman Mao called the “historic, foreign” point of view or “Make the past serve the present and foreign things serve China” (*Guweijinyong yangweiZhongyong*). That is, New China should use both Chinese tradition *and* the ways of the West.

However, implementing Chairman Mao’s proclamation was difficult. Although Western music began to circulate in China, contacts with the West were cut off, and China was learning about the West from the Soviet Union. The former Soviet Union and Eastern Europe became the sources of information for China to learn about Western music history research, writing, and its development. In the 1960s, political problems weakened ties between China and the Soviet Union, but the influence of the Soviet Union’s concept of historical musicology continued for an additional ten to twenty years. Meanwhile, Chinese musicologists began thinking for themselves about how to approach and interpret the history of Western music

1. (Shanghai: Chinese Book Press, 1924).

2. (Shanghai: Chinese Book Press, 1937).

3. (Shanghai: Chinese Book Press, 1930).

In the 1960s, an important textbook on the history of Western music titled *The Music History of Foreign Countries* was written by Chinese scholars and edited by Zhang Hongdao. This book served as the primary Western music teaching resource for a long time, and was formally published in 1983 as *A History of European Music* (*Ouzhou yinyueshi*, **Figure 1**).⁴ Many textbooks published by China's leading conservatories are first written as manuscripts and used as teaching guides by the professors. Only after years of experience and feedback from their practical use in the classroom do these books get edited and published. *A History of European Music* was notable for being systematic,

content-rich, comprehensive, and using China's latest research methods. Until 1991, this book was the only major work of European music history written by Chinese scholars.

The book is divided into four chapters: the period of ancient slave society, the period of feudal society, the period of transition from feudal society to capitalist society, and the period of capitalist society. These chapter headings refer to the development of Western music through a social history of economics, politics, and class—the method of “historical materialism.” German philosopher Friedrich Engels defined historical materialism as using the economic conditions and life qualities within a certain historical period to illustrate all historical events, concepts, and political, philosophical and religious phenomena. This approach was also in keeping with the ideas of Chairman Mao's belief that culture reflects society, politics, and economic ideology. If we want to grasp “historical materialism” accurately and completely, we need to develop a logical approach toward understanding the history of Western music.

The decade of the 1960s was a period when China grappled with the theoretical notion of “class struggle.” During this time, methods of class analysis became an important basis for musicologists (and the country as a whole) with which to analyze the West. This research methodology was also applied

Figure 1. Zhang Hongdao, ed., *A History of European Music*.



4. (Beijing: People's Music Press, 1983).

in the writing of *A History of European Music*; for this reason, it is inevitable that it included some biased perspectives. For example, in analyzing Beethoven, authors focused on Beethoven's fights with the aristocracy as a representation of class struggle. Historically, Beethoven was endowed with the spirit of heroism and that of a revolutionary, but a considerable number of Beethoven's works were dedicated to the nobility. How are we to understand Beethoven's apparently contradictory relationship with the nobility? During the 1960s, the interpretation of Chinese authors was that we must understand Beethoven through the ideology of a class-based society, which ultimately leads to class struggles.

1979–90: The First Decade after the Reform and Opening of China to the West—Reflection, Exploration and Development

The Third Plenary Session of the 11th Central Committee of the Communist Party of China, held in December 1978, established the Reform and Opening of China to the West as a national development strategy. From then on, the study of and education on Western music in China entered a new era. Gao Shijie⁵ summarized the development of Western music in China during this period as characterized by:

1. the rapid development of music research;
2. the investigation of modern Western music;
3. the establishment of foreign music symposia and foreign music societies;
4. the establishment of the discipline of musicology and its various fields in China;
5. the expansion of current research from published articles to the level of monographs;
6. the attention given to music research on Asia, Africa, and Latin America; and
7. the growth and development of the next generation of researchers of foreign music.

During this period, the most innovative works in Western music history were written by Liu Jingshu, *Outline of History of Western Music (Jianming Xifang yinyueshi)*⁶ and Li Yinghua, *A Brief History of Western Music (Xifang*

5. Gao Shijie, *Lijie, zhuiwen, fansi: Gao Shijie yinyue wenji* [Understandings, Investigations, Reflections: The Collected Work of Gao Shijie] (Shanghai: Shanghai Conservatory Press, 2007).

6. (Beijing: People's Music Press, 1991).

yinyue shiliue).⁷ The *Outline of History of Western Music* introduces to Chinese musicology a new methodology of writing the history of Western music, abandoning biographical research methods in favor of “cultural and stylistic history.” For example, Liu categorizes Western music culture into Nietzsche’s two abstract artistic spirits: the Apollonian and the Dionysian. Liu also references aesthetics and cultural perspectives to view the nineteenth century and nationalism in music. Unfortunately, although the book well represents the author’s ideas, some of the analyses included within the book are somewhat simplistic.

Li’s *Brief History* was the first true guide to organizing the classroom teaching of Western music history. Although the book is short, it has had a huge influence in China. This text is divided into established periods of Western music history, enabling easy understanding of the basic concepts, schools of thought, music genres, and forms.

Continued Development post-1990

Since 1990, the most influential textbooks have come out of Shanghai and Beijing. They are *A Brief History of European Music (Ouzhou yinyue jianshi)* by Qian Renkang from the Shanghai Conservatory of Music;⁸ *A Concise History of Western Music (Xifang yinyueshi jianbian)* led by Shen Xuan,⁹ also from the Shanghai Conservatory; and *The Culture of Western Music (Xifang yinyue wenhua)* by Cai Liangyu from the Music Division of the Art Academy in Beijing.¹⁰

A Brief History of European Music by Qian (**Figure 2**) was originally written to accompany a satellite TV education program. Qian is a musicologist known for his knowledge of both Eastern and Western cultures. His book focuses on musical styles and genres such as medieval church music, medieval secular music, and twentieth-century aleatoric music. Although this text targets secondary school music education and uses non-specialist language, it maintains professional standards, making it very good for readers outside of secondary school education.

A Concise History of Western Music edited by Shen Xuan and others (**Figure 3**) is used as the primary teaching material for undergraduate courses at the Shanghai Conservatory of Music.¹¹ Shen’s book is divided into seven parts with seventeen chapters, including a 158-page section on twentieth-century music; it also uses geographic centers and their cultural identities as its major

7. (Beijing: People’s Music Press, 1988).

8. (Beijing: Higher Education Press, 1991).

9. (Shanghai: Shanghai Music Press, 1999).

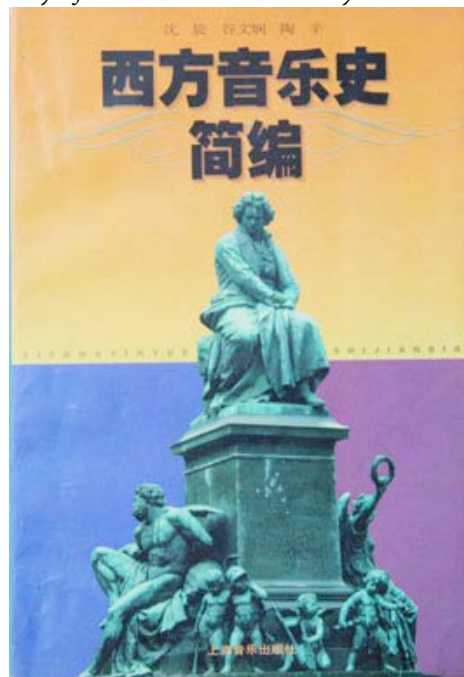
10. (Beijing: People’s Music Press, 1991).

11. Shen Xuan, Gu Wenxian, and Tao Xin, (Shanghai: Shanghai Music Press, 1999).

Figure 2. Qian Renkang, *A Brief History of European Music*.



Figure 3. Shen Xuan, ed., *A Concise History of Western Music History*.

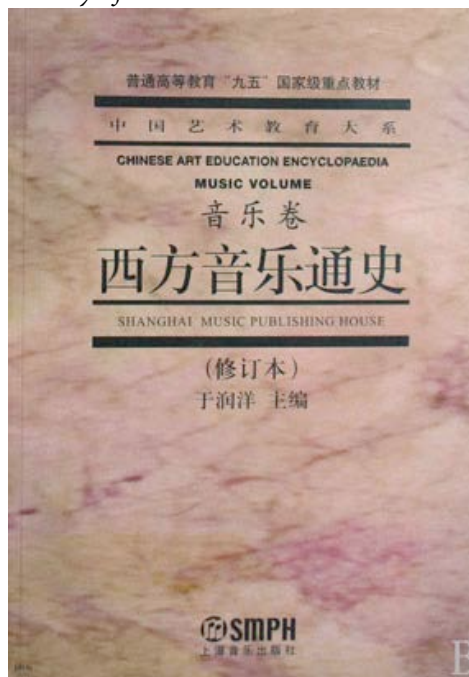


organizational idea. In the Preface, Shen writes that the text shows that “the history of Western art music began with music of Christianity,” which is different from the common view that music originated from ancient Greek and Hebrew societies.

Cai Liangyu states that her book, *The Culture of Western Music* (**Figure 4**), is a systematic study of both Western music history texts written in China as well as English, commenting that she “tried to use the ideas and methods of historical materialism, and placed Western art music into this context and background.”¹² Cai’s book does not cover contemporary music and the music of the Soviet Union, because separate books had already been written on these subjects. Instead, *The Culture of Western Music* covers the periods from ancient Greece to the music of Richard Wagner, including nationalism in the nineteenth century, throughout which she reflects on cultural and historical contexts and on the development and evolution of musical style. The final section of *The Culture of Western Music* consists of Cai’s previously published paper, “Three Cultural Features of Western Music,” which discusses the relationships between Western music and Christianity, Western music and capitalist societies, and Western music with Greek civilization and scientific tradition.

12. Liangyu, *Xifang yinyue wenhuz* [The Culture of Western Music], 478.

Figure 4. Cai Liangyu, *The Culture of Western Music*. **Figure 5.** Yu Runyang, ed., *A General History of Western Music*.



Of all the most recent textbooks, I believe that *A General History of Western Music* (*Xifang yinyue tongshi*), edited Yu Runyang¹³ from the Central Conservatory of Music (**Figure 5**), is the most influential work since Zhang's *A History of European Music*. All of the teachers focusing on Western music from the Musicology Department of the Central Conservatory of Music participated in its writing. It includes a total of seven parts divided into thirty-two chapters, with detailed explanations of the development of Western music from ancient Greece to the 1980s. Each chapter is written by authors based upon their area of specialty. This book was created after three decades of reform and development, and it adheres to the research and analysis methods of historical materialism. In addition, this text has included discussions of previously published Western books written on music history, and includes both Chinese and foreign language bibliographies and an index.

The China Conservatory of Music and other arts institutions use my book *A Course in Western Music History* (*Xifang yinyueshi jiaocheng*), as a major teaching resource.¹⁴ It has proven to be very suitable for students preparing for various Western music history exams. At the end of each chapter there is a “Study Guide and Review” and “Required Listening.” My second textbook,

13. (Shanghai: Shanghai Music Publishing Press, 2001).

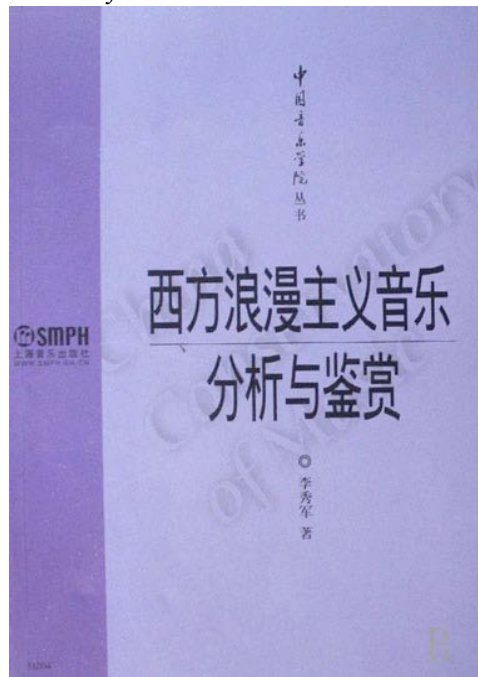
14. (Beijing: Jilin Audio-Visual Publishing Press, 2001).

Analysis and Appreciation of Romantic Music (*Xifang Lanman zhuyi yinyue fenxi yu jianshang*, **Figure 6**) includes additional information on “Recommended Listening” at the end of each chapter.¹⁵

Yu Zhigang from the Central Conservatory of Music wrote another influential text during this period, *Xifang yinyue jianshi* (*A Brief History of Western Music*).¹⁶ This book represents the pinnacle of Yu’s long career in teaching, research and reflection on the history of Western music. Yu’s book presents a balanced writing of the six major periods of Western music, highlighting the main features from each period; for example, his description of the

Baroque period emphasizes opera and instrumental music. This book was the first music history book published in China with an accompanying CD; it also includes an appendix for further reading, bibliography, and index. Yu studied at Yale University, and has translated the sixth edition of Claude Palisca’s *A History of Western Music* into Chinese.¹⁷

Figure 6. Li Xiujun, *Analysis and Appreciation of Romantic Music*.



* * *

To understand the history of how Chinese music scholars have approached the study and writing of Western music, one must also understand how the Chinese people have learned about Western music. Such an understanding also provides insight into China’s approach to studying Western culture in general. A review of the teaching materials used in China for the study of Western music illuminates our changing ideas of understanding the music, art, and culture of the West, but also our evolving effort to enhance music education in China.

15. (Shanghai: Shanghai Music Publishing Press, 2008).

16. (Beijing: Higher Education Press, 2006).

17. (Beijing: People’s Music Press, 2011).

Past, Present, and Future: A Survey of Teaching and Scholarship on Western Music History in China

YANG YANDI

Past: The Reception and Study of Western Music in China to the 1970s

Changes in the understanding and reception of Western music by Chinese musicians and the Chinese general public parallel the modernization of Chinese society and culture. The introduction of Western music in China has a long history; the first stage dates back to the beginning of the seventeenth century or even earlier.¹ However, it was not until the end of the nineteenth century and the early twentieth century that Western music actually became integrated with Chinese culture and had an effect upon China's musical life.

During the first half of the twentieth century, studies of Western music in China were mainly conducted on a rudimentary level of basic introductions to the music. Wang Guangqi (1891–1936), a pioneer of modern musicology and comparative musicology who studied and lived primarily in Germany, published a series of books in 1920s and 1930s about the history and culture of Western music in Chinese specifically for Chinese readers. He took advantage of his experience of living in Germany and his direct contact with the German musicological community in his writings, and thus he made great contributions to the theoretical and historical knowledge of Western music to Chinese people.² His monographs and articles on Western music provided not only a broad coverage of Western culture, but also demonstrated his

1. Tao Yabin, *Zhong Xi yinyue jiaoliu shigao* [A History of Musical Exchanges between China and Western Countries] (Beijing: Chinese Encyclopedia Press, 1994).

2. For example, *Ouzhou yinyue jinhualun* [The Evolution of European Music] (Shanghai: Chinese Book Press, 1924); *Xiyang yinyue yu shige* [Western Music and Poetry] (Shanghai: Chinese Book Press, 1924); *Dong Xi yuezhi zhi yanjiu* [Research on Music Systems of Eastern and Western Music] (Shanghai: Chinese Book Press, 1926); *Xiyang yueqi tiyao* [An Outline of Western Music Instruments] (Shanghai: Chinese Book Press, 1928); *Xiyang zhipuxue tiyao* [An Outline of Western Music Notation] (Shanghai: Chinese Book Press, 1929); and *Xiyang yinyueshi gangyao* [An Outline of Western Music History] (Shanghai: Chinese Book Press, 1937).

strong awareness of and reflections on musicological methodology. In addition to Wang, several Chinese scholars wrote popularizing essays and teaching treatises on Western music history, composers, and works to meet the needs of professional musical training and social education during the 1930s and 1940s. Among the most important of these were teachers and students in Shanghai National Academy of Music (later called the Shanghai Conservatory of Music), including Huang Zi (1904–1938), Qing Zhu (1893–1958), Liao Fushu (1907–2002), and Qian Renkang (b. 1914).

From the founding of the People's Republic of China in 1949 until the middle of 1960s, prior to the beginning of the Cultural Revolution, progress had been made on the study of Western music history in many aspects. Lectures and teaching programs conducted by experts from the Soviet Union and other socialist countries, including A. Kanjinsky from the Soviet Union, and Harry Goldschmidt from the Democratic Republic of Germany, were significant for Chinese scholars and students. Both of these scholars spent relatively long periods of time teaching in China. The contents of their lectures were transcribed, translated into Chinese, and published. Therefore they exerted a great influence on the reception and teaching of Western music history in China. These scholars generally used the perspectives and methodologies of Marxism and its ideological premises in their interpretations of music history, musical phenomena, and musical works.³ As a result, they paid particular attention to the economic basis of music making, the social conditions in music history, and the class analysis of a musician's social identity.

Chinese scholars assimilated the scholarly achievements of the Eastern European socialist countries and other Western countries, and through professional teaching and scholarship by Chinese scholars, the teaching and study of Western music expanded and became firmly established in Chinese academic institutions. The faculty members in Central Conservatory of Music, Shanghai Conservatory of Music, Tianjin Conservatory of Music, and other conservatories were most important, among them are some celebrated professors with a thorough knowledge of both Western and traditional Chinese culture: Shen Zhibai (1904–1968), Miao Tianrui (1908–2009), Zhang Hongdao (b. 1913), Qian Renkang, and Xu Yongsan (1915–2000). Their writings, translations, and teaching practices were very influential for the next generations of Chinese teachers and scholars.

In the early 1960s, an important textbook on the history of Western music was written and edited by teachers in the Central Conservatory of Music under the direction of Zhang Hongdao. Formally published in 1983 under the

3. A. Kangjinsiji [Kanjinsky], *Xinyang yinyue tongshi, diyi ce, di'er ce* [A General History of Western Music, 2 vols.] (Beijing: Music Press, 1958, 1959) and H. Gedeshimite [Goldschmidt], *Deguo yinyue* [German Music] (Beijing: People's Music Press, 1959).

title *A History of European Music (Ouzhou yinyueshi)*,⁴ it is a full-length, comprehensive history of music from ancient Greece to the early twentieth century. The book tried to apply a Marxist analysis of the development of human society for music history, and thus divided Western music history into periods such as “the ancient society of slavery,” “the feudalist society,” “the period of transition from the feudalist society to capitalist society,” and “the period of capitalism.” Western music after the turn of the twentieth century, however, was not included in the book.

Due to the radical political ideology of the period, various misunderstandings of and even attacks on Western music occurred during late 1950s and early 1960s. One of these was severe criticism of what was described as the corrupted tendencies in Debussy’s music and thoughts in 1963, after the Chinese edition of Debussy’s collected essays, *Monsieur Croche (Keluoshi Xiansheng)*, was published in Beijing.⁵ Unfortunately, the attitude of rejection and hostility to Western music (especially music of the twentieth century) eventually reached an unhealthy level during the period of the Culture Revolution (1966–1976). During that period, Western music almost disappeared completely from the public eye in China and there was little significant teaching or scholarship on the subject.

Present: Reform Since the late 1970s

Since the late 1970s, which saw the reform and opening policy in China, the conditions for teaching and studying Western music history have improved, along with the recovery and progress of the discipline of musicology in China. The general developments in these fields during the last thirty years can be seen in three ways.

First, due to the normalization of the political and intellectual life in China, the development of culture, art, and scholarship has begun to free itself from explicit political and ideological interferences; research and discussion of Western music in China now can develop according to the inner needs of the discipline itself. Through introspection and discussion, the awareness of the independence of the discipline was strengthened and the direction and significance of teaching and promotion of Western music in the future seems secure.

Among the essential issues of discussion among the Chinese scholars of Western music history are the historical retrospectives and reflections on scholarship and teaching experiences of Western music history in China; the unique standpoints and perspectives adopted by Chinese scholars in their

4. (Beijing: People’s Music Press, 1983).

5. Chinese trans. Zhang Yuhe (Beijing: People’s Music Press, 1963).

reception of and writings on Western music; the continuing introduction of new methods and new thoughts, especially of new trends of musicology in Western countries; and the important debate on “musicological analysis” (a more comprehensive, music-analytical method which attempts to combine structural analysis and social-cultural interpretation) proposed by Yu Runyang (b. 1932), an eminent musicologist and the former president of the Central Conservatory of Music in Beijing. In these discussions and conversations, the concept of “Western music” as the object of the discipline was widely adopted by the scholars instead of the former, somewhat vague concept of “foreign music.” Many scholars advocated that the content and methods of other sister disciplines, such as music analysis, music aesthetics, music sociology, and music psychology should be absorbed and integrated into the teachings and researches of Western music history.

Second, because of improvements in the academic environment, scholars and students of Western music in China are currently very productive in terms of publication and research. A large number of academic and popular books and papers have been written, translated, and published in the past thirty years; the quantity was more than that of the first eighty years of the twentieth century in total, and the breadth and depth of its coverage are more diverse than ever before.

Several books on the general history of Western music have been written by individual Chinese scholars:

Li Yinghua, a professor in the Central Conservatory of Music, *A Brief History of Western Music (Xiyang yinyue shilüe)*⁶

Qian Renkang, the famous eminent musicologist of the previous generation in Shanghai, *The Story of European Music (Ouzhou yinyue shihua)*⁷ and *A Brief History of European Music (Ouzhou yinyue jianshi)*⁸

Liu Jingshu, a professor trained in Germany now based in Beijing, *Outline of History of Western Music (Jianming xifang yinyueshi)*⁹

Cai Liangyu, a research professor based in Beijing, *The Culture of Western Music (Xifang yinyue wenhua)*¹⁰

Shen Xuan, Gu Wenxian, and Tao Xin, faculty members of the Shanghai Conservatory of Music, *A Concise History of Western Music (Xifang yinyueshi jianbian)*¹¹

6. (Beijing: People’s Music Press, 1988).

7. (Beijing: Shanghai Music Press, 1989).

8. (Beijing: Higher Education Press, 1991).

9. (Beijing: People’s Music Press, 1991).

10. (Beijing: People’s Music Press, 1991).

11. (Shanghai: Shanghai Music Press, 1999).

Ye Songrong, a professor at the Fujian Normal University, *The History of European Music Culture—European Music in Chinese Perspective* (*Ouzhou yinyue wenhua shigao—Zhongguoren shiyezhong de Ouzhou yinyue*)¹²

Yu Runyang, a professor at the Central Conservatory of Music and editor of *A General History of Western Music* (*Xifang yinyue tongshi*)¹³

These books demonstrate a variety of viewpoints, diverse narrative structures, and different approaches for different audiences.

Besides the general and narrative history books, there are also some monographs on specific topics. Research and writing on Western music in the twentieth century are among of the most prominent aspects of these studies; they are a kind of “remedy” due to the previous neglect and ignorance about Western contemporary music in Chinese music composition and music life. Besides monographs like Zhong Zilin’s *An Outline of Western Contemporary Music* (*Xifang xiandai yinyue gaishu*)¹⁴ and Song Jin’s *Western Music: From Modern to Postmodern* (*Xifang yinyue: Cong xiandai dao haoxiandai*),¹⁵ there are also many articles and essays covering various topics such as composer studies, musical analyses, critiques of music phenomena, and studies on musical ideologies. Other notable monographs on specific subjects include two books written by Yao Yaping,¹⁶ a professor at the Central Conservatory of Music, who gave a macroscopic interpretation and innovative account of the development of Western music history and the cultural reasons behind the development of Western polyphonic thinking. Also among important publications are comprehensive books on national music history of the United States of America and the Soviet Union,¹⁷ an introductory book on Western music genres and forms,¹⁸ and the present author’s collection of essays, *Humanistic Interpretations on Music* (*Yinyue de renwen quanshi*).¹⁹

12. (Fuzhou: People’s Press, 2001).

13. (Shanghai: Shanghai Music Press, 2001).

14. (Beijing: People’s Music Press, 1991).

15. (Shanghai: Shanghai Music Press, 2004).

16. Yao Yaping, *Xifang yinyue de guannian: Xifang yinyue lishi fazhangzhong de eryuan chongtu* [The Idea in Western Music: The Dualistic Conflict in the Development of Western Music History] (Beijing: Chinese Renmin University Press, 1999) and *Fudiao de chansheng* [The Arising of Polyphony] (Beijing: Central Conservatory of Music Press, 2009).

17. Cai Liangyu, *Meiguo zhuanye yinyue fazhan jianshi* [A Concise History of Professional Music in the United States] (Beijing: People’s Music Press, 1992) and *Huang Xiaohe, Sulian yinyueshi* [A History of Music in Soviet Union] (Fuzhou: Straits Press for Literature and Arts, 1998).

18. Qian Yiping, *Wang dandan, xiyang yinyue ticai ji xingshi de yanjin* [The Evolution of Genres and Forms in Western Music] (Shanghai: Shanghai Conservatory of Music Press, 2003).

19. (Shanghai: Shanghai Conservatory of Music Press, 2007).

Translation and publication of important books by Western scholars are another direct impetus for the development of the discipline, especially translations of writings which are of high academic quality and exert a significant influence on Chinese scholars, musicians, and general readers. Among the Chinese translations of Western musicology books are both textbooks and monographs on specific topics:

- Paul Henry Lang, *Music in Western Civilization*²⁰
 Donald J. Grout and Claude Palisca, *A History of Western Music* (the fourth and sixth editions)²¹
 Gerald Abraham, *The Concise Oxford History of Music*²²
 Boris Schwarz, *Music and Music Life in Soviet Union*²³
 Bence Szabolcsi, *A History of Melody*²⁴
 Peter S. Hansen, *An Introduction to Twentieth Century Music*²⁵
 Hans Heinz Stuckenschmidt, *Twentieth Century Music*²⁶
 Reginald Smith Brindle, *New Music: The Avant-Garde Since 1945*²⁷
 Jeremy Yudkin, *Music in Medieval Europe*²⁸
 Hans Heinrich Eggbrecht, *Musik im Abendland*²⁹
 M. Arannovsky, *Russian Composers and 20th Century*³⁰
 Carl Dahlhaus, *Grundlagen der Musikgeschichte*³¹ and *Musikästhetik*³²
 Lydia Goehr, *The Imaginary Museum of Music Works*³³
 Joseph Kerman, *Opera as Drama*³⁴
 Paul Robinson, *Opera and Ideas*³⁵
 Edward T. Cone, *The Composer's Voice*³⁶

20. Chinese trans. Gu Lianli, Zhang Hongdao, Yang Yandi, and Tang Yating (Guiyang: Guizhou People's Press, 2001).

21. Chinese translation of the fourth edition by Wang Qizhang, Wu Peihua, and Gu Lianli (Beijing People's Music Press, 1996); the sixth edition translated by Yu Zhigang (Beijing People's Music Press, 2011).

22. Chinese trans. Gu Ben (Shanghai: Shanghai Music Press, 1999).

23. Chinese trans. Zhong Zilin et al. (Beijing: People's Music Press, 1979/1981).

24. Chinese trans. Situ Youwe (Beijing: People's Music Press, 1983).

25. Chinese trans. Meng Xianfu (Beijing: People's Music Press, 1981/1986).

26. Chinese trans. Tang Yating (Beijing: People's Music Press, 1992).

27. Chinese trans. Huang Zhenyu (Beijing: People's Music Press, 2001).

28. Chinese trans. Yu Zhigang (Beijing: Central Conservatory of Music Press, 2005).

29. Chinese trans. Liu Jingshu (Changsha: Hunan Press for Literature and Arts, 2005).

30. Originally Russian, Chinese trans. Zhang Hongmo (Beijing: Central Conservatory of Music, 2005).

31 Chinese trans. Yang Yandi (Shanghai: Shanghai Conservatory of Music Press, 2006).

32. Chinese trans. Yang Yandi (Shanghai: Shanghai Conservatory of Music Press, 2006).

33. Chinese trans. Luo Donghui (Shanghai: Shanghai Conservatory of Music Press, 2008).

34. Chinese trans. Yang Yandi (Shanghai: Shanghai Conservatory of Music Press, 2008).

35. Chinese trans. Zhou Bingbing (Shanghai: East China Normal University Press, 2008).

36. Chinese trans. He Xian (Shanghai: East China Normal University Press, 2011).

Third, the improvement of the general intellectual climate and academic achievement has resulted in the creation of increasingly important academic organizations and growing academic teams in teaching and research on Western music history in China. In conferences, scholars exchanged their perspectives and developed their ideas quite freely; such exchanges had positive impacts on the young generations of students. Since the 1980s, the most notable conferences have been:

- 1984: The first academic conference on “foreign music” was held in Beijing.
- 1986: An academic conference on American music was held in Tianjin, and the Society for American Music in China was established, whose chairman was the eminent composer-scholar Xu Yongsan.
- 1987: The Tianjin Conservatory hosted an academic conference on Soviet music, and the Society for Soviet Music was established there. The chairman of the society was the famous composer Wu Zuqiang, who studied in Moscow during 1950s.
- 1990: The second academic conference on “foreign music” was held in Beijing, in which there were intense discussions on the purpose and methods of Western music study in China.
- 1991: A special conference and reading report meeting was held in Beijing with a focus on the subject “The Impact of Christianity on Western Music.”
- 1998: The third academic conference of Western music was held in the Central Conservatory of Music. Key issues included methodologies of Western music study and other fundamental questions about interpreting music.
- 2003: Another academic conference on American music was held in Hangzhou Normal University. It is in this conference that the Society for Western Music in China was finally established after receiving permission by the musicology and theory division of Chinese Musicians Association. The society selected Yu Runyang as the Honorary Chairman, and Yang Yandi as the Chairman, Cai Liangyu, Yu Zhigang, Wang Pu as the Vice Chairmen. The foundation of the Society was of significant meaning to the promotion of the discipline in China. Since then, the discipline of Western music study in China and its academic organizations have entered a new age, with more solid institutional support and more regular exchanges of ideas.
- 2005: In March, the first formal convention of the Society for Western Music in China was held at the Shanghai Conservatory. The

theme of the conference was “Teaching Western Music History in China.”

2007: In April the second convention was held at the Xi’An, Conservatory of Music, and the main topic was “The Interpretation of Western Music Work: History, Analysis, Criticism, and Method.”

2010: In December the third convention was held at the Xinghai Conservatory of Music; the main subject was “The Integration and Comparison of Disciplines: The Opening Up in Western Music Studies.”

From the different subjects and key issues of these conventions we can see the ever-deepening progress of the discipline, as well as the significant diversity of approaches of Western music study in China now. In addition, the development and progress of the discipline can also be seen in the expanding members participating in these conferences, especially graduate students.

Future: Prospects for Western Music Scholarship in China

In summary, the teaching and scholarship of Western music in China have made significant progress in China during the past century—yet there is still room for the development of the discipline in the future. We as Chinese have often considered that Western music was a kind of “otherness” in the Chinese environment, with a somewhat “exotic,” unfamiliar cultural identity. Consequently the meaning and function of the research and teaching of this “other” object are continuously questioned. However, in China’s musical life and educational system, the existence of Western art music has become a reality that cannot be denied or ignored. As a result, the discipline of musicology as a brand of learning and the scholars of Western music should take the responsibility of explaining and interpreting the meaning and value of Western music to Chinese musicians, concert and opera goers, and the general public. I believe that the essential purpose of studying and teaching of Western music in China is the construction and development of a richer and healthier musical life for China itself. In addition, of course, Chinese musicologists should strive to contribute something new from our own perspectives to the international musicological community.

China now is booming as an economic entity and as a culturally developing giant. The world has witnessed that China is already producing first-class music performers such as Lang Lang and others, and we are excited about the growing population of music lovers now in the cities of China. Concert halls and theaters are constructed at amazing speed around China, especially in big cities. Since 2000, several hundred music departments and music schools have been established in various Chinese universities and colleges. Young people in

China are increasingly interested in Western classical music. So we might ask ourselves how to help the Chinese people understand and appreciate Western music more deeply in terms of the music's intellectual and cultural dimensions.

Therefore, I have two points concerning the future of Western music scholarship in China. First we must find our own positions and raise our own problems from the perspective of China's unique cultural and social backgrounds in the process of studying Western music. For instance, I am researching the problems of "modernity" in music, since I find that the quality and essences of "modernity" in Western music and Chinese music are totally different due to their respective cultural heritages and social circumstances.³⁷ Under my supervision, my postgraduate students chose comparative study topics for their dissertations, such as the comparative study of modern music's transformation in East Asia countries,³⁸ and a comparative study on the different social identities of Western musicians and Chinese musicians.³⁹

Second, we should insist on the importance of introducing more Western musicological theories, thoughts, and ideas into Chinese musicology, which not only will promote the understanding and reception of Western music in China, but also will exert a positive impact on musicological study in China as a whole which will, in turn, have a healthy influence upon music life in China now and in the future. For example, we plan to translate all six books of the Norton Introduction to Music History series, and the volumes on the Classical period and on twentieth-century music will be published soon;⁴⁰ I am currently translating Charles Rosen's acclaimed book *The Classical Style*; Leo Treitler will be my co-editor for a Chinese edition of his selected essays.

Chinese scholars of Western music are looking forward to collaboration with Western and American colleagues and the international musicological community as we continue to develop our study of Western music and musicological traditions. We hope that in this open and healthy cultural climate, Chinese musicology and Chinese music life will sustain its diversity, energy, and creativity in the future.

37. Yang Yandi, "Yinyue de xiandaixing zhuanxing" [The Transformation of Modernity in Music], *Yinyue yishu* [Art of Music: Journal of Shanghai Conservatory of Music] 1 (2006): 57-64.

38. Liu Zhenyin, "Dongya sanguo de yinyue bianqian: Xiandaixing he minzuxing de suqiu" [Musical Change in China, Korea and Japan: The Claims of Modernity and Nationalism], PhD diss., Shanghai Conservatory, 2008.

39. Xia Yanzhou, "Xifang zuoqujia de shehui shenfen: Cong zhong shiji dao Beiduofen" [The Social Identity of Western Composers: From the Middle Ages to Beethoven], PhD diss., Shanghai Conservatory, 2008.

40. Chinese translations are organized and arranged by Shanghai Conservatory and Shanghai Music Press.

The Pedagogy of Chinese Traditional Music at the China Conservatory of Music

YAO YIJUN

The China Conservatory of Music (Zhongguo yinyue xueyuan) in Beijing was established in 1964 and is the only college-level institution in China that specializes in the teaching, practice, and theory of traditional Chinese music and musical instruments. The core curriculum in musicology at the China Conservatory is “Chinese Traditional Music Theory.”¹ This curriculum is framed by three mutually related teaching areas: an introduction to Chinese traditional music, the analysis of Chinese traditional music morphology, and case studies of Chinese traditional music. These three areas are geared to the needs of different levels of students, ranging from middle-school students affiliated with the Conservatory to undergraduate, graduate, and PhD students. This curriculum not only focuses on basic knowledge and theory of traditional music but also emphasizes the importance of practice; together these form the basis of pedagogy in Chinese traditional music.

A Brief History of the Curriculum’s Development

Introductory Study: From “Chinese Folk Music” to “Introduction to Chinese Folk Music”

The curriculum for teaching Chinese folk and traditional music originated with the Lu Xun Art Academy and the Chinese Folk Music Association in the 1940s. Two central figures in the Association were the well-known musicologists An Bo (1915–65) and Ma Ke (1918–76); they also were pioneers in developing this curriculum. In 1964, China’s then Premier Zhou Enlai personally proposed the establishment of the China Conservatory of Music, and the State Council appointed both An Bo and Ma Ke as the first leaders of

1. The China Conservatory of Music consists of a wide range of music departments including music education, composition, piano, and arts administration. For a brief English-language introduction to the Conservatory, see http://www.ccmusic.edu.cn/ccmusic/yingwenwang/About_Conservatory/.

the Conservatory. At that time, the curriculum was called “Chinese Folk Music.” From the early 1950s through the 1960s, China’s first generation of folk music theorists compiled several textbooks that were disseminated and used in schools throughout China. Following the publication of the textbook *Outline of Folk Music (Minzu yinyue gailun)*² the curriculum was renamed “Introduction to Chinese Folk Music.”

Developing Study: From “Introduction to Chinese Folk Music” to “Introduction to Chinese Traditional Music”

By the early 1970s, the China Conservatory of Music stopped holding classes because of the political and social turmoil created by the “Cultural Revolution” movement (1966–76) that had swept across China. As the national political situation improved in the late 1970s and early 1980s, the Conservatory’s operations returned to normal and it began offering instruction again. During this period, one marked by great academic enthusiasm, many famous experts and scholars began a new era of research on traditional music, including various regional Chinese music cultures, which also led to the expansion of the scope of pedagogy on Chinese traditional music. This work produced a revision of the book *Outline of Folk Music*³ which played a leading role in teaching Chinese traditional music nationwide to such an extent that the curriculum was renamed “Introduction to Chinese Traditional Music.”

Mature Study: Establishing the “Chinese Traditional Music Theory Education System”

Since the 1990s, the structure and content of this curriculum has been revised on three levels.

1. *Introduction to Chinese Traditional Music.* This level is relatively basic and is directed primarily to first- and second-year undergraduate students majoring in musicology as well as students majoring in other departments of the Conservatory. This level introduces students to important genres of Chinese traditional music and includes such courses as: “Han Chinese Folk Songs,”⁴ “Folk Songs of Minority Groups in China,” “Chinese Narrative Songs,” “Chinese Opera,” and “Chinese Instrumental Music.”

2. *Chinese Traditional Music Morphology.* This is a research-oriented level, designed for advanced undergraduate and graduate students in musicology, advanced undergraduate composition students, and master’s degree students

2. (Beijing: People’s Music Publishing House, 1964).

3. (Beijing: People’s Music Publishing House, 1980).

4. Han is the dominant ethnic group in China, constituting about 93% of the population. Fifty-five other ethnic groups are officially classified as “minority groups” today in China.

in other fields. This level focuses on the internal structure and features of Chinese traditional music and includes classes in topics such as: “Analysis of Stylization and Non-Stylization,” “Timbre in Chinese Traditional Music,” “Chinese Musical Form,” “Chinese Traditional Music Theory,” “Chinese Polyphonic Folk Songs,” and “Methods of Vocal Embellishment in Chinese Opera.”

3. *Case Studies in Chinese Traditional Music.* This level is relatively new and focuses on original research. Among the topics of recent courses are: “Uyghur Muqam,”⁵ “The Kam Grand Choir,”⁶ “The Xipi Modal System in Chinese Opera,” “Theory and Practice of Chinese Traditional Music Classification,” “Traditional Chinese Music in Northwest China,” “Traditional Music of Fujian Province,” and “Chinese Traditional Gongche Notation and Sightsinging.” Instructors for this level are senior scholars from the China Conservatory who are experienced and accomplished teachers.

Achievements

Reform of the Teaching System

1. *Establishment, Reform, and Innovation.* Pedagogical and structural reforms and innovations have led to the establishment of a core curriculum that is framed by three related teaching areas: introduction, morphology, and case studies. The curriculum lays the foundation for both theory and research on Chinese traditional music as well as emphasizes the importance of practice. With continued allocation of resources and funding, we anticipate that this curriculum will be sustainable in the long term.

2. *Individualization and Complementarity.* Given the different pedagogical needs of undergraduate and graduate education, three types of courses have been developed under the principles of “resource sharing” and of teaching students in accordance with their relative aptitudes.

3. *Scheduled and Level-based.* The curriculum has been structured to form a trapezoidal teaching structure of “Preparation—Basic—Advanced—Innovation.” For affiliated middle-school students, we offer preparation courses on Chinese traditional music that focus on stimulating and guiding students’ interests. For undergraduate students, we offer introductory courses on Chinese traditional music that focus on the accumulation of knowledge. Freshmen enroll in “Han Folk Songs” and “Narrative Songs;” sophomores take “Chinese Opera Forms” and “Chinese Instrumental Music;” and juniors enroll in “Folk Songs of Minority Groups in China” and “Fieldwork.”

5. The musical systems and forms associated with the Uyghur minority group in Northwest China.

6. A polyphonic choral form of the Dong minority group in southern China.

For graduate students, we offer classes on Chinese traditional music morphology that are aimed at cultivating students' research abilities. These include courses focused on the analysis of Han Chinese folk songs, folk songs of Chinese minority groups, Chinese narrative songs, Chinese opera forms, and Chinese instrumental music as well as courses such as: "The Literature of Chinese Traditional Music," "Classical Literature in Chinese Traditional Vocal Music," "Historical and Contemporary Research on Chinese Traditional Music," "Studies of Gongche Notation," and "Research on Traditional Performing Arts and Sound Embellishment." For doctoral students, we offer specialized courses focused on particular genres and regions to encourage students to develop into leading scholars on the academic forefront of research on traditional music theory.

Reforms in Teaching Methods

1. *Advanced Science and Technology.* This course of study is presented primarily through multimedia courseware as well as Internet resources; it also draws upon the Conservatory's archive and database of Chinese folk music as well as ethnographic videos and other archives of fieldwork conducted by individual faculty members.

2. *Scientific Research and Innovative Theory.* We have completed a number of major research projects, such as those devoted to the protection and development of resources related to Chinese minority music research and to the compilation of scholarly literature on Chinese music theory in the twentieth century. Among our current projects are: an ethnographic research project on the cultural and artistic heritage of the Nisu people (a subgroup of the Yi minority in southern China) that focuses on ritual music and a transnational ethnographic project that focuses on music and culture in the Mekong River area.

3. *Prioritizing Practice.* Practice and performance-based classes are required for all Conservatory students in order to develop aural and performance skills. We also offer courses in traditional Chinese instruments such as the guqin and in Kunqu Opera to increase our students' understanding of traditional music and culture.

The curriculum also includes instruction in ethnomusicology, ethnographic theories and methods along with opportunities for fieldwork experience and practice for senior students in order to facilitate systematic learning from theory to practice. Every year, teachers and students of the Musicology Department go out as teams to conduct fieldwork in regions throughout the country, from the folk villages in Hubei Province in central China and minority regions in Southwest China, to the Yangtze River Delta region, the Korean Yanbian region, Urumqi in the Northwest, and the Northeast provinces. To prepare for their thesis work, students also are required to conduct fieldwork

for two to six months, under the supervision of their advisors. Every year, we also invite different folk artists to give lectures and presentations for students in order for them to become fully involved and gain a better understanding of traditional music. Students then complete final research reports.

The China Conservatory Library has abundant resources on Chinese traditional music culture, including a music archive and database. Statistics from the last four years show that our recordings cover different types of folk music in eighteen provinces as well as fifty styles of traditional music from sixteen ethnic minority groups.

We have also invited hundreds of folk artists to perform at our Conservatory and have organized more than sixty related activities that complement regular classroom teaching. Over the last several years we have held thematic teaching-week activities that also involve the performance of Chinese traditional music, including: traditional music of the Uyghur, Dai, and Hezhe minority groups; the theatrical form Errentai of Hequ Town; traditional music of Lisu, Pumi, Dulong, and Nu minorities in Yunnan province; and the well-known Liaoge folksongs from the Guangxi Zhuang Autonomous Region.

Conclusion

Education on Chinese traditional music is tightly linked to the China Conservatory's goal of "cultivating national music talents." The combination of introductory, practical, and specialized teaching forms the basis of the traditional music teaching model. At the same time, it integrates the features of Chinese music and gives priority to the combination of the theory and practice. Framed by three related teaching areas, geared to the needs of students at different levels—from middle-school students to undergraduate, graduate, and PhD students—the China Conservatory has set up a solid foundation and educational system for Chinese music and theory.

A History of Teaching of Western Music History at the Central Conservatory of Music, Beijing, China

YU ZHIGANG

The history of teaching Western Music history at the Central Conservatory of Music (CCOM) in Beijing, China, is most easily reviewed by a survey of the music history textbooks used at the Conservatory. At its founding in 1950, the CCOM used a textbook created by a Soviet musicologist which focused on Marxist ideas of history, such as historical materialism. Since then, successive generations of Chinese musicologists have written their own textbooks and brought their own historical perspectives to writing Western music history. In addition, Chinese scholars have also availed themselves of the best musicological scholarship in translation. Finally, this paper concludes with a comparison between the two-semester undergraduate survey courses taught at the CCOM and at the Jacobs School of Music at Indiana University.

Textbooks of Western Music History used at the CCOM

The Central Conservatory of Music was founded in 1950, just one year after the founding of the People's Republic of China. In 1956, A. Y. Kanjinsky, a Soviet music historian, came to China and taught the course on Western Music History at the CCOM for a teacher-training class. His lectures were guided by Marxist ideology, focusing on such concepts as historical materialism and class struggle. His lectures were translated into Chinese and published in two volumes (**Figure 1**) as *A General History of Western Music* (*Xiyang yinyue tongshi*).¹

Kanjinsky's book exerted a deep influence on professors such as Zhang Hongdao and Yu Runyang, who further developed and taught the Western Music History course at the CCOM. The first textbook of Western music history compiled by Chinese scholars in the 1960s (a group led by Prof. Zhang Hongdao, **Figure 2**) following the deterioration of relations between China and the Soviet Union. The Chinese writers tried to continue using the

1. (Beijing: Music Press, 1958–1959).

Figure 1. A. Y. Kanjinsky, *A General History of Western Music*.

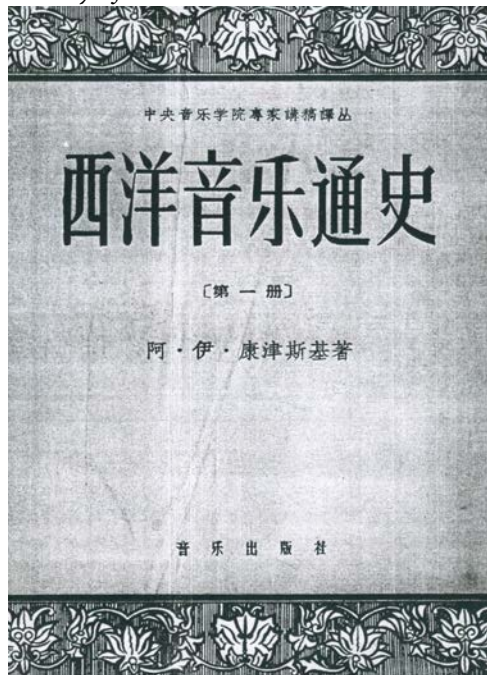


Figure 2. Zhang Hongdao, ed., *A History of European Music*.



views and methodologies of Marxism to write history, and the book was initially used as trial textbook at the CCOM in 1964, but it was criticized as “revisionist” when the Cultural Revolution began in 1966. It was not formally published until 1983 as *A History of European Music (Ouzhou yinyueshi)*.²

The second textbook used at the CCOM, *A Concise History of European Music (Ouzhou yinyue jianshi)*, was compiled by a large group under the aegis of the state Culture Ministry in 1973, towards the end of the Cultural Revolution (**Figure 3**). This two-volume book continued the interpretations of the 1960’s, such as the perspective of class struggle, and was more biased. It was mimeographed and used at the CCOM campus but was never officially published. Due to political reasons, both of these early textbooks omitted any mentions of early music (before Bach as well as most sacred music) and modern music (after Schoenberg, which was labeled “imperialistic” music). For example, of the 460 pages of Zhang’s book, only ten pages were devoted to ancient Greece and medieval music.

The third textbook used at the CCOM is titled *A General History of Western Music (Xifang yinyue tongshi)*.³ The editor-in-chief is Yu Runyang, and

2. (Beijing: People’s Music Press, 1983).

3. (Shanghai: Music Publishing House, 2001).

Figure 3. Yu Runyang, ed., *A Concise History of European Music*.

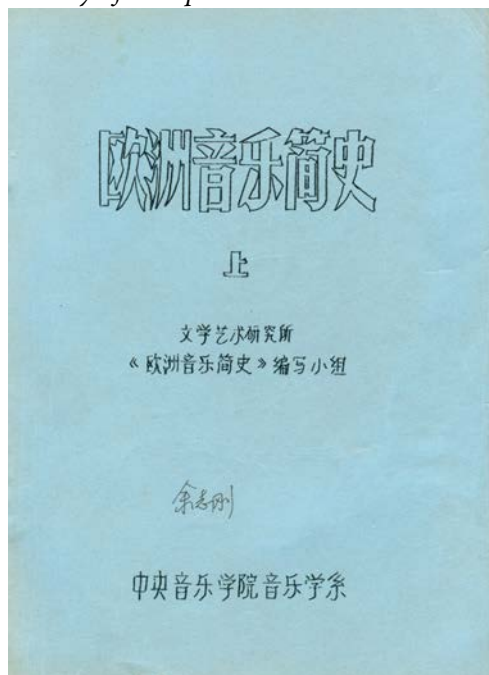
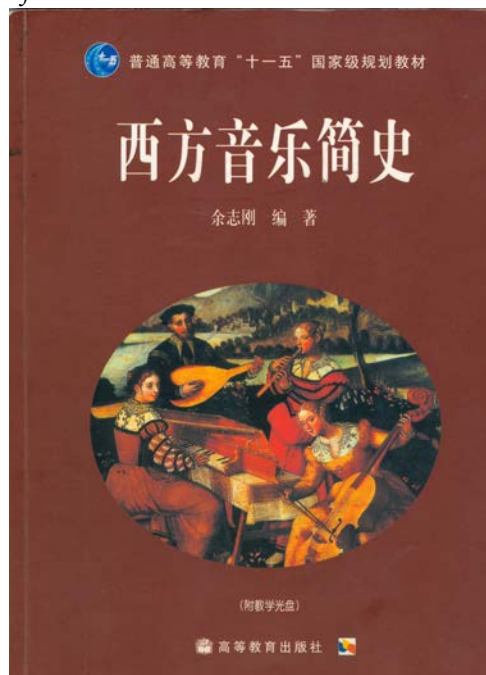


Figure 4. Yu Zhiqiang, *A Concise History of Western Music*.



contributors include all six professors (including myself) of the Teaching and go beyond the Russian works used for the earlier two books and incorporates information from many more textbooks in English, such as those by Donald J. Grout and Claude V. Palisca and K Marie Stolba. Moreover, the third textbook contains more material on music in the medieval, Renaissance, and twentieth-century eras. For example, the ancient Greece and medieval section has been increased by fifty pages.

The third textbook also includes sets of CDs and PowerPoint presentations selected by our Teaching and Research Group; all these have been used in our classes for almost ten years. As the standard textbook of Western music history, it has been adopted not only by music conservatories but also by many colleges and universities in China. It has been revised and reprinted several times. The newest textbook to be used at the CCOM is my own text, *A Concise History of Western Music* (*Xifang yinyue jianshi*, **Figure 4**).⁴ This book is extensively illustrated and accompanied by a CD of recorded examples. It is the most suitable summary of Western music history for performance majors.

In addition to the textbooks written by Chinese scholars, we also recommend several Chinese translations of Western scholars' works to our students as references. There are four important translations available in China: Donald Jay Grout and Claude V. Palisca, *A History of Western Music*,

4. (Beijing: Higher Education Press of China, 2006).

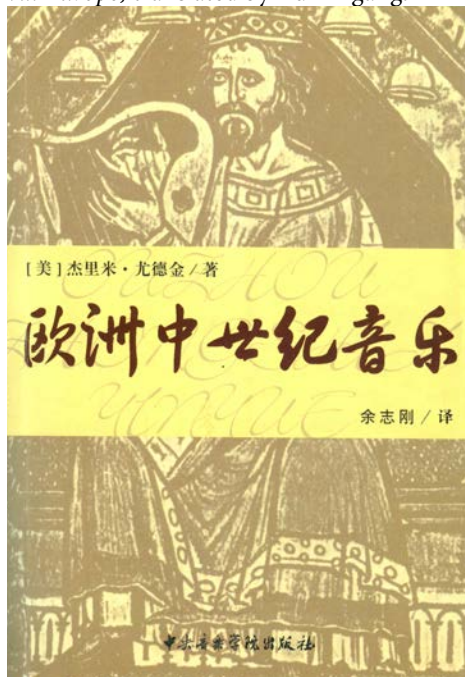
6th edition, translated by Yu Zhigang;⁵ Paul Henry Lang, *Music in Western Civilization*, translated by Gu Lianli, Zhang Hongdao, Yang Yandi, and Tang Yading;⁶ Gerald Abraham, *The Concise Oxford History of Music*, translated by Gu Ben;⁷ and Hans Heinrich Eggebrecht, *Musik im Abendland*, translated by Liu Jingshu.⁸

Translations of Reference Works and Period Histories

Chinese scholars have also translated musicological reference works and monographs on specific topics or and historical periods. Two English music dictionaries have been translated into Chinese and are widely used by Chinese students: Sir Jack Westrup and F. Ll. Harrison, *Collins Encyclopedia of Music*, revised by Conrad Wilson, translated by Wang Qizhang, Gu Lianli, and Wu Peihua, revised by Qian Renkang⁹ and Michael Kennedy, *The Concise Oxford Dictionary of Music*, 4th edition, translated by a committee of fifty members.¹⁰

In recent years, we have offered not only general music history courses but period-specific courses as well. These are optional courses for the upperclassmen and graduate students who have finished the general history courses. Such courses cover twentieth-century music, medieval music, and Baroque music. They are all good supplements for further in-depth studies, especially for musicology majors. I have translated Jeremy Yudkin's *Music in Medieval Europe* (Figure 5), which I adopted as the textbook for my optional course at CCOM.¹¹

Figure 5. Jeremy Yudkin, *Music in Medieval Europe*, translated by Yu Zhigang.



5. (Beijing: People's Music Publishing House, 2011).

6. (Guiyang: Guizhou People's Press, 2001).

7. (Shanghai: Music Publishing House, 1999).

8. (Changsha: Hunan Press for Literature and Arts, 2005).

9. (Shanghai: Music Publishing House, 1988).

10. (Beijing: People's Music Publishing House, 2002).

11. (Beijing: Central Conservatory of Music Press, 2005).

Comparison of Music History Courses at the CCOM and the Jacobs School of Music, Indiana University

Since the 1980s, Western music history has been a required course at the CCOM. For musicology majors, the required class attendance is four hours per week for fifteen weeks over two semesters, and for performance majors it is two hours per week for the same number of weeks and semesters. These courses are taught by four professors who are also members of the Teaching and Research Group for Western Music History that I chair at the Musicology Department. Students take the Western music history course in their third year, after they have finished the required courses in Chinese traditional music and Chinese music history.

Finally, I'd like to compare the Western Music History courses of the CCOM with those at the Jacobs School of Music at Indiana University (IU) in

Figure 7a. A comparison of the first half of the Western Music Survey of the CCOM and Indiana University, Bloomington.

Wk	CCOM	Indiana University, Prof. Burkholder M401, History and Literature of Music I
1	Ancient Greece & Rome	Why study music history? Ancient Greece
2	Medieval Chant	Gregorian Chant, Secular Monophony
3	Early Polyphony & Secular Music	Early Polyphony (until the 13th Cent.)
4	Ars Nova	Ars Nova
5	Early Renaissance, Flemish School	Italian Trecento, The idea of Renaissance
6	Italian Madrigal	English Music, Burgundy, Ockeghem
7	The Reformation	Josquin, Reformation, Palestrina
8	Baroque, Early Opera	Catholic music in Spain, New World, and Germany, and Italian madrigal
9	18C Opera, Oratorio, Cantata	Secular Song in other Countries, Renaissance Instrumental Music, Intro to Baroque
10	Instrumental Music	Monteverdi, Italian Opera and Vocal Music in 17C
11	Rameau, D. Scarlatti, Handel	Schütz, Italian Instrumental Music in Early 17C
12	J.S. Bach	French Opera and Keyboard Music, Germany and Austria in late 17C, England, Spain, the Americas
13	Early Classic, Vocal	Scarlatti and Corelli
14	Instrumental, Haydn	Sonata, Concerto, Bach's Instrumental Music
15	Mozart	Vivaldi, Couperin, Rameau, Bach's Vocal Music

Bloomington—course numbers M401 and M402 (**Figures 7a and 7b**).¹² For both schools there are two semesters in an academic year and fifteen weeks per semester. At the CCOM, we teach the history of Western music from ancient Greece to Mozart in the first semester, and from Beethoven to the late-twentieth century in the second semester.

There are differences worth mentioning for the first half of the survey in both schools. The IU schedule spends one week more on the Medieval, Renaissance and Baroque periods than we do at the CCOM. The CCOM's first semester finishes with Mozart, while M401 ends with Bach and Handel. Our second semester starts with Beethoven, while M402 begins with *opera buffa* of the eighteenth century.

Figure 7b. A comparison of the second half of the Western Music Survey of the CCOM and Indiana University, Bloomington.

Wk	CCOM	Indiana University, Prof. Melamed M402, History and Literature of Music II
1	Beethoven	18th-Century Styles, Comic Opera
2	Romanticism, Schubert	Early Classic Symphonies, "Topics" in Classical Music
3	Mendelssohn, Schumann	Expectations of Genre, Mozart Opera
4	Chopin, Liszt	Beethoven
5	Berlioz, Liszt (Symphonic Poem)	Berlioz, Romanticism Expressed on the Piano, Romanticism Expressed in Song
6	Brahms, Strauss	Italian Opera, The Virtuoso
7	German Opera	Wagnerian Music Drama, Nationalist music
8	French Opera	Brahms, Classic Ballet, New Music in France
9	Italian Opera	Mahler, Strauss, Expressionism
10	Russian Nationalism	The 12-Tone Method and Musical Destiny, Popular Song and Jazz
11	Nationalism in Bohemia & Norway	Stravinsky, Modernism, Objectivity and the Usable Past
12	Late Romanticism & Impressionism	Are These Guys Serious? Ives, American; Still Searching for an American Music
13	The 20th century, Expressionism	Bartók, Noise, Tape music
14	Neo-Classicism, Nationalism	Minimalism, Serialism, Modern and Postmodern Opera
15	After 1945	Film music, Music and Society Today

12. For details on the classes at Indiana University taught by J. Peter Burkholder see <http://www.music.indiana.edu/som/courses/m401/M401schd.html> and for Daniel Melamed see <http://www.music.indiana.edu/som/courses/m402.s05/schedule.html> (as of Spring 2005).

There are a number of differences in the second half of the survey as well. The second semester of IU's course spends just five weeks on Romanticism, but we at the CCOM allocate as many as eleven weeks to the same topic, which is still the biggest section in the current CCOM curriculum. We place great emphasis on the nationalist music in the Romantic period, giving it two weeks as opposed to only one week at IU. As for the textbook coverage of this topic, there are thirty-nine pages discussing nationalism in Yu Runyang's book (i.e. the third Chinese textbook), whereas there are only sixteen pages about the topic in Grout and Palisca's book *A History of Western Music* (the 6th edition). For the CCOM, is it necessary to spend as long as eleven weeks on Romantic music? Probably, we will need to reconsider our course schedule to find a more equitable balance in the future. As for the Contemporary period, IU spends six weeks on contemporary music, whereas the CCOM schedule devotes only three weeks to the topic. Finally, the teachers at the CCOM consider it a very good idea to conclude the survey of Western Music with the topic of "Film music," as the IU course does.

* * *

The history of teaching music history at the CCOM since 1950 has been characterized by the development of an appropriately Chinese view of Western music. While the study of Western music in China will make use of the best resources and scholarship of Western scholars, the history of teaching Western music history at the CCOM demonstrates the importance of textbooks, materials, and courses that are created by Chinese scholars for the use of Chinese students.

Vesa Kurkela and Lauri Väkevä, eds. *De-Canonizing Music History*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2009. 210 pages. \$59.99. ISBN 978-1-4438-1391-4.

TRAVIS D. STIMELING

De-Canonizing Music History presents twelve essays that originated in an international symposium held at Helsinki, Finland's Sibelius Academy on November 29–December 1, 2007. As conference organizers and volume editors Vesa Kurkela and Lauri Väkevä suggest, these essays “describe, analyse, and problematise” canons in western concert music, jazz and popular music studies, and music education (p. vii). Both the symposium and its proceedings included pieces on a wide array of topics, ranging from Arnold Schoenberg's efforts to situate himself within the long history of western art music to an alternative history of progressive rock that accounts for previously underexamined developments on the European continent.¹ The essays in this volume reveal a common desire on the part of scholars from the United Kingdom, United States, and Finland to incorporate recent challenges to canonicity into their research and pedagogies, often in an effort to recuperate local, regional, and national music histories. But readers of this journal will be particularly interested in the three essays that investigate the extent to which critical methodologies from the “new musicology” of the 1990s have been assimilated into the pedagogy of music history at the undergraduate and graduate levels internationally, as well as the ways that these pedagogies been documented and theorized.²

1. Alexander Carpenter, “Stepping Down from the Pedestal: Arnold Schoenberg and Popular Music” (pp. 21–35); Chris Anderton, “Full-Grown from the Head of Jupiter? Lay Discourses and Italian Progressive Rock” (pp. 97–112).

2. These questions were also posed at the American Musicological Society Pedagogy Study Group session, “Reconsidering Narrative in the Music History Survey,” presented at the Seventy-Seventh Annual Meeting of the American Musicological Society, San Francisco, November 2011.

Christopher Wilkinson's essay, "A New Master Narrative of Western Musical History: An American Perspective," considers the role of historical narrative in student comprehension and retention of the material in a typical undergraduate survey course. Positing an alternative narrative for the post-1750 survey that acknowledges the complex relationships between European, West African, and American musical practices, Wilkinson notes that the prevalence of Eurocentric narratives in the various iterations of Donald J. Grout's classic music history text, *A History of Western Music* (first published in 1960), has led to an historical narrative that may not reflect the musical cultures in which contemporary American undergraduates participate.³ Consequently, he challenges music history survey instructors to augment Eurocentric textbook narratives with listening assignments that offer a multicultural view of Euro-American art musics and "illustrate important developments in the formation of the complex contemporary culture, not merely the history of art music" (p. 45). To that end, Wilkinson details his efforts to create dialogue between the canonic repertoire found in the second volume of *The Norton Anthology of Western Music*, 7th ed., and a rich tapestry of parlor songs, shape-note hymnody, spirituals, work songs, and American symphonies.⁴ In so doing, this new master narrative, he argues, "establish[es] an inclusive conceptual framework of understanding for my students: a vision of the past intended to enable them to locate almost all musical traditions cultivated in America within a larger framework" (p. 46). The adoption of such an approach has become all the more feasible in the past few years as recent editions of the core undergraduate anthologies have increasingly devoted more space to the contributions of American musicians.⁵ Wilkinson's

3. Wilkinson has explored these issues further in "Deforming/Reforming the Canon: Challenges of a Multicultural Music History Course," *Black Music Research Journal* 16, no. 2 (Fall 1996): 259–77, and "Reinventing the Survey Course," paper presented at the Seventy-Seventh Annual Meeting of the American Musicological Society, San Francisco, November 2011.

4. The importance of such dialogue is exemplified in this volume in Derek B. Scott's masterful essay, "The Popular Revolution in the Nineteenth Century: A Third Type of Music Arises" (pp. 3–19), in which Scott argues that "the popular music revolution brought forth musical idioms whose difference in both style and meaning from the classical repertoire created insuperable problems for those who were unfamiliar with the new conventions and lacked the particular skills demanded by the new styles" (p. 3).

5. For example, see Mark Evan Bonds, *Anthology of Scores for A History of Music in Western Culture*, 3rd ed., vol. 2 (Upper Saddle River, NJ: Prentice Hall, 2010), which features expanded coverage of American vernacular musical traditions. Bonds has also explored the potential conversations that can arise between works published in anthologies in his recent essay, "Selecting Dots, Connecting Dots: The Score Anthology as History," *Journal of Music History Pedagogy* 1, no. 2 (Spring 2011): 77–91, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/18/30>.

model also offers rich possibilities for instructors working outside of the United States to develop locally-relevant pedagogies.

Sonya Lawson echoes Wilkinson's desire for new historical frameworks in her essay, "Defy(n)ing Categorization: Moving Beyond the Jazz History Canon," which applies recent neuroscientific research on the cognitive processes of categorization in order to problematize the musical canons and cultural essentialism found in many introductory jazz history textbooks. Lawson observes that recent research in jazz historiography has challenged essentialist understandings of jazz as musical and cultural practice,⁶ yet jazz history textbooks frequently fail to account for these new understandings. Instead, she argues, most textbook authors create an ideal, or "classical," definition of jazz that is reinforced by limiting their discussions to "a narrowly defined set of 'classic' recordings as examples" (p. 57).⁷

Unfortunately, Lawson's analysis of these textbooks is couched in generalities and does not offer specific evidence from any commonly adopted texts, referring only to Marshall Stearns' *The Story of Jazz* (1956) and Hughes Panassié's *The Real Jazz* (1960).⁸ Despite these significant weaknesses, Lawson's essay does offer a convincing model for the incorporation of current jazz historiography into textbooks. Lawson calls for a "descriptive" definition of jazz which captures the variety of ways that jazz tendencies have been expressed over time (p. 57). Such an approach, she argues, would effectively challenge the canonicity of key jazz artists and recordings by allowing room for "marginal" musicians—including jazz violinists and non-American practitioners—to be brought into the narrative (pp. 57–58).⁹ Further, Lawson calls for a more deliberate effort to consider the full range of a musician's career rather than focusing only on a supposed golden age, such as Louis

6. See, for instance, David Ake, *Jazz Cultures* (Berkeley: University of California Press, 2002); Guthrie P. Ramsey, Jr., *Race Music: Black Cultures from Bebop to Hip-Hop* (Berkeley: University of California Press, 2003); and Sherrie Tucker, *Swing Shift: "All-Girl" Bands of the 1940s* (Durham: Duke University Press, 2000).

7. See also Kenneth E. Prouty, "Toward Jazz's 'Official' History: The Debates and Discourses of Jazz History Textbooks," *Journal of Music History Pedagogy* 1, no. 1 (2010): 19–43, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/4/4>.

8. Pekka Gronow explores the ideologies behind the work of Panassié in her essay in this volume, "Remaking Jazz History" (pp. 61–72).

9. This theme is taken up elsewhere in this volume. See, for instance, Paul Carr's "No One Had Ever Heard a Guitar Played Like That Before: The Redefinition of the Jazz Aesthetic in the work of Post 1970s [*sic*] Electric Guitar Composers" (pp. 83–93); Anderton's "'Full-Grown from the Head of Jupiter?'" (pp. 97–112); and Carpenter's "Stepping Down from the Pedestal" (pp. 21–35).

Armstrong's Hot Five and Hot Seven recordings.¹⁰ Creative instructors will certainly find here numerous opportunities for new lectures, listening assignments, and research projects that engage students in activities to deepen their understandings of recorded and live jazz.

Finally, David G. Hebert's "Rethinking the Historiography of Hybrid Genres in Music Education" contemplates how alternative histories of music education that include critical discussions of hybrid musical genres might "contribute to a fundamental reconceptualisation of school bands" across the globe (p. 165). In an analysis of music education textbooks from Japan, New Zealand, and the United States, Hebert contends that music education textbooks have adopted a Eurocentric model of wind band history, despite the existence of pre-European wind traditions in Japan, the Maori Ratana brass band practices in New Zealand, and the development of jazz in the United States. Arguing that "hybrid music[s] . . . [are] sites of musical innovation and . . . potential wellsprings of new musical traditions" (p. 178), Hebert suggests that such ensembles deserve more careful treatment in music history and music education textbooks. Moreover, he challenges music education scholars to deploy ethnography and oral history in order to frame policy and curriculum within "a richer and more accurate depiction of lived reality" (p. 179), a portrait that would naturally require greater attention to the contributions of women¹¹ and hybrid musical genres to local, regional, and national music education. Hebert's model raises the question, however, as to how ethnomusicology courses—at the undergraduate and graduate levels—might be successfully harnessed to provide both the theoretical frameworks and fieldwork training to equip students and emerging scholars with the necessary tools for such research.

Taken as a whole, the essays in *De-Canonizing Music History* provide evidence that the implications of recent musicological critiques have begun to find their way into the music history classroom and into other subdisciplines of music studies, particularly music education, internationally. Yet the findings in the three pedagogy articles discussed above also imply that such integration has likely been slow and uneven, yet quantitative evidence exists to support such an assertion. Accordingly, these essays demonstrate the

10. The canonicity of these recordings has recently been confirmed by jazz history textbook author Brian Harker's *Louis Armstrong's Hot Five and Hot Seven Recordings*, Oxford Studies in Recorded Jazz (New York and Oxford: Oxford University Press, 2011).

11. The role of women in music education is addressed in Roberta Lamb's essay in this volume, "Ethnomusicology, Feminism, Music Education: Telling Untold Tales" (pp. 141–62). Unfortunately, the neglect of Judith Tick's *Ruth Crawford Seeger: A Composer's Search for American Music* (New York and Oxford: Oxford University Press, 1997) in her discussion of Seeger's music educational work undermines the credibility of Lamb's conclusions.

ongoing need for more thorough and sustained assessment and the development of best practices for the delivery of a music history pedagogy that more fully assimilates the current critical discourses of musicological research.

Thomas Forrest Kelly. *Early Music: A Very Short Introduction*. Oxford: Oxford University Press, 2011. 144 pages. \$11.95. ISBN 978-0-19-973076-6.

KATRINA MITCHELL

Thomas Forrest Kelly's *Early Music: A Very Short Introduction* is true to its name in length, but it contains much more than one might expect in a book of its size. A recent addition to the *Very Short Introduction* series published by Oxford University Press, the book relays the story of early music, particularly its revival through performance, in six chapters. Kelly is more than gracious in admitting that one cannot mention everything related to early music—and yet, there is very little editorializing, a fresh change from some books on early music. There is a substantial “Further Reading” list at the end that directs the reader to treatises, works on instruments and performance, and information about the early music movement. The length of the book itself would likely be attractive to most students, but Kelly's humor and straightforward prose would engage readers regardless, as does his ability to instruct by reviewing main points. There are ten black-and-white images in the text, which seems about right given the length of the book, and all are of good quality with useful captions. Each historiographical period receives comparable attention; the index is fairly comprehensive for a book of its size.

Kelly begins by immediately confronting the definition of “early music.” The chapters that follow give us a practical answer, but Kelly goes further by discussing the people, culture, and performance practices that surround the issue, asking the essential question: why revive old music at all? He then convincingly justifies the need for early music in the modern performing repertoire, mentioning several performance practice treatises along the way.

Chapters 2 through 4, labeled by historiographical eras, are also entitled “repertoires,” as the author explains genres such as chant, mass movements, and operatic arias. Kelly's clear and direct writing educates musicians and non-musicians alike on the primary genres of early music. His wit shines when he mentions that “scholars have long argued, and indeed fought duels” over the ambiguities of rhythm in medieval song (p. 24). His writing on chant

is impeccable, and the lesson on Notre Dame polyphony is one of the best. Kelly takes the complex topic of polyphony out of the quagmire that notoriously confuses music history students and presents it with step-by-step examples that non-musicians could understand. The development of the motet is covered quickly but explained well. Kelly avoids one of the pitfalls of examining early music by reminding us that we will never know if the examples at hand are typical. He impresses upon the reader the importance of dance in medieval music and reminds us to look to cultures outside the West for interpretation, a point that is not often made in other texts.

Chapter 3, entitled “Repertoires: Renaissance,” is equally instructive, as Kelly guides the reader through musical practices like the Mass Ordinary. His discussion of the madrigal is clear, but instrumental music makes up the majority of the chapter. The development of instruments, the importance of improvisation, and the mention of several treatises all make this chapter a worthwhile study.

The following chapter on Baroque music impresses upon the reader the importance of the dramatic in nearly every aspect. Kelly explains in detail how significant dance rhythms are to Baroque music, though he requires the reader to understand concepts like sequence and cadence (providing clear examples of both). The chapter also contains a good description of how *basso continuo* functions for readers who might not be familiar with that type of notation. If a term is used that might be unfamiliar to someone not acquainted with early music (like *chitaronne*), the definition is provided shortly.

Kelly lists many of the influential figures in early seventeenth-century Florence, but makes no mention of the Florentine Camerata. His explanation of the birth of opera is nevertheless both simple and illuminating. In describing arias as having either *ritornello* or *da capo* form, he also uses a text box in which both terms are used interchangeably. There is a lengthy description of Baroque vocal decoration that seems disproportionate given the brevity of other topics. Toward the end of the chapter Kelly includes some interesting “vignettes” (p. 65), which are brief descriptions of musical characteristics or short biographies of composers, but seem out of place, rather like afterthoughts. The chapter ends with a list of composers and genres not reviewed here that provides the reader with opportunities for further research.

The last two chapters of this book detail what Kelly refers to as the early music movement or the early music revival. He first tackles the issue of performance practice, defining it in rather ambiguous terms: “to take a piece of music on its own terms, to perform music in its own way” (p. 69). But the rest of the chapter explains in detail the myriad of questions (and possible answers) that arise regarding performance practice. Kelly diplomatically defends most interpretations but makes us aware of how important it is

simply to want to perform early music. His discussion includes instrument copying and restoration, pitch, and temperament; just tuning is conspicuously absent. He discusses improvisation, accidentals (the word *ficta* is not used), pronunciation, translation, and vibrato, along with the ensuing debates over these topics, then reasonably warns us not to get bogged down in the details of re-creation. Kelly has a disarming approach to the notion of authenticity, writing with a good deal of impartiality on varying interpretations, reprimanding those who look down on interpretations with which they might not agree, and reminding us that it is the musician himself or herself that matters most. Yet he does call out the early music movement for “undoing” its own initiative in order to make early music “pleasant for modern listeners” (p. 89).

The final chapter is a veritable Who’s Who among early music performers and scholars, substantiating the beginning of the revival itself. (If one wishes to have an intelligent, informed conversation about early music, these are the names to drop.) Kelly mentions specific recordings and recording labels—most notably those by Nikolaus Harnoncourt and Gustav Leonhardt—and the names of schools with early-music programs, prominent conference proceedings, and organizations. He places significance on the amateur performer in the early-music revival as he laments their diminishing numbers. He also issues a warning for the future of early music as he sees fewer and fewer musicians wishing to maintain it.

While not necessarily appropriate as a stand-alone text in a music history course, the book could be used successfully as an additional resource. It could also function perhaps most effectively as an additional source for graduate seminars in performance practice or early-music performance since it is not simply a review of the facts and figures of historiographical eras. This book would serve a school or university library well, along with individuals interested in early music, as the chapters are full of topics for additional research.

Michael Tenzer and John Roeder, eds. *Analytical and Cross-Cultural Studies in World Music*. Oxford: Oxford University Press, 2011. 472 pages. \$99.00. ISBN 978-0-1953-8458-1. Paperback (\$35.00) ISBN 978-0-1953-8457-4.

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The impetus behind *Analytical and Cross-Cultural Studies in World Music* is basic: comparison. Certainly this desire to discover points of convergence or divergence within cross-cultural musical structures, forms, and meanings precedes the time when “ethnomusicology” was called “comparative musicology.”¹ But rather than seeking broad evolutionary trends, for example,² the authors’ exhaustive analyses compare complementary rhythmic structures and patterns across various musical cultures. This investigation of the structures of musical time unites the text with its partner volume, *Analytical Studies in World Music* (2006).³ Taken by itself, *Analytical and Cross-Cultural Studies in World Music* offers both nuanced details into local music-making practices and “a conceptual map of kinds of musical structure, still coarse for the moment, organized according to relations among the structures themselves rather than their geographic or cultural origins” (p. 417). A companion website provides readers with recordings for musics referenced in the chapters. Some recordings are provided at no charge, while others are available on a separate site for a small fee.

1. See Erica Mugglestone, “Guido Adler’s ‘The Scope, Method, and Aim of Musicology’ (1885): An English Translation with an Historico-Analytical Commentary,” *Yearbook for Traditional Music* 13 (1981): 1–21; Jaap Kunst, *Musicologica: A Study of the Nature of Ethnomusicology, its Problems, Methods, and Representative Personalities* (Amsterdam: Koninklijke Vereeniging Indisch Instituut, 1950); and Alan Merriam, “Definitions of ‘Comparative Musicology’ and ‘Ethnomusicology’: An Historical-Theoretical Perspective,” *Ethnomusicology* 21, no. 2 (May 1977): 189–204.

2. Compare with Carl Stumpf, *Die Anfänge der Musik* (Leipzig: J. A. Barth, 1911).

3. Michael Tenzer, *Analytical Studies in World Music* (Oxford: Oxford University Press, 2006).

This volume is organized into two parts, but Tenzer's "afterword" is significant enough to be considered a third part. The first nine chapters fall under "Part I: Analytical Encounters with Music in Diverse Cultures." These chapters cover a wide range of musics including Japanese *gagaku*, American Indian song, Brazilian *pagode*, the sounds of the BSC improvising community,⁴ fourteenth-century French ballade, and the April 1957 recording of "I Should Care" by Thelonious Monk. Each chapter opens with an introduction to the genre and community under study, making these writings accessible to those without specialized knowledge. The majority of each chapter presents analytical insights into the music and includes many transcriptions, typically in Western musical notation. The hope here is to uncover common ground between theorists, musicologists, performers, composers, and musically literate readers. The level of analysis, and the inclusion of extensive musical transcription, precludes this volume's use in general "world music" survey courses. However, the range of subjects covered and the search for links between seemingly disparate musical cultures, in addition to the academic rigor, will make it a welcome addition to upper-level undergraduate or graduate-level courses in transcription and analysis, as well as Western music theory.

The methodologies used vary from tightly focused musical analysis to ethnographic study, and several essays include both. For example, Jason Stanyek and Fabio Oliveira's chapter, "Nuances of Continual Variation in the Brazilian *Pagode* Song 'Sorrioso Aberto,'" opens with a description of an evening *pagode* that draws the reader's attention to the sights, smells, dances, foods, and musical sounds experienced—a common ethnomusicological/anthropological trope. The authors also discuss the class and racial politics of *pagode* (in relation to samba, for example) and its centrality to notions of place. The bulk of the chapter scrutinizes the musical processes of the song "Sorriso Aberto," with particular attention to long, cyclic processes. Rather than identifying a "standard" form for the song, Stanyek and Oliveira argue that the *pagode* groove is found in sustained variation, and that "patterns are the transitory effects of variation, and not the other way around" (p. 102). Specifically for *pagode*, variation arises through the reciprocal influences of rhythm, harmony and melody, and lyrics.

What is perhaps most important for the editors are the links between musical traditions. The flexible harmonic language in performances of "Sorriso Aberto" relates to Thelonious Monk's recording of "I Should Care"

4. The BSC began in the summer of 2000 by Bhub Rainey and Greg Kelley. This is a Boston-based improvisational community emphasizing the "collaborative intentions of individual improvised decisions [leading] to an instantly *discovered form*." See *Analytical and Cross-Cultural Studies*, p. 228.

(as analyzed by Evan Ziporyn and Michael Tenzer), which in turn connects to Terauchi's analysis of the "deep melody" of "Etenraku." Moreover, this specific type of sectionality, in which the strophe is coterminous with the cycle or section (p. 433), allows for comparisons between "I Should Care," "Sorriso Aberto," and Elizabeth Eva Leach's chapter on Machaut's fourteenth-century ballade, "De Petit Po." Such analogies are the concern of Tenzer's "afterword" because they provide a connection between the particular and the universal. Tenzer states, "While musico-temporal structure may be perceived in different ways depending on its contexts of production and reception, it is important to strive for analytical language able to bridge these modalities" (p. 417). To this end, he offers a "cross-cultural topology of musical time" as a blueprint for the cross-cultural discussion of musical structures.

Tenzer's chapter, "Integrating Music: Personal and Global Transformations," is one of two articles for "Part II: Cross-Cultural Analytical Comparisons." It begins, in essence, with the question that is perhaps primary in any comparative endeavor: on what grounds is comparison even possible? This chapter challenges Judith Becker's assertion that "music systems are simply incommensurable."⁵ Tenzer disagrees and sets off to compare a piano quartet by Robert Schumann and a pair of Balinese *gamelan* compositions from the *lelambatan* genre (a category of sacred music). He raises a number of questions that might be posed as a challenge to the reader: what personal criteria do we use in measuring artistic value? Do these values arise from one cultural perspective, or do they vary according to the demands of each new musical encounter? Is it even possible to absorb fully other musical aesthetics and ontologies? For Tenzer, it is through comparison that insights arise and compatibilities are recognized; this process alone validates the endeavor.

It would be incorrect to label this text as solely ethnomusicological. More precise would be to call it simply and broadly musicological or, to use another buzzword, interdisciplinary. Though the musical cultures studied in individual chapters are geographically and chronologically separated, critical and unforeseen insights emerge when examined with an ear toward comparison. The importance of such a volume is the way it compiles various analyses to lay bare these convergent and divergent processes.

5. Judith Becker, "Is Western Art Music Superior?" *The Musical Quarterly* 72, no. 3 (Autumn 1986): 341–59; quoted in Tenzer and Roeder, *Analytical and Cross-Cultural Studies*, 359.