

E-Publishing in the Undergraduate Music History Classroom: The University of Guelph Book Review Project

KIMBERLY FRANCIS AND TRAVIS STIMELING

Contributing to and editing a pedagogically oriented e-journal can offer numerous benefits for undergraduates. E-journals offer valuable para- and protoprofessional experiences for undergraduate music history students, allowing them to develop important professional skills in an artificial and controlled environment.¹ In musicology, published e-journals have already been deployed in many graduate programs, but they have been underused in the undergraduate classroom, despite the availability of low-cost technologies.² Yet when used in conjunction with more traditional methods (such as lectures, labs, and term papers), such projects offer numerous benefits for student learning at both the graduate and undergraduate level. Over the past three years, *Critical Voices: The University of Guelph Book Review Project*, a project that combines open-access journal technology with the dynamics of peer-review publication, has successfully engaged students at four universities in Canada and the United States in critical thinking, writing, and editing.

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1. Karen A. Gresty and Andrew Edwards-Jones, "Experiencing Research-Informed Teaching from the Student Perspective: Insights from Developing an Undergraduate E-Journal," *British Journal of Educational Technology* 43, no. 1 (2012): 153–62.

2. Several musicology and music theory graduate programs and courses host online journals. See, for example, the University of California at Los Angeles's *ECHO: A Music-Centered Journal* (<http://www.echo.ucla.edu/content/>), the University of Buffalo—SUNY's *Mosaic: Journal of Music Research* (<http://mosaicjournal.org/index.php/mosaic>), and Brown University's *Technomusicology: A Sandbox Journal* (<http://library.brown.edu/OJS/index.php/MusicGrads>).

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Using the *Critical Voices* project as an example, this essay explores the pedagogical value of requiring undergraduate students in music history courses—broadly defined—to write and edit for a public audience. The essay begins by presenting literature from external disciplines where similar projects have reaped numerous benefits. We then present the *Critical Voices* project itself and consider the myriad ways it has been modified in the little time it has been operating. Finally, we suggest how this project could continue to expand its reach, inviting additional institutions to partner with the University of Guelph in this review essay endeavor. Overall, we argue for the incorporation of paraprofessional activities into the music classroom, projects which stand to improve the pedagogical efforts of many interested in inspiring students to engage actively in writing assignments and variety of music-academic fields in general.

The E-journal as Pedagogical Tool

Although research on music history pedagogy is still in its infancy, it is clear instructors in the undergraduate music history classroom frequently struggle to balance the diverse and sometimes competing pedagogical imperatives of their courses. J. Peter Burkholder, for example, recently observed that, “in a music history class, we are teaching not just a pile of information, but how to think like music historians. Yet we rarely make explicit that goal, or how to master the particular ways of thinking and disciplinary skills that underlie an understanding of music history.”³ Drawing upon the “Decoding the Disciplines” methods developed by David Pace and Joan Middendorf, Burkholder discusses a seven-step process through which the instructor identifies the “bottleneck or obstacle to learning” in their course, provides step-by-step instructions to help students develop discipline-specific methodologies, offers ongoing feedback and assessment of student learning, and shares pedagogical insights with the broader teaching community.⁴ Jennifer L. Hund, too, has pointed to the efficacy of the “Decoding the Disciplines” model for non-major music appreciation courses as well as upper-division courses for music majors, noting of the latter that “instructors cannot assume that students

3. J. Peter Burkholder, “Decoding the Discipline of Music History for Our Students,” *Journal of Music History Pedagogy* 1, no. 2 (Spring 2011): 94, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/22/46>.

4. Burkholder, “Decoding the Discipline,” 96–109. Burkholder draws upon Joan Middendorf and David Pace, “Decoding the Disciplines: A Model for Helping Students Learn Disciplinary Ways of Thinking,” in David Pace and Joan Middendorf, eds., *Decoding the Disciplines: Helping Students Learn Disciplinary Ways of Thinking*, New Directions for Teaching and Learning 98 (San Francisco: Jossey-Bass, 2004), 4–11, and David Pace, “Decoding the Reading of History: An Example of the Process,” in Pace and Middendorf, eds., *Decoding the Disciplines*, 13–20.

with . . . 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.”⁵ In addition to guiding students through a rigorous training in basic musicological methodologies and providing extensive feedback and encouragement, therefore, Hund argues for the development of a focused, systematic peer review mechanism that challenges students not only to offer their colleagues helpful suggestions for revision but to engage them in the process of evaluation itself.⁶

Extending the models for student engagement and discipline-specific pedagogical methods outlined by Burkholder and Hund, *Critical Voices: The University of Guelph Book Review Project* raises the stakes for undergraduate music courses by creating a venue for the public display of student learning through an e-journal platform. Unlike many of the leading student-produced e-journals in musicology and music theory, *Critical Voices* is unique in its dual focus on undergraduate writing and critical engagement with contemporary scholarship in the field. Although numerous studies demonstrate journal clubs and guided reading assignments can be useful in helping students to develop critical reading and writing skills,⁷ research suggests paraprofessional and protoprofessional writing projects frequently yield a higher level of student engagement than is normally generated through the use of more traditional delivery models alone and tend to encourage students to develop their own research interests.⁸ Para- and protoprofessional research and writing

5. Jennifer L. Hund, “Writing about Music in Large Music Appreciation Classrooms Using Active Learning, Discipline-Specific Skills, and Peer Review,” *Journal of Music History Pedagogy* 2, no. 2 (Spring 2012): 125, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/41/88>.

6. Hund, “Writing in Large Classrooms,” 123–26.

7. William H. Peck, “Teaching Metastability in Petrology Using a Guided Reading from the Primary Literature,” *Journal of Geoscience Education* 52, no. 3 (May 2004): 284–88; J. D. Wallace, “Accelerated Peer-Review Journal Usage for Undergraduates,” *Communication Teacher* 22, no. 3 (July 2008): 80–83; Alex J. Bowers and Elizabeth Murakami-Ramalho, “The Research Journal Club: Pedagogy of Research in the Preparation of Students in Educational Leadership,” *Journal of Research on Leadership Education* 5, no. 10 (August 2010): 335–56; Ana A. Kitazono, “A Journal-Club-Based Class That Promotes Active and Cooperative Learning of Biology,” *Journal of College Science Teaching* 40, no. 1 (September-October 2010): 20–27; Adrienne R. Minerick, “Journal Club: A Forum to Encourage Graduate and Undergraduate Research Students to Critically Review the Literature,” *Chemical Engineering Education* 45, no. 1 (Winter 2011): 73–82; and Susan B. Fowler, Kim A. Druist, and Lisa Dillon-Zwerdling, “Journal Club: An Opportunity to Advance the Art and Science of Home Health Practice,” *Home Healthcare Nurse* 29, no. 10 (November-December 2011): 595–98.

8. Ningfeng Zhao and Jeffrey G. Wardeska, “Mini-Journal Inquiry Laboratory: A Case Study in a General Chemistry Kinetics Experiment,” *Journal of Chemical Education* 88, no. 4 (April 2011): 455; Daniel Antonius, Adam D. Brown, McWelling Todman, and Jeremy D. Safran, “Integrating Science in Applied Psychology Programs: A Student-Operated Journal,”

projects also offer venues in which faculty can more effectively model professional methods, behaviors, and attitudes and teach professional writing skills.⁹ A further consequence of the collaborative efforts required of students and faculty in the successful implementation and completion of paraprofessional and protoprofessional research and writing is the formation of strong mentor relationships between faculty and students.¹⁰ Finally, because, as Peter Williams, *et al.* have noted, “e-journals are now a fundamental part of a researcher’s tools,”¹¹ e-journals and similar public performances of scholarship create low-cost venues for the publication of “emerging scholars” work.¹²

Using the *Critical Voices* project as an example, this essay explores the pedagogical value of requiring undergraduate students in music history courses to write for a public audience, a more common occurrence in the social and natural sciences than in the humanities. Furthermore, by describing the process by which the project was established and the guidelines that participating institutions follow throughout the semester-long publication cycle, we outline the potential challenges instructors might face when attempting to integrate such projects into their own courses. Finally, through a discussion of the ways in which external institutions have engaged with the *Critical Voices* project, we suggest that collaborative, student-driven projects such as this offer valuable, low-cost opportunities for music students to engage in international collaboration, an increasing need in an era of decreasing resources. We would like to consider the innovative potential this project holds for the musicological discipline as a whole. Indeed, in drawing our observations and methodologies into dialogue, we argue our work presents a cost-effective means of introducing currently uncommon para- and

Teaching of Psychology 34, no. 1 (2007): 33; and Gresty and Edwards-Jones, “Experiencing Research-Informed Teaching from the Student Perspective.”

9. Nick Hopwood, “Doctoral Students as Journal Editors: Non-Formal Learning through Academic Work,” *Higher Education Research & Development* 29, no. 3 (June 2010): 319–31; Zhao and Wardeska, “Mini-Journal Inquiry Laboratory,” 452–53; Jacoby Boles and Julianne Newmark, “Xchanges Journal: Web Journal as the Writing Classroom: On Building an Academic Web Journal in a Collaborative Classroom,” *Kairos: A Journal of Rhetoric, Technology, and Pedagogy* 16, no. 1 (Fall 2011), <http://kairos.technorhetoric.net/16.1/praxis/boles/> (accessed 21 February 2012); and Aleksandra Mišak, Matko Marušić, and Ana Marušić, “Manuscript Editing as a Way of Teaching Academic Writing: Experience from a Small Scientific Journal,” *Journal of Second Language Writing* 14 (2005): 122–31.

10. Joseph R. Ferrari and Vanessa B. Hemovich, “Student-Based Psychology Journals: Perceptions by Graduate Program Directors,” *Teaching of Psychology* 31, no. 4 (2004): 274 and Antonius, *et al.*, “Integrating Science in Applied Psychology Programs,” 33.

11. Peter Williams, David Nicholas, and Ian Rowlands, “E-journal Usage and Impact in Scholarly Research: A Review of the Literature,” *New Review of Academic Librarianship* 16 (2010): 205.

12. Boles and Newmark, “Xchanges Journal,” para. 3. See also: Ferrari and Hemovich, “Student-Based Psychology Journals,” 272.

prototypical training into the humanities classroom, the results of which would also have an impact on musicological research in general.

Critical Voices: Conception, Design, Implementation

The final core music history course at the University of Guelph is a semester-long examination of the history of twentieth- and twenty-first-century music. To meet the University of Guelph's Undergraduate Degree Level Expectations (UDLES)—overarching goals curriculum in any program strives to reach—the learning outcomes for the course were designed so that students would also exit with an understanding of musicology as a discipline; the context in which scholarly literature is produced; and the ability to synthesize a variety of research resources and analytical strategies to produce a robust writing sample. Concurrent with this goal was a desire to inspire students to write assertively and to evaluate their peers constructively. *Critical Voices: The University of Guelph Book Review Project* both grew out of and helped refine these interests.

Critical Voices is a collaborative peer-reviewed e-journal that features student-written reviews of recent books published on musicological topics. The pilot project version was launched in the Winter 2011 semester, working with the Open Journal System (OJS), a free, online template developed as part of the Public Knowledge Project (and of which the *Journal of Music History Pedagogy* is also a member).¹³ *Critical Voices* built upon and continues to receive technical support for the journal system from the University of Guelph.¹⁴ Students were asked to select a text from a list provided them of books published in the last five years in the fields of musicology, ethnomusicology, and music analysis whose central focus was modern or postmodern music. Students then participated in several rounds of review as both authors and reviewers, using the online interface just as they would if they were to submit an article as a professional.

Given the infinitely expandable and cost-effective nature of the project, collaborations with other institutions were possible. The first to adopt the technology was Millikin University, which pursued its own peer-review project in house (see below). The following semester, the peer review process was expanded intra-institutionally with Friedemann Sallis and students at the University of Calgary (see below). To date, the journal has welcomed four institutions as collaborative partners: Millikin, Calgary, the University of

13. For more on the Open Journal System and the Public Knowledge Project, see: <http://pkp.sfu.ca/?q=ojs>.

14. Peggy Pritchard and Wayne Johnston at the University of Guelph offered invaluable technological and pedagogical mentorship throughout the development and implementation of the *Critical Voices* project.

Ottawa, and Mount Allison University (New Brunswick, Canada). Since the first publication in Winter 2011, a total of four editions of the journal have appeared with another expected Fall 2013 and at least two more under preparation for the Winter 2013 semester. New partners are always welcome, as are new courses and repertoires of reviewed literature.

The Project

The University of Guelph Book Review Project consists of four-rounds of peer-reviewed writing assignments. In its current iteration, it consists of 50% of the entire course grade, with the other 50% allotted for group seminar presentations and exams (see Appendix A).

To begin the process, students are presented with a list of recently-published monographs—to have them avoid overt dependence on already-published reviews written by established scholars—from which to select a text that then becomes their responsibility to review. In the first round, in the interest of easing students' exposure to the online interface and facilitating thoughtful engagement with their text, students are asked to submit an abstract of their book (see Appendix B) and compile an annotated bibliography of eight secondary sources they intend to use to contextualize their evaluation.

Participants are encouraged throughout to allow their own reactions to work in tandem with those of other scholars and for their list of secondary sources to evolve as do their questions concerning their book. Abstracts and annotated bibliographies are evaluated in a double-blind manner by an editor and at least two peers, who assess the professionalism of the writing style, the efficacy and clarity of the abstract, and the implementation of *Chicago Manual of Style* formatting (see Appendix C). At each stage, students receive a review rubric via which to evaluate the quality of prose, use of secondary sources, analytical treatment of the book in question, and formatting of secondary sources.

Students proceed from this first stage to drafting a review essay limited in length to 7–10 pages. They are carefully guided at this point through the typical format and function of a book review essay and the mechanics of the scholarly debate, within which book reviews perform an important role. Students are provided with a video that describes the various elements of a book review essay and with a thorough prompt with even more specific instructions about the usual format of a review (see Appendix D). At this stage, students are encouraged to incorporate quotes from their amassed secondary literature and to use properly formatted footnotes to cite additional sources. This draft and its subsequent two versions are evaluated just as the abstract and annotated bibliography were.

The supervising course professor typically acts as editor in each round, and in the event that two or more institutions participate simultaneously, editorial duties rotate amongst the different professors involved. An example of comments provided by the professor to a sample student review is provided in Appendix D. Grades assigned by peers play a role in the overall mark a student receives, though this is staggered to allow students to hone their reviewing skills alongside their writing skills. For the abstract/annotated bibliography stage, peer grades account for 20% of the overall mark and editorial marks for the remaining 80%. By the final of the three full drafts, peer evaluations are weighted at 45% of the overall grade. Students consistently report that the process of criticizing something in the work of others not only teaches them to take their own critical capacity seriously, but also makes them far less likely to repeat similar errors in their own work. Their evaluations of each other subsequently improve dramatically from beginning to end of semester. All peer review comments are uploaded and circulated by way of the online website, just as they would be in a professional environment (see **Example 1.**) Correspondence concerning the journal is mediated by student journal managers—positions filled by outstanding previous participants.

Example 1: Screen shot of author submission screen.

In general, the processing of peer review feedback requires the greatest oversight by the professor. It is easy to find time and anticipate the need to explain the structure of a book review and the appropriateness of tone, for example. But class time also needs to be set aside—the amount of which is entirely up to the instructor and often the class climate—for digesting peer feedback. Typically, fifteen minutes set aside after each round of comments

has been returned allows students to reflect on what constitutes effective feedback; what undercuts or devalues the act of peer review; and then how to appropriately *react* to what others have suggested you change about your writing. It is this portion of the project that often sees students begin to learn how to assert their own authorial voice and reconcile themselves to the realities that positive feedback is not always productive feedback, nor is it always easy to provide a “bad grade,” though it might be the fairest choice.

Throughout it all, students receive careful guidance about the scholarly peer-review process in general (what it means and who it involves), the concept of “reviewing” a book in particular, and the daunting task of giving critical feedback as an anonymous reviewer. All of this in addition to maintaining the most stringent care concerning prose and authorial voice. In essence, the goal is to motivate students to care about style, craft, and citations by framing it in a competitive and—albeit artificial—professional context. At the end of the semester, those essays deemed most outstanding are published and those students judged the best reviewers are invited to remain with the journal and serve as the subsequent year’s editorial board. **Example 2** presents the cover from the inaugural edition.

Trouble-shooting, Innovations, and Adaptations

Because it is an open-source e-journal, *Critical Voices* is a tremendously flexible platform that can be adapted for a variety of courses, but not without some logistical and pedagogical complications. It is essential to appropriately pace each of the elements involved in the production of *Critical Voices*, even when considering the many academic schedules that the partner institutions operate under. It is imperative that students have time to digest their original text, synthesize material learned through their secondary literature, and absorb critical feedback at each point in the semester. Depending on the class, students may need more or less time to orally digest their experiences through what—due to the online interface—is primarily a disembodied and silent process. Anxieties over evaluating established, published scholars, not to mention other, anonymous peers must be dealt with, a reality that also falls to the professor directing the project. Almost to a class, anecdotal evidence has suggested it tremendously efficacious to devote class time to verbal reflection about the *Critical Voices* process in general, particularly at the outset of the assignment and after the first draft has been returned to students.

Consider that, although many music history courses include peer review and paraprofessional writing as key components of the curriculum, seldom does that work move into a public forum such as an online journal, and students’ openness to such a process can differ depending on exposure and enthusiasm.

joined the student editorial staff at the University of Guelph to produce a special issue of the journal exploring recent scholarship in ecomusicology.¹⁵ The past decade has witnessed a significant growth in the number of monograph-length studies using ecomusicological methods, much of which has not yet received significant treatment in the book review sections of major musicological journals. Consequently, *Critical Voices* offered both a significant pedagogical opportunity and a rare chance for the students of Millikin University to contribute to the development of this new field of musicological study.

In addition to seizing an opportunity to contribute to the development of discourse in an emerging musicological subdiscipline, the *Critical Voices* project challenged students to write in new and often intimidating ways. Like undergraduate students in music departments and schools of music around the United States and Canada, Millikin's music majors are presented frequent opportunities to share their creative work with their peers, mentors, and the community through numerous concerts and recitals, but their academic work seldom sees a readership any larger than a handful of peers who review the work during in-class peer review workshops and the instructor. Moreover, because Millikin music majors often pursue graduate study in performance, composition, conducting, and music education, they anecdotally demonstrate confidence in those areas while expressing anxieties about their abilities to pursue advanced studies in musicology, ethnomusicology, and music theory. Consequently, the "Music and the Environment" course, with an enrollment of only nine upper-level music majors, offered an ideal opportunity for students to learn how to read monograph-length musicological studies, dissect and critique the arguments made therein, improve their professional writing skills, develop an understanding of and appreciation for rigorous peer review, and present their work to an international audience.

The instructor developed a reading list of fourteen recent monographs taking into account the students' limited background in musicology. Working independently of the University of Guelph's initial five-step process, the students in the "Music and the Environment" course selected one of these essays and undertook a six-step process comprising a project proposal, three paper drafts, and two peer review reports. Along the way, students received

15. For the *Critical Voices* issue, see: <https://journal.lib.uoguelph.ca/index.php/sofammj/issue/view/131>. For an introduction to ecomusicology, consult, among others: Aaron S. Allen, "Ecomusicology: Ecocriticism and Musicology," *Journal of the American Musicological Society* 64, no. 2 (Summer 2011): 392; *idem*, "Ecomusicology," in *The New Grove Dictionary of American Music*, 2nd ed., ed. Charles Hiroshi Garrett (New York and Oxford: Oxford University Press, forthcoming), reprinted at <http://www.ams-esg.org/ecomusicology> (accessed 27 November 2011); and Nancy Guy, "Flowing Down Taiwan's Tamsui River: Towards an Ecomusicology of the Environmental Imagination," *Ethnomusicology* 53, no. 2 (Spring/Summer 2009): 219.

instructor comments and a mark that contributed to their final grade for the course. At the conclusion of this process, the students read and ranked all of the final drafts, and the six highest-ranked reviews were selected for further revision and potential publication in *Critical Voices* (with the important caveat that the instructor could override the democratic vote in the event undue student favoritism crept into the process). At that point, the six students whose papers were selected for potential publication met one-on-one with the instructor to work through multiple subsequent drafts. When the essays reached a near-publishable state, they were submitted to the *Critical Voices* editorial board, which offered still more suggestions for revision; when their suggestions had been addressed, the editorial board approved them and sent them along to the student copyeditor at the University of Guelph, who produced page proofs that Millikin students approved for final publication. With the addition of a brief critical introduction, the journal issue went live in early January 2012, just a few weeks following the conclusion of the fall term. **Example 3** presents the cover page for the Ecomusicology edition, Fall 2012. Although some scheduling difficulties arose due to the dramatically different academic calendars of the two partner institutions, clear and frequent communication via email and Skype between the faculty coordinators at both institutions allowed for a generally smooth production process.

Expansion, Part 2: University of Calgary, Winter 2012

Whereas Millikin University students participated in the journal independent of the University of Guelph's pedagogical structure, the University of Calgary class, run by Friedemann Sallis, ran concurrent to and adopted the same grade scheme, deadlines, and format of the University of Guelph's 20th-Century Music class. Double-blind reviews occurred across classes; students did not know if they were evaluating someone from their university or not, and students received consistent feedback from their instructor as their editor. Time differences generated some difficulties, since Calgary and Guelph are located in different time zones. Among the questions raised in this collaboration were: "At what time to make assignments due?" and "How can we link the two classes and provide them with a real sense of collaboration?" The solution to the first problem lay in simply allowing the Calgary students two extra hours to complete assignments. The second problem was solved through sharing videoconferences at the beginning and end of the semester and the creation of some instructional videos, shared via the webshare program Dropbox and circulated throughout the semester to provide feedback and consistent reinforcement. At the end of the semester, those students whose reviews were selected for publication met in a small videoconference and read their winning essays to one another. The richest exchange of ideas

and the opportunity for instilling student pride in their writing was maximized through this intra-institutional competition.

Example 3: Cover page for special edition on ecomusicology, Fall 2012.



Moving Forward

This project has proven most successful—and most entertaining and educational for the students—when done intra-institutionally. In the coming years, *Critical Voices* hopes to welcome new collaborating institutions and to expand to include non-major students, as well. We also hope to broaden the scope of topics and periods covered by the journal. In the winter 2013 semester, the journal has engaged four institutions concurrently, seeing courses from the University of Guelph, Mount Allison University (New Brunswick), the

University of Ottawa, and Milikin University compete simultaneously. Sustaining this sort of inter-institutional traffic has required the solidification of the production infrastructure. Two undergraduate assistants receive mentoring throughout the winter semester and act as journal managers during the project. They handle the bulk of the logistical issues the project presents and receive course credit for their efforts. The curriculum itself, including prompts and review rubrics, has since been formalized and is provided to participating institutions in packet format before the semester opens.

Additional materials were developed in summer 2012 with the help of funding from the American Musicological Society's Teaching Fund Award. The result has been the development of instructional videos detailing how to navigate the online interface as an author, reviewer, and editor, as well as videos describing the academic peer-review process in general and the basic structure and function of a book review. One of the journal's first authors and recent University of Guelph graduate, Mark Onderwater, helped complete a manual for both editors and journal managers. Finally, the journal now has its own style guide, developed in large part by another of the project's alumni, David Riedstra. In a manner both amusing and accessible, this twelve-page text summarizes common writing peccadillos; provides a comparison of Canadian, British, and American English spellings; and presents pointers for crafting compelling writing. The journal has also recently rolled out a new web design.

The creation of these materials means the journal is now easily transferable to other host institutions. During the semester the journal is not being used by University of Guelph students, other guest editors, such as Friedemann Sallis at the University of Calgary, have used the same curriculum in their own courses. This has resulted in special editions on Glenn Gould (Fall 2012) and Arnold Schoenberg (Winter 2013).

Overall, for the University of Guelph, this journal means that every graduating music major will go through the *Critical Voices* process. Regardless of whether they proceed to careers as performers, educators, composers, therapists, musicologists, or in fields completely unrelated to music, University of Guelph students know what it means to participate in the peer-reviewed publication process. This project both demystifies and to a certain degree removes the stigma of elitism about publication that can intimidate students. It also teaches undergraduates that scholarship is about people, communication, and, ideally, a scholarly "community."

Furthermore, in each edition, *Critical Voices* has published the work of at least one student who entered the class thinking publishing was beyond their reach. Because of the volume of feedback and the incremental demands of the project, students can build their skills slowly and effectively without the pressure of throwing it all into one final essay at the end of the semester. Although

the project has engaged an admittedly small sample of students, it seems the act of actual peer review reaches many of the women participants in a different way than the majority of the men. Most often, and to our continued concern, even with the veil of anonymity, it is the women who are wary of providing critical feedback to their peers more so than their male classmates. At the end of the project, women students continue to take away much more than how to properly format footnotes or knowing when to use an em-dash; they learn assertiveness, that there is a productive way to be outwardly critical, and that their opinion counts. Finally, students claim ownership and pride in what they now see as “their journal.” Many students see this process as something more than enduring music history lectures and digging through some online article databases—they see themselves as taking part in a larger project. The exiting editorial board trains the incoming board and the standard the students demand of each other and of the work vetted from outside institutions manifests itself in the pride the board members take in their accomplishments. In many ways, it is the students’ vision that has helped to define this project, especially as its reach continues to expand. It has taught them to take pride in what they are learning and what they can accomplish as writers and participants in the academic conversation.

On a larger level, both authors of this article consider the potential implications of this journal reaching both students and researchers. The benefits to the students are more obvious, while for researchers, in addition to added authorial exposure received through the review format, each essay is accompanied by a “For Further Reading” section, a summary of some of the most recent musicological literature on the topic in question. Thus, the articles serve as a bibliographic tool as well as a fresh critical take on the literature in question. Thanks to the open-journal format, the interface for this project is entirely cost effective, the technology costing collaborating institutions nothing, and the interface accessible to anyone with an internet connection. The time commitment for professors continues to become more streamlined and manageable, particularly as intra-institutional projects see professors share editorial responsibilities and therefore divide a semester’s grading amongst themselves. It is our hope that those articles published and those students trained through the mechanism will only be the first of many critical voices raised through this undergraduate writing project.

Appendix A: Overall Grade Breakdown and Sample Schedule of Due Dates for the University of Guelph—School of Fine Art and Music, Twentieth-Century Music (MUSC *3630-01) Winter Semester¹⁶

Method of Evaluation

| | |
|-------------------------------------------------|-----|
| Seminar Presentations..... | 20% |
| Leading of Class Discussion, 10% | |
| Participation in colleagues' presentations, 10% | |
| Peer Review Project..... | 50% |
| 250-word Abstract/Annotated Bibliography, 5 % | |
| First Draft, 10% | |
| Second Draft, 15% | |
| Final Draft and presentation, 20% | |
| Final Exam..... | 30% |

Due Dates (Winter 2011)

*** Choice of book due by 10 January 2011

| Item Due to Peers | Due to Peers | Date for Peer-review comments |
|-------------------------------------------------------------|--------------|-------------------------------|
| Abstract (250 words) and Annotated Bibliography (8 sources) | 25 January | 30 January |
| First Draft of Book Review (7 pages) | 15 February | 20 February |
| Revised Draft of Book Review (7 pages) | 8 March | 13 March |
| Final Draft of Book Review (7 pages) | 29 March | 3 April |

Results of Competition Announced 4 April

Appendix B: Prompt for Abstract and Bibliography

Part One: What is an Abstract? (Length: 250 words.)

There are two types of academic “abstracts”: the kind you craft when proposing to speak at a conference and the kind that summarizes a piece of academic writing. For this assignment you will be composing the latter.

A summary abstract is usually around 250 or 350 words (never more than 500). Yours need only be 250 words long. Its purpose is to give a quick and

16. The University of Guelph uses twelve-week semesters.

exact description of the piece it is summarizing. The abstract you craft should allow your reader to know:

1. Which book did you read?
2. What was the book about?
3. What type of big question ideas does your book address?
4. What is the length (in pages), general format and layout (collection of essays, scholarly monograph), and anticipated audience of the book?

Avoid ambiguity in your abstract. Poor grammar, sentence structure, or unclear prose can only frustrate readers and undermine their confidence that the author of the abstract will be worth engaging with. Excellent grammar, sentence structure, and clear prose will captivate readers and draw them in to your larger work. It is worth putting some effort into an abstract: it's where many people go first.

Remember: You are joining in the academic conversation in writing this. Do not write anything inflammatory or insulting. This does not mean to avoid being provocative. Indeed, the best abstracts will provoke while also engaging the reader. But tread elegantly. Don't write something that you would be uncomfortable repeating in person. Critical discourse is only as successful as it adds to the overall conversation. The better an abstract is written, the more it will entice your reader and, in the case of book reviews, the more the author being examined can learn from your viewpoint to improve upon her or his publication.

Evaluation: You will all be evaluated by myself and your peer-evaluators based upon

1. How well you address the above questions (5 marks each, total of 20)
 2. How well you craft a professional tone (10 marks)
 3. The general affect of your work (20 marks)
- For an overall total of 50 marks.

Part Two: The Annotated Bibliography

Instructions (Length: 8 entries [2–4 pages])

Annotated bibliographies help you envision how you will bring together your resources to write a larger book review essay. Think of this process as essential to building a strong foundation for your final project. You may include books, articles, review essays, documentary/audio-visual resources, or other scholarly texts.

Your annotated bibliography will need to contain a proper citation for each source (using the *Chicago Manual of Style*), a summary of the resource, and then a clear statement (or statements) explaining why or how that resource will be useful for your book review. You do not have to evaluate the

resource in the same way as you did your book, but describing its value to your final essay is of the utmost importance.

Evaluation

1. Completeness of the bibliography (are there eight resources listed?) (10%)
2. Correct use of *Chicago Manual of Style* formatting (20%)
3. Clear connection drawn by author to book review (20%)
4. Compelling collection of sources (do you feel, even if the author drew the connection, that the author has selected a strong collection of resources here for use in their review?) (Comments)
5. Professional tone/grammar (Comments)

Your evaluation is worth 20% of the reviewer's grade

Review Instructions

Please follow the following steps to complete the review of your abstracts for *Critical Voices*. Remember: when you write a review, you are acting as an extension of the journal editor. Please direct your comments to the editor and not to the author. e.g., "This statement is unclear, author should consider rephrasing."

When you log onto the *Critical Voices* website as a reviewer, you will be prompted through the following 5-step process:

Step 1: Respond by clicking on the appropriate hyperlink that you have accepted to complete the review.

Step 2: Click on the link provided to download your review to your computer. Once the file has downloaded, do the following using your word processor:

1. Using the Track Changes function, document any changes you would suggest your author make in the document. Use comment bubbles only if you have removed the identifying information from your word processor's default settings.
2. Answer the following questions at the bottom of your file and assign a numerical value for each:

Abstract. How well did the author address the following questions:

- Which book is the author reviewing? (/5)
- What was the book about? (/5)
- What type of big question ideas does the book address? (/5)
- What is the length (in pages), general format and layout, and anticipated audience of the book? (/5)

- How well does the author establish a professional tone? (10 marks)
- What is the overall quality/affect of the work? (20 marks)

Bibliography

- Completeness of the bibliography (are there eight resources listed?) (10%)
- Correct use of *Chicago Manual of Style* formatting (20%)
- Clear connection drawn by author to book review (20%)
- Compelling collection of sources (do you feel, even if the author drew the connection, that the author has selected a strong collection of resources here for use in their review?) (Comments)
- Professional tone/grammar (Comments)

Save your comments as AB_BIB_Reviewed.

Step 3: Return to the Critical Voices website and begin as a reviewer

1. Click on the green hyperlink and type into the given box “see attached file for comments.”
2. Save and Close

Step 4: Upload your file (AB_BIB_Reviewed) to the website.

Step 5: Recommendation. If you were actually submitting this for publication, this would be the section where you would indicate to the editor whether or not you feel your submission is ready for publication. Options typically range from “Accept,” “Accept with Revisions,” “Revise and resubmit,” “Do not accept for publication at this time.” Because we are in a preliminary stage, no portion of this is directly ready for publication, so please select “Revise and resubmit” as the default.

Grading Rubric

| Qualitative Criteria: | Out of 50 |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|
| Excellent! Covers all parts of the assignment in an elegant and impressive manner. The reader is left with a clear idea of what the book intends to cover and what the reviewer's opinion of its success is. The book is contextualized by the eight or more external sources; the reader is enriched by reading the review. The review is organized well, no grammar or prose errors are found, the document (including footnotes) is formatted correctly. | 45–50 |
| Very Good! Covers all parts of the question in a thorough manner with perhaps the occasional blip. The reader is left with an idea of what the book intends to cover and what the reviewer's opinion of its success is. The reviewer included the eight external sources to good effect. The review is organized and there are few grammar, prose, or formatting errors. | 43–44 |
| Very good. Covers all parts of the question, though some not as thoroughly as one would have liked. Few high-level errors can be found (e.g., organization) among errors in grammar or formatting. Potential ideas for improvement include stronger authorial voice, more effective use of sources, and more evaluative engagement with the subject book. | 40–42 |
| Good. Covers most of the questions in a solid fashion, though there are some gaps. Some high level flaws are present; organization, voice, or engagement may be lacking. Use of sources borders on superficial. Grammar and prose errors are present. Sections of the review need rewriting but it is otherwise useable. | 38–39 |
| Somewhat good. High level flaws are present. Sources are generally used poorly or incorrectly. There are sections that could be trimmed down or removed due to inefficient writing or excessive summary. Authorial voice is almost present. Grammar, prose, and formatting errors abound, but the piece is a good start. | 35–37 |
| Weak. Fewer than eight sources are used; footnotes are incorrectly formatted. Serious high level issues impair the effectiveness of the review. Voice and evaluation are outweighed by summary. Inefficient or incorrect use of language. Substantial rewriting in order. | 30–34 |
| Problematic. The review does not engage with the text on a deep or evaluative level. Few or no external sources are used or used correctly. The review is aimless summary. Little of it is useable. | 25–29 |
| Incomplete. The piece is shorter than the required length, no sources are used, or the language is extremely inadequate. The piece is not salvageable. Fail. | Below 25 |

Appendix C: Prompt for First Draft Round of the Book Review Project

Qualities of a Good Review (Length: 6–7 pages)

Now that you have assembled all the necessary resources and prepared your abstract, it is time to construct your review. A good review will tell the reader what the book was about and summarize its key points, its organization, and its contribution to the scholarly literature. Basically, what did your author/editor do and how did s/he do it?

When your reader finishes reading the first portion of your review, s/he should know exactly what the book was about, how it was organized, who contributed what, and how s/he did so. This is the “book report” portion of the review. Remember though, there are ways to do so that are more analytical than descriptive, and you’re aiming for the former. When in doubt, refer to the notes from the instructional YouTube video.

Tell your reader what you thought about this. Was it effective? Specialized? Require background knowledge? Draw from interesting/unique sources? Organize itself in interesting ways? Suggest (stunning/limited/basic) directions for the field, or not?

When your reviewer finishes reading this section s/he should know what was both good and bad about this book. Remember here to enter into the conversation gracefully—don’t say anything you wouldn’t necessarily say to the author in person. That said, no author expects there to be an absence of critical debate in a review. So ask yourself: How can I comment on this book in such a way that the next book on this topic or by this author will be even better? Reviewers are key to helping the discipline expand and improve.

Throughout both of these sections, use your secondary literature to bolster your claims. Another author might do things better than yours, or another book might be tremendously enhanced when used in tandem with your resource. Draw your secondary literature into dialogue with the text you’re reviewing, thereby contributing to the discourse.

Your first draft should have proper footnote citations (*Chicago Manual of Style*). Be aware that footnotes are formatted differently than bibliographies, so make sure you pay attention when completing them. Please do not include a bibliography; it isn’t necessary at this point. Also, don’t worry about formatting your review title; that will be part of the second draft.

Evaluation

Reviewers will be asked to comment on the author’s ability to critically appraise the following:

1. What is the book about—content, layout, methodology, authorial tone/position?

2. What does the book do that is new and unique, and how does it stand in dialogue with other literature on the same subject?
3. What are the assets and drawbacks of the book?

APPENDIX D: Sample Abstract (with Instructor's Comments)

Ecomusicology: Rock, Folk, and the Environment, by Mark Pedelty. Philadelphia: Temple University Press, 2012. [xi, 229 p., ISBN 9781439907122, \$28.95]. Bibliography, index.

| Student Submission | Instructor Comments |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Anthropologist Mark Pedelty, in his most recent book, <i>Ecomusicology: Folk, Rock, and the Environment</i>, interrogates the impacts (1) of Euro-American popular and folk music on the mounting ecological crises facing all people on Earth. (2) Pedelty's case studies and methodologies are particularly diverse. Following a detailed critique of contemporary global rock touring practices, Pedelty turns to deep textual analysis of Woody Guthrie's Columbia River songs, suggesting in his study that Guthrie's folk-oriented music played a central role in the development of unsustainable water use practices (3) in the Columbia River valley. He then turns to his extensive ethnographic research with an environmentally-oriented folk band, the Hypoxic Punks, to explore how even the most environmentally-sensitive band may also contribute to climate change, energy use, and other environmental problems, while ultimately registering little impact (4) on the broader discourses about the ecological crises we current face. Pedelty also turns his ethnographic lens toward his work as a musician for</p> | <p>(1) <i>Incorrect use of "impact."</i> (And here comes one of my favorite grammar pointers): You can "impact" something if you actually hit it and leave a dent. (i.e., "The meteor impacted the earth" or "My first impacted his face"). Otherwise, what you're probably going for here is: have an impact on—similar to "influence."</p> <p>(2) <i>All people on earth everywhere? Careful of hyperbole in academic prose. Consider tempering this a bit.</i></p> <p>(3) <i>Wordy. Is there a way to streamline this? (Using fewer but more active/targeted words will give you more room to share your deep, wonderful insights with us.)</i></p> <p>(4) <i>Here it is again. Also, bit of a run-on sentence. Consider breaking it up.</i></p> |

documentary films, interrogating the ways in which film soundtracks deploy music to advance specific environmental messages. In this wide-ranging study, Pedelty contributes to the growing scholarly interest in the deep connections between music-making and environmental issues and challenges us to reconsider how our daily musical practices might have broader environmental impacts. (5)

(5) Final sentences really want to pop. They want to leave me so excited, I just can't wait to pick up your book and read it! This one gets away from you, especially the "interest in the deep connections" portion. Invest some more time in this sentence to make it tighter and more streamlined.

Overall comments: I'm still left wondering, How long is this book? Is it organized by chapters/sections . . . ? There is a lot of solid writing here. Your sentences tend to be clear and your authorial tone is quite professional. Now let's nuance that a little bit, clean up sentences where there are a few too many words, pay attention to hyperbole, and avoid what I call "wet-noodle sentences" that flail about and cannot be controlled beginning to end. Lots of potential here!

Rethinking the Music History Research Paper Assignment

ERINN E. KNYT

Many final term papers can be disappointing to read because they are badly written, reflecting inadequate preparation, poor planning, or a paucity of discipline-specific research or writing skills. A lack of engagement with the subject matter often compounds technical or critical-thinking problems. Indeed, one of the biggest frustrations for a music history teacher can be to read final projects that display little or no enthusiasm.

The final term paper has traditionally been held as a measurement of students' abilities in music history classes. While it is a valuable assignment for those interested in pursuing careers in musicology, its use is limited for anyone outside of academia; for many students, learning the academic "lingo" is only necessary for graduation and will soon be forgotten. The assignments—and even music history courses in general—have sometimes been viewed as irrelevant or as an impediment to careers by music students at conservatories or other institutions who consider history courses as necessary but uninteresting and time-consuming requirements toward graduation while primarily studying to perfect their craft as performers, composers, music educators, or band teachers. Some of these students exert a minimal amount of effort on their final history projects so that they can focus on what matters most to them from a professional standpoint.

Indeed, the lack of enthusiasm about music history final research assignments is in many cases because of the limits of the traditional ten to fifteen page research paper, which reviews a "historical" topic based on published and musicological scholarship, and presents it in a paper-only format. J. Peter Burkholder's thoughtfully crafted and detailed description of a sample research paper assignment provided in his article about peer learning, exemplifies this traditional approach:

Write a research paper, ten to fifteen pages in length, on a specific topic related to music in European culture before 1750 and appropriate to the objectives of this course. Your paper must be a detailed study of whatever topic is selected, it must have a single main point and a convincing

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argument, and it must represent your own independent work and thinking, reflecting both thorough research and original interpretation.¹

In a format that favors text without other forms of media, traditional final research papers rarely take advantage of contemporary technology beyond digitized score examples or images. This has been true in my own experience, even when I encourage electronic paper submissions via e-mail or course websites. While it is possible to provide links to sound clips and videos in papers, other formats are better suited to visual and aural media, and these media, in turn, are a valuable way to document the music under discussion. This is especially the case with contemporary topics dealing with music and media, such as interactive video game music, film music, or cartoon music. It is also helpful for papers dealing with performance topics.

Why not use students' experience as performers or teachers in conjunction with the academic type of knowledge gleaned through research, analysis, and critical interpretation when crafting music history assignments? Why not encourage students who are comfortable with technology to take advantage of their skill by giving options for these assignments—for instance, that they turn in a DVD with a paper, create a multi-media project, or submit a YouTube link to a film they have created? Our assignments can help students think, reason, and research while serving a practical purpose and embracing the musical experience too. *Topics* can encompass the ways that most music students use music history professionally even while *formats* of the projects incorporate new technology. Professional musicians need to rely on musico-historical knowledge to provide context while giving private lessons, writing program notes, creating classroom lesson plans, designing websites, planning band concert programs, interpreting new pieces, or composing for film scores, postmodernist compositions, or progressive rock music. These uses for musico-historical knowledge invite alternative music history projects that could be more relevant to certain students' lives and careers.

Summary of the Literature

This article is certainly not the first to address problems surrounding the final research paper assignment in music history classrooms. Several recent music history pedagogy articles have addressed the topic of how to improve the *quality* of final research papers. Given the multiplicity of issues involved, the articles have approached the topic from different angles. Pamela Starr, for instance, has already vividly diagnosed and described many of the typical problems with student papers:

1. J. Peter Burkholder, "Peer Learning in Music History Courses," in *Teaching Music History*, ed. Mary Natvig (Aldershot, Hants and Burlington, VT: Ashgate, 2002), 208.

An even more discouraging sight, if possible, than the expanse of somnolent students during a lecture is the stack of undergraduate “research” papers awaiting our attention during the final days of the semester. We know what to expect from these papers: the clumsy parody of historical material drawn from the least appropriate authors; the mind-numbing, bar-by-bar musical description that passes for stylistic analysis; the stilted and pretentious language; the naïve interpretation and conclusions.²

Starr concludes that the students are simply not prepared for sophisticated scholarly discourse, and they need more guidance. She advocates the practice of journaling in the classroom, so that students can chronicle their encounter with a new piece of music and begin their research early in the semester, while garnering critical feedback throughout the writing process.³

Carol Hess focuses on the poor quality of the writing and on correcting deficiencies, seeking solutions to the main question posed in her article: “Why can’t college students write?”⁴ Her most concrete suggestions for improving the quality of writing include requiring outlines, annotated bibliographies, and a rough draft before submission of the final version.⁵ These activities can have a significant impact on the quality of the final research papers because they help students plan in advance and learn discipline specific ways of thinking, researching, and writing. However, for some students, the biggest impediment to writing a good research paper is a lack of real engagement with the project as they fail to see its importance for their lives and careers. Many students need personal motivation and excitement about the project to invest the time needed to do their best work. They need to connect with the material and understand its relevance.

Hess already noted this problem with student engagement, which she attributed, in part, to the seeming disparity between historical subject matter and current culture.⁶ Melanie Lowe similarly called the issue of relevance a major challenge for music educators, and suggested several ways writing projects could bridge the cultural gap to prompt student enthusiasm:

The real challenge for teachers of music history is to put history in direct dialogue with our contemporary every day lives—to make music history not just musically relevant, spiritually relevant, psychologically relevant, even ecologically relevant not just in the “there and then” of history but in the “here and now” of today. In other words, our musical-historical

2. Pamela Starr, “Teaching in the Centrifugal Classroom,” in *Teaching Music History*, ed. Mary Natvig (Aldershot, Hants and Burlington, VT: Ashgate, 2002), 172.

3. Starr, “Centrifugal Classroom,” 173–74.

4. Carol Hess, “Score and Word: Writing About Music,” in *Teaching Music History*, ed. Mary Natvig (Aldershot, Hants and Burlington, VT: Ashgate, 2002), 199.

5. Hess, “Score and Word,” 200–1.

6. Hess, “Score and Word,” 199.

teaching needs to reach our students in ways that profoundly impact their existence as twenty-first century citizens of Planet Earth.⁷

As Lowe has suggested, rethinking the way subject matter is presented is crucial in bridging the cultural gap and making the material seem more relevant. Yet just as relevant is making the connection between the music students produce and music history. Rethinking the *topics* and *formats* of music history assignments—especially of the final research project—can help students make this connection.⁸

The musical experience of listening to or producing music invokes emotional and physical responses rarely duplicated during the academic quest to discover intellectual knowledge about a piece of music, and often neglected in theoretical or historical discussions of music. Carolyn Abbate has argued for a reconsideration of the importance of the experience of music making and live music in musicological discourse, claiming that it too conveys a form of knowledge.⁹ And while scholars have creatively used knowledge gleaned from the act of making music (or listening) to inform their scholarly arguments in recent years, a prime example being Elisabeth LeGuin's multimedia *Boccherini's Body: An Essay in Carnal Musicology* (book and CD), in which she explores how the physical experience of making music sheds light on Luigi Boccherini and his compositions, few encourage this and other alternative methodologies and formats for research projects assigned in undergraduate or graduate survey courses and seminars.¹⁰ Yet this is indeed another way to reinstate and encourage a synthesis of performance and music history in or through the music history classroom, as Daniel Barolsky and others have recently discussed in their online roundtable forum.¹¹

New Approach Applied

Seeking to make music history classes relevant for undergraduate and graduate music majors at the University of Massachusetts Amherst, where the

7. Melanie Lowe "Teaching Music History Today: Making Tangible Connections to Here and Now," *Journal of Music History Pedagogy* 1, no. 1 (2010): 47, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/17/24>.

8. Lowe hinted at this with her suggestion of journaling. This article suggests a few more possibilities.

9. Carolyn Abbate, "Music—Drastic or Gnostic?" *Critical Inquiry* 30, no. 3 (Spring 2004): 505–36.

10. Elisabeth Leguin, *Boccherini's Body: An Essay in Carnal Musicology* (Berkeley: University of California Press, 2005).

11. Daniel Barolsky, et. al., "Performance as a Master Narrative in Music History" *Journal of Music History Pedagogy* 3, no. 1 (Fall 2012): 77–102, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/79/103>.

majority of undergraduate music majors are performers or else studying to become certified music educators, I offer an alternative to the traditional final research paper assignment that encourages topics more closely aligned with the interests and career goals of the students and formats that make use of modern technology. This alternative assignment has also worked effectively in my music history graduate seminars, which include a blend of Masters and PhD students in several disciplines: music education, music history, music theory, composition, conducting, and performance.

In my undergraduate survey courses and graduate history seminars, students have the option of writing a traditional research paper *OR* choosing an alternative format. I encourage students to capitalize on their expertise as performers, theorists, composers, or educators in combination with knowledge gathered through research and analysis. In addition, I encourage them to make use of technology in their assignments. The syllabus describes the assignment:

Final Paper or Creative Project: Select a topic of interest, research about it, and write a final term paper (ten to twenty pages for graduate students and five to ten pages for undergraduate students). Alternatively, propose a creative project, such as a videotaped lecture recital with extensive and focused program notes, lesson plan, blog site, emulation composition, website, or other multi-media project that in some way relates to your major concentration and with music related to the topic of the class. Your project must involve some research and writing, and it may employ a variety of methodologies.

For my undergraduate survey students, many of whom had little experience conducting creative research projects, I add the following (more specific) guidelines:

All projects must have a clear and creative focus and be narrow enough in scope to successfully deal with your selected topic in the allotted amount of space. Following are a few guidelines for you to consider as you prepare your projects:

1. Provide necessary background information. (Choose only relevant information, and be brief).
2. State a clear goal, question, or focus for your project toward the beginning.
3. Delineate main points related to your question, and use these as the basis for the organizational structure.
4. Explain the results of your investigation about the topic/question in the main body of the paper/project.
5. Provide specific/concrete examples. If you are supplementing your paper with technology, make sure to provide specific references in the written work to the technology. Include illustrations, tables, or score examples where appropriate.

6. Draw on your experience as a performer, composer, or teacher, as you write. Combine both “head” knowledge gleaned through research and “practical” knowledge learned through experience.
7. Include a bibliography or works cited list. This should include reliable sources, such as *New Grove Dictionary* and other library databases, books, etc. *Wikipedia* and many other websites that are not peer reviewed are NOT reliable sources.
8. Citation Format: Choose your own citation style, but be consistent throughout.

Traditional and alternative projects in my classes have benefited from many of the writing suggestions proposed by Hess, in particular, that of creating proposals, drafts, and bibliographies. For my graduate students, I require an annotated bibliography and short project proposal by the middle of the term:

Write a description of your proposed final project (250–500 words). Describe the suggested topic and the format for your project. Make a case for its importance, describe your proposed methodologies, and include a working bibliography/ discography. Briefly summarize each item in the bibliography/discography and its relevance for your paper.

The week (or two) before final projects are due, graduate students also give oral presentations in class so that they can receive verbal suggestions from their classmates and written feedback from me.

For my large undergraduate lecture class, it is not feasible assign proposals in the middle of the term. However, students give five-minute oral presentations related to their final projects in class throughout the semester. Their presentations are mini portraits of their final, in-progress projects. Students describe their topics, outline their main methodologies, and provide brief but concrete examples of their findings. Many times they give brief performances in class during their reports. This helps students get a head start on their research and allows me to provide verbal and written feedback before they start writing.

I will briefly summarize a few of the alternative projects undergraduate and graduate students have created for my classes. These have varied in format from program notes to websites to documentary videos, have made use of a variety of technologies, and have relied on diverse research methodologies. Many of the students creating non-traditional final projects have told me in person and in student evaluations that the alternate and more practical format was more motivating than the traditional written paper.

*Historical Performance Project*¹²

A vocal performance major taking my graduate opera survey seminar decided to connect her research project with her planned staging of a scene from John Blow's *Venus and Adonis* (c. 1683) in her Master's Recital. Desiring to create a historically informed performance, she was responsible for every detail of the staging, including the vocal rehearsals, costumes, and stage movement. Researching the general topic of historically informed performance practice would have had relevance for her, but it has been done before. She instead chose a more focused research topic about one aspect of the staging—gesture. She examined primary and secondary sources and combined the information she found there with practical knowledge gained from experience. She documented the results with a written paper in the form of extended program notes and with an accompanying DVD, and she and several chorus members performed an excerpt of the scene in class.

For her project, the voice student relied on a variety of methodologies. She studied primary source material, such as treatises and artwork from the era, including the libretto, John Bulwer's *Chirologia or the Natural Language of the Hand*, and contemporaneous visual art (such as Peter Paul Ruben's *Venus and Adonis* [1635]). Her research also involved interviewing Early Music or Baroque specialists, including Daniel Carberg, Matthew Leese, Drew Minter, and Robert Eisenstein. Finally, she also looked at other contemporaneous historical performances, including those by the New Brunswick Early Music Festival.¹³

The voice student used many of her discoveries about gesture in her tasteful production, relying on contemporaneous paintings of Venus and Adonis for costuming models, including color choices. She also implemented her research on gesture by including the use of motions for "grief" or "shame" (the hands sliding down the face), as the gesture for the word "mourn." The student had chorus members make different gestures depending upon where their sympathies lay (with Venus or Adonis).

At the same time, she combined material drawn from her research with performative knowledge as she explored the relationship between theory and practice; she synthesized knowledge of historical theory with an eye for what worked on the stage. This combination was reflected in her writing and in

12. I am grateful to William Baldoumas, Lisa DiGiusto, Samantha Gambaccini, Javier Luengo-Garrido, Rachel MacKenzie, Ruth Myamoto, and Patrick Watson for their permission to summarize their projects in this article.

13. Mark Clauge previously suggested having students conduct interviews, transcribe them, and publish them on the web as a way of teaching students how to be music researchers. Mark Clauge, "Publishing Student Work on the Web: *The Living Music Project* and the Imperatives of the New Literacy," *Journal of Music History Pedagogy* 2, no. 1 (Fall 2011): 62, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/48/81>.

performance. In her writing, she explained the process of staging, and how the performance further contributed knowledge not conveyed through research. For instance, she learned, based on experience, about the need for firmer wrists to convey energy: “If done correctly with a firm, powerful wrist, the hand is at the service of the text spoken, and also able to indicate the inner-dialogue of the actor when he is not speaking.”¹⁴

Rather than turning in a traditional research paper replete with introduction, thesis, main body, and conclusions, the student placed her findings in an alternative format—extended program notes—yet not traditional notes explaining the history of the composition and other background details. They instead focused on a history of this particular staging; they relayed the student’s findings about Baroque gesture and how this knowledge was incorporated into the performance. It also documented the rehearsal process and the ways different types of gestures were implemented in various scenes for diverse characters and situations. The student included illustrations, including contemporaneous paintings juxtaposed to photos from the student’s production illustrating gestural positions. A DVD of the scene from the students Master’s recital accompanied the program notes.

Website Project

Several of my undergraduate students elected to create multi-media websites about historical topics for their final projects in lieu of traditional final research papers.¹⁵ Although the websites tend to be more informational than critical or interpretive, students have still been able to approach topics creatively using this format.

A cello performance major, for instance, created a website about the history of the koto in my undergraduate survey course covering classical, jazz, popular, and world music in the twentieth century. The topic had relevance for the student, because she had family members who played the instrument and was learning to play it herself.

The website on the koto was mainly informational. It included a brief overview of the instrument, a page about the instrument’s construction and parts, an overview of the different types of koto instruments, a page about koto music and notation, and a page about traditional koto music in contrast to the music composed for it today. Taken together, these different pages could have formed subsections in an informational research paper about the koto.

14. Unpublished paper for MUS 505: University of Massachusetts Amherst, May 2012.

15. Mark Clague has already mentioned the benefits of online websites as educational tools: “Youtube, Flickr, Wikis of all sorts, and other web-based html authoring tools can give educational work the added value and impact of publication and thus inspire students to take their work to a higher level.” Clague, “Publishing Student Work on the Web,” 74.

The website format allowed for the writing to be supplemented by many additional illustrations as well as some sound files and video links that brought the information “to life.” Moreover, the separation of topics into individual pages organized the material and made it easy to follow.

Although much of the material falls under the category of readily accessible general knowledge, the student creatively contributed a comparison of historical versus contemporary use of the koto supplemented by video clips of traditional, experimentalist, and popular pieces featuring the koto. The student’s website page on koto notation also included images of notation for traditional koto music as well as commentary, explaining how to interpret these forms of notation, which consist primarily of numbers and cubes read from top to bottom.

Lesson Plan Project

In my undergraduate music survey course covering music from 1700–1900, one double major in music (with emphases in piano and voice) and anthropology decided to write a traditional research paper about slave songs. She supplemented the research paper with a related lesson plan. In the research paper, the student used an interdisciplinary approach to delineate differences between African and American traditions and their synthesis in slave music in terms of language/speech patterns, culture/community, and musical style. Focusing on the evolution of African music within American culture, she relied upon conventional research methods to describe traditional instruments and song styles.

This student’s supplemental seven-day lesson plan was designed for a middle school music history class. Her objective was to teach about African-American music in history and how it has evolved to the present in terms of genres, styles, and instruments. In her lesson plan, which she hoped to coordinate with the middle school world history curriculum, she detailed specific objectives and activities to cover over a seven-day period. Her approach was very “hands on,” with students learning to play new instruments. It also sought to make the topic relevant, by covering modern musical styles rooted in African traditions.

The student’s lesson plan outlined specific activities for each day. For example, the first day was to be mainly informational, with a discussion of the country and culture, the different musical styles, and the instruments:

Day 1: Geography Lesson. Present a map of African continents and discuss regions and countries in Africa. Then give an overview of slave trade, as the students would have already learned some in their history classes.

- For “fun” quiz—pass out a worksheet with a color-in map and images of traditional African instruments. This is for students to test their knowledge of the African continent and the instruments that may be

found there. Not to be graded, other than participation. After, discuss if they were surprised by how little/much they know. Fifteen minutes.

- Listen to interpretations of traditional African music, listen to current African music and talk about similarities and differences. Fifteen minutes.
- Activity: Thumb Pianos, Sticks, Drums—Create your own song about your friends, family, or a story. After, describe what the content of traditional songs is—discuss similarities and differences. Quickly grade the Africa map and instrument quiz to hand back. Perform for each other. Thirty minutes.
- Hand out a filled-in study guide of the African continent and instruments. Ask students to study it for five to ten minutes each night this week. Ask them to bring in a specific song they like and write one short paragraph about what they hear. Do they think it relates at all to African Music?¹⁶

Source Reading Project

An advanced undergraduate opera singer and a music historian, inspired by Pierro Weiss' source readings in opera, (*Opera: A History in Documents*. Oxford: Oxford University Press, 2002) decided to create his own set of source readings for a contemporary opera with a local setting (Northampton, Massachusetts), Eric Sawyer's *Garden of Martyrs* for his final project in my opera survey course, rather than to write a critical paper on a historical topic of a distant location. The rationale behind the project was that few people can predict who the next Wolfgang Amadeus Mozart, Richard Wagner, or Giuseppe Verdi will be, and in this digital age of e-mail, facebook, and instant messaging, many composers' deeper ideas and thoughts might not be preserved and/or made readily accessible for future generations of scholars.

The student scheduled interviews with the composer and librettist Harley Erdman, crafting thoughtful questions based on his own knowledge of the opera and singers. The student recorded and subsequently transcribed the interviews, including time indications. He then offered his own written commentary about the interviews.

The interviews covered topics as diverse as educational and musical influences, the compositional process, how the composer approaches composition with specific singers in mind, the resonance of the historical topic with current political events, the relationship between the opera libretto and the novel that served as its source material, and differences between theater and opera. One sample question was about how singers influenced the compositional process:

16. Unpublished lesson plan for Middle School ages 10–13, MUS 301: University of Massachusetts Amherst, May 2011.

One of the interesting things for me is after the performance you were able to talk with the audience, and one of the points that you made was the importance of being able to work with specific voices, with specific singers. If we go back, Verdi used to do the same, Mozart used to compose for specific singers. What does that really mean? How do you approach the composition process having in mind specific singers, singers with two sides of the coin: singers with limitations, probably a really good voice and a lot of “pro,” but some “cons” too. How do you work with that?¹⁷

In his response, Sawyer provided specific details about how knowledge of the singer’s strengths impacted the evolution of character roles and the creation of vocal parts. In particular, he mentioned that it affected choices about the range, and the style or intensity of the music during the compositional process.

The student’s questions displayed critical thinking, careful preparation, and research about the piece and composer. Moreover, he created his own primary source material that provided a glimpse into the creators’ minds.

Program Notes and Recital Project

Several other students opted to create more traditional sets of historical program notes accompanied by recordings for their final projects. One undergraduate vocal performance major, for instance, was interested in Jenny Lind’s performances and reception. For my undergraduate music survey course, she created extended program notes providing background information about Jenny Lind’s career, which supplemented a program featuring Jenny Lind’s signature arias. Her particular creative focus was in documenting the Jenny Lind craze (“Lindomania” or “Jenny Lind Rage”), including the mad crowd surges to get tickets to her concerts, the naming of many objects and places in her honor, including the Jenny Lind crib and Jenny Lind Crossroads in North Carolina, and the naming of dances in her honor. This student, for instance, noted that the crossroads were named after Lind when, while her stagecoach was being repaired, Lind gave an impromptu performance under an oak tree.

The program notes accompanied her recording of several of Lind’s signature arias, including George Friedrich Handel’s “I Know That My Redeemer Liveth,” which she learned specifically for the project. She also learned, danced, and recorded the “Jenny Lind Polka,” in an effort to bring back to life some of the music created in memory of Jenny Lind. She turned in both a DVD of her performances with her written program notes as her paper project.

17. Unpublished interview with Eric Sawyer for MUS 505: University of Massachusetts Amherst, May 2012.

Film Score Project

An undergraduate composer taking my survey course (covering music from 1700-1900) was creating a film score for a cartoon and decided to create a documentary video following his compositional decisions during the process. He created a supplementary written paper documenting the project as well. The documentary and the cartoons were handed in via YouTube.

The cartoon was about a boy named Billy Bubbles and his attraction to a girl. In the documentary and in the paper, the student described how his film score was informed by his understanding of Wagnerian leitmotifs and their constant variation and development throughout the score in reaction to the drama:

Common techniques in varying leitmotifs include changing the mode, rhythmic augmentation and diminution, melodic fragmentation and extension, inverting and retrograding the melody, varying instrumentation, re-harmonization, etc. In “Billy Bubbles,” I made use of changing Billy’s leitmotif from major (happy, pleasant) to minor (sad, severe, ominous) when he contemplates stealing. I changed the instrumentation of Billy’s leitmotif from piano and strings to acoustic guitar, to fit his surroundings at a hip thrift store.¹⁸

Emulation Composition Project

A graduate student majoring in trombone performance decided to write a symphonic poem melding ideals of the New German school with developing variation for my seminar in Romantic music for graduate students. This composition was accompanied by a research paper in which the student documented the compositional process and the way he translated the program into sound.

Entitled *Ragnarök: Twilight of the Gods*, the tone poem was based on an ancient Norse myth also used by Wagner in *Götterdämmerung*. The student researched ancient Norse instruments and emulated their sound qualities by modern orchestral instruments in his composition to create an “exotic” effect within a Germanic stylistic framework. He used a harp to imitate the sounds of the lyre, the high register of the French horn imitated the bukkehorn, and the cello, playing within the Phrygian scale to imitate the Finnish jouhikko. The student also conducted research about ancient Norse melodies and included one in its entirety that he discovered in the *Codex Runicus*.

This student’s research took into account recent scholarship as well as his personal analyses of compositions. Based on the model of New German School composers, the student used the program to determine a unique compositional structure, and also used several imitative effects. Relying on a list of

18. Unpublished final project for MUS 392M: University of Massachusetts Amherst, May 2011.

all possible types of variations from Walter Frisch's "Brahms: Developing Variation, and the Schoenberg Critical Tradition,"¹⁹ while adding retrograde, inversion, augmentation, diminution, and harmonic variation, the student also included sections dominated by developing variation. The student turned in a score, recording, and final research paper.

Problems and Challenges

Although the majority of students in my classes still choose to write traditional research papers (about seventy-five percent), a minority appreciated the option to create non-traditional research projects. The majority of the alternative projects were exceptional. Many of the creative projects displayed more careful planning, more extensive preparation, and greater attention to detail than traditional projects produced by the same students in other classes. I found that most students choosing the alternative formats typically wrote just as much or more and consulted just as many or more sources than students did with traditional research papers. One student, for instance wrote a traditional fourteen-page paper in one class, and a twenty-three-page alternative project plus DVD in another. The quality of the writing, of the sources consulted, and the logic of the argument was far superior in the alternative project. Moreover, the alternative format was a catalyst for creative and original thinking as it sparked the interest of non-music history majors.

However, not all of the creative alternative projects completed by my students were stellar. Some of the projects still suffered from apathy and the writing and critical thinking issues so common for music history assignments. My initial fear when offering the alternative format option was that the alternative project formats would be viewed as a way to circumvent the "harder" discipline of writing a critical and creative research paper. That did happen, but in a minority of cases. I will provide a fictitious example that closely mirrors a most disappointing case. The student was conducting "research" about a ballet choreographer who revolutionized ballet and inspired several new pieces of music. The student submitted a link to a video featuring himself "demonstrating" the new choreography. In reality it consisted of little more than random arm movements and body gestures that had nothing to do with the choreography in question. No music was even included in the background, and the recording quality was poor. It was likely recorded in haste with a mobile device. The student turned in a three-page (and badly written) encyclopedia entry-style paper with no footnotes or cited sources about the choreographer. Moreover, there was no mention of music in the written project.

19. *19th-Century Music* 5, no. 3 (Spring 1982): 215–32.

One of the biggest challenges was establishing a grading rubric with which to evaluate projects that encompassed such diversity of formats and topics. In particular, I debated about whether and how to grade the performance aspect and the quality of the digital aspects of multi-media projects. It was also a challenge to decide how a documentary project of source readings measures up against traditional research papers in which criticism is so important.

In the end I chose to focus on four general categories that were common to all projects, each worth roughly twenty-five percent of the final grade: creativity, content, style/organization, and quality. These categories, left intentionally flexible, apply to written and performative work. I created several questions to help during the evaluation process:

1. Creativity:

- Is the student addressing a new question, or an old question in a new way?
- Does the student articulate a clear rationale for their project and situate it within what has already been done?

2. Content:

- Does the student cover in detail the aspects crucial to the topic?
- Does the student include only what is relevant?
- Are the student's facts straight, well-argued, and accurate?
- Does the student use appropriate and effective methodologies?
- If there is a multi-media component, how does it relate to, inform, and/or embody the ideas expressed in the written work?
- Does the student use and reference the best possible sources?

3. Style and Organization:

- Does the student write or perform with nuance, class, and flair?
- Is there a clear and logical structure to the writing, performance and/or composition?

4. Quality:

- Is the final project pleasing to the ear/eye (this includes the layout and format of a paper and the preparedness of a performance)?
- Writing Mechanics: Is the syntax correct?
- Are word choices, punctuation, grammar, etc. the best possible?

Conclusions

Most of my students will never need to write a music history research paper in traditional format after they graduate. In choosing a more pragmatic approach to music history projects, the students who do not like the traditional format can combine praxis and theory, or musicology and musicking while channeling the new technologies of our age to do so.

True, many of these projects would not help students gain admittance to graduate studies in musicology or be published in a journal. However, there are many venues and needs for musico-historical research that extend beyond the confines of the narrow scholarly realm of academia. In thinking outside the academic box with their projects, quite a few of my students made the connection between music history as taught and music history as applied outside the walls of the university and academic system. Moreover, many of the students were excited about their projects and were able to combine writing and technology in creative ways.

It might be going too far to state that students were in a state of wonderment when they created their projects, the same kind of wonderment I get when I hold an old long-sought after manuscript in my hands or complete an article expressing an original idea. Yet in creating projects of personal interest in formats that are useful, these students will hopefully have learned something new, been excited about it, and be more likely to investigate history in the future. If that is the case, these alternative projects have been a success and have better prepared the students for life in the future.

Using Blogs for Better Student Writing Outcomes

SARA HAEFELI

In her March 2012 *Washington Post* column, “I Dare You Not to Cry: On Classical Music and Critical Thinking,” music critic Anne Midgette noted how difficult it is for otherwise art-savvy, educated people to write about music. The inspiration for her column was a *New York Times* review of the Whitney Biennial in New York. One sentence of the review stood out for Midgette. The reviewer described Werner Herzog’s multimedia installation piece, “Hearsay of the Soul,” as a “ravishing five-screen digital projection,” which is an “unexpected celebration of the handmade by the technological.” The work is a collage of magnified close-ups of landscape etchings by the Dutch artist Hercules Segers set to music, primarily by the Dutch cellist and composer Ernst Reijseger, who, according to the reviewer, “also appears briefly on screen, playing his heart out. *I dare you not to cry.*” (Emphasis is Midgette’s.) In reaction to the review, Midgette wrote,

In the middle of this sophisticated appreciation of contemporary art comes this throwaway line implying that seeing a classical musician at work, “playing his heart out” (classical music always leads, it seems, to clichés), is something so moving and genuine that it will evoke tears. And this kind of naïve, heartfelt statement falls right into the “gosh, ain’t these talented folks grand” school of classical music appreciation that my own work as a critic has largely been about trying to get beyond.¹

Midgette’s task as a critic shares similarities with our task as music history educators, and the *New York Times* reviewer’s difficulty in articulating how this music functioned in the multimedia collage is the same difficulty our students have in writing about music. I find that my music students may be passionate about works or performances, but often do not have the skills to communicate their musical insights.

1. Anne Midgette, “I Dare You Not to Cry: On Classical Music and Critical Thinking,” *Washington Post*, March 2, 2012, http://www.washingtonpost.com/blogs/classical-beat/post/i-dare-you-not-to-cry-on-classical-music-and-critical-thinking/2012/03/02/gIQAcyVwmR_blog.html.

As music history pedagogues we are perpetually encouraging better analytical and critical thinking skills and better writing outcomes—we want students to be able to not only identify, classify, and label specific musical phenomena, but to also appraise, differentiate, evaluate, and argue effectively about music. An “outcomes based” educational philosophy stresses what students should be able to *do* as a result of their classroom experiences. We are increasingly mandated to emphasize the synthesis and organization of ideas, information, and experiences in new ways.² At the same time, I find it equally important to demonstrate to the students that the arts are not a cult, nor an esoteric experience for privileged devotees, but that art is a service to men and women living a shared life, a means of attaining community goals and creating a rich identity and common experience. With these goals in mind, I found that requiring the students to write in their own public online blog was one way to promote better writing and analysis, in which students publicly connected a traditionally esoteric arts practice with a broader community and with their own experiences. For the reader who may not be interested in blogging, or who may even be distrustful of the blog as a platform for communication, please keep in mind that the blog is just a tool—like any writing technology—and that the writing research presented in the rest of this paper can inform any type of writing. However, blogging does afford special opportunities for the writer, reader, and classroom that cannot be achieved through traditional writing assignments.

Following a brief review of the use electronic media in music history teaching, this essay describes a blogging assignment used as part of an elective music course for undergraduate and graduate music majors at Ithaca College called *The American Avant Garde*. Blogging is a twenty-first century skill which can be used effectively to serve very traditional educational goals—better writing and analysis. What I discovered, however, was that the blogging exercise accomplished so much more: it not only promoted better writing outcomes, but a specific kind of thinking process—what Bloom’s taxonomy advocates would call “higher order thinking skills.” It also increased student engagement and encouraged regular writing habits by shifting the audience from the traditional audience of one (the professor) to a potential audience of peers and strangers. The nature of the assignment also forced the students to address time and work load management issues. The essay concludes with a discussion of two important challenges to using blogs in the classroom: how to evaluate writing in blogs as compared to writing a traditional term paper, and how to objectively grade and evaluate blogs.

2. See for example, *Characteristics of Excellence in Higher Education: Requirements of Affiliation and Standards for Accreditation* (Philadelphia: Middle States Commission on Higher Education, 2006, rev. 2011), <http://www.msche.org/publications/CHX-2011-WEB.pdf>.

Brief Literature Review

In a previous issue of *Journal of Music History Pedagogy*, Mark Clague and José Antonio Bowen discussed how new technologies can be extensions of old pedagogical tools. For example, Clague created a listening blog that “linked streaming audio examples to descriptive web pages while inviting students to post their reactions to music.”³ In the same volume, José Antonio Bowen proposed that the best use of technology is outside of the classroom, where it can function as a tool in facilitating student preparedness. Bowen urged teachers to “teach naked”; that is, to meet students face-to-face without technology in the classroom in order to focus on class discussion and collaborative projects. Bowen argued,

If you stop spending class time providing facts to your students you will have all of that class time for problem solving, evaluating, synthesizing, developing real world context, reflecting on the significance of the material, engaging in active learning, applying what you know to new context, enhancing intellectual curiosity, improving writing, and teaching critical thinking.⁴

Both Clague and Bowen use well-established technological tools to target fairly traditional learning outcomes. At the same time, the use of online tools gives both the student and professor a reinvigorated connection to the curriculum while stressing technological proficiency. Clague pointed out that publishing student work on the web, “is not simply cool and hip, but an essential skill of twenty-first century literacy.”⁵ As pedagogues, however, we are typically not as concerned with our students’ technological literacy as we are their traditional reading and writing skills.

Blogging in Theory and Practice

During the spring semester of 2012, I taught an elective music course for undergraduate and graduate music majors at Ithaca College called The American Avant Garde. There were twelve graduate students and six undergraduates in the class. The course covered avant garde and experimental music in the twentieth and twenty-first centuries, starting with Charles Ives and ending with William Duckworth. I decided to have the students struggle with the

3. Mark Clague, “Publishing Student Work on the Web: The *Living Music Project* and the Imperatives of the New Literacy,” *Journal of Music History Pedagogy* 2, no. 1 (Fall 2011): 63, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/48/81>.

4. José Antonio Bowen, “Rethinking Technology Outside the Classroom,” *Journal of Music History Pedagogy* 2, no. 1 (Fall 2011): 47, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/47/69>.

5. Clague, “Publishing Student Work on the Web,” 62.

challenge of writing about music on a regular basis by having the students blog before every class period. The blog assignment was intentionally broad:

You are expected to maintain a blog that reflects criticism of all of the reading and listening assignments. I encourage you to express yourself through the blog and to create a positive web presence. Your blogs are due at midnight on Mondays and Wednesdays. This allows me time to review the blogs and to highlight especially interesting discussion material.⁶

While the blog assignment was loosely defined, i.e. “blog about the listening and reading assignments,” I did occasionally give the students a more specific prompt. The results of the blog exercise were impressive. The most prolific writer in the class wrote the equivalent of seventy-five pages of text (double-spaced, 12-pt, Times New Roman) not counting the numerous illustrations, links, and video embedded in the writing. The least prolific student still wrote over the course of the semester the equivalent of forty pages, richly illustrated with multimedia.

The assignment was designed not only to get the students writing, but also to get them to think critically about music and to communicate these thoughts to a broader audience. The goal of my institution’s integrated core curriculum is likely similar to the goals of most higher education institutions across the country. Our hope is to produce graduates who can:

1. address a topic, issue, problem area, or human challenge using a combination of concepts, theories, and/or methods from multiple perspectives or fields of study,
2. apply concepts, theories, methods, or skills to analyze new questions or complex problems, and
3. engage in and communicate self-reflection about their learning in the Integrative Core Curriculum, their chosen major discipline, and their overall [. . .] College experience.⁷

The blogging platform is ideally suited for approaching a subject of study from multiple perspectives, and when used well, writers can easily incorporate combinations of concepts, theories, methods, as well as modes of communication in their work. The flexibility of the medium does not, however,

6. The American Avant Garde, syllabus appears in Appendix A. The phrase “positive web presence” has become a buzzword of sorts lately, and there are a number of “how to” resources on the web that guide students through putting forward a professional profile online. See for example, Environmental Careers Organization Canada, “Putting a Face to a Name: Creating a Positive Web Presence and Personality,” <http://www.eco.ca/community/blog/putting-a-face-to-a-name-creating-a-positive-web-presence-and-personality/47149/> and, Finding Dulcinea, “Building an Online Presence More Important Than Ever,” <http://www.findingdulcinea.com/news/education/2010/march/Building-an-Online-Presence-More-Important-Than-Ever.html>.

7. Ithaca College, “What is Integrative Learning?” http://www.ithaca.edu/icc/what_is_it/.

preclude depth of analysis or complexity. Blogging also provides a medium for a valuable reflective practice, although this reflection was never prescribed in any assignment. The blog deadline and format required the students to read the assignment on time, and insured that the reading was careful and close—close enough to be able to discuss the materials in a thoughtful manner on the blog. Perhaps the conscientious student could have experienced the same benefits from journaling privately, but as blogs are immediately accessible, the deadlines and writing requirements were firm and content from the students' blogs was woven in to the next class period. The public nature of the blog also gave the students an extra incentive to write well. I found a number of outcomes from the semester of blogging that can be divided roughly into four categories: (1) writing, (2) higher order thinking skills (such as application, analysis, synthesis, and evaluation), (3) engagement, and (4) life skills.⁸

Writing

The blog format and the nature of the assignment required the students to write regularly and to write about 700 words each time they blogged. They also read book chapters, scholarly articles, and other primary source material, and listened to a number of pieces—all of which served as inspiration for the blog assignment. The sheer volume of writing was certainly good practice, but the time constraints drove a particular kind of writing process. Not one student created an outline before drafting their blog essay. While we most commonly urge an “outline first” strategy, especially when writing research papers, the blog writing was similar to what we would consider “freewriting,” although in strict freewriting, the writer does not edit and often writes for a predetermined block of time only. Peter Elbow, author of *Writing Without Teachers*, famously critiqued the “outline first” strategy:

This idea of writing is backwards. That's why it causes so much trouble. Instead of a two-step transaction of meaning-into-language, think of writing as an organic, developmental process in which you start writing at the very beginning—before you know your meaning at all—and encourage your words gradually to change and evolve. Only at the end will you know what you want to say or the words you say it with.⁹

8. The concept of higher order thinking skills is associated with Bloom's taxonomy of educational objective. Bloom identified six levels within his taxonomy: knowledge, comprehension, application, analysis, synthesis, and evaluation. The top three are the higher order thinking skills and are important components of critical thinking. See for example this application of Bloom's taxonomy to digital media: Educational Origami, “Bloom's Digital Taxonomy,” <http://edorigami.wikispaces.com/Bloom%27s+Digital+Taxonomy>. See also Robert C. Lagueux, “Inverting Bloom's Taxonomy: The Role of Affective Responses in Teaching and Learning,” *Journal of Music History Pedagogy* 3, no. 2 (2013): 119–50, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/76/118>.

9. Peter Elbow, *Writing Without Teachers* (New York: Oxford University Press, 1998), 15.

Writing pedagogy research has supported the claim that the writing process is not just “putting down of ideas already held,” but rather, “creating ideas during the process of writing.”¹⁰ Elbow claims that writing complete sentences from the very start decreases writer’s block, but also produces “bits of writing that are genuinely *better* than usual: less random, more coherent, more highly organized.”¹¹ Note that only *bits* of writing are better than usual. All writing requires editing, but by delaying the editing process until very late, the writer is able to explore the topic in a natural voice. Elbow asserts, “The habit of compulsive, premature editing doesn’t just make writing hard. It also makes writing dead. Your voice is damped out by all the interruptions, changes, and hesitations between the consciousness and the page.”¹² While the writing process students employed for their blogs is not what an English professor would consider strict freewriting, blog writing resembles freewriting in that both strategies foreground a particular *thinking* process over a particular *writing* process. Students corrected their writing as they wrote (on both a small and large scale) and they were not limited by a time limit. However, because of the frequent due dates and the sheer amount of material due, the students did not have the luxury of careful research, note taking, outlining, and revision.

As professors we also understand that the solution to better writing isn’t just more writing, but more *reading*. There is ample research on this correlation in young children, but the literature on this relationship with college students is scarce. Curriculum development specialist Dr. William Bintz designed a study to test if freewriting or similar open writing might be an efficacious tool for measuring reading comprehension in graduate students. Bintz proposed that “freewriting not only supported continuous and unedited writing but also encouraged and supported continuous and unedited personal responses to text.” This seems obvious. But Bintz also suggested that freewriting created an opportunity “to identify, understand, and come to appreciate the personal stances readers take on text, as well as the personal meanings readers construct from text.” Bintz’s test subjects demonstrated reading comprehension by paraphrasing content in their freewriting, but, more importantly, Bintz showed that the exercise of freewriting enabled his readers “to better understand what they currently know, how they came to know it, and why they continue to believe it.” The way in which the students

10. Charles MacArthur, Steve Graham, and Jill Fitzgerald, eds., *Handbook of Writing Research* (New York: Guilford Press, 2006), 32.

11. Elbow, *Writing Without Teachers*, 8.

12. *Ibid.*, 6. Other researchers make similar claims that freewriting leads to better writing of all sorts. See Joy Marsella and Thomas Hilgers, “Exploring the Potential of Freewriting,” in *Nothing Begins with N: New Investigations of Freewriting* (Carbondale: Southern Illinois University Press, 1991), 93–110.

communicated this understanding, according to Bintz, was by employing a number of “voices” in their writing—the voice of the author, their own voice, and the voice of the professor. Freewriting enabled readers to synthesize content from these various “voices” and allowed them to “take a stance . . . generate questions, construct anomalies, and consider alternatives that actually put their current knowledge to the test.” The students were actively expanding comprehension skills as he observed them taking specific positions, shifting positions, and taking new stances as they wrote with their own voices and reflected on the voices of others.¹³

Example 1 is an excerpt from a graduate student’s blog reacting to the chapter on “New Romanticism” from Kyle Gann’s book, *American Music in the Twentieth Century*¹⁴ and the listening assignment that included George Rochberg’s *Bagatelles for Piano*, *Short Sonatas*, and *String Quartet No. 3*; George Crumb’s *Black Angels*; John Adams’s *Grand Pianola Music*; and Frederic Rzewski’s *Coming Together*, and *People United Will Never be Defeated!*

Example 1: A graduate student blog on Kyle Gann, “New Romanticism” in *American Music in the Twentieth Century*.

Thou foster-child of Silence

John Keats stated at the conclusion of his *Ode on a Grecian Urn* a line which has become so ubiquitous as to border on the cliché: “Beauty is truth, truth beauty,” and the final assertion that

. . . —that is all
Ye know on earth, and all ye need to know.’

Gann often alluded to the (admittedly motley) crew of composers in his chapter as those who somehow rediscovered beauty—and one has to admit that while the music of most of these composers would be considered less thorny, dissonant, jarring or intellectual than that of the past, the use of ‘beauty’ as the ideal is completely subjective. I don’t want to get hung up on an exploration of the limits or function of the term ‘beauty,’ just noting it as a little flag . . . not a red flag even, but somewhere in the orange family. You know, some beautiful color. Oops.

While reading Gann’s chapter I started thinking about Keats’s poem, and while listening to the wildly divergent music, I decided I had to re-read it. I found a number of lines, not just the last, which seem applicable here—if

13. William Bintz, “Using Freewriting To Assess Reading Comprehension,” *Reading Horizons* 40, no. 3 (2000): 210, 218.

14. Kyle Gann, “New Tonality 1—The New Romanticism,” in *American Music in the Twentieth Century* (New York: Schirmer Books, 1997), 218–52.

one were so inclined in fact, I think one could make a veritable Don McLean out of Keats, especially as this poem can refer to this particular moment in music history (and present as it were). But here are some highlights:

Heard melodies are sweet, but those unheard
Are sweeter

I was taken by the tale of Rochberg's conversion to more traditional and accessible forms and sonorities in music; it was like a religious experience. Whether or not aesthetics has anything to do with it, or whether an artist's inspiration and motivation become agents of the world in which s/he lives, most of the 'great' composers from the common practice era and before (and some after) claimed either divine inspiration or motivation in their works. That's not to say that the serialists were heathen bastards, but it does speak a bit to Rochberg (and others, including Bernstein) shuffling off more 'avant garde' styles for the music within them—the unheard melodies—which had to emerge.

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;

Detractors of this 'new romanticism' decry its recycling of old dusty tones used by many before—though, every spring the same trees become alive with the same leaves, and every year it is celebrated. Composers should be lucky to have that perennial staying power.

Thou, silent form! dost tease us out of thought
As doth eternity: Cold Pastoral!

Composers can and should write whatever they wish, and then seek an audience for their honest work. Honesty and integrity dictate that a composer should not bend the work of their minds and hearts to some other form, yet humanity and decency require that they do not attempt to bend an audience to their Cold Pastoral. I once wrote a jab against theorists which can apply in a great degree to the Babbitt-class of composers:

"A theorist can make you respect a piece you hate, and drive you to hate a piece you love."

Actually, the aforementioned composer class only asks your respect and never your love (in pseudo Machiavellian style), and must simultaneously destroy (or cause to be unloved) the love-deserving or love-requesting piece.¹⁵

The writing example above is certainly not formal, but the conversational quality suits the nature of the content, which is reflective and insightful. The

15. All blog excerpts used with the permission of the authors. The blog excerpts have not been edited.

excerpt crafts specific arguments within the short piece, using the lines from Keats as an interesting analog to the musical materials. A more formal writing assignment may not have been the appropriate format for the Keats quotation, but here it is quite charming. The student has clearly read carefully and closely, and listened attentively. More interesting, perhaps, is how this example demonstrates Bintz's experience of his students employing multiple "voices" in their writing. Note that the very first voice in the blog excerpt above is Keats'. The student then follows with Gann's voice, referencing the reading assignment specifically. The passage about the word "beauty" raising a little flag is a nod to an earlier reading assignment by Arthur Danto, "The Abuse of Beauty."¹⁶ The voices of the composers appear in the writing, and the voice of the student strides forth at the end as he quotes his own writing.

Not all of the writing for the class was this eloquent or insightful. Freewriting, like any sophisticated skill, must be learned and practiced, and it can be very difficult at times.¹⁷ Freewriting does not necessarily nor consistently produce rich insight and analysis. While blogging may be a more comfortable format for the students—like writing in your favorite slippers at home instead of putting on your suit and going to the office—it is not always the most productive. Consider the following **Example 2**:

Example 2: Graduate student freewriting example on Rzewski's inclusion among other "New Romanticists."

A few years ago my Wind Symphony played John Adams Lollapalooza. At the time, I didn't like it. Now, I still don't like it. It starts off pretty cool, with a fun bass line, but soon it gets out of control. So many things are happening at once! In the middle it gets interesting again, but overall it's definitely not my favorite music to listen to, or play. The Director of Bands at the time, at the school where I did my undergrad, Eastern Michigan University, labeled John Adams as the best composer of time. I just can not agree. With a lot of the music we've listened to in this class, I've been able to see it from a different perspective and I've actually liked a lot more things or at least had respect for them. There's just something about this music that makes me uncomfortable. As I was listening to his Grand Piano Music, again there were times I really liked his music. The quotes he took from Charles Ives Concord Sonata, the Alcotts, was great. I love Charles Ives, I think that's why I liked it so much. But that only last so long, then billions of other things start to happen in the background, the woodwinds are in the back freaking out with fast high notes while the brass is playing a super loud low theme . . . There is just so much!

16. Arthur Danto, "The Abuse of Beauty," *Daedalus* 131 (Fall 2012): 35–56.

17. Hannah Rule asserts that freewriting practices of all sorts require "training, conversation, and reorientation" in "The Difficulties of Thinking Through Freewriting" *Composition Forum* 27, (Spring 2013), <http://compositionforum.com/issue/27/freewriting.php>.

When I started George Crumb's *Black Angels* I think I actually jumped. This is the type of music you would hear playing while you were trick-or-treating as a child. Creepy is really the best way I can describe it. The instruments really remind me of insects as well, I can just hear them scurrying around. Ick, I hate bugs. But really, I think when I own a house in the future and I start to pass out candy to children on Halloween I will definitely play this piece. That'll scare the kids! Maybe I'll even have a haunted house! Okay enough about Halloween. I believe we're listening to this piece again today in class as a guided listening, I can't say that I look forward to it.

As for Rzewski, I'd never even heard of him. My first impression of his *The People United Will Never Be Defeated!* was not a bad one. I'm kind of surprised he is linked under the same category as the two other composers I've talked about so far. As I listen more, I GUESS I can KIND OF see similarities. It's a bit random at times, but not nearly to the extent of the others. I kind of liked this piece.

Coming together greatly reminded me of Jacob ter Veldhuis. The voice speaking over the music was so similar

<http://www.youtube.com/watch?v=NO9UbZL0cP8&feature=related>

It is clear that the example above was rushed. The writing is sidetracked by the idea that *Black Angels* is creepy and the paragraph that follows is not useful. As with the previous excellent example, this student has a number of "voices" resonating in her writing, but the voices are limited and do not add a good deal of detail or insight. The student combines her own performance history and past educational experiences with this encounter with new music. The important voice that is missing from the conversation is the voice of the author of the reading assignment. It is clear that while the student did listen to the assigned pieces, she did not complete the reading assignment. The question of Rzewski's inclusion among other "New Romanticists" is answered in Gann's chapter. The reader is also left wanting much more depth of analysis. Phrases such as "There's just something about this music that makes me uncomfortable," and "I GUESS I can KIND OF see similarities," should have been followed up with more reflection. She does include a link to demonstrate an insightful connection between Rzewski and Jacob ter Veldhuis, but needed to analyze the musical connections, not just the textual similarities. Even within the loose structure, her personal reflection needs much more detail, and in a case like this, class discussion provided an excellent opportunity to push for deeper analysis of the materials.

Higher Order Thinking Skills (Application, Analysis, Synthesis and Evaluation)

I would like to return to the claim made above that the writing process is more than just putting down words, but is actually a process of discovery. This

was sometimes overtly stated in the student's work. **Example 3** was written in response to the aesthetics article by Danto briefly alluded to above:

Example 3: Undergraduate student blog post demonstrating writing as discovery.

A few posts ago, I expressed my feeling that one of the goals of the avant garde movement was to expose the beauty of things that are not traditionally considered beautiful. I quoted Cage, and shared his sentiment that there is no reason to consider something to be not beautiful.

I think if Danto had read that post, he would have laughed in my face.

And, after reading his compelling argument, I must admit my stance has been shaken. (And my trust in the words of John Cage shaken? How could this be!?!?) Admittedly, having just completed reading his article, my head is spinning. I do not say this as a negative comment. However, I do say it to be totally up front, and confess that this post represents my current mental state: one of confusion and unorganized thoughts about the possibilities and implications of beauty, art, and philosophy. Therefore, the writings that follow are mostly me trying to work out my thoughts in words, thoughts which I'm sure will continue to change as soon as a hit the "publish" button.

That being said, here it goes . . . [. . .]

The writing here is very conversational, but the insight into the student's process is valuable. We can follow his thought process as he works out what he already knew (or thought he knew) about new music aesthetics and this encounter with the reading assignment. Researchers have studied this phenomenon in studies of freewriting. While traditional writing strategies (gathering notes, making an outline, etc.) created better final drafts, writers who started their process by writing complete sentences produced *better ideas*.¹⁸ We can see how the post above would benefit from editing, but I'm not sure the student would have been as insightful with the analysis that followed the excerpt above had the assignment been to turn in a physical paper.

18. MacArthur, et. al., *Handbook of Writing Research*, 35. Studies abound that freewriting increases critical and creative thinking. See for example Lynn Hammond, "Using Focused Freewriting to Promote Critical Thinking," in *Nothing Begins with N: New Investigations of Freewriting* (Carbondale: Southern Illinois University Press, 1991), 71–92; and James Sheridan, "Skipping on the Brink of the Abyss: Teaching Thinking through Writing," *New Directions for Community Colleges* 77 (Spring 1992): 51–61. Michael Carter argues that this development of writing as a particular way of knowing and understanding is discipline specific and needs to be taught within the student's area of study. See Michael Carter, "Ways of Knowing, Doing, and Writing in the Disciplines," *College Composition and Communication* 58, no. 3 (2007): 385–418.

In addition to working out a different kind of thought processes through the writing, the students also enriched their understand of the materials by embedding different media in the blog. The best professional bloggers take advantage of the ability to link their writing to the work of others on the web and to illustrate their writing with visual images, video, and audio examples. Because of the nature of the medium, students consistently connected specific musical practices with other arts: poetry, popular music, visual art and sculpture, and even popular entertainment forms such as the feature film and television. This kind of genre-crossing behavior was particularly appropriate in a study of the avant garde, and these juxtapositions were enlightening. One student illustrated [her discussion of minimalism](#) with illustrations of Richard Serra sculptures and large-scale paintings by Sol LeWitt. In her blog (**Example 4**), she wrote:

Example 4: Graduate student blog post on minimalism.

I ended up spending a long time perusing images of Serra and LeWitt simply because these visual images seem so appealing, so clean, so fresh . . . I can understand why the term “minimalism” has seemed inadequate to composers. Visual repetition often appears organic, balanced, cohesive, and ordered; hearing a sonic version of repetition that is phased, or seemingly “out of sync,” becomes mesmerizing, psychedelic, entrancing, time altering.

The juxtaposition of minimalist visual art examples and musical minimalism offered opportunities for differentiation and discrimination between the two styles (analysis) as well as an opportunity to argue for an interpretation of minimalism that perhaps does not cover both art forms consistently (evaluation). This demonstrates more than “comprehension” of the materials, which can typically be measured by a fill-in-the-blank or multiple-choice test. The students rarely just proved simple comprehension by repeating the content of the reading assignments through summary or paraphrase. Instead, they demonstrated higher order thinking skills through their ability to apply concepts in new contexts, to analyze, to synthesize ideas from disparate sources and source types, and to evaluate the quality of the ideas presented to them as well as the quality of the music studied.

In **Example 5** a student notes the prevalence of the visual in postmodern music and embeds an excellent example for discussion:

Example 5: Undergraduate student blog post on minimalism with embedded video.

Ironically, the biggest influence on our audio art form comes from a website dedicated to video [YouTube]. But within this irony lies the inevitable future of music. It is starting to become increasingly rare for people to

experience music without some kind of visual accompaniment. Possibly the first big push in this direction came with the rise of music videos. Now, even for songs without a video, we see them appearing on YouTube with some kind of visual, even if it is just a still image. Think about this: when is the last time you went out to “go hear a band play.” Almost always, make plans to “go see a band,” or “go watch the orchestra concert.”

Watch, not listen.

There is no denying that this trend has impacted our art form, both from the standpoint of performers and composers. The result is composers taking visuals into greater consideration. Sometimes, it manifests itself in actions of the performer, like this:

[[Embedded video](#) of Javier Alvarez’s piece for maracas and tape, *Temazcal* (1984) performed with costume and choreography by Oscar Alblas.]

It is interesting to note that when this piece was first written, there was no indication of any visual element. However, with the support of the composer, visuals and choreography have become a standard performance practice with this widely performed percussion piece.

[...]

I would also like to just take a minute to point out that, without even thinking about it, I have written around 25 posts on my music blog, almost all of which contain YouTube videos.

These visual practices are starting to blur the line between visual artists and composers. In the past, a choreographer would come up with the dance, a set designer would create visuals, and a composer would write the music. Today, one person can do all of these jobs. A good friend of mine recently completed a composition for solo percussion, accompanied by a live stream of photographs submitted by the audience. He is a music student, who intended to create a cool piece of percussion music. The premier will be in the Rochester Art Gallery.

Note that in addition to the recognition of how the visual has significantly changed how we experience music, the student reflected on the content of his own blog as a whole in the post and surveyed the prevalence of video and visual images used to illustrate musical ideas. Without being prompted to do so, the student naturally reflected on his own course work. I even decided that the musical example the student found to illustrate postmodernism is, in my opinion, *better* than the examples I had assigned as listening examples, and I will use it in the future.

The exercise of writing about the course content using a combination of visual art pieces, embedded audio and visual examples, creative writing, and expository prose is part of an integrated arts education. Proponents of

integrated arts education have found that teaching traditional “content knowledge” alongside and through creative expression has a number of advantages, and that criticism of integrated arts education is based on a number of false dichotomies. First, proponents of a “back-to-basics” approach to reading and writing ignore the vast amount of research by scholars such as Renate Nummela Caine, Geoffrey Caine, and Howard Gardner who have established that there is not a split between the intellectual and the sensory.¹⁹ Second, a traditional education often separates content, skills, and concepts, while an integrated arts setting combines personal expression with expression of received knowledge. Third, an integrated arts approach does not make a distinction between the social and the personal, nor between the democratic and the elite. Integrated arts education specialist Arnold Aprill wrote, “There is art that exists to maintain traditions. There is art that exists to break traditions. There is art that exists for [the] exclusive connoisseur, and art that exists for democratic inclusion.” Aprill (and others) finds the very “complexity and variability” of art, and the “fluidity of functions” that the arts possess to be their integrative force in education.²⁰ The blog writing demonstrated all of the above: the students balanced the personal and the social in their writing; they combined content, skills and concepts in their writing and creative work; and they challenged the ideas of the elite and the democratic in specific art practices. The blog format itself promoted fluidity and integration through the multi-media capabilities of the net

Engagement

The scholarly literature on “student engagement” has exploded since 1990 as teachers and researchers have tried to discover what students want in an educational setting and what will motivate them. Fred Newmann, Emeritus Professor of Curriculum and Instruction at University of Wisconsin–Madison, described engaged students as students who “make a psychological investment in learning. They try hard to learn what school offers. They take pride not simply in earning the formal indicators of success (grades), but in understanding the material and incorporating or internalizing it in their lives.”²¹ In my experience, the blog assignment increased student engagement in this particular setting in three ways. First, the immediacy of the medium

19. Renate Nummela Caine and Geoffrey Caine, *Making Connections: Teaching and the Human Brain* (Wheaton, MD: Association for Supervision and Curriculum Development, 1991) and Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences* (New York: Basic Books, 1983).

20. Gail Burnaford, Arnold Aprill, and Cynthia Weiss, editors, *Renaissance in the Classroom: Arts Integration and Meaningful Learning* (New York: Routledge, 2009), xli.

21. Fred Newmann, ed., *Student Engagement and Achievement in American Secondary Schools* (New York: Teachers College Press, 1992), 2–3.

allowed their writing to be integrated directly into the classroom; second, the writing and ensuing classroom discussion often created peer-to-peer learning opportunities; and third, the blog connected their classroom work to a familiar environment for many students—the web—increasing excitement about the course materials.

The fact that the blogs were immediately available upon completion enabled me to use a “just in time” teaching strategy, pulling out particularly great content from the blogs to use for class discussion.²² I was able to guide classroom discussion around written and audio/visual examples posted in the blogs and create discussion that almost always involved every student in the room. I regularly called on students who were hesitant to bring up discussion topics in class because I knew that they had made particularly enlightening points on their blogs. I could form each class period around material that I knew ahead of time that the students were prepared to discuss and I was able to avoid having the class derailed by just one or two students who enjoyed talking. I knew the students were prepared for class because they had already written about the course materials, and I also knew when certain students might not be prepared if they had not posted.

The time span between the writing and the feedback was minimal. Students did not have to wait for “course correction,” so-to-speak. If there was some kind of misunderstanding demonstrated in the students’ writing for that class period, I was able to address it in a timely manner. It is in this context that the students received feedback on their writing, albeit indirectly. While I never corrected or commented on grammatical mistakes, students found out quickly through discussion if they had not communicated as well as they had intended. We enjoyed an accelerated environment because of the immediacy of the medium. Students did not have to wait for the instructor to grade and return papers. Blogging eliminated the time-intensive assignment/grade/return paper cycle.

Beyond basic class interactions, the format allowed the students to make connections between unfamiliar course materials and areas where they already had mastery, allowing the student to write from the position of the specialist. All of the examples above demonstrate this to a certain degree. Nonetheless, I was often surprised by connections students made in their writing that at first seemed tenuous, but were in the end compelling. **Example 6** is an example of a student making connections between the assigned

22. Just-in-Time Teaching strategies are designed to make more effective use of the students’ time in class by having the students work in some way online before class. See Gregor Novak, et. al., *Just-in-Time Teaching: Blending Active Learning and Web Technology*, (Saddle River, NJ: Prentice Hall, 1999) and Scott Simkins and Mark Maier eds., *Just-in-Time Teaching: Across the Disciplines, Across the Academy* (Sterling, VA: Stylus Publishing, 2010).

topic (experimental electronic music) to a topic where he had significant mastery (dubstep):

Example 6: Undergraduate student blog post on early electronic music and dubstep.

[Varese, Skrillex, Cage, and Rusko: The Impact of Avant Garde Composers on Dubstep](#)

A few nights ago I sat down to listen to the pieces assigned for class this week. As luck would have it, about half way through I began having trouble with the [school's] website, and had to turn to YouTube for recordings. I searched for Edgar Varese's *Poème Électronique*, and started to listen to the first link I found. I was mesmerized by the sounds, lost in the textures Varese had created. As the piece continued, out of curiosity I began to scroll through the comments left by other listeners below the video. That's when I saw a comment I was never expecting. Posted second on the list was the simple phrase:

“primitive dubstep”

At first I was outraged, even offended by Guitarmaster332's comment. What does he know!? How dare he compare the genius of Varese to loud, bassy, scratchy club music!? What business did he have likening the complex textures of *Poème Électornique* to the simplicities of dubstep, with its 5 minutes spent on one chord and fascination with the quarter note triplet as if it were the most innovative rhythmic device of our generation!? What the hell was this guy thinking!?!?!?

But then I took a breath, and removed my judgmental “student of music” hat. That's when I realized something...

He was totally right.

Well, to an extent. The sounds, the ideas, the textures... they could all be found in some fashion in modern popular electronic music. Even with my limited knowledge of the dubstep craze, I knew there were in fact connections. And the more I dove in and listened to the style, the more I began to believe in Guitarmaster322's words. Even though the word “primitive” is overly harsh and fairly disrespectful of Varese's work, the idea of this piece laying the foundation for future electronic musicians was clear.

The student went on to demonstrate sonic similarities and use of noise in both Varese and Skrillex, using YouTube videos and time markers in order to point the reader to specific examples. He also compared “the drop” in dubstep—which the student defined as an “increase in intensity, followed by a brief moment of silence, and then finally an intensely loud entrance of the bass”—to Cage's use of silence. When students made these kinds of connections on their blogs, they were encouraged to present their observations and analyses

to the class, which created an atmosphere of peer-to-peer instruction, and as one might imagine, lively debate.

The blog allowed the students to connect their classroom work to the “real world,” and for some this was incredibly exciting. Several students wrote on their course evaluations at the end of the semester that their levels of engagement were heightened simply because of the nature of the public medium. My anecdotal experience has been supported by the research of Stanford English professor Andrea Lunsford, who studies how new technologies, such as texting, have changed how students write. Lunsford told *The New York Times*, “We’re trying to figure out how to preserve sustained, logical, carefully articulated arguments while engaging with the most exciting and promising new literacies.” While gathering data about writing outcomes, Lunsford and her team have also solicited feedback from students about their writing experiences. Her conclusion is that students are much more engaged by the use of new communication tools. “They love writing for an audience, engaging with it. They feel as if they’re actually producing something personally rewarding and valuable, whereas when they write a term paper, they feel as if they do so only to produce a grade.”²³

Life skills

The final outcomes relate to simple skills necessary for success as students and productive graduates. While almost all of what we do as professors encourages students to manage their time better, the work intensive nature of the semester-long project forced the students to confront time management issues. Blogging discouraged what the psychologist Robert Boice called “binge writing.” Boice noticed that there were essentially two types of young scholars—those who wrote regularly and at a modest pace; and those who believed that “creative agony” was a normal part of their work process and worked in binges. Boice reported that binge writers believe “that binges of writing offer special advantages, including loosened, brilliant thinking and rare opportunities for quick, efficient completions of overdue projects.” Binge work patterns are generally associated with “genius” and are romanticized in the media, as in the *Calvin and Hobbes* cartoon below (**Example 7**). However, Boice’s study of young scholars concluded that binge writers “(a) accomplished far less

23. Matt Richtel, “Blogs vs. Term Papers,” *New York Times*, (January 20, 2012), <http://www.nytimes.com/2012/01/22/education/edlife/muscling-in-on-the-term-paper-tradition.html?pagewanted=1&r=2>. See also, Andrea Lunsford, et. al., *Everyone’s an Author* (New York: W. W. Norton, 2012) and Jenn Fishman, Andrea Lunsford, Beth McGregor, and Mark Otuteye, “Performing Writing, Performing Literacy” *College Composition and Communication*, 57 (Dec 2005): 224–52.

writing overall, (b) got fewer editorial acceptances, (c) scored higher on the Beck Depression Inventory, and (d) listed fewer creative ideas for writing.”²⁴

Example 7: Binge work patterns in the writing process.



Calvin and Hobbes © 1992, Bill Watterson, used by permission of Universal Uclick, all rights reserved.

We tend to encourage binge writing with large writing assignments such as a research paper, even when we try to discourage such behavior by breaking the large assignment into various stages and parts. This behavior is encouraged by the weight that a term paper typically holds in the balance of the final grade, but also in how we value the preparatory assignments. The paper outline, opening statement, or annotated bibliography, when graded, are typically valued with the same weight as a homework assignment, while the final draft typically holds the anxiety-provoking lion’s share of points. Blogging ideally encouraged the habit of regular writing in modest proportions, even when creative ideas were lacking and the writing was not brilliant.

Blog vs. Research Paper (A False Dichotomy)

The research paper has come under attack lately from educators like Duke University’s Cathy Davidson who believes that the term paper format “invites, even requires, linguistic and syntactic gobbledegook.” She noticed that when her students wrote for an audience online, their writing exhibited “fewer typographical and factual errors, less plagiarism, and generally better, more elegant, and persuasive prose than classroom assignments by the same writers.” She noted that when students were writing in order to get a good grade, communication became “a secondary point.”²⁵ While I have had similar experiences to Davidson’s, I assert that the decision to assign a blog *or* a

24. Bob Boice, “Which is More Productive, Writing in Binge Patterns of Creative Illness or in Moderation?” *Written Communication* 14 (1997): 436, 435.

25. Cathy Davidson, *Now You See It: How the Brain Science of Attention Will Transform the Way We Live, Work, and Learn* (New York: Penguin, 2011), 101.

research paper is not an either/or proposition. The two assignments are different and both target different learning outcomes.

One of the difficulties with the research paper is the issue of audience. Imagine a face-to-face conversation in which you receive no feedback from your listener. In many ways, writing a research paper is like such a face-to-face conversation where the student has one powerful reader who gives no indication of whether she is agreeing with you or even understanding you. According to Elbow, writing for a professor is a difficult business. The professor likely knows much more than the student on the topic assigned, and so communicating meaning to the professor is on the one hand easy, since the professor is already very knowledgeable about the topic. On the other hand, Elbow suggests that the professor really isn't listening to the student. The instructor "usually isn't in a position where he can be genuinely affected by your words. He doesn't expect your words actually to make a dent on him. He doesn't treat your words like real reading. He has to read them as an exercise."²⁶

Writing for the imaginary blog reader, therefore, becomes simultaneously more difficult and immensely easier. It is more difficult to try to communicate specialized material to a general audience. Topics that a professor would immediately grasp have to be handled much more carefully. On the other hand, the knowledge that the reader is potentially *actually reading*, and not just reading in order to assign a grade, is liberating. As demonstrated in the writing examples above, the students were more at ease in their writing and wrote for a broader audience—not just the terrifying audience of one. I surveyed the students after the course about their blogging experiences and several indicated that they enjoyed the more comfortable writing environment. One student wrote,

Blogging gave me a chance to reflect on what I had read and listened to, and react in a totally genuine way. I did not have to worry about the formalities of scholarly writing, or following certain criteria for an assignment. I was able to speak openly and honestly, and that made my reflections so much more meaningful and valuable.²⁷

When compared to the strong brew of the term paper assignment, the blog will inevitably be considered weak tea to professors who value traditional literacies over digital literacies. There is indeed value in carefully gathering research, crafting an argument or analysis and defending it with evidence, citing sources appropriately, and struggling to communicate within the formality of the term paper format. It is more difficult to achieve these writing outcomes in the blog format. While some students may go on to graduate

26. Elbow, *Writing Without Teachers*, 127.

27. Survey results appear in Appendix B.

school and continue to write for the “audience of one,” all students need to be able to communicate with a broad audience as they create program notes, press releases, articles, grant applications, and even continue to blog after graduation.

Assessment

Clearly, the decision to have students blog has to be made with specific learning outcomes in mind. If assessment is to measure the success of the student to achieve the desired outcomes, then the assessment has to be designed with the medium in mind. Understanding that blogging facilitates specific types of writing as well as specific types of thinking and discovery should shape how we assess the blogs. I valued creativity and freedom above traditional content knowledge in this course, so I graded the blogs as either complete or incomplete. While this sounds simple enough, there were times when I wondered what constituted “complete.” It is interesting to note that the blog rubric below from the University of Wisconsin-Stout, is weighted almost exactly upside-down from the traditional term paper rubric:

Content and Creativity = 40%
 Voice = 20%
 Text Layout, Use of Graphics and Multimedia = 20%
 Timeliness and Tags = 10%
 Citations = 5%
 Quality of Writing and Proofreading = 5%²⁸

What I value very highly in the students’ blogs is their sense of exploration, even a sense of *play* with the course materials. **Example 8** is an excerpt from a sophomore composition major:

Example 8: Undergraduate student blog demonstrating play with course materials.

I had an interesting time listening to the excerpt from LaMonte Young’s *Drift Studies*. I first put it on as I was shuffling about my kitchen in the evening making lunch for the next day. I was paying half-attention to it as it played through my little laptop speakers, noting the drone’s subtle shifts in pitch, when I realized that those changes were contingent on the

28. <http://www2.uwstout.edu/content/profdev/rubrics/blogrubric.html>. Mark Sample created a four-point rubric that values engagement with the materials and insightful writing. See “A Rubric for Evaluating Student Blogs,” *The Chronicle of Higher Education, Prof Hacker* (September 27, 2010), <http://chronicle.com/blogs/profhacker/a-rubric-for-evaluating-student-blogs/27196>. See also Julie Meloni, “Integrating, Evaluating, and Managing Blogging in the Classroom,” *The Chronicle of Higher Education, Prof Hacker* (August 13, 2009), <http://chronicle.com/blogs/profhacker/integrating-evaluatingmanaging-blogging-in-the-classroom/22626>.

motion of my shuffling around. I jumped all around the room to hear the difference from various locations; just shaking my head changed the sound. I picked up my computer and waved it around in the air, over my head and behind. My cat gave me a funny look.

The bit in the Gann²⁹ about the actual physical properties accounting for this phenomenon went a bit over my head, but I'd love to try more to understand why and how this works. Listening to the piece now with headphones, I hear nothing but a strait [sic] tone. Unplug things, and a whole world of subtle variation opens up.

The student's writing is informal but engaging, and indicates that he completed the reading and listening assignment conscientiously. His insights about the nature of the piece and how it is dependent on the physical presence of the listener are entirely accurate. But what is most delightful and surprising is the personal voice, the creativity of the narrative, and the way that he recreates the discovery processes in the writing so that the reader might experience it as well. While I could take the notorious red pen to a research paper and mark it up, it actually pains me to point out the spelling error at the end of the blog excerpt because I am much more interested in his process of discovery than I am his spelling. I found myself truly engaged—not just reading in order to assign a grade.

Conclusion

Building on my experiences with the blog assignment, there are a number of things I would like to improve upon in the future. First, I need to employ a grade rubric that reflects what I value in the assignment. Instead of grading the blogs as “complete/incomplete,” I will likely draw heavily from Mark Sample's four-point rubric cited above. The “exceptional” blog will include writing that is focused, analytical, reflective, creative, and considers multiple perspectives. Second, the students need some encouragement to read each other's blogs and to interact online. I have considered requiring comments to peer blogs, but I will more likely have students rotate through a moderator role—not only reading all the blogs for a specific class period, but also preparing to guide the class discussion. Third, I plan to be more deliberate about distributing the larger assignments. The overwhelming response after the class was over was that the writing load was quite heavy, and if they could change one thing about the course, most students would have made the blogs due only once a week. However, a semester later a number of students said that they derived significant benefits from the writing. While I am hesitant to cut the writing requirements in half, I do plan to be more conscientious about

29. Gann, *American Music in the Twentieth Century*, 190–91.

scheduling the larger reading and listening assignments when the students have more time, (i.e., over the weekend and not during the week).

Finally, as I consider extending this exercise to other courses, I plan to keep the issue of “audience” in the foreground, especially with younger students. I have prepared a meta-cognitive, in-class writing exercise that have them consider the issue of audience directly. The students will be asked to free write on a grid containing two columns: “The Professor as Audience” and “The Blogosphere as Audience.” In each column they will be asked to consider characteristics of writing for both audiences, the values and priorities of each, and specific writing strategies that are commonly employed for each audience. This exercise can be used to address common blogging mistakes, such employing an overly informal tone, or using texting abbreviations. Through class discussion, the students and professor can come to an agreement about what would constitute good writing for each audience.³⁰

While I may have had “old school” student learning outcomes (analysis, better writing) as a goal at the beginning of the course, I have since started to think about how the web is an important tool for a new kind of literacy, and, according to scholar Jessie Blackburn, “it is likely our students’ *primary* literacy—their preferred mode of interaction with information.” Blackburn presents a challenge to those who wish to teach this generation to read and write. “It is no longer enough,” she asserts, “to sit proudly behind our computers as we drop our courses into Blackboard or allow our students to access our libraries’ electronic databases to read *our* journals that are now posted online.” Instead, we have to acknowledge the “critical literacies that are in play” as students interact with each other and with content online.³¹ Meeting the students on their home turf (as in a blog) instead of on ours (as in a research paper), we might find that they are more articulate, analytical, critical, and engaged than we have previously thought.

30. See also Jack Jobst, “Audience and Purpose in Writing,” in *Language Connections: Writing and Reading Across the Curriculum*, Toby Fulwiler, Art Young, and Heidi Scott, eds. (WAC Clearinghouse Landmark Publications in Writing Studies, 2000): 57–76, http://wac.colostate.edu/books/language_connections/.

31. Jessie Blackburn, “The Web Surfer: What (Literacy) Skills Does It Take To Surf Anyway?” *Composition Forum* 21 (Spring 2010), <http://compositionforum.com/issue/21/web-surfer.php>.

**Appendix A: Syllabus for Ithaca College, School of Music, MUTH 481/581
The American Avant Garde (Spring 2012)**

Text

Kyle Gann, *American Music in the Twentieth Century*

On-line Course Supplement

Additional course materials (readings and listening assignments) will be available through Sakai and on the library's e-reserves.

Purpose

To examine trends in music, style, social institutions, and cultural events that define the American experimental music and the avant garde.

Course Requirements

Your final grade is based on the following:

- 1) Attendance
- 2) Blog
- 3) Graphic Notation Composition
- 4) Final Project
- 5) GRADUATE STUDENTS; You will select one of the major listening examples on the course schedule and you will be in charge of leading the class through a detailed study of the piece. Please look over the syllabus now and make a selection early. You will turn in notes associated with your presentation on the day of the presentation.

All of the above factors are weighted equally. There are no exams.

1. Attendance

Required. Excused absences: serious illness (written medical documentation must be provided), death in family (obituary and/or funeral program must be provided), required IC activity (note from sponsoring faculty member), religious observances (with one week prior notice), or appearance in a court of law (with appropriate documentation).

Scheduling professional engagements or family travel over class time should be avoided, because it is not the responsibility of the professor to make special arrangements for students including examinations. You are responsible for what you have missed, obtaining course notes from colleagues, getting copies of handouts from Sakai, etc.

2. Blog

You are expected to maintain a blog that reflects criticism of all of the reading and listening assignments. I encourage you to express yourself through the blog and to create a positive web presence. Your blogs are due at midnight on Mondays and Wednesdays. This allows me time to review the blogs and to highlight especially interesting discussion material.

You can create a blog at blogspot.com or any other blog hosting site. Please e-mail me the URL of your blog so that I can start to follow your work. My blog is: <http://paintedstrings.blogspot.com/>

3. Graphic Notation Project

We will be creating performance pieces that use graphic notation scores as part of our study. You will be responsible for assembling an ensemble of “instruments” using recycled materials. We will be performing these works as part of Ithaca College’s participation in “Recyclemania.”

4. Final Project

Keeping with the spirit of the course content, your final project may be one of the following:

- A. A traditional term paper which will show your knowledge of:
 1. the topic per se.
 2. scholarly writing style.
 3. graphic reproduction resources appropriate to the demands of writing about music.
 4. proper citation and bibliography formatting. Page length for undergrads: 7; page length for graduate students: 14.
- B. A substantial musical composition, fixed media, multimedia work, film, or dance, etc. These compositions should be able to be performed or presented during class. An artist’s “manifesto” (typed, 3–4 pages) will accompany these works describing the composition process and defending the aesthetic view of the artist.
- C. As it is the centennial of John Cage’s birth, you may chose a significant work by the composer, rehearse, and video record a performance of the piece. These videos will be added to a “living archive” on-line organized by the New York Public Library called “John Cage Unbound.” (For more information: <http://vimeo.com/johncageunbound>) A 3–4 page scholarly study of the piece will accompany the final project. You may work in groups for the performance, but the papers must be done individually.

Computation of Grades

The final grade in the course will be a mathematical average of the points earned in the assignments listed above. The average will be translated into a letter grade according to the following schedule.*

| | | |
|----------|----------|---------------|
| 95–100=A | 90–94=A- | |
| 87–89=B+ | 83–86=B | 80–82=B- |
| 77–79=C+ | 73–76=C | 70–72=C below |
| 70=F | | |

* Fractions will be rounded off to the nearest whole number (e.g., 67.49 would be rounded off to 67; 67.5 would be rounded off to 68.)

Class Policies

- No late assignments or make up work associated with unexcused absences.
- If for some compelling reason it is impossible to turn an assignment in on time, you must contact me in advance to make arrangements for turning it in.
- No e-mail or phone discussions of grades as per privacy rights. Please see me during office hours or by appointment about these matters.
- Class disruptions (talking, cell phones, use of personal computer), leaving class early, and excessive lateness will lower your final grade, and I may ask you to leave and/or withdraw from the class.
- E-mail correspondence ONLY through the Ithaca College Mail system.

Student Disabilities Services

In compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, reasonable accommodation will be provided to students with documented disabilities on a case-by-case basis. Students must register with Student Disability Services and provide appropriate documentation to the College before any academic adjustment will be provided. Please see me right away if you have such documentation.

Class Schedule:

Jan. 24: Course Introduction

Assignment: (1) Set up your blog, (2) Read the *Grove Music On-line* article “Avant Garde” and the Wikipedia entries “Avant garde Music” and “Experimental Music.” Blog about the problems associated with the terms. Do you feel confident that you could define what is “avant garde” and what is “experimental?” What should we call the rest? Traditionalist? By what criteria do we make these distinctions? Please feel free to use images, videos, and/or sounds clips to illustrate your points. (Length: at least 500 words.)

Jan. 26: “Experimental” vs “Avant Garde” traditions

Reading Assignment: “Avant-garde and Experimental Music” in *The Cambridge History of American Music*, pp. 517–34

Jan. 31: Ives and contemporaries

Reading Assignment: Gann Chapter 1

Listening Assignment: Charles Ives, *Three Places in New England*, *The Things Our Fathers Loved* (song); Carl Ruggles, *Sun-treader*; Charles Tomlinson Griffes: *The Fountains of the Acqua Paola* (video on Sakai class site)

Blog about the reading and the listening

Feb. 2: Ives, Sonata No. 2 “The Concord”

Listening Assignment: Ives, Sonata No. 2 “The Concord,” mvmt. 3 “The Alcotts”

Feb. 7: Cowell, Antheil, Varese and Crawford Seeger

Reading Assignment: Gann Chapter 2; Cowell “New Musical Resources”; “Edgard Varese” in *Contemporary Composers on Contemporary Music*, pp. 195–208

Listening Assignment: Henry Cowell, *Tiger*, *The Banshee*; George Antheil, *Balet mécanique*; Varese, *Hyperprism*, *Poème électronique*; Ruth Crawford Seeger: *Music for Small Orchestra*

Blog about the reading and the listening

Feb. 9: Populists

Reading Assignment: Gann Chapter 3

Listening Assignment: Roy Harris, Symphony No. 3; Virgil Thomson, *Mother of Us All*

Blog about the reading and the listening

Feb. 14: Partch, Johnston, Nancarrow

Reading Assignment: Gann Chapter 4; “Harry Partch” in *Contemporary Composers on Contemporary Music*, pp. 209–20; “Ben Johnston” in *Contemporary Composers on Contemporary Music*, pp. 430–39

Listening Assignment: Harry Partch, *Barstow*; Ben Johnston, String Quartet No. 4, Suite for Microtonal Piano; Conlon Nancarrow, Studies for Player Piano (Study No. 25 and No. 36)

Blog about the reading and the listening; link your blog to this URL: http://musicmavericks.publicradio.org/features/feature_partch.html (play the instruments!)

Feb. 16: Special Topic #1: Aesthetics of the Avant Garde

Reading Assignment: Arthur C. Danto, "The Abuse of Beauty"

Blog about the reading

Feb. 21: Neoclassicists and American Serialists

Reading Assignment: Gann Chapter 5; "Milton Babbitt" in *Contemporary Composers on Contemporary Music*, pp. 243–50; "Postwar Compositional Issues" in *Music in the Western World*, pp. 514–17

Listening Assignment: Roger Sessions, Sonata No. 3, Symphony No. 3; Stefan Wolpe, *Form*; Elliot Carter, String Quartet No. 2

Blog about the reading and the listening

Feb. 23:, Cage Part 1

Reading Assignment: Gann Chapter 6; excerpts from *Silence* pp. 3–6, 18–34, 109–26

Listening Assignment: Sonatas and Interludes; Concert for Piano, *Music of Changes*

Blog about the reading and the listening

Feb. 28: Cage Part 2

Reading Assignment: *A Year From Monday*, pp. 50–52; *Composition in Retrospect*, 11–18

Blog about the reading; think also about other artists, poets, musicians and dancers that have been influenced by Cage. Try to link your blog up to their work.

Mar. 1: New York School

Reading Assignment: "Morton Feldman" in *Contemporary Composers on Contemporary Music*, pp. 362–66

Listening Assignment: Morton Feldman, *King of Denmark*, Piece for Four Pianos, *Rothko Chapel*; Christian Wolff, *Long piano (Peace March 11)*, Exercises; Earle Brown, *November, 1952*

Blog about the reading and the listening

Mar. 6: Graphic Notation Project

Reading Assignment: <http://www.newmusicbox.org/articles/Picturing-Music-The-Return-of-Graphic-Notation/>

Blog about your notation, scan (if necessary) and post in blog

Mar. 8: Special Topic #2: Politics of the Avant Garde

Reading Assignment: Sara Heimbecker, "HPSCHD, *Gesamtkunstwerk*, and Utopia"

Blog about the reading

Spring Break

Mar. 20: Conceptualism

Reading Assignment: Gann Chapter 7; Ben Piekut, “Death by Cello” in *Experimentalism Otherwise*, pp. 140–76, 236–44; “Pauline Oliveros” in *Contemporary Composers on Contemporary Music*, pp. 415–20

Listening Assignment: Robert Ashley, *Perfect Lives*; Pauline Oliveros, *Sonic Mediations*; James Tenney, *Chromatic Canon*; Alvin Lucier, *I am Sitting In A Room*; Roger Reynolds, *The Emperor of Ice Cream*; Joan La Barbara, *Atmos*

Blog about the reading and listening

Mar. 22: Minimalism Part 1: Young, Riley, Reich

Reading Assignment: Gann Chapter 8; “Steve Reich” in *Contemporary Composers on Contemporary Music*, pp. 421–24

Listening Assignment: LaMonte Young, *Well-Tuned Piano*, Excerpt from *Map Of 49’s Dream the Two Systems of Eleven Sets Of Galactic Intervals...*; Steve Reich, *Eight Lines, Piano Phase*

Blog about the reading and listening

Mar. 27: Minimalism Part 2: Glass and Monk

Listening Assignment: Philip Glass, *Akhnaten, Einstein on the Beach*; Meredith Monk, *Atlas*

Blog about the reading and listening

Mar. 29: New Romanticists

Reading Assignment: Gann Chapter 9

Listening Assignment: George Rochberg, *Bagatelles for Piano, Short Sonatas, String Quartet No. 3*; George Crumb, *Black Angels*; John Adams, *Grand Pianola Music*; Frederic Rzewski, *Coming Together, People United Will Never Be Defeated!*

Blog about the reading and listening

Apr. 3: Electronic Music

Reading Assignment: Gann Chapter 10

Listening Assignment: Morton Subotnik, *Silver Apples of the Moon*; Charles Dodge, *Viola Elegy*; Pauline Oliveros, *Bye Bye Butterfly*; Alvin Lucier, *Music on a Long, Thin Wire*; Carl Stone, *Shing Kee*; David Rosenboom, *Systems of Judgment*

Blog about the reading and listening; find some new electronic/computer music

Apr. 5: NO CLASS TODAY

Apr. 10: Jazz and the Avant Garde

Reading Assignment: Gann Chapter 11; “Gunther Schuller” in *Contemporary Composers on Contemporary Music*, pp. 408–14; “Art Ensemble of Chicago” in *All American Music*, pp. 164–75; glance through <http://www.criticalimprov.com/article/viewArticle/462/992>

Listening Assignment: Charles Mingus, *The Black Saint and the Sinner Lady*; Anthony Braxton, Composition Nos. 40B, 40A, 40G; John Zorn, *Cobra, Forbidden Fruit*

Blog about the reading and the listening

Apr. 12: Rock and the Avant Garde

Listening Assignment: Laurie Anderson, *O Superman*; Rhys Chatham, *An Angel Moves too Fast to See*; Pink Floyd, *Dark Side of the Moon*

Blog about the listening. Post links to what you consider avant garde rock, or rock inspired avant garde

Apr. 17: Special Topic #3: Race and the Avant Garde

Reading Assignment: “White Noise: Race and Erasure in the Cultural Avant-Garde”

Blog about the reading

Apr. 19: Postminimalism

Reading Assignment: Gann Chapter 12

Listening Assignment: William Duckworth, *Time Curve Preludes*; Janice Giteck, *Om Shanti*; Daniel Lentz, *The Crack in the Bell*

Blog about the reading and the listening

Apr. 24: Totalism

Reading Assignment: Gann Chapter 13

Listening Assignment: Mikel Rouse, *Dennis Cleveland* (Opera); Michael Gordon, *Four Kings Fight Five*; John Luther Adams, *Dream in White on White*; Larry Polanski, *Lonesome Road*

Blog about the reading and the listening

Apr. 26: Special Topic #4: Postmodernism and Music

Reading Assignment: Review Gann pp. 243–51; “Nature and Origins of Musical Postmodernism” in *Postmodern Music/Postmodern Thought*, pp. 13–26

Listening Assignment: William Bolcom, *Songs of Innocence and Experience*; Lukas Foss, *Baroque Variations, Time Cycle*

Blog about the reading and the listening

May 1 and 3: Student Presentations

FINAL EXAM: Student Presentations

Appendix B: Blogging for “The American Avant Garde” Post-Course Survey May 2012

1. What was the best thing about blogging for the Avant Garde class?

Being able to better understand the subject matter by concentrating on certain key aspects of the evening’s reading assignment.

The best thing about blogging for avant garde was the ability to say and blog about what you specifically thought about the reading.

Being able to focus on a single or broad topics of our choice, whether we enjoyed, adored, were confused by, or wanted to simply explore a topic of interest.

Being asked to write on a more frequent basis forced me to probe deeper into the material earlier on in the semester.

It really challenged me to think more critically about the reading and listening and to come up with my own opinions.

Blogging gave me a chance to reflect on what I had read and listened to, and react in a totally genuine way. I did not have to worry about the formalities of scholarly writing, or following certain criteria for an assignment. I was able to speak openly and honestly, and that made my reflections so much more meaningful and valuable.

It forced us to think critically, integrate the reading content to our own musical background, and search for new connections with the current musical community. It was especially easy and insightful to engage with popular culture.

The simple fact that it is a ‘new’ type of assignment, and it let us all be creative. It made class discussion more engaging because everyone had taken the time to think about the material through their blogs.

2. What was the worst thing about blogging for the Avant Garde class?

The frequency of which it was assigned.

While I overall liked the idea of blogging, the amount of time that was required to do each of the blogs was quite high. This really only affected the blogs that were due on

Wednesday nights. Between Monday and Wednesday not many people had enough time to really prepare as much as needed. I also think that the blogs would have been more useful in class if we had a specific topic that we all needed to discuss. Sometimes I felt like I was on a completely different page than others.

When blogging for Thursday's class and there was a lengthy or incredibly dense reading due for that blog (or if it was simply something that I found uninteresting or difficult to understand personally). This material was always available far in advance, but naturally I wouldn't really enjoy moving towards it more than 2 nights before it was due (only applicable to Thursday readings/blogs!)

Some weeks, it was very difficult to come up with anything meaningful to say about a particular topic.

Too much work when combined with all the reading! I wouldn't mind doing 1 blog a week, but 2 is sooooo much. I also sometimes felt I was running out of things to say and I was forcing myself to write about something I didn't have time to think about.

Since many of the blogs were in reaction to our text, it meant that there was no real potential audience for our writing aside from our classmates. Although I don't know how this could be avoided and still create blogs relevant to the class, it was at times disappointing to think that our blogs would not likely be read by others.

The blogs took a lot of time. I often spent twice as much time writing the blog than doing the reading! Frequently, I did the reading and just wanted to think about it without having to come up with something insightful or creative to post in reaction.

It was hard to do it for every class, with the listening, since there was a 'long' period (RT) and a short period (T-R) Can't think of anything.

3. *Was the blogging interface difficult to use?*

No: 100%

4. *Did you feel more prepared for class after having blogged about the listening and reading assignments?*

| | |
|------------------------------|-------|
| Much more prepared: | 55.6% |
| Somewhat more prepared: | 44.4% |
| It didn't make a difference: | 0% |

Comments:

We really had to know the content to blog on it. I felt very accountable.

5. *Did you read your colleagues' blogs?*

Often: 22.2% Sometimes: 66.7% Never: 11.1%

Comments:

Seldom. I spent so much time reading and then working on my own post that I didn't take the time to engage with others. Of course, reacting to others would have been a good source for blogging material . . .

6. *What would you change about this assignment?*

Occasionally narrowing the scope of the evening's blog to one or two important concepts covered in the reading.

Like I said above, I would have given more specific directions about what to blog over. I also think that more time should be allowed for blogging between the mon and wed night due dates.

Occasionally it was great to have free-response blogs in which we discussed a topic of our choice from the readings (ex. "Read _____," blog about the readings and the listenings). However, it would occasionally be productive to have blog questions or assignments that might narrow down the options for discussion, especially in cases where the reading assignment is long and/or dense, or if the class discussion is going to be geared towards a certain topic (for example, a few times I found myself focusing on something that was completely different than the class discussion the following day, and even though my blogging felt productive, I was a little more lost than others who happened to focus on something more relevant)

I would have focused on either listening or reading more often, as it was difficult to keep our blog entries both comprehensive and concise.

I would just cut down on the frequency in which the blogs are due or somehow split up the amount of reading and blogging in a different way.

Maybe if the blogs were less frequent, it would be easier to read those of our classmates. However, I did think it was nice to have written something before nearly every class.

It was frequently a pain, but was a great project. Toward the end, I got especially tired of doing them, but they were good to do.

Just making the work load more sensitive to the class meetings

Nothing, I thought it was great!

7. *Do you plan to continue blogging?*

Yes: 66.7% No: 33.3%

Toward an Extension of Regelski's Praxial Philosophy of Music Education into Music History Pedagogy

JAMES VINCENT MAIELLO

For Connie Kessel and Bob Hess

A similar scene plays out in darkened lecture halls in college and university classrooms at colleges and universities across North America and beyond. A professor stands at the front of the room and lectures (viz., 'talks at' the students), perhaps peppering the presentation with brief questions and some discussion. The basic lecture model is a medieval one, from a time when 'masters' professed their ideas by reading them aloud to assembled students, though it has been altered and adjusted over the centuries: Active interaction between the instructor and the student and among students through dialogue, questions, or some kind of activity, are common in the twenty-first century classroom. Technology has also enlivened teaching in innumerable ways. For example, PowerPoint software has made multimedia presentations much easier, though it also facilitates 'canned' or 'pre-packaged' lectures. So-called 'smart' classrooms offer myriad opportunities for students to interact with information, among them always-on internet access and SMART Board technology. The paradigm has remained fundamentally the same, however, and a time travelling law student from thirteenth-century Bologna would no doubt recognize a music history lecture in present-day Poughkeepsie as a familiar learning experience.

In this essay, I argue for a paradigm shift in the teaching of music history for college music majors, one that parallels relatively recent alternatives in the philosophy of music education more broadly through the following arguments and recommendations: (1) The traditional model for teaching music history no longer the most effective one; it is outdated and has significant philosophical weaknesses. (2) The field of music education philosophy offers a critical foundation upon which to frame a discourse about teaching music history and several philosophical models on which to draw, of which I

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advocate a hybrid drawn from several of the praxial philosophies of music education; in particular Thomas Regelski's highly pragmatic approach. (3) Musicological praxes should be counted among the many "diverse musical practices" that praxialists believe are the fundamental nature of music. (4) I advocate a "musicology as praxis" model for teaching music history, driven by the dual emphases of student self-growth and of lasting pragmatic benefits to the student. (5) Curriculum should be student-centered and students should play a role in the process, albeit with the instructor's guidance. (6) Instruction should focus on action, on doing, and replicate as closely as possible true musicological praxis, and as such should strive to create "optimal experiences" for self-growth and to reflect the "real life" situations that musicians typically face. (7) Assessment should be as realistic as possible, modeling authentic musicological praxis. (8) Instructors and administrators should engage in reflective teaching that involves rigorous self-critique of the curriculum, instruction, and assessment, and they should adjust accordingly.

Before continuing, let me state explicitly that this paper is primarily theoretical and that most of the examples I offer regarding curriculum, instruction, and assessment are not unique or new. Many instructors already do these things in various combinations and to varying degrees in their classrooms and programs. I believe firmly, however, that a coherent and considered philosophy must guide method in all aspects of education. My contributions in this essay are to argue that musicologists need to rethink the fundamental paradigm of music history pedagogy and to suggest the theoretical model of music education philosopher Thomas Regelski as a point of departure for developing a systematic philosophy of teaching music history. Then, both existing and new approaches, methods, and strategies may be applied *systematically and consistently* within a coherent framework, one that is inherently pragmatic and student-centered.

Let me also offer this clarification: Throughout this essay, I refer to "music history pedagogy" to describe primarily undergraduate education in "music history" and "musicology." While music history pedagogy might focus traditionally on introductory and survey courses, using secondary sources like textbooks and modern editions, there is no reason not to integrate "musicology pedagogy"—methodological and historiographical training and reliance on primary sources typically reserved for specialist graduate students—into the undergraduate curriculum to the extent possible and productive in a particular situation. Indeed, as traditional approaches lose their efficacy, there is considerable ambiguity about what ought to constitute a curriculum in music history and musicology at the undergraduate level. I see the traditional content of "music history" curricula as fundamental predicates to musicology, which I hold is one of music's diverse practices, just as teaching in these areas is a musical (and a professional) praxis. To put it in Aristotelian terms,

undergraduate curricula should address the *theoria* and *techne* of music history and the *praxis* of musicology.

As a sub-discipline (of musicology), music history pedagogy has not yet engaged in the long critical process that has dominated sister disciplines such as history (in general), music education, or music theory; many recent developments indicate that these debates are now beginning. For example, James Briscoe has pointed out that, in addition to the College Music Society's (CMS) emphasis on post-secondary teaching in music (including music history), the American Musicological Society (AMS) has sponsored a Pedagogy Study Group since 2006 that, in turn, has sponsored teaching-focused sessions at the AMS's annual meeting and annual symposium Teaching Music History Day.¹ In 2002, Mary Natvig edited the first collection of essays dedicated to the topic, *Teaching Music History*, and *Vitalizing Music History*, a similar compendium under Briscoe's editorship, followed in 2010.² *The Music History Classroom*, edited by James A. Davis and focused on the "nuts and bolts" of teaching music history, is the most recent volume on the subject.³ In addition, the inaugural issue of the *Journal of Music History Pedagogy* appeared in 2010, signaling an even greater awareness of teaching music history as a vital part of musicology.

Although these efforts and a significant number of articles have begun a productive, necessary dialogue, they tend to focus more narrowly on specific content, issues, and methods, not on fundamental philosophy that might guide curriculum and instruction in music history.⁴ I must acknowledge that Douglass Seaton has already approached this issue by suggesting, *inter alia*, that "music history ought to investigate musical experience" and that music history students must engage actively in the practice of the discipline.⁵ Indeed, I find Seaton's perspective close to the one I advocate in the present assessment, though it is still grounded in the traditional approach. Melanie Lowe has also challenged the efficacy of the music history survey and questioned its

1. James Briscoe, ed., *Vitalizing Music History* (Hillsdale, NY: Pendragon Press, 2010), xvix.

2. See Mary Natvig, ed., *Teaching Music History* (Aldershot, Hants and Burlington, VT: Ashgate, 2002) and Briscoe, *Vitalizing Music History*.

3. James A. Davis, ed. *The Music History Classroom* (Burlington, VT: Ashgate, 2012).

4. For a bibliography of literature on the topic of music history pedagogy, see C. Matthew Balensuela, "A Select Bibliography of Music History Pedagogy Since 2000," *Journal of Music History Pedagogy* 1, no. 1 (2010): 61–66, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/13/15>. See also Mary Natvig, *Teaching Music History* and James Briscoe, *Revitalizing Music History*.

5. Douglass Seaton, "Teaching Music History: Principles, Problems, and Proposals," in *Vitalizing Music History*, ed. James Briscoe (Hillsdale, NY: Pendragon Press, 2010), 60.

relevance to contemporary music students.⁶ Nonetheless, music history pedagogy can benefit from the same kind of philosophical evolution that music education has been undergoing and, thus, what follows is an attempt to address teaching music history under the encompassing umbrella of music education.

The Music Education Model of Thomas A. Regelski.⁷

The field of music education has seen fierce debates on the philosophy of teaching music; these have been led most recently by such scholars as Bennett Reimer, David Elliott, Thomas Regelski, and Wayne Bowman. Such discussions can offer useful insights and exemplars for music historians as we begin to address many of the same educational and pedagogical issues in music history. In “‘Music Appreciation’ as Praxis,” music education philosopher Thomas A. Regelski offers a pedagogical model upon which music history teachers can draw, one of the many (though closely related) praxial philosophies of music education.⁸ He argues that traditional aesthetics privileges disinterested contemplation and music’s autonomy as an aesthetic object, and thus that ‘background’ knowledge and cognitive understanding become the only path to true ‘appreciation.’ Regelski suggests that this ‘fine art’ approach, in divorcing music from everyday life, has created both a musical hierarchy (with ‘pure’ instrumental music at the top, descending to whatever the theorist places lowest on the totem pole) and a notable gap between the public and connoisseurs. While the public continues to view music as an integral part of everyday life, aesthetes have sacralized so-called ‘classical’ music, and the widening gulf has impacted art music far more negatively than it has vernacular musics.⁹ In schools and universities, an aesthetics-based paradigm of “music appreciation as connoisseurship” has emerged, one that focuses on elevating taste and converting students to the sacralized view of music, in part by transmitting the “‘background information’ [supposedly] necessary for understanding and thus appreciating ‘good’ music.”¹⁰ Regelski argues that

6. See Melanie Lowe, “Teaching Music History Today: Making Tangible Connections to Here and Now,” *Journal of Music History Pedagogy* 1, no. 1 (2010): 45–59, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/17/24>.

7. The intended audience of this essay is one comprised of musicologists, and I do not assume any familiarity with the scholarship of music education. As such, this section presents not a new interpretation, but rather a substantive summary of the philosophical debate that occurred in that field between approximately 1970 and the present. Its purpose is to offer a condensed account of the issues I use later to assess music history pedagogy.

8. Thomas A. Regelski, “‘Music Appreciation’ as Praxis,” *Music Education Research* 8, no. 2 (2006): 281–310.

9. *Ibid.*, 282.

10. *Ibid.*, 291.

this approach has been largely unsuccessful and that classical (or serious art) music has distanced itself from society, as is evidenced by dwindling audiences, struggling opera companies, and so on. Moreover, this has created a need for music education to defend its place in the curriculum in the absence of pragmatic results.¹¹

As an alternative, Regelski offers “music appreciation as praxis,” a model that integrates academic music and practice and emphasizes “mindful use” over cognitive “understanding.”¹² He writes, “a praxial approach to classroom music puts an emphasis on . . . the ‘doing’ of music as an active pursuit where meaning is made, not taught as though it can be found, discovered, or received ready-made.”¹³ Even listening—one of the most physically passive elements of the traditional music appreciation paradigm—“is treated as its own, unique musical praxis.”¹⁴ Thus, as regards school music, “the most important guiding ideal is to facilitate ongoing *amateur praxis*” as a listener and a performer.¹⁵ Accordingly, instructors must focus on fostering functional, *independent musicianship* and should consider carefully the kinds of literature and musical experiences in which each student will most likely engage actively.¹⁶ Regelski also addresses music teaching as professional praxis, suggesting that educators “should be engaged in *making a pragmatic difference* in students’ musical lives, presently and for the future.”¹⁷

Although it is beyond the scope of this article to chronicle in detail the history of music education philosophy in the twentieth century, it is useful to contextualize Regelski’s article within his broader philosophy of music education and its place in that field’s scholarly discourse. The dominant philosophy in music education in North America since World War II has been one that treats music as a source of aesthetic experience and, thus, music education as a species of “aesthetic education.” In the early 1950s, Charles Leonard, Robert House, and others began rethinking the nature and function of music education;¹⁸ they based their philosophy on the aesthetic theories of philosophers like Kant and Hanslick, as well as more modern figures like Susanne Langer and Leonard Meyer.¹⁹ It was not until 1970, however, that Bennett Reimer

11. Regelski, “‘Music Appreciation’ as Praxis,” 291.

12. *Ibid.*, 282.

13. *Ibid.*, 295.

14. *Ibid.*, 295.

15. *Ibid.*, 295. Italics in original.

16. *Ibid.*, 295–6.

17. *Ibid.*, 297. Italics in original.

18. Michael L. Mark, “Public Policy and the Genesis of Aesthetic Education,” *Philosophy of Music Education Review* 6, no. 2 (1998): 110 and Charles Leonard, “Music Education—Aesthetic Education,” *Education* 74, no. 9 (1953): 26.

19. Philip Alperson, “What Should One Expect from a Philosophy of Music Education,” *Journal of Aesthetic Education* 25, no. 3 (1991): 221. See also Susanne K. Langer, *Feeling and*

articulated “music education as aesthetic education” (MEAE) as a philosophy: Reimer’s MEAE relied heavily on the disinterested contemplation that accompanies the aesthetic formalist view of art as a collection of ‘works’, but it also focused on music education as the education of feeling and drew on his own interpretation of Dewey’s conception of the aesthetic experience, an interpretation that praxialists have argued is misconstrued.²⁰ For example, Pentti Määttänen demonstrates that Reimer’s characterization of the aesthetic experience as something done for its own sake is essentially at odds with Deweyian pragmatism, which held that thought could not be separated from practice.²¹ Reimer asserted that music education should develop the student’s aesthetic sensitivity to the elements of music and through them gain cognitive insight into human feeling.²² Although he did not advocate strict aesthetic formalism, Reimer nonetheless put music and its so-called intrinsic qualities at the core of music education by identifying rhythm, tone color, texture, and form as the basic ‘concepts’ to be taught; he also proposed that “music of high quality be the main material of study.”²³ That students cannot perform such literature—at least not in its original form or with the artistry necessary to achieve his claimed aesthetic goals—is a problem Reimer has ignored, and one that undermines his approach. School music is rarely a source of such high quality music.

For Reimer, instruction began with a canon of acceptable, appropriate—that is, ‘high quality’—music, which served as the content for study (mainly performance and listening). Students developed technical and cognitive skills in order to understand better what Reimer considered the intrinsic qualities of this music. Then, they might in turn respond to works of art by engaging in performance, criticism, and evaluation, their increased knowledge resulting in a greater appreciation and, thus, more profound ‘aesthetic sensitivity.’ In Reimer’s brand of aesthetic education, the canon, the instructor, and other experts regard truth, knowledge, and value as inhering in ‘works’ of music as aesthetic ‘objects’ that are autonomous and thus free of ‘extra-musical’ variables. These autonomous qualities are also, for the most part, held to be

Form, (New York: Charles Scribner’s Sons, 1953); Susanne K. Langer, *Philosophy in a New Key* (Cambridge: Harvard University Press, 1957); and Leonard Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956).

20. Alperson, “What Should One Expect from a Philosophy of Music Education?” 227 and Paul Guyer, “History of Modern Aesthetics,” in *The Oxford Handbook of Aesthetics*, ed. Jerrold Levinson (Oxford: Oxford University Press), 28.

21. Pentti Määttänen, “Aesthetic experience: A Problem in Praxialism—On the Notion of Aesthetic Experience,” in *Action, Criticism, and Theory for Music Education* 1, no. 1 (2002): 7.

22. Bennett Reimer, *A Philosophy of Music Education* (Englewood Cliffs, NJ: Prentice-Hall, 1970), 40.

23. Reimer, *A Philosophy of Music Education*, 40, 133.

objective and universal; that is, timeless, faceless, and placeless.²⁴ In this regard, I see obvious parallels with traditional curriculum and instruction in music history at the post-secondary level.

Reimer's approach was routinely accepted initially, in part because *A Philosophy of Music Education* (1970) was the only published monograph on the subject at the time. Several scholars, however, began to challenge it more systematically in the 1990s, among them philosopher of art Philip Alperson and music education philosopher David Elliott. In his seminal 1991 article "What Should One Expect from a Philosophy of Music Education," Alperson characterized MEAE as an "aesthetic cognitivist" approach that employed an "enhanced version of aesthetic formalism," in which "musical properties and features provide *extramusical* knowledge."²⁵ After challenging these approaches on various philosophical grounds, Alperson, who was at the time the editor of the *Journal of Aesthetics and Art Criticism*, suggested a praxial approach as an alternative to strict aesthetic formalism and MEAE. He rejected the idea that music is best understood on the basis of universal features or values, asserting, "the basic aim of a praxial philosophy of music is to understand, from a philosophical point of view, just what music has meant to people," an approach he characterized as "contextual but not relativistic."²⁶

Alperson was certainly not the only scholar dissatisfied with the aesthetic education model. David Elliott challenged Reimer's fundamental definition of art and music, arguing that Reimer had limited the meaning of 'art' to include only 'fine art;' he suggested a broader, more inclusive view of music.²⁷ Elliott also took issue with Reimer's constricted notion that all "music is *a priori* a collection of autonomous aesthetic objects."²⁸ In particular, he disputed Susanne Langer's beliefs that works of fine art are a special kind of presentational symbol through which one can gain cognitive knowledge about the life of feeling and that art education is essentially the education of feeling, tenets central to MEAE.²⁹ In doing so, Elliott attacked not just MEAE, but obliquely the practice of teaching music according to anachronistic, traditional philosophies of education, in particular those grounded Platonic idealism, Aristotelian realism, and Neo-Thomist scholasticism.

24. Although peripheral to the present discussion, Lydia Goehr has provided an illuminating inquiry into how and why the concept of a musical work developed and the impact of that concept. See Lydia Goehr, *The Imaginary Museum of Musical Works* (Oxford: Clarendon Press, 1992).

25. Alperson, "What Should One Expect from a Philosophy of Music Education," 227.

26. *Ibid.*, 233–34.

27. David J. Elliott, "Music Education as Aesthetic Education: A Critical Inquiry," *The Quarterly Journal of Music Teaching and Learning* 2 (1991): 49.

28. *Ibid.*, 51.

29. *Ibid.*, 58–9.

Alperson, Elliott, Regelski, and Wayne Bowman have emerged as the most prominent figures advocating praxial approaches to music education, though I am concerned primarily with the praxial philosophies of Elliott and Regelski in the present essay. It would be remiss not to acknowledge, however, Bowman's significant and extensive contributions to the discourse of music education philosophy, particularly regarding issues of ethics and advocacy for music education, praxial music education, and his highly accessible introduction to music philosophy, *Philosophical Perspectives on Music*.³⁰ David Elliott articulated his praxial approach most completely in a 1995 book, *Music Matters*.³¹ Fundamental to Elliott's philosophy of music education was a rethinking of the nature of music itself. Borrowing Alperson's use of the Aristotelian term *praxis*, he too rejected the aesthetic concept of music, defining music not as an aesthetic object but rather as a human endeavor with all the attendant cultural and practice-specific complexities.³² As such, Elliott's philosophy drew ideas from philosophers like John Dewey, Francis Sparshott, and Philip Alperson.³³ He also turned to the work of cognitive scientist Daniel Dennett and psychologist Mihalyi Csikszentmihalyi, suggesting that music's value is tied closely to human consciousness and self-growth. Elliott adopted Csikszentmihalyi's term "optimal experiences," for experiences congruent with one's self-goals, and "flow," for the positive feeling that accompanies "optimal experiences."³⁴ In my reading of Elliott's praxial approach, "music," in all its diverse practices, is fundamentally an autotelic action for self-actualization. Musical praxis, then is a way of effecting flow and, subsequently, self-growth.³⁵ Elliott asserted that music educators must prepare students for

30. Wayne D. Bowman, *Philosophical Perspectives on Music* (Oxford: Oxford University Press, 1998); See also "An Essay Review of Bennett Reimer's *A Philosophy of Music Education*," *The Quarterly* 2, no. 3 (1991): 76–87; "Philosophy, Criticism, and Music Education: Some Tentative Steps Down a Less-Travelled Road," *Bulletin of the Council for Research in Music Education* 114 (1992): 1–19; "Universals, Relativism, and Music Education," *Bulletin of the Council for Research in Music Education* 135 (1998): 1–20; "What Should the Music Education Profession Expect of Philosophy?" *Arts and Learning Research* 16, no. 1 (1999): 54–75; "Music Education in Nihilistic Times," *Educational Philosophy and Theory (Journal of the Philosophy of Education Society of Australasia)*, Special Issue: *The Philosophy of Music Education: Contemporary Perspectives* 37 (2005): 29–46; and "The Limits and Grounds of Musical Praxialism," in *Praxial Music Education: Reflections and Dialogues*, ed. David J. Elliott (Oxford: Oxford University Press, 2005), 52–78.

31. David J. Elliott, *Music Matters* (New York: Oxford University Press, 1995), 29.

32. *Ibid.*, 91.

33. *Ibid.*, 43.

34. *Ibid.*, 114.

35. J. Scott Goble, "Perspectives on Practice: A Pragmatic Comparison of the Praxial Philosophies of David Elliott and Thomas Regelski," *Philosophy of Music Education Review* 11, no. 1 (2003): 27. In this article, Goble provides a lucid and eminently readable assessment of both scholars' philosophies.

musical praxis by inducting them into a variety of authentic musical practices, devoting the later chapters of *Music Matters* to *how* to do so.³⁶ These musical praxes are not limited to performing, but include a full range of 'musicing,' from listening to composing. I propose musicological research of all kinds is rightfully and beneficially included under this umbrella of diverse musical practices. Throughout the text, he affirmed and reaffirmed the centrality of action, authentic experience, and situational context to his praxial philosophy as well as to the belief that the development of knowledge and skills are essentially a means to effective musical praxis, not a matter of music 'for its own sake'. Finally, Elliott recommended that music education programs (of all kinds) serve as "reflective musical practicums" in which students are inducted into the needs of a variety of musical practices.³⁷ I understand Elliott to mean that music education should create systematic, graduated, diverse "optimal experiences" for students to engage in one or more musical praxis.

As J. Scott Goble notes, Regelski had begun to drift away from the traditional, aesthetic education model as early as 1981, when he presented his "action learning" approach to music education in *Teaching General Music*.³⁸ Although I will discuss Regelski's action learning model in more detail later, it is appropriate now to point out that it prioritizes relevance to the student's life and recommends explicitly learning experiences that closely resemble (given a school context) "reasonably realistic real life" musical experiences, thus revealing the pragmatism that is a hallmark of his philosophy.³⁹ Like the other variants of praxialism that have emerged, Regelski's philosophy is rooted in Aristotle's three types of knowledge, *theoria*, *techne*, and *praxis*. He has, however, offered a more systematic consideration of the Aristotelian bases for praxis than did Alpers or Elliott:⁴⁰ To paraphrase Regelski's take on Aristotelian praxis, *theoria* encompasses knowledge created to be contemplated for its own sake (the 'pure' idea), and *techne* refers to the technical "know-how" used to make things (the skill)—including music. Both *theoria* and *techne* are grounded in the question of what one knows or is able to do. But *praxis* is something altogether more complex since praxial knowledge involves people, not mere 'things'. *Praxis* this requires a practitioner to use knowledge and skills appropriately and effectively in a variety of contexts that involve or serve the needs of people—in our case, students and the people (society) they serve. Because praxis engages with people, *phronesis*, a process

36. Elliott, *Music Matters*, 135.

37. Goble, "A Pragmatic Comparison," 29.

38. *Ibid.*, 30.

39. Thomas A. Regelski, *Teaching General Music: Action Learning for Middle and Secondary Schools* (New York: Schirmer Books, 1981), 18.

40. See Thomas A. Regelski, "The Aristotelian Bases of Praxis for Music and Music Education," *Philosophy of Music Education Review* 6, no. 1 (1998): 22–59.

of ethical decision-making and action, separates it from the other two types of Aristotelian knowledge.⁴¹ This ethic is central, and is concerned with achieving “right results” for given situation of human need. Moreover, true praxis is also inherently social and undertaken to benefit others, a point on which Aristotle is very clear: “Practical wisdom [phronesis], then, must be a reasoned and true state of capacity to act with regard to human goods. But further, while there is such a thing as excellence in art, there is no such thing as excellence in practical wisdom. Plainly, then, practical wisdom is a virtue and not an art.”⁴² One evaluates the ethical and practical results of praxis a by the effects of the action; one finds the “goodness” of medical praxis, for example, in its effect on the patient. Indeed, one finds praxis in Aristotle’s *Nicomachean Ethics* as a deciding part of his virtue ethics.⁴³

Regelski has laid out his philosophy in a number of scholarly articles, the most comprehensive of which is “A Prolegomenon to a Praxial Philosophy of Music and Music Education.”⁴⁴ For Regelski, music is defined not as an aesthetic object but by its myriad functions in all societies. He argues that a praxial philosophy of music focuses “on the role of music ‘in action’ for ordinary people as a key means by which life is well-lived and ‘made special,’” a concept borrowed from Ellen Dissanayake.⁴⁵ Music’s value is not uniform and transcendental, but rather “it is rooted in the situated and highly specific conditions of the here and now.”⁴⁶ Regelski’s praxialism, not surprisingly, focuses centrally on the question “what is music good for?” His answer goes well beyond that it is ‘for’ contemplation alone. Educationally, music education should produce independent, critically-thinking student-musicians who have the knowledge, skills, and desire to engage in a full range of musical praxes, at least as actively ‘serious’ amateurs. Teachers and students are practitioners who, like doctors and lawyers, seek not an absolute solution, but rather the best solution in a given context. This is not conducive to the instructor-centered lecture model, which emphasizes—often out of necessity—a passive, corporate experience over active, individualized experience, and that presupposes the inherent value of instruction, not its *utility* to the each student.

41. Thomas A. Regelski, “A Prolegomenon to a Praxial Theory of Music and Music Education,” *Canadian Music Educator* 38 (1997): 44. See also Regelski, “The Aristotelian Bases of Praxis.” As prolegomenon, it laid out a research plan that was followed up by a series that focused on details mentioned only generally in it.

42. Aristotle, *Nicomachean Ethics*, in *The Basic Works of Aristotle*, trans. Richard McKeon (New York: Random House, 1941), 1027.

43. Aristotle, *Nicomachean Ethics*, Book VI, *passim*.

44. Regelski, “A Prolegomenon to a Praxial Philosophy,” 43–51.

45. *Ibid.*, 44. See also Ellen Dissanayake, *What is Art For?* (Seattle: University of Washington Press, 1988) and Ellen Dissanayake, *Homo Aestheticus: Where Art Comes From and Why* (New York: Free Press, 1992).

46. Regelski, “A Prolegomenon to a Praxial Philosophy,” 44.

While Goble suggests that Elliott and Regelski seem to agree that music is a universal human trait and both clearly reject the aesthetic philosophy advocated by Reimer and others, he also identified fundamental differences in their praxial approaches.⁴⁷ For example, where Regelski has emphasized music's pragmatic value as part of "a life well lived,"⁴⁸ Elliott has privileged the concept of self-growth. Regelski himself also provided a critique of Elliott's philosophy that detailed several points of divergence in their respective approaches.⁴⁹ In general, Regelski urged Elliott to broaden the scope of his philosophy beyond musical performance and self-growth and to align the curriculum even more closely with facilitating lifelong musical praxis.⁵⁰

Most recently, Regelski has articulated his philosophy further in challenging that Alperson's "robust praxialism"—i.e., that aesthetic 'properties' account for the effectiveness of any musical practice—is predicated on the erroneous notion that "music's praxial appeal depends on its aesthetic essence."⁵¹ He also reaffirmed that praxialism is not a species of aesthetic education but is based on fundamentally different premises, one that "offers a distinct and highly pragmatic alternative."⁵² Regelski argued that Alperson fails to define clearly the aesthetic properties, qualities, or experiences essential to robust praxialism, attacking Alperson's constantly shifting meaning of "aesthetic" for exhibiting the *fallacy of equivocation*.⁵³ To Alperson's accusation that Regelski, Elliott, and Bowman had taken an "anti-aesthetic turn," Regelski responded, "praxial theories simply dispense with aesthetic theorizing as a necessary or useful basis for valuing music and musical experience and as a rationale for music education."⁵⁴ He also revisited the benefits praxial theories hold for music and music education, chief among them its direct practical application to both music and to teaching.⁵⁵ Finally, Regelski concluded that "praxial theories of music and music education not only do not need aesthetic speculations to be robust, they are vastly more robust without them"⁵⁶ because music and teaching it are more 'down to earth' than the speculative rationalism of aesthetic metaphysics. While music education has

47. Goble, "A Pragmatic Comparison," 34.

48. Regelski, "A Prolegomenon to a Praxial Philosophy," 44.

49. Regelski, "Accounting for All Praxis: An Essay Critique of David Elliott's *Music Matters*," *Bulletin of the Council for Research in Music Education* 144 (2000): 61–88.

50. *Ibid.*, 83.

51. See Thomas A. Regelski, Response to Philip Alperson, 'Robust Praxialism and the Anti-Aesthetic Turn,' *Philosophy of Music Education Review* 18, no. 2 (2010): 196–203.

52. Thomas A. Regelski, "Praxialism and 'Aesthetic This, Aesthetic That, Aesthetic Whatever,'" *Action Criticism, and Theory for Music Education* 10, no. 2 (2011): 63.

53. Regelski, "Praxialism and 'Aesthetic This, Aesthetic That,'" 63. Italics in original.

54. *Ibid.*, 63–4.

55. *Ibid.*, 81.

56. *Ibid.*, 82.

moved beyond the simple dichotomy of “aesthetic” and “praxial” approaches and it is no longer appropriate to frame the discussion of music education as such, significant and irreconcilable differences remain nonetheless.

Like Elliott, Regelski was concerned with the professional praxis of teaching music in addition to issues of curriculum and instruction. Shortly after *Music Matters* appeared, Regelski proposed an approach to curriculum evaluation grounded in the critical theory of the Frankfurt School, in particular Jürgen Habermas, one that may be applied as a corollary to Elliot’s prescription for self-critique in *Music Matters*.⁵⁷ Among other attributes of critical theory, he advocated using *immanent critique* as⁵⁸ a process for evaluating music teaching and argued that critical theory will expose *legitimation crises* in the field.⁵⁹ Most importantly, Regelski adopted critical theory’s view of rationality as freedom and its treatment of taken-for-granted practices and paradigms as warning flags in need of rigorous critique.⁶⁰ As examples of “warning flags” in music education, he identified strict methodologies in music education like Orff, Kodaly, and Suzuki programs, as well as MEAE. One might find parallels in music history pedagogy not only in the use of canonical works but also in textbooks, curricular organization, and so on. Combining Elliott’s mandate for self-actualization through musicianship skills suited to particular practices with Regelski’s critical methodology results in a reflective process that demands of instructors a rigorous critique of their own teaching and curriculum, assessing the effectiveness of curriculum and instruction in a way that encourages thoughtful adaptability and guards against complacency. This willingness to assess and change constantly appears common among praxial philosophies, but it is particularly emphasized in Regelski’s approach. Indeed, Regelski cautions strongly and explicitly against an overdependence on prescriptive, recipe-like methods (what he calls “methodolatry”) that provide an excuse for poor teaching, and that allow

57. See Elliott, *Music Matters*, 290; Thomas A. Regelski, “Critical Theory as a Foundation for Critical Thinking in Music Education,” *Studies in Music from the University of Western Ontario* 17 (1998): 1–21.

58. Immanent critique uses the claims made by an ideology, institution, or practice as the criteria by which its success and pragmatic relevance are judged.

59. Regelski, “Critical Theory as a Foundation for Critical Thinking,” 7–8. Italicized terms are those Regelski appropriated from the Frankfurt School’s social critiques. A legitimation crisis arises when the claims made by an institution or ideology are clearly unfulfilled, thus requiring ‘legitimation’—in effect, advocacy or advertising of its virtues in the absence of unequivocal evidence of pragmatic benefits. One might suggest via immanent critique that the claims of the benefits of music history teaching often remain unfulfilled because they are often not formulated or evaluated in pragmatic terms.

60. *Ibid.*, 11.

teachers to focus blame on the student who has not learned 'the material'.⁶¹ Overall, this process aims to provide consistently effective and meaningful instruction, as well as adaptable and highly self-reflective instructors.

Musicology as Musical Praxis

Regelski's ideas about musical praxis are consistent with both musicology's increasing emphasis on cultural context (the application of diverse methodological models and broadening concepts of music's nature) and also emerging developments in the philosophy of music history pedagogy (what we should teach of music history, how we should teach it, and to whom). Moreover, we must reflect critically on the uses of music history as praxis: *Why* do we teach music history? In Regelski's praxial sense, what is it good for? To what degree, if at all, have its claimed 'goods' been attained in pragmatic, praxial terms; i.e., able to be used to inform students future musical practices? Addressing the ethical dimension more specifically, whom does teaching music history benefit and how? Musicology and the study of music history (and its pedagogy) are fundamentally musical praxes because they fall under praxial theory's inclusive umbrella of "diverse musical practices." As such, I suggest that the paradigm shift over the last decades in music education philosophy provides an effective and appropriate framework with which to examine the teaching of music history, one that might encourage a separate, more systematic literature investigating the philosophies of music history pedagogy. Although related pedagogically to models from general history and other humanities, music history curricula are linked fundamentally and uniquely to the primary content area, music, with all its concomitant philosophical baggage. For example, the essay collection *The New World History: A Teacher's Companion* does address issues such as the philosophy of history and philosophical approaches to teaching history at the college level, but integrating music substantively and centrally into the discussion is—understandably—beyond its scope.⁶² *Teaching History: A Journal of Methods* deals primarily, as its title makes explicit, with instructional methods and assessment mechanisms, many of which music history instructors may find useful.⁶³ It does not, however, address music as the primary content area.

61. "Methodolatry" is a term coined by Tom Regelski to label (derisively) the practice of teachers becoming dependent on specific methods and equating good teaching with adherence to a given method. See Thomas A. Regelski, "On 'Methodolatry' and Music Teaching as Critical and Reflective Praxis," *Philosophy of Music Education Review* 10, no. 2 (2002): 102–23.

62. Ross E. Dunn, ed., *The New World History: A Teacher's Companion* (Boston and New York: Bedford/St. Martin's, 2000).

63. See *Teaching History: A Journal of Methods* (Emporia, KS: Emporia State University, 1976–).

I suggest also that “methodolatry” based on aesthetic formalist assumptions has long permeated music history pedagogy at the post-secondary level. Music history as such thus lends itself all too well to the paradigm of the lecture. Similarly, paper and pencil assessment (not assessment of relevance to praxis) is relatively straightforward, making it an easy process to apply in the college classroom. Moreover, the traditional philosophies of education on which the university lecture model is based are grounded in Platonic idealism (i.e., that “ideas” are real and of the greatest educational value), Aristotelian realism (i.e. the ‘form’ of ‘things, and orderly ‘facts’ about ‘things’ constitute proper knowledge), and the neo-scholasticism (i.e. that knowledge comes not from empirical experience but from reason) of philosophers like Aquinas. Although distinct philosophies, they all hold that truth, knowledge, beauty, and value are *a priori* concepts, ‘out there’ for students to discover or teachers to convey to the students’ minds as vessels to be filled. I argue, then, that although history and culture have long been incorporated into curriculum and instruction, aesthetic formalism and other traditional philosophies have formed the basis for the college music history paradigm, emphasizing form, structure, biography, the so-called ‘great works’ of music, ‘great’ composers, and so on. One has only to look at chapter titles of standard music history textbooks to see this kind of emphasis, be it a focus on aesthetic formalism (“Musical Taste and Style in the Enlightenment” and “Romanticism in Classic Forms: Orchestral, Chamber, and Choral Music”)⁶⁴ or great masters (“Class of 1685 [I]: The Instrumental Music of Bach and Handel” and simply “Beethoven”).⁶⁵ This focus on canonical works and composers also reflects an affinity with the educational perennialism of Robert M. Hutchins, Mortimer J. Adler, and others.⁶⁶ For perennialists, truth is permanent and constant, and education should pass on this knowledge—which has stood the test of time—to the next generation. This position, like other traditionalist approaches, does not account for changing performance practices, audience praxis, and the constantly evolving spectrum of musical experiences.

Certainly, many music appreciation and other generalist music courses at the college level confuse (or equate) understanding with appreciation (viz., the styles, forms, structures, and other objective elements that one must know to

64. J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed. (New York: W. W. Norton, 2010), viii, ix.

65. Richard Taruskin and Christopher H. Gibbs, *The Oxford History of Western Music, College Edition* (Oxford: Oxford University Press, 2013), ix, xi.

66. See Robert M. Hutchins, *The Learning Society* (New York: New American Library, 1968); Mortimer J. Adler, “The Crisis in Contemporary Education,” in *The Social Frontier* 5, no. 42 (1939): 140–45; and Mortimer J. Adler, “In Defense of the Philosophy of Education,” in *The Forty-first Yearbook of the National Society for the Study of Education, Forty-first Yearbook, Part I: Philosophies of Education*, ed. Nelson B. Henry (Chicago: University of Chicago Press, 1942): 197–249.

'appreciate' music 'properly') by focusing exclusively on the 'pure' value of music and the contemplative experience so dear to aesthetic formalism and its relatives.⁶⁷ For their part, traditional music history courses usually center on canonical works and composers, and the formal and stylistic elements of music and their historical 'development' often occupy a prominent place in daily lectures. Given the importance of music's socio-historical context in the music history curriculum, strict aesthetic formalism is out of the question because musicology as a discipline privileges such contexts, minimizing the autonomous nature of the musical work as aesthetic object. The "enhanced" aesthetic formalism of MEAE that focuses on expression and the like has certainly been a useable philosophy, though, at least in part. Even in canonizing a work as 'historically important,' one often details its importance in terms of its inherent qualities; i.e., the formal or stylistic boundaries a work or a composer inherits and stretches. For example, one notes the importance of the "Tristan chord" or serialism not for what they reveal about the cultural milieu of their time but for intrinsic qualities rooted in aesthetic formalism: The "Tristan chord" stretches the limits of functional harmony; serialism imposes new structural principles on the organization of pitch, rhythm, and other intrinsic elements of music. Despite the inclusion of historical and cultural context, then, the current standard of music history pedagogy is nonetheless grounded, like Reimer's MEAE, in perennialist philosophies of education, from its focus on the canon and 'masterworks' to its encouragement of disinterested, intellectual, contemplative engagement. Furthermore, given MEAE's prevalence in North American music education, today's university music students and their instructors are generally products of elementary and secondary school music programs grounded in this philosophy.⁶⁸

Musicology and Music History Pedagogy as Musical Praxis

Traditional perspectives and issues of basic history, musical style, and so on will always play a role in music history curricula, but I will admit openly that I see these as means to different ends, serving a different range of 'good fors'. As such, I favor a praxial approach to teaching music history, one that draws heavily on Regelski's praxialism. As Regelski, Bowman, Elliott, and others have shown, music educators, despite their best efforts, have not reconciled many of the differences between aesthetic and praxial approaches. Music history pedagogy has not yet been considered from this perspective; a dedicated, systematic philosophy for teaching music history remains unarticulated.

67. See Regelski, "'Music Appreciation' as Praxis," 281.

68. Thomas A. Regelski, "Curriculum: Implications of Aesthetic versus Praxial Philosophies," in *Praxial Music Education: Reflections and Dialogues*, ed. David J. Elliott (Oxford: Oxford University Press, 2005), 221.

Again, although the emerging literature on the subject, referenced above, has certainly contributed significantly to the discourse on teaching music history, it has most often addressed more focused or individual issues than overall philosophy of pedagogy.

The traditional paradigm of music history pedagogy suffers from systemic flaws, chief among them a predication on “objective” truth and meaning, despite the diversity of methodologies found in musicology. Kevin Korsyn, for example, addressed this issue in a pointed critique of musical research, identifying a “crisis of discourse” dominated by the discipline’s paradoxical statuses as a “Tower of Babel” and a “Ministry of Truth.”⁶⁹ Essentially, Korsyn argued, in part, that the various subdisciplines and methodologies of music research have become so specialized that they cannot communicate effectively with each other. At the same time, though, each one pushes its adherents toward “increasing uniformity,” which I suggest belies a predisposition for universals.⁷⁰ Indeed, to privilege canonical works, methodologies, and concepts is to acknowledge the existence of objectively ‘good’ music and universal meaning. Musicology itself has maintained deep roots in aesthetic formalism and philosophies with absolute and objective conceptions of metaphysics and epistemology, respectively; this fundamental underpinning has become the taken-for-granted foundation for teaching music history. In *Contemplating Music’s* call to a “musicology oriented towards criticism,” Joseph Kerman exposes even new musicology’s entrenched belief in objective truth and music’s intrinsic value as an aesthetic object, defining criticism as “the study of the meaning and value of art works.”⁷¹ Kerman argues further for theory and analysis as a mode of “formalistic criticism;” he cautions against losing touch with “the aesthetic core of music, which is the subject matter of criticism.”⁷² Kerman supports analysis largely because it focuses on the individual work itself as art to be contemplated for its own sake. He even suggests that musicologists gravitate toward analysis “because of a commitment to music as aesthetic experience, and when tasks of a merely mechanical or detective nature begin to dissatisfy them,” reasoning that “it is natural for them to look across the street, as it were, to a discipline which promises closer engagement with the music.”⁷³ Offering Lewis Lockwood’s approach to studying Beethoven as an example of musicology oriented towards criticism, he characterizes Lockwood’s methodology as such because it focuses on “the musicologist’s

69. Kevin Korsyn, *Decentering Music: A Critique of Contemporary Music Research* (Oxford: Oxford University Press, 2003), 25; *passim*.

70. *Ibid.*, 6, 25.

71. Joseph Kerman, *Contemplating Music: Challenges to Musicology* (Cambridge, MA: Harvard University Press, 1985), 16.

72. *Ibid.*, 18–19.

73. *Ibid.*, 115.

concept of and response to the work of art as art, and towards the composer's own self-criticism."⁷⁴ Kerman's concepts of music and musicology were highly influential in the discipline and are strikingly similar to MEAE's basic views on music and music education, even using the same catchwords of "aesthetic experience," "response to the work of art," and "criticism."

If one accepts the now-dogmatic view that *Contemplating Music* was, as Philip Brett called it, a "defining moment in the field" of musicology, one must also acknowledge that it had a similar impact on the teaching of music history, one of the musicologist's primary responsibilities.⁷⁵ Certainly music history instructors strive to represent the discipline and its praxes as accurately as possible in the classroom, rather than simply to repeat the findings of other musicologists; major changes in musicology have influenced music history pedagogy significantly. Musicology has changed drastically, though, since Manfred Bukofzer asserted "the description of the origin and development of styles, their interrelation, their transfer from one medium to another, is the central task of musicology,"⁷⁶ but music history pedagogy, with its focus on the period and style survey, remains stuck—at least partially—in this past. Traditional models of teaching music history, then, determine the value of music education and music history education in terms of the assumed, inherent "nature and value" of music" as essentially and "purely" aesthetic.⁷⁷ Again, this presupposes objective truths and values grounded in aesthetic formalism and in traditional—idealist, realist, neo-scholastic, and perennialist—philosophies of art and of education. From the Platonic ideal to the 'great works' of perennialism, traditional educational philosophies all rely to varying degrees and in varying ways on the existence of universal, pre-existent knowledge. Moreover, music history's value to an institution's broader curriculum is taken for granted, but is not substantiated by reflection on its actual pragmatic value for students. Value is somehow implicit and it is expected that the student will simply accept this view. These beliefs drive not only curriculum, but also all subsequent educational operations, namely instruction and assessment. Although traditional philosophies underpin the traditional and prevalent curricular and instructional models of music history, the emergence of pragmatism and existentialism and the application of contemporary philosophy

74. Kerman, *Contemplating Music*, 141.

75. Philip Brett, "Kerman, Joseph," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14914> (accessed May 14, 2012).

76. Manfred Bukofzer, *The Place of Musicology in American Institutions of Higher Learning* (New York: The Liberal Arts Press, 1957), 31.

77. Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision*, 3rd ed. (Englewood Cliffs, NJ: Prentice Hall, 2003), xi. I cite the third and most recent edition of Reimer's text here to show that this belief has remained consistent throughout three decades of Reimer's revisions.

and sociology (e.g. Pierre Bourdieu) to educational theory undermines them and renders them ineffectual. By examining curriculum, instruction, and assessment in turn, I argue that a philosophy of music history pedagogy based on praxial approaches to music education is not only sound philosophically and effective pedagogically, but also more relevant, and thus has more value to twenty-first century students than one based in traditional practices.

So, why do we teach music history as part of a core curriculum for college music majors in a variety of specializations? What is music history ‘good for,’ as the praxialist will ask? One finds the musicology community’s explanation in most of the textbooks used in music history surveys at the university level, most often answering the question from the student’s perspective of “why should I, as a college music student, study music history?” In the most recent edition of *A History of Western Music*, for example, J. Peter Burkholder declares “we study music history because it gives greater understanding to all music, past and present” and affirms that much of the book “explores changing musical styles, the primary composers, genres, and works, and the tension between innovation and tradition, always trying to make clear what is important, where it fits, why it matters, and who cares.”⁷⁸ Barbara Hanning echoes this sentiment in her condensed version of Grout/Palisca/Burkholder’s book, writing, “we study music history because in music, as in all other realms of human endeavor, the past influences and informs the present.”⁷⁹ She goes on to tell us that by studying music history, we will become better listeners and that our “deepened understanding will also increase the pleasure we derive from hearing and performing the music that we do.”⁸⁰ Both authors address music’s role in society throughout, but it is telling that this appears not as a primary reason but rather after acknowledging, however implicitly, the value of “understanding” more deeply “music” as an autonomous, aesthetic object. Moreover, these represent the latest editions of both texts, published in 2009. While Douglass Seaton’s preface to the third and most recent edition (also 2009) of *Ideas and Styles in the Western Musical Tradition* presents a more nuanced view of music history’s nature and purposes, it remains rooted in an aesthetic conception of music. For example, pledging to “[let] the musical styles speak for themselves” and the assertion that “music embodies and reflects the *epistemological* underpinnings of the culture in which composers created it” recalls both Bukofzer’s emphasis on musical style and the Langerian view that music is a special kind of presentational symbol

78. Burkholder et al., *A History of Western Music*, xxiii–xxiv.

79. Barbara Russano Hanning, *A Concise History of Western Music*, 4th ed. (New York: Norton, 2009), xxvi.

80. *Ibid.*, xxvii.

of states of feeling.⁸¹ Among the benefits Seaton articulates for studying music history is the idea that “listeners will hear more sensitively and alertly when they enrich their understanding with the knowledge of the social contexts and philosophical ideas from which the music arose.”⁸² It is worth noting here that Seaton goes to considerable lengths to avoid a traditional style survey, putting context and culture on an equal footing with the aesthetic object “music.” Nonetheless, he, Burkholder, and Hanning, all of whose views I argue represent the prevailing justification and advocacy for teaching music history at the university level, have grounded their reasons firmly in the principles of music as aesthetic in its essential nature and thus as oriented to aesthetic education. In doing so, the traditional paradigm of music history pedagogy privileges contemplative, informed understanding as a means to appreciate properly autonomous works of music whose value is taken for granted and universal.⁸³ Correspondingly, it ignores the actual ‘use’ value of all forms of music—classical and otherwise—and, thus, the ‘use’ value of musical history knowledge to the various practices of different musical professions.

Curriculum

The curricula instructors and departments design for each course is the most direct way to express the conception of music history as praxis. Essentially, curriculum is a set of agreements about what should be taught, what is worth knowing, what is worth teaching.⁸⁴ It reflects substantively the—often taken for granted—metaphysical, epistemological and other beliefs of its creators, and in the teaching of music history, it seems, truth, reality and knowledge are primarily treated as predetermined concepts and ideas to be “conveyed” to students most efficiently and effectively. Traditional undergraduate music history curricula are built, more or less, around various survey-style lecture courses, the content spanning one or more historical periods and often organized chronologically. Indeed, even an informal glance at institutional websites and catalogs reveals that the chronological survey is alive and well in major universities, small colleges, and conservatories.⁸⁵ As I have outlined

81. Douglass Seaton, *Ideas and Styles in the Western Musical Tradition*, 3rd ed. (Oxford: Oxford University Press, 2009), xvii. Italics in original

82. *Ibid.*, xviii.

83. See Regelski, “‘Music Appreciation’ as Praxis,” 281.

84. For a recent discussion of the general education curriculum in American universities, for instance, see Louis Menand, *The Marketplace of Ideas: Reform and Resistance in the American University* (New York: Norton, 2010).

85. For example, *inter alia*, Bowling Green State University, Brandon University, Heidelberg College, Harvard University, Indiana University, Ithaca College, The Juilliard School, Lawrence University, Ohio State University, Pomona College, State University of New York campuses at Fredonia and Potsdam, University of California, Santa Barbara, University of

above, the curricular approach to music history is similar to traditional music appreciation courses, except in greater scope and detail. Its content usually includes varying parts biography, history, and stylistic analysis of important techniques, 'major' compositions, and so on. Curricular authority rests primarily with the instructor, who chooses what topics, knowledge, and skills are important to 'impart' to students. Additionally, the instructor is responsible for choosing the course texts, which become authoritative Bibles of sorts, contributing to what Lawrence Levine has called the "sacralization" of music and what I like to call the 'canonization of the canon.'⁸⁶ This model assumes certain unreasonable universals: First, it presupposes that the instructor knows without consulting the student what is 'right,' 'good,' or useful for the student to know. Second, it assumes that the same content is equally valuable for all students in a given course, however diverse their interests and eventual musical and professional needs. For example, the premise that all students benefit equally from a survey of medieval and Renaissance music or from identifying the structural expansions of Beethoven's *Symphony No. 5* is akin to the argument that masterworks are intrinsically valuable to everyone because of their internal structural qualities and because they have stood the test of time, having long been a part of the repertoire (or music history curriculum). Because students enter the classroom with different needs and backgrounds, however, how can one predetermine what is good for all students, especially before even having met them? Surely the answer is not some standardized, average version of what it takes to be labeled a "musician." Furthermore, given the diversity among students' experiences and goals, how can an instructor purport reasonably to assume that a student studying violin performance has the same academic and musical needs (or interests) as a saxophonist studying music education? It is implicit that the instructor's knowledge, training, and experience justify that authority and the need for student submission to it, at least in accepting the course content as 'true' and 'good.' Instructors and their choices, then, determine the value of the curriculum. Yet again, this exposes the traditional curricular model's reliance on philosophically (and educationally) outmoded ideas of absolute value.

Michigan, University of Texas, and Washington College all employ some form of chronological survey of Western music as an integral part (if not all) of their music history core curricula. Again, this information was obtained through the websites and official catalogs of the institutions named (15 May 2012).

86. Lawrence Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, MA: Harvard University Press, 1990), passim. In particular, see "Chapter 2: The Sacralization of Culture." See also Vesa Kurkela and Lauri Vakeva, eds., *De-Canonizing Music History* (Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2009); Katherine Bergeron and Philip V. Bohlman, eds. *Disciplining Music: Musicology and its Canons* (Chicago: University of Chicago Press, 1992).

What if one rejects the traditional reasons for studying music history and the idea that there is a 'correct' and 'fixed' curriculum that professors should dictate unequivocally to their students concerning what knowledge and skills are valuable? Well, for one thing, the traditional paradigm, with its 'one-size-fits-all' approach to curriculum, is no longer efficacious because it does not allow for highly individualized curricula based on a student's particular needs. Similarly, the lecture is no longer the most effective mode of instruction, though it is sometimes the most adopted given practical constraints. Truth, reality, knowledge, and value are not universal but rather are, for today's "constructivism," developed by learners through their individual experience.⁸⁷ In order to learn a concept, then, the learner must experience it in action because knowledge is *constructed* through active experience in the given environment. The traditional approach, however, is predicated on the outdated concept that instructor's task is to transmit pre-existent knowledge of pre-determined, universal value to the student, who is an empty vessel or bank vault waiting to be filled with it. These ideas and their implications for curriculum, instruction, and assessment are certainly not new in general education. Paulo Freire's *Pedagogy of the Oppressed* appeared well over three decades ago. In it, he criticized what he called the "banking model" of education, an approach that considers knowledge "a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing."⁸⁸ Around the same time as Regelski and others were challenging MEAE, Robert Barr and John Tagg challenged the "instruction paradigm" of undergraduate education, calling for an end to the "privileged position" of the lecture, which they acknowledged as the primary learning environment for undergraduate students.⁸⁹ They argued instead for a "learning paradigm," one in which colleges strive "to create environments that bring students to discover and construct knowledge for themselves."⁹⁰ Again, while these fundamental concepts are not new, it is worth considering them specifically in the context of music history pedagogy in a more intensive way than has yet been done, and Regelski's music education philosophy provides an effective way to begin.

87. In social psychology, the basic premise of "constructivism" is that knowledge is not transmitted, but rather that it is constructed through the learner's actions with the materials to be learned, using the skills to be developed. See, for example, John Searle, *The Construction of Social Reality* (New York: The Free Press, 1995); Paulo Freire, *Pedagogy of the Oppressed*, trans. Myra Bergman Ramos (New York and London: Continuum, 2000).

88. Freire, *Pedagogy of the Oppressed*, 72.

89. Robert B. Barr and John Tagg, "From Teaching to Learning: A New Paradigm for Undergraduate Education," *Change* 27, no. 6 (1995): 13.

90. *Ibid.*, 15.

We must ask the question again, then: Why teach music history? Approaching it from Regelski's perspective, "what is music history good for?" Building on Elliott and Regelski's rethinking of "music," I argue that the music history we teach is not the content (facts, style features, etc.), though we may regard them as *theoria* and *techne* learned through musicological *praxis*. Rather, musicology encompasses many of the "diverse musical practices" that Elliott, Regelski, Alperson, and others have argued constitutes "music." For music history pedagogy, one may view Elliott's focus on self-growth and Regelski's emphasis on pragmatic, 'real world' benefits as equally important drivers of curriculum and instruction. Studying music history, then, should be good for "self-growth." Using Csikszentmihalyi's terminology, it offers the student "optimal experiences" that are challenging and that effect "flow." One might even argue that, because self-actualization represents the highest of human needs, self-growth is justification enough for music history's place in any curriculum. Studying music history should also be pragmatic, though: As a result, the student should be able to engage more effectively in musical *praxis* outside the classroom than was possible before studying music history. Put simply, we teach music history so students can self-actualize and so they can engage more effectively in musical *praxis*, and instructors have an ethical obligation to make educational decisions with those ends in mind. Effective concepts are learned and retained as concepts-in-action, not simply in short-term verbal memory.

A praxial music history curriculum, then, is based not on what students should *know*, but rather on what they *can do* (differently, better, more often, or with more satisfaction) as a result of studying music history. I suggest not a curriculum of music history as content (verbal) knowledge, but rather something fundamentally different: a curriculum of musicology as musical *praxis*. In doing so, one may offer an alternative to the traditional view of curriculum in seeking to engage the student as practitioner. While students may not be 'exposed' to as much of the 'content' present in the traditional music history survey, they will instead have the skills to seek out that content and apply it appropriately when they need or want to do so.

While traditional approaches to teaching music history focus—as most traditional educational philosophies do—on the subject matter, a praxial philosophy of music history pedagogy puts students and their musical and professional (and personal) needs and interests at the center of the curriculum. Knowledge and value are not absolute or guaranteed; each student must create or construct them. Such an approach privileges student interests and freedom of choice at the expense of focusing on more restrictive models organized by subject matter. Consider the following example: Using "Baroque music" as a bounded content area, one might organize the curriculum around any number of hypothetical problems or emergent issues in musicology

instead of a chronological or topical schedule. After beginning with an analytic critique of the idea of "Baroqueness" itself (how the concept originated and how it has been applied to composers, musical styles, and other art forms) one might use the problem of characterizing the size and composition of Bach's chorus and orchestra as a point of entry to address issues ranging from Baroque style to information literacy and research skills. The knowledge and skills a student gains through the experience may not match that of another student in the same class, and both students may assign different value to the enterprise than would the instructor, but this is immaterial. Students construct knowledge, and subsequently value, through active experience; they determine the nature of that knowledge and its value by their own praxis.

Admittedly, such an approach may be an uncomfortable curricular model for teachers. We are used to playing the dominant role in choosing most, if not all, of the content that is important to a given curriculum. Indeed, that is the system in which we trained and the one in which we currently teach. Bearing in mind Regelski's pragmatic, individualized focus, the newly proposed praxial approach requires much more than simply letting students choose their own course content. Rather, for this approach to succeed the instructor must serve actively as advisor, facilitator, and guide. Curriculum is student centered, not a free-for-all; it is not the curricular equivalent of the 'choose-your-own-adventure' books that were so popular during my childhood. Nonetheless, students must play an active role in deciding what is worth learning *to them*, albeit with the instructor's structuring of the learning opportunities. Within standards and parameters set by the university, accrediting agencies, departments, and instructors, both professors and students work together in determining appropriate outcomes and beneficial courses of action. For this model to be effective, students must acknowledge the instructor's expertise and experience as one might another practitioner, as in law or medicine. Like a lawyer or medical doctor, the instructor has an ethical obligation to provide appropriate structure and pedagogical support in setting and achieving 'right results.' It is important to distinguish here between "authoritative"—where students meet their needs and goals via the instructor's authority with the knowledge and—"authoritarian," where students have no choice, no needs, no goals of their own. Moreover, the instructor should be able to explain the reasons for prescribing certain courses of action and requirements. For example, my advanced pre-college music history class spends two classes each fall on a unit titled "If you play Bach backwards . . ." Using excerpts selected by both myself and the students (often works they have prepared in studio instruction), we trace historical influences on Bach's music, among them dance forms, the Lutheran chorale, Renaissance polyphony, the North German organ school, Italian concerto principles, and so on. The unit finishes with a discussion about (and sometimes a performance

illustrating) how the students might apply their newfound knowledge and perspectives, making independent decisions about performance practice and interpretation. Again, the students rely on the instructor's experience but they are, in any case, also entitled to a carefully considered rationale from the instructor regarding *why* this is included in the curriculum and *how* it can be relevant to them.

Instructors will certainly need to experiment with the practicalities of collaborative curriculum design, from initial surveys to individual consultations. Introductory courses might begin with a relatively uniform curriculum that offers students limited input. Instructors may design a variety of assignments that meet the same general objectives, each which are geared toward various specializations within the undergraduate curriculum. Students, with the instructor's guidance, choose the assignment that best fits their instructional and future professional needs, or interests. The instructor can be confident that relatively uniform curricular goals are being addressed, and the students know that that the assignment is in some sense relevant. Moreover, by engaging the student in the process, the locus of control—and the responsibility for success or failure—has been transferred to the student.

More advanced courses, which often feature lower enrollment numbers, offer more flexibility for innovation. The instructor might construct a general, basic framework of goals and common assignments and devote the first class meeting to engaging the students in formulating their own learning plan for meeting those goals. I suggest first being completely forthright and open about accreditation requirements, internal guidelines, and the instructor's own standards. The ensuing activities might include discussions involving the entire class, small "focus groups" that address a different issues or plan a topical units, etc. Students can be assigned to research appropriate readings, design worthwhile activities, and so on, presenting them at the next class meeting, at which the class will establish a specific plan for the course. Again, the instructors would serve as facilitators and advisors, suggesting readings and activities based on their experience, expertise, and the parameters outlined for the course. Indeed, it is easy enough to prepare a relatively extensive list of suggested readings from which the students may craft a more focused selection that is relevant for them and which meets the instructor's requirements. While there are innumerable ways of individualizing curriculum, from class-centered projects to individualized educational plans, engaging students as agents of their own education fosters intrinsic motivation, empowers them, and renders the curriculum relevant, individually and collectively. Making curriculum—not simply instruction—student centered requires a fundamental paradigm shift, an essential one if musicology as *praxis* is to be effective as a pedagogical model.

Instruction

Considering musicological praxis as a foundation for the music history classroom can also transform the methodologies of instruction. Turning to instructional models for music history, traditional ones are overwhelmingly passive and abstract, the quintessential 'ivory tower' experience (and I mean that negatively). Predicated on 'received' knowledge and meaning, instruction focuses on the transmission of this otherwise inert knowledge from the mind of the instructor (or text author) to the student. The primary modes of instruction are verbal-linguistic and auditory, taking the form of lecture, reading, listening, and so on. There is perhaps no educational experience more passive than the traditional lecture, a mode in which the student is responsible for almost nothing more than attendance and attention (or the appearance thereof). It is the instructor's responsibility to choose and transmit the stipulated course content, removing the student's agency and reinforcing the instructor as the gatekeeper and arbiter of knowledge. This stands in opposition to the more transformative approaches offered by critical theory, pragmatism, and existentialism, which aim to "use the past, in the present, to transform the future."⁹¹ I do not mean to suggest that a lecture cannot be completely engaging and promote active learning; we have all heard (and hopefully given) such lectures. I have in mind, though, some of the music history lectures to which I was subjected as an undergraduate, in which the sole purpose seemed to be the transfer of inert data. Although certainly not as common as it once was, I would argue that this approach is still used, and perhaps more often than we care to admit. While reading assignments are somewhat more active for students, the premise often remains the same as a lecture: to fill the student's mind with carefully selected, 'given' knowledge. The traditional approach's epistemological and axiological weaknesses (like MEAE's) appear most clearly, however, in the disembodied listening experience associated with "music history and literature," which centers on the identification of formal and stylistic features of "masterworks" whose significance to the intellectual community (and by proxy to the student) has been preordained. Again, the instructor has assessed both the knowledge to be transmitted and has assumed its value, both of which are regarded as absolute and universal, at least insofar as concerns the educational experience. Differences between instructors, texts, and the like are either ignored or written off under the aegis of 'academic freedom.'

Even traditional writing assignments are problematic. In addressing student writing (e.g., research papers) as instruction—that is, as formative assessments and learning experiences—one must confront their neo-scholastic

91. Personal communication with Thomas Regelski, January 4, 2013.

underpinning. The instructor assumes what is best for the student, and indeed for all students in the class; namely, that they should develop the ability to construct rational arguments by assembling available evidence, to summarize a given position, and so on. While we may acknowledge that these exercises are valuable to the student's intellectual growth the actual value to students interests and personal and professional needs too often make these assignments irrelevant for both the short- and long-term. So, in examining traditional instructional models in the music history classroom, similar problems exist to those in traditional music history curricula, among them the assumption of fund of accumulated knowledge and universal value, and the irrelevance of student agency. Traditional modes of instruction are perhaps even more problematic because they are passive precisely when the student should be most active, when *learning* should occur.

Recalling Regelski's emphasis on pragmatic, 'real world' benefits, instruction should replicate authentic musicological praxis, allowing students to transfer knowledge from the classroom into the 'real world' of their professional and personal musical needs in the future. The study of music history should aim to produce students who have not only the skills and knowledge to use their learning independently of teachers (e.g., 'on the job'), but also the desire to do so. The value of the subject and its instruction rests with individual students; instruction is deemed meaningful and productive to the degree it is relevant to them outside the classroom, whether for its utilitarian benefits or its role in self-growth. While growth as a comprehensively prepared musician may be a primary goal for instruction, I suggest here that it is important to acknowledge that the music history (or any) classroom is a place for an infinite variety of self-growth experiences, many of which are unrelated to the primary content area (i.e. general critical thinking skills, effective time management, and self-confidence, just to name a few). In stark contrast to the traditional lecture-based course, the bulk of instruction should engage students in activities that resemble 'real life' needs for music history and that are useful in key ways outside the classroom. In doing so, we may remove many of the axiological problems present in traditional instructional models, rejecting the idea of objective, universal, 'pure' value and replacing it with pragmatic value construed by the student as a result of experience and need. Because knowledge is constructed, not 'given' as predetermined (by the instructor, the text, the discipline), active experience is central to instruction on both epistemological and axiological grounds; for students to be motivated intrinsically, they must find value in instructional activities.

Unlike the passivity of the lecture, the praxial classroom focuses on action. In this context, action (as opposed to mere activity) is characterized by *intentionality*—the 'aboutness' of an action, the goal it seeks to bring about for the individual—and the reflective process of evaluating to what degree the action

has served such intentionality.⁹² For example, while an instructor may present the nature and benefits of critical, 'scholarly' editions of music via a lecture, a more praxial approach would have students create a critical edition from primary sources, compare it to other published editions, and evaluate the historical strengths and weaknesses of the editions (including their own). Surely this is closer to the challenging, "optimal experiences" through which students may experience self-growth or "flow." In addition to discovering through experience the tangible benefits to a performer of using scholarly editions, the student has, in the process, developed the ability to make his or her own performing editions, a practical professional skill and one that has "real world" value to a student-performer and to prospective teachers. The classroom, then, becomes not a repository for *transmitting* knowledge, but a place for musicological praxis that *transforms* the learner. That students will not perform these praxes at the level of a professional musicologist is not the issue, in part because the process and the learning experience are far more important than the product. Praxis grows along with future use and according to future needs. It resides in the actions of all practitioners, not in the mind of a professor or text author.

Having taught courses with over four hundred students, I am certainly not oblivious to the practical challenges presented by scheduling needs and other institutional and departmental restrictions that make the lecture model an economical, efficient, and thus attractive mode of instruction. I did, however, arrive at a way to reconcile my hypothetical, "praxially-perfect" classroom with institutional reality: Recognizing all the constraints above, I can surely move towards a praxial model for instruction *to the degree it is possible* in my institution and in my classroom. This is something instructors do all the time, but perhaps not systematically or with the conscious intention of adhering to a particular philosophical approach. My philosophy places a premium on pragmatic benefits to the student, so I will incorporate methods to achieve that results as effectively as possible my given situation. For example, when constrained by a large lecture model, I might focus during part of a lecture on an issue in performance practice and highlight ways musicological research might be used to address that issue. To emphasize transferable skills and practical application, I can follow up with an assignment that requires students to identify and recreate a similar situation in their own performance medium. Similarly, I might conclude a lecture on the underpinnings of Romanticism by having students break into small groups (in or outside of class) and brainstorm ways their understanding of the concepts presented affects their approach to performing, conducting, teaching, or studying the

92. For a systematic consideration of the concept of intentionality, see John Searle, *Intentionality* (Cambridge: Cambridge University Press, 1983).

relevant literature with which they have had experience. The most important thing is for me to move continually toward a more systematic application of that philosophy, thinking critically and adjusting constantly. This is actually not at odds with a praxial philosophy, which is inherently pragmatic, seeking the best results for a *given*—not an ideal—situation. Moreover, we can choose to broaden the classroom beyond the lecture hall and into the ‘real world,’ turning what appeared a few sentences ago might have appeared to be a compromise into a golden opportunity to engage students in musicological praxis as educative experience. This does, however, require instructors to transfer a certain measure of control, agency, and responsibility to the students. In so doing, we expect much more of our students than in traditional modes of instruction, and we show our respect for them as agents of their own education.

Assessment

Finally, we must address how Regelski’s ideas might affect assessment. For most humanities courses at the university level, music history included, the traditional methods of evaluating student performance have been the written examination and the research paper. These assessment tools reveal an emphasis on both Platonic idealism and neo-scholastic reason, but decidedly not on the ‘real world,’ although musicological praxis is most often verbal. At its best, a written examination is only a reflection of what knowledge a student can recall at a given moment in a setting divorced from the environment in which that knowledge can presumably be used. Multiple choice and short answer questions gauge the recall of information, not synthesis or even comprehension, let alone usability. Even a well-crafted essay response exists in the vacuum of the exam context, reflecting not only the traditional focus on the idea in itself, but also the neo-scholastic predilection for well-reasoned responses as intellectual exercise.

I discussed the research paper earlier as a mode of instruction, but it is most often used as a summative assessment, as the culmination of a given course. The instructor evaluates not only the content of the assignment, but also the systematic, disciplined process of organization and rational argument. Again, the instructor assumes that such an intellectual process is valuable in itself. The same is true of less argumentative forms of assessment. I have been inclined to assign students the task—largely deplored—of writing a *précis* of the introduction to Theodor Adorno’s *A Philosophy of New Music*. I have thought it valuable for the students to engage with Adorno’s ideas, his prose, and to develop the ability to assess the main points of an intellectual argument such as one finds in Adorno’s introduction. I also have believed that Adorno’s position is central to understanding twentieth century music. Examining the

practice critically, I have been guilty of several philosophical and pedagogical missteps. First and foremost, I have made unilateral decisions that Adorno's position is more worth understanding than others, and that my own understanding of it is the correct interpretation. The students must submit to my authority as the transmitter of unconditional knowledge and value, though they may find no practical use for the assignment at all (and apparently rarely do, despite my best motivational efforts). Using the précis as assessment is also problematic in that it belies my focus on the idealized—as opposed to practical—exercise as a way to evaluate the rational process of distilling an argument to its main points. And it assumes that the process leads to a valuable intellectual skill, a judgment I cannot make for another person. In short, traditional forms of assessment are ineffective for evaluating *real* learning because they are divorced from real musical needs and because they assume, like traditional curriculum and instruction, fixed and final answers regarding knowledge and its value, absolutes defined not by the student but by the instructor.

Praxial assessment calls for “authentic assessment” as its main mode of evaluation, asking essentially the following question: Does the student have the skills, knowledge, and cognitive insight to perform representative ‘real life’ activities using skills and knowledge gained as a result of instruction? While authentic assessment has become a commonplace and sometimes bandwagon term in education, its originator, Grant Wiggins, defined it as “engaging and worthy problems or questions of importance, in which the students must use knowledge to fashion performances effectively and creatively. The tasks are either replicas of or analogous to the kinds of problems faced by adult citizens and consumers or professionals in the field.”⁹³ The students must demonstrate that they have the requisite knowledge and skills needed to assess a given situation, to choose appropriate means, and then produce a result that is appropriate for the situation. Traditional elements, such as recall and rational argumentation, may be well be called upon as needed; but they should be a means toward a practical end within the assessment tool, not included solely for their own sake. Put simply, the student must engage in the *praxis* of musicology in terms of its relevance for musical praxis, not as an end-in-itself. I submit that this, when applied consistently and comprehensively, provides a more realistic strategy for assessing long term, practical learning than traditional methods as discussed above. I also suggest that assessing the student as a practitioner is even more important at the university level than in secondary schools, in part because universities now market

93. Grant Wiggins, *Assessing Student Performance: Exploring the Purpose and Limits of Testing* (San Francisco: Jossey-Bass, 1993) 229. Wiggins first used the term in Grant Wiggins, “A True Test: Toward More Authentic and Equitable Assessment,” *Phi Delta Kappan* 70, no. 9 (1989): 703–13.

themselves as providing career preparation, and degrees often lead to professional certification or a career. There are a number of authentic musicological activities in which students might engage as assessment (and as instruction, for that matter). While the necessity of program notes for an audience does indeed recall the connoisseurship approach of MEAE, authoring program notes is a relevant, authentic activity for introductory music history courses, because it is a task that a music professional may be expected to do regularly and one that can reveal a student's ability to 'make sense' of a composition in terms intended for other readers. Short, descriptive essays addressing the music, its historical context, and how one could apply this knowledge into his or her own performance can serve as a similar alternative. Advanced classes might tackle more synthetic, complex projects. The critical editions I mentioned earlier, student-curated exhibits, and even peer teaching are all viable alternatives to traditional assessment models. Consider the following example of peer teaching: A student ensemble performs a Haydn string quartet in class. The class (including the performers) coaches the ensemble, analyzes critically appropriate stylistic variables, and decides what historical or stylistic concepts (socio-cultural contexts, performance practice issues, etc.) might be taught through performing the piece and how to do so. The same approach may also be applied to solo or recorded large ensemble literature. By mirroring real, professional praxis, students have the opportunity and tools for self-growth and to construe for themselves the value of not just assessment, but also of curriculum and instruction. Instructors, for their part, gain the ability to evaluate accurately what the students truly 'know' and what they can actually do in the field as a result of instruction.

Self-critique and Regelski's Action Learning model

Praxial approaches like those of Elliott and Regelski also insist on a reflective practice that is typically absent from traditional educational praxis, one whose application to teaching music history is needed desperately. If we are to engage in teaching music history as professional praxis, musicologists must turn a critical lens on our teaching praxis, and I suggest using Regelski's approach to do so. For Regelski, "a profession depends in part upon a reasoned and reasonable pragmatic consensus among a critical community of practitioners concerning the nature of the ideal benefits towards which it is devoted and by which it is evaluated."⁹⁴ Central to professional praxis, then, is *phronesis*, the ethical commitment to be care-full [sic] and prudent in getting the 'right results'; tangibly beneficial results.⁹⁵ These results, in turn, become

94. Regelski, "On Methodolatry," 117.

95. Thomas A. Regelski, "Music and Music Education—Theory and Praxis for 'Making a Difference,'" *Educational Philosophy and Theory* 37, no. 1 (2005): 16.

the 'value added' criteria by which the field may be assessed.⁹⁶ As a framework for guiding the discourse in which professionals must engage to reach this consensus, Regelski turned (as I noted earlier) to the critical theory of the Frankfurt School, in particular the ideas of Jürgen Habermas. He applied critical theory's rejection of positivism to music education, arguing that a positivist-technicist ideology allows teachers to develop a "false consciousness" and to expect (and accept) technicist 'quick fixes' found in the latest method, curriculum, software package (etc.) in lieu of pragmatic progress. Unfortunately, music education is particularly susceptible to the kind of 'what works' claims perpetuated by such false consciousness, of which Habermas (and Adorno) was centrally critical.⁹⁷

After exposing some of the fundamental weaknesses in music education as professional praxis, Regelski offered an antidote. He suggested that a critical theory of education must be equally critical of "positivist research that makes a technology of teaching" and subjective teacher knowledge that relies on solely on one-size-fits-all techne, ignoring the phronesis central to praxis.⁹⁸ According to Regelski, "professionalizing music teaching requires *ideology critique* that identifies, along with methodolatry, paradigms, ideologies, and other alienating conditions or impediments to bringing about 'right results' for students"⁹⁹ judged in terms of meeting the pragmatic needs at stake. Music teachers must identify ideological forces that prevent them from empowering students musically. Again, they can begin to do this by engaging in *autobiographical critique*, a self-critical evaluation of their own beliefs and the forces (ideologies, institutions, paradigms, etc.) that have conditioned them, as well as through *immanent critique*, evaluating the value claims made by the field as the criteria for the effectiveness of praxis. Teachers must also determine the valued ends or "right results" through reasoned professional discourse characterized by *communicative competence*.¹⁰⁰ Central to this discourse is what Habermas called "communicative reason," (or "communicative rationality") free and open discussion in which final decisions depend on the strength of the better argument. Discussion based on communicative reason focuses not on finding a perfect solution for everyone, but rather coming to an agreement that is satisfactory to all parties.¹⁰¹ Finally, Regelski highlighted the need for "*social action plans* of change agency, by which such

96. Regelski, "Music and Music Education," 16.

97. Regelski, "On Methodolatry," 108.

98. *Ibid.*, 108.

99. *Ibid.*, 112. Again, italicized terms here are those Regelski appropriated from the Frankfurt School's social critiques.

100. *Ibid.*, 112.

101. See Andrew Edgar, *Habermas: The Key Concepts* (London: Routledge, 2006), 23–25.

knowledge can be translated into professional praxis.”¹⁰² Although Regelski conceived this model with primary and secondary school music education in mind, it is flexible and may be applied to college-level music history pedagogy easily and effectively.

Ultimately, however, such rigorous critique depends on action-based curriculum and action research, for which Regelski offers Action Learning as a model.¹⁰³ Action research is research undertaken by a practitioner to improve practice in that practitioner’s given situation and for similar situations in the future.¹⁰⁴ Action research, then, is focused and it is applied vertically over time to similar situations.¹⁰⁵ For example, I might engage in action research to improve teaching undergraduate music history and the results may inform my teaching of undergraduate music history over several years at Vanderbilt University, a relatively specific situation. While they may serve as a model for other situations, it is not necessarily possible to generalize the results for broad application.¹⁰⁶ In the early 1980s, Regelski began advocating a systematic model for curriculum and instruction based on Action Learning that has its conceptual roots in the American pragmatism of James, Dewey, and Peirce. Action Learning itself was not new, but its application to music education, specifically the general music classroom, was. While encouraging student activity, Regelski cautioned (and still does) against confusing Action Learning with the “activities approach,” which often obscures goals and devolves into purposeless activity for its own sake, leaving the student unguided.¹⁰⁷ In essence, while the “activities approach” supposedly teaches concepts and skills “actively,” it lacks cohesive, pragmatic, musical goals as the intentionality for guiding a student’s actions. Action Learning, on the other hand, focuses on the goals and intentions of the student; the value and effectiveness of curriculum and instruction are determined by the degree to which they effect tangible, pragmatic benefits for the student.¹⁰⁸ While Regelski is absolutely correct in advocating for more tangible musical goals at the middle and secondary levels, I suggest that instructors also include more student involvement at the

102. Regelski, “On Methodolatry,” 113.

103. *Ibid.*, 114.

104. Thomas A. Regelski, “Action Research and Critical Theory: Empowering Music Teachers to Professionalize Praxis,” *Bulletin of the Council for Research in Music Education* 123 (1994–5): 69. The term “action research” was coined by psychologist Kurt Lewin in “Action Research and Minority Problems,” *Journal of Social Issues* 2, no. 4 (1946): 34–46.

105. This vertical application in situational contexts is precisely why it is difficult or impossible to generalize action research to situations that are often considerably different.

106. Regelski, “Empowering Music Teachers to Professionalize Praxis,” 69.

107. Regelski, *Teaching General Music*, 11. See also Thomas A. Regelski, “Action Learning,” *Music Educators Journal* 69, no. 6 (1983): 46–50; Thomas A. Regelski, “Action Learning versus the Pied Piper Approach,” *Music Educators Journal* 69, no. 8 (1983): 55–57, 64.

108. Regelski, “Action Learning versus the Pied Piper Approach,” 55–56.

university level—involvement that amounts to ‘action’ not mere ‘activity’—in designing curriculum (goals and objectives) and instructional activities, fueling student intentionality and thus fostering intrinsic motivation.

For Action Learning to be effective, one must evoke from students a range of realistic and pragmatic goals to ensure that instruction is fully mindful on their part. Regelski's Action Learning model specifies three distinct levels of “action goals”—*program ideals*, *intermediate goals*, and *learning objectives*. Program ideals are overall goals; they are somewhat flexible, and do not result in any single state of completion. Rather, they are always present as worthwhile directions in which to strive (e.g., good health, good friend, good parent). Intermediate goals are more specific set of goals that guide daily instruction; what a given class attempts to achieve. These goals articulate *how* instruction and assessment should be structured, and reflect praxial theory's focus on student-centered learning, modeling ‘real life’ experiences and authentic assessment. Finally, learning objectives are detailed goals that support the program ideals and are designed by the instructor according to the guidelines of the intermediate goals, achieved through daily activities and lessons.¹⁰⁹ Although this is a compressed overview of Regelski's application of Action Learning, one may correlate it easily with praxial approaches in both its objectives and the process by which those objectives are met. This model also creates a kind of feedback loop, allowing instructors to assess continually all aspects of curriculum and instruction. For example, if students are not typically meeting a learning objective, the instructor adjusts activities and lessons to address the relevant problems.¹¹⁰ Likewise, if the class consistently has difficulty achieving an intermediate goal, the instructor must assess whether that goal is appropriate or whether the intermediate goals to that end are effective. Depending on the answer, the instructor might tailor learning objectives (and subsequently, daily activities) to facilitate successful achievement of that goal.

Just as Regelski adapted Action Learning for use in general music classrooms, musicologists might adapt it effectively to the music history classroom. For example, one might establish as a program ideal that students should be able to author a functional grant proposal outlining a feasible musicological project, an eminently pragmatic goal with transferrable applications in many fields. The knowledge and skills necessary to reach this goal form the intermediate goals: Among other things, students must assess critically the current scholarship on a given topic, survey methodological approaches, and synthesize information to develop an original proposal. The ability to access

109. Regelski, “Action Learning,” 48.

110. The instructor must also consider seriously the possibility that the objective is ill-conceived or inappropriate for the circumstances and must be adjusted.

and evaluate information from a variety of sources requires advanced research/information literacy and critical thinking skills, which also become intermediate goals. In articulating the tangible results of their proposal (articles, monographs, critical editions, etc.), students identify the various forms of musicological praxis; individual students may need to develop topic-specific skills (reading Renaissance notation, for example). Again, program ideals cohere intermediate goals, and learning objectives for individual activities correlate specifically to intermediate goals. Students might “assess the current scholarship” on plainchant transmission via in-class debates, position papers, or other evaluative activities. They might develop information literacy skills through guided experiments in database searching or the ever-popular library “scavenger hunt,” virtual or real. Compiling an annotated bibliography for the grant proposal addresses two intermediate goals, developing information literacy and evaluating the current scholarship on a selected topic. Students can review books—another form of musicological praxis—that address the same topic from different scholarly perspectives to survey different approaches. The J.S. Bach biographies by Karl Geiringer and Christoph Wolff, for example, provide excellent methodological counterpoint, as does Peter Jeffery’s ethnomusicological study of Gregorian chant and Willi Apel’s standard overview of the subject.¹¹¹ An instructional objective might be “the student will compare and contrast the methodological approaches of Jeffery and Apel in their respective studies of plainchant.” These tasks are all, however, linked directly to the program ideal of authoring a functional grant proposal. The resulting pyramid of goals and objectives support each other, ultimately realizing to some degree the program ideals. The interdependence among goal levels and the unifying program nature of ideals ensure that the goals are always kept in sight, making instruction focused and purposeful.

Again, although instructors already routinely employ many of the strategies and assignments I have offered throughout this paper, this does not mean that we are all already praxialists, though much of what already occurs in the classroom may be incorporated into a praxial approach. Indeed, without a systematically governing philosophy, we risk the purposelessness of the “activities approach”—student activity as though for its own sake. One must design curriculum, instruction, and assessment to be systematically and consistently praxial, from the program ideals through learning objectives and assessments, conceived as elements of a unified whole. In short, I have advocated a rethinking of the holistic picture.

111. See Karl Geiringer, *Johann Sebastian Bach: The Culmination of an Era* (New York: Oxford University Press, 1966); Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: Norton, 2000); Peter Jeffery, *Re-Envisioning Past Musical Cultures: Ethnomusicology and the Study of Gregorian Chant* (Chicago: University of Chicago Press, 1992); and Willi Apel, *Gregorian Chant* (Bloomington: University of Indiana Press, 1958).

Epilogue

Musicology has changed considerably over the last fifty years. The positivist research that dominated the field in the early and mid-twentieth century has come to include a plurality of methodologies and approaches, incorporating feminist theory and semiotics, postmodernism, literary theory and cultural anthropology, just to name a few. The music history survey courses of the last century are simply not reflective of the present state of the discipline and even less reflective of the students who come to study music at the university. With so many rich approaches with which to explore music as a cultural and human phenomenon, a more praxial approach to teaching music history can capitalize on this fecundity. Students have more ways than ever before—for example, the increasing opportunities offered by computers and other technology—to engage in musicological praxis and to find meaning and value in it for themselves. It would serve both the discipline and its students to step out of the pedagogical shadows of a venerable yet outdated past, and to begin to adapt elements of praxial philosophies of music education to the teaching of music history. Surely the idea of student-driven curriculum and instruction can be exciting for us as teachers, as is the prospect of ensuring that our students derive real value from their education. If nothing else, I hope this essay serves to frame a discourse along the lines of the ideology critique Regelski has advocated and that it may contribute to new philosophical and pedagogical dialogue for the teaching of music history and musicology.

Appendix: A Selected, Annotated Bibliography on Music Education Philosophy

The philosophical debate between music education as aesthetic education (MEAE) and various praxial philosophies of music education has been a significant current in the scholarly discourse of that discipline for the last two decades or so. Given the high stakes—the fundamental concepts of music's nature, its value, and as such the nature and value of music education—it is hardly surprising that the discussion has been polemical. As the rift between the two positions widened, many scholars sought to reconcile the two using a variety of methodologies and justifications. There remains, however, wide disagreement among music educators not only about the core philosophical issues, but also about whether or not aesthetic and praxial philosophies have been (or can be) reconciled and to what degree, if at all.¹¹²

112. Regelski, "Praxialism and 'Aesthetic This,'" 61–100. See in particular p. 82.

I include the bibliography below as a tool for those interested in tracing the scholarship surrounding the aesthetic/praxial dialogue in music education. It is by no means comprehensive, and I have selected the scholarship that, in my view, elucidates the essential issues and highlights representative positions taken over the years. I have organized the sources chronologically so the interested reader may follow the debate as it unfolded, beginning with Bennett Reimer's original articulation of MEAE and concluding with Regelski's most recent defense of various praxial philosophies. Although this reading list is an introductory and focused one, I hope it provides a point of entry into the debate and stimulates discourse.

Reimer, Bennett. *A Philosophy of Music Education*. Englewood Cliffs, NJ: Prentice-Hall, 1970.

Reimer's text represents the first systematic articulation of music education as aesthetic education (MEAE), which has become the dominant current in music education since its publication. Reimer's conception of music as an aesthetic object, and Langer's philosophy of music as a special kind of symbol were central to Reimer's approach, as was his interpretation of the Deweyian aesthetic experience.

Reimer, Bennett. *A Philosophy of Music Education*, 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1989.

The second edition of Reimer's text aimed to articulate more clearly the arguments of the seminal first edition.

Alpers, Philip. "What Should One Expect From A Philosophy Of Music Education?" *Journal Of Aesthetic Education*, 25, no. 3 (1991): 215–42.

Alpers outlined three philosophical positions for addressing music and music education. The first two, a "formalist aesthetic" view and "enhanced aesthetic formalism," were traditional philosophies based on Kant, Hanslick, and others. Alpers then mapped out a new, praxial approach that was essentially pragmatic.

Bowman, Wayne. "An Essay Review of Bennett Reimer's *A Philosophy of Music Education*," *The Quarterly* 2, no. 3 (1991): 76–87.

Bowman argued that despite its clearer articulation, Reimer's position was fundamentally the same as it had been in 1970. Perhaps most significantly, he took issue with the universalism of Reimer's approach and the notion of a universal set of criteria for evaluating art, especially its vaguely defined.

Elliott, David J. "Music Education as Aesthetic Education: A Critical Inquiry," *The Quarterly Journal of Music Teaching and Learning* 2, no. 3 (1991): 48–66.

Elliott challenged the foundations of Reimer's philosophy, in particular his conception of music as aesthetic object and Reimer's reliance Langer's theory of art, which Elliott considered illogical.

Elliott, David. *Music Matters*. New York: Oxford University Press, 1995.

In *Music Matters*, Elliott articulated most fully his praxial philosophy and its application in curriculum and instruction. He advocated a concept of music as an

autotelic human endeavor (not as an aesthetic object) and a "curriculum as practicum" approach.

Regelski, Thomas A. "A Prolegomenon to a Praxial Theory of Music and Music Education" *Canadian Music Educator* 38, no. 3 (1997): 43–51.

Regelski presented a relatively comprehensive exposition of his praxial philosophy, which also rejected the aesthetic concept of music as object. Regelski's praxialism was more pragmatic than was Elliott's, focusing on the importance of amateur musicmaking and the question "what is music good for?"

Spychiger, Maria. "Aesthetic and Praxial Philosophies of Music Education Compared: A Semiotic Consideration," *Philosophy of Music Education Review* 5, no. 1 (1997): 33–41.

Spychiger compared the aesthetic and praxial philosophies using Alfred Lang's semiotic theory and concluded that, although Elliott and Reimer disagree about the philosophical nature of music, both philosophies represent complete semiotic circles and are not significantly different. As such, she argued that Elliott's praxial approach "does not qualify as a new philosophy."

Koopman, Constantijn. "Music Education: Aesthetic or Praxial?" *Journal of Aesthetic Education* 32, no. 3 (1998): 1–17.

Koopman asserted that aesthetic and praxial philosophies were, in fact, compatible. He recommended ending the polarization between them, offering the summary assessment that "musico-aesthetic experience constitutes the core of musical practices and musical practices are the social realities in which musico-aesthetic experience can come to life." Koopman suggested that music education should be inspired by the best ideas that originate from both philosophies.

Regelski, Thomas A. "Accounting for All Praxis: An Essay Critique of David Elliott's *Music Matters*," *Bulletin of the Council for Research in Music Education* 144 (2000): 61–88.

Regelski offered a critique of Elliott's philosophy, acknowledging it as the first significant alternative to MEAE but challenging certain aspect of it. In particular, Regelski took issue with Elliott's focus on performance and encouraged him to address all forms of musical praxis, as well as to consider amateur musicmaking as a more significant part of a praxial philosophy.

Westerlund, Heidi "Reconsidering Aesthetic Experience in Praxial Music Education," *Philosophy of Music Education Review* 11, no. 1 (2003): 45–62.

According to Heidi Westerlund, praxialists like Elliott, Regelski, and Bowman had initially misinterpreted Dewey's concept of the aesthetic experience, that Dewey's notion of "aesthetic" was different than traditional aesthetics; it was closer to praxial theory. Thus, praxialists could embrace the concept and still reject the constricting idea of art as object. It was, in fact, Reimer who had misinterpreted Dewey.

Reimer, Bennett. *A Philosophy of Education: Advancing the Vision*. Upper Saddle River, NJ: Prentice Hall, 2003.

In the third edition of his text, Reimer considered carefully the criticisms and ideas of Elliott, Regelski, Bowman, and others, alternately broadening his scope and defending coherently some of his positions, namely the validity of music's nature as

an aesthetic object. Ultimately, Reimer advocated a “synergistic” approach that incorporated or attempted to otherwise address much of the debate that had arisen in response to MEAE’s former expositions.

Stubley, Eleanor. “A Tale Thrice Told: Reflections on Bennett Reimer’s Vision Across the Decades,” in *Action, Criticism, and Theory for Music Education* 2, no. 1(2003): 1-11, http://actmaydaygroup.org/articles/Stubley2_1.pdf.

Stubley traced the three editions of Reimer’s text and concluded that it was essentially an expanded, updated, clearer presentation of Reimer’s original fundamental position. In particular, she highlighted his intractable, Langerian concept of music as an unconsummated, presentational symbol expressive of the patterns and forms of human feeling.

Alperson, Philip. “Robust Praxialism and the Anti-Aesthetic Turn,” *Philosophy of Music Education Review* 18, no. 2 (2010): 171–93.

Alperson assessed the past three decades of debate and advocated a “robust praxialism” that acknowledges and embraces *all* musical practices, of which aesthetic ones are equally legitimate to those proposed by Elliott, Regelski, and other praxialists. He argued that “music is itself best understood as an amalgam of overlapping forms of musical activities.... that are exceedingly various, complicated, and, indeed, even at times internally fractious.

See also: Thomas A. Regelski, “Response to Philip Alperson, ‘Robust Praxialism and the Anti-Aesthetic Turn,’” *Philosophy of Music Education Review* 18, no. 2 (2010): 196–203. Regelski challenged that Alperson’s “robust praxialism” is predicated on the erroneous notion that “music’s praxial appeal depends on its aesthetic essence. Citing Bowman, he rejected the idea that aesthetics (and aesthetic terminology) are necessary at all in addressing music’s value and urged music education to move beyond aesthetics.

Regelski, Thomas A. “Praxialism and ‘Aesthetic This, Aesthetic That, Aesthetic Whatever.’” *Action, Criticism, and Theory for Music Education* 10, no. 2 (2011): 61–100.

Essentially a more complete “response” to Alperson’s “robust praxialism,” Regelski reaffirms praxial theory’s fundamental differences from aesthetic approaches and argues against the need to use aesthetics in valuing music and music education. He asserts that the language of aesthetics is vague and inconsistent, concluding ultimately that praxial theories are eminently stronger having been unburdened from aesthetics.

Music and the Teaching of Music History as Praxis: A Reply to James Maiello

THOMAS A. REGELSKI

Introduction

I am both pleased and challenged by the offer to expand on points from James Maiello's stimulating paper that applies my praxial theory of music teaching to the praxis of teaching music history. The challenge arises from the opportunity to consider my theory beyond its usual application to primary and secondary education and some of its implications for teaching music at the university level. My praxial theory has been long in developing and over time has incorporated a range of issues and concerns that were not in mind at the onset. Some of its origins are in philosophical and historical questions that were the focus of scholarly training¹ that located me squarely in nineteenth-century developments in both music and the other arts.

Accidents of employment history led to the application of my historical and philosophical interests to the concerns of music and music education rather than in other directions. However, in this field I found it necessary to reconsider much that I and others had taken for granted concerning music and the teaching of it. In particular, I soon discovered that in order to teach music, you need to have a clear idea of what 'it' is! Of concern then and today were teachers who take for granted that musical experiences and learning information *about* music automatically constitute a proper or sufficient music education. In brief, the issue boils down to the question of the difference between a *music* lesson and, for example, a *piano* lesson.

A further consideration was the ongoing problem—now a crisis—of legitimating music education as a valuable part of the general education of all students; to put it in pragmatic terms, the need to warrant what music is 'good for' in schooling that is premised on living the 'good life'. (This might also

1. My thesis, from Ohio University in 1970, dealt with "Music and Painting in the Paragon of Eugène Delacroix," a study of the influence of Chopin and his music on the artistic practice of his synesthete friend Delacroix and the resulting influence of Delacroix's color theory on Impressionism.

extend to warranting the teaching of music history in schools and universities.) Failure to examine this issue in any depth leads to superficiality and even to a misrepresentation of the virtues and value of music's role in human life and, thus, its role in an education for life.

In what follows, I assume that the existence of a journal such as this is evidence of ongoing concern with the status quo of the pedagogy of music history and that there is interest in views that might point in new directions. I shall thus amplify what I see to be some key features of my praxial theory in relation to the teaching of music history; and I shall raise some issues from philosophy that are, I think, relevant and perhaps not usually considered by music history teachers and musicologists. I shall also consider the question of the audience for music history and the potential impact of the field on the music world, particularly listeners.

Praxis

As Maiello accurately describes, the concept of *praxis* was introduced into the discourse of music education philosophy in a seminal 1991 paper by Philip Alperson, at the time the editor of the *Journal of Aesthetics and Art Criticism*.² Alperson argued, *inter alia*, that a philosophy of music education should account for *all* music and for an understanding of music as a social *praxis*.³ In this, Alperson grounded his position in Aristotle's account in the *Nicomachean Ethics*⁴ of the distinction between *theoria*, *techne*, and *praxis*. It will be useful for me to add my own account to Maiello's summary in order to keep its distinctions in mind for the present essay and to emphasize certain aspects of it.

For Aristotle, *theoria* involved knowledge contemplated for its own sake.⁵ It is relevant to recall that "music" to the Athenians of the time "meant firstly the rhythm of musical speech, and then especially lyric poetry with some simple accompaniment of lyre or flute."⁶ Moreover:

2. Philip Alperson, "What Should One Expect From A Philosophy Of Music Education?" *Journal of Aesthetic Education* 25/3 (1991): 215–29.

3. "Social praxis" is, in a sense, a pleonasm since *praxis* is inherently social because it involves people. Yet discourse in the field of social theory makes regular use of the expression, perhaps to stress that connection. Although there are some technical differences between "praxis" and "practice" (concerning mainly the ethical stance of the former) the terms can often be used interchangeably, with "practices" preferred stylistically over "praxes."

4. *Aristotle's Nicomachean Ethics*, trans. (with an interpretive essay) by Robert C. Bartlett and Susan D. Collins (Chicago: The University of Chicago Press, 2011). Highly readable.

5. And, at the time, it was therefore contemplated by scholars and other educated men, not by commoners, slaves, or women. It is not clear what such "contemplation" involved at the time and, for that matter, what aestheticians mean by it today in relation to music and art.

6. F. A. Wright, *The Arts in Greece* (London: Kennikat Press, 1969 [1923]), 38.

The Greeks had very little instrumental music because they had very few musical instruments: and, as is the case with most of the things which the Greeks did not possess, they did not have them because they did not want them. They realized quite clearly that the most perfect of musical instruments is the human voice⁷

Thus, the contemplation of music as promoted by the speculative rationalist aesthetic theories⁸ of the post-Enlightenment was not the concern of *theoria*, and the distinction between music and oratory was one of degree.⁹ Among the ‘truths’ contemplated in Aristotle’s time were, instead, those revealed by the study of cosmology, mathematics, philosophy, music theory, and literary forms.

Techne, on the other hand, involved the expertise involved in the ‘making’ of things or the ‘producing’ of events. These were usually non-controversial, pragmatic undertakings that were governed by the criterion of *poiesis*, or ‘good making’.¹⁰ Artisanry and productive skill were thus central, but the ‘product’ or ‘thing’ itself was valued separately from the act of making it.¹¹ Such skills were typically passed on directly, and competence was judged in terms of effectiveness for the uses being served.

7. F. A. Wright, *The Arts in Greece*, 39.

8. The *theories* are decidedly speculative and rational, but, “in the course of the evolution through which it becomes autonomous, the beautiful object, as sensible object slips over to the nonrational. Declared radically nonintelligible is [*sic*] ipso facto becomes irrational, and under this aspect aesthetics begins to look like a veritable challenge to logic.” Luc Ferry, *Homo Aestheticus: The Invention of Taste in the Democratic Age* (Chicago: The University of Chicago Press), 21. This study of the birth and development of the concept of taste is revealing for its critical analysis of aesthetics as the source of “the designation of a new faculty, capable of distinguishing the beautiful from the ugly and of apprehending through immediate sentiment (*aisthesis*) the rules of this separation” (14) “Establishing as it does the beautiful on a faculty much too subjective for objectivity to be easily discernible within it, its history goes instead from *relativism towards the search for criteria*.” (25; italics added).

9. *Ibid.*, relying on a quotation from Dionysius: “The science of public oratory is after all a sort of musical science, differing from vocal and instrumental music in degree not in kind. In oratory, too, the words involve melody rhythm, variety and appropriateness; so that in this case also the ear delights in the melodies, is fascinated by the rhythms, welcomes the variations, and craves always what is in keeping with the occasion. The distinction between oratory and music is simply one of degree.”

10. For an in-depth account of this concept (and of praxis) for contemporary thinking, see: Joseph Dunne, *Back to the Rough Ground: ‘Phronesis’ and ‘Techne’ in Modern Philosophy and in Aristotle* (Notre Dame: University of Notre Dame Press, 1993). NB: *Poiesis* and *poesis* are alternative spellings, and *poietike* is a variant term having the same meaning.

11. In particular, “in *poesis* there is a separation between *production* and *product*, as well as between the *producer* (not as a subject that has, among his other attributes, the capability of producing, but purely as producer) and what he produced.” Oded Balaban, “Praxis and Poesis in Aristotle’s Practical Philosophy,” *The Journal of Value Inquiry*, 24, 185–98 (1990): 186; italics in original.

Praxis, however, involved actions¹² undertaken in the service of *people*, not things or events. In this, and the reason for its central place in Aristotle's virtue ethics, is that *praxis* thus has an *ethical component* of undertaking 'right action' in producing 'right results' for those served. This ethical component, which is also a pragmatic one (and thus related to pragmatist ethics¹³), is termed *phronesis*: the need to be 'care-full' in bringing about beneficial results for those served. Importantly, the means and ends of *praxis* are fused. Thus, Aristotle distinguishes between "an activity whose end [*telos*] is different from the activity itself" and "an activity whose *telos* is the activity itself. The first is *poesis*, and the second *praxis*."¹⁴ Taken to its logical conclusion, the distinction has considerable relevance in consideration of whether music is simply a matter of *techne* (executory skill and *poiesis*) or *praxis* the 'doing' of which is good in itself.

Music as Praxis

Importantly, a praxial theory of music teaching understands *music as praxis*—not as *poiesis*, where means are not enacted for their own sake.¹⁵ This distinction has important consequences: a praxial theory of music thus understands music in terms of what it is 'good for' in life; what human values and needs are satisfied by listening to it, making it, or otherwise engaging with it. In this regard, in addition to Aristotle's account of *praxis*, my praxial theory of music also draws from neo-Marxian social philosophy and theory.¹⁶ This discourse advances the idea of *praxis* as *action undertaken to change or transform the*

12. *Praxis* is translated as "action" and, thus understood, it participates in the *action theory* of contemporary philosophy, social theory, and psychology where an *action* is distinguished from mere *activity* by its *intentionality*, the 'aboutness' of an action that an agent mindfully seeks to realize. See, also, n. 14 below.

13. See, e.g., Steven Fesmire, *John Dewey and Moral Imagination: Pragmatism in Ethics* (Bloomington: Indiana University Press, 2003).

14. Oded Balaban, "Praxis and Poesis in Aristotle's Practical Philosophy," 186. Thus "the activity of *poesis* is not desired for its own sake" and, consequently, "when the end is achieved, the achievement brings about the cessation of the means (the activity); and vice versa . . ." (Ibid.). "In *praxis* means and end are one and the same This characteristic of *praxis* makes it the model for moral behavior, since in ethics the end is good action itself." (Ibid., 190)

15. Ibid., 186.

16. In general, from the Frankfurt School of social theory and, in particular, the theory of Habermas, the student of Adorno. For a related praxial theory mentioned by Maiello that does not stress this neo-Marxian influence, see David J. Elliott, *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 1995 [soon to be a revised 2nd ed.]) and David J. Elliott, ed. *Praxial Music Education: Reflections and Dialogues* (Oxford University Press, 2005).

world, especially including the construction (or re-construction and improvement) of social realities.¹⁷

In a praxial framework, then, “culture” itself is centrally constituted as various habits of praxis (i.e., of social agency); ‘it’ is not an accumulation or transmission of traditions. Praxis, thus, is a primary cultural source for both creativity and norms.¹⁸ In this way, music is among the most important social forces in society or culture.¹⁹ As such, music can be understood in terms of what has been called “the practice turn in contemporary theory”²⁰ that is concerned with the role of social practices (such as music and art, etc.) and their role in cultural life and change.²¹

Regarded as praxis, then, music takes on a decidedly social role and function that goes beyond the usual concept of ‘works’ that are contemplated only in special moments of leisure. Instead, music, in all of its instantiations, is seen to be a key part of the fiber and fabric of the living of life. While the study of ‘works’ by historians and theorists reveals much of interest and value,²²

17. See, for example: Richard J. Bernstein, *Praxis and Action* (Philadelphia: University of Pennsylvania Press, 1971); Jürgen Habermas, *Theory and Practice* (Boston: Beacon Press, 1973); Richard Kilminster, *Praxis and Method* (London: Routledge & Kegan Paul, 1979— notable for its coverage of Adorno); John Searle, *The Construction of Social Reality* (New York: Free Press, 1995); and Adolfo S. Vazquez, *The Philosophy of Praxis* (London: Merlin Press, 1977).

18. Zygmunt Bauman, *Culture as Praxis* (London: SAGE, 1999).

19. For example: Kurt Blaukopf, *Musical Life in a Changing Society* (Portland: Amadeus Press, 1992); Pierre Bourdieu, *The Field of Cultural Production* (New York: Columbia University Press, 1993); Tia DeNora, *Music in Everyday Life* (Cambridge: Cambridge University Press, 2000); Peter J. Martin, *Music and the Sociological Gaze: Art Worlds and Cultural Production* (Manchester: Manchester University Press, 2006); John Shepherd, *Music as Social Text* (Cambridge: Polity Press 1991); John Shepherd and Peter Wicke, *Music and Cultural Theory* (Cambridge: Polity Press, 1997); and Thomas Turino, *Music as Social Life: The Politics of Participation* (Chicago: The University of Chicago Press, 2008).

20. Theodore R. Schatzki, Karin Knorr Cetina, and Eike von Savigny, eds. *The Practice Turn in Contemporary Theory* (London: Routledge, 2001).

21. For example: Pierre Bourdieu, *The Logic of Practice* (Stanford: Stanford University Press, 1990); Derek Robbins, *Bourdieu and Culture* (London: SAGE, 2000); Theodore R. Schatzki, *Social Practices: A Wittgensteinian Approach to Human Activity and the Social* (Cambridge: Cambridge University Press, 1996); Theodore R. Schatzki, *The Site of the Social: A Philosophical Account of the Constitution of Social Life and Change* (University Park: The Pennsylvania University Press, 2002); and Raimo Tuomela, *The Philosophy of Social Practices: A Collective Acceptance View* (Cambridge: Cambridge University Press, 2002).

22. Yet, such analysis does not reveal “the music” as actually experienced phenomenologically by individuals, on this occasion in this or that context. “When people are confronted with the task of expressing the personal meaning which various forms have for them, responses vary along the whole range of symbolic meaning dimensions. These meanings include not only association to objects and situations, but also sensations moods and feelings, abstract concepts, metaphors and symbols The understanding of a specific experience in a specific observer in the here and now would require a [consideration of all psychological]

music's role in and contribution to the wider sociocultural context is highlighted by praxial theory. In this change of emphasis from the 'music for its own sake'²³ claims made for putatively autonomous 'works', praxial theory draws from social theory, sociology, social psychology, and philosophy of music, and from ethnomusicology, and anthropology (even ethology of humans) and situates music as a vital social praxis. So-called 'appreciation', then is an empirical matter of the myriad personal and social uses that music serves, not an individual's state of mind or a metaphysical experience.²⁴ People choose to incorporate into their lives the musics that enhance life for them and for reasons that are unique between individuals.

The study of music, too, takes on an *action* dimension (again, "action" being the typical translation for "praxis"). What is to be learned is learned through action (i.e., various 'doings') with music and is drawn from and related to typical in-life uses, whether of musicians, teachers, or the music loving public. Just as "music," then, is not simply a canon of 'works'²⁵ but of diverse sociomusical practices, so the study of music history (for example) will involve the 'doings' that are, first of all, most directly relevant to being musically informed by history; and, secondly, that are learned by engaging in the various musical activities—the praxis of music—that informs history. In sum, when acquired as praxis, what is learned is never forgotten; it is the means for

processes in terms of the context of that particular experiencing subject, with his idiosyncrasies and uniqueness." Hans and Shulamith Kreidler, *Psychology of the Arts* (Durham, NC: Duke University Press, 1972), 119–20. Cited in John Carey, *What Good are the Arts?* (London: Faber and Faber, 2005), 79–80.

23. Concerning this emphasis, "the main problem of modern aesthetics from the seventeenth century to the end of the nineteenth is still that of reconciling the subjectivization of the beautiful (the fact that it's no longer an 'in itself' but a 'for us') with the demand for 'criteria,' thus with a relation to objectivity or, if preferred, to the world." Ferry, *Homo Aestheticus*, 9–10.

24. Thomas A. Regelski, "'Music Appreciation' as Praxis," *Music Education Research*, 8/2 (July 2006); 281–310. The attempt to distinguish between 'high' and 'low' art is often an "attempt to reconceive the appreciative response to art along the lines of the Protestant work ethic" where discipline, developed skill, and concentrated effort are required as bases for 'proper' appreciative responses to 'high' art, but where 'low' and 'mass' art supposedly demand little effort. Carey, *What Good Are the Arts?*, 46 and passim. The "culture industry" critiqued by Adorno is discussed below.

25. See, e.g.: Michael Talbot, ed. *The Musical Work: Reality or Invention?* (Liverpool: Liverpool University Press, 2000); Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Clarendon Press, 1992); and Martin Clayton, Trevor Herbert, Richard Middleton, eds. *The Cultural Study of Music: A Critical Introduction* (London: Routledge, 2003). In general, following Kantian-influenced aesthetic theories, the claim is that "works of art belong to a separate category of things, recognized and attested by certain highly gifted individuals who view them in a state of pure contemplation, and their status as works of art is absolutely universal and eternal." Carey, *What Good Are the Arts?*, 14.

ever-expanding musicianship, especially in the postmodern, post-disciplinary world.

Finally, praxial theory bypasses or goes beyond traditional speculative rationalist aesthetic theories of the purpose and value of music: those have their own social history (the existence and relevance of which is too often ignored by aestheticians).²⁶ And their various *aporia* only adds to the *obscurum per obscurius* that attempts to account rationally for the affective appeal of the musical art and its contributions to personal, social, and cultural life. In particular, the autonomy claimed for music as being somehow apart from or ‘above’ life,²⁷ ‘pure,’ ‘for-itself,’ and properly contemplated by observing an ‘aesthetic distance’ is corrected by the more down to earth empirical accounts of music relied on by praxial theorists.²⁸ Regarding such aesthetic detachment and ‘museum’ status, Preben Mortensen, concludes,

if it is claimed that art should be appreciated for its own sake in isolation from the struggles of everyday existence, it becomes such an alternative only by equipping itself with a halo. But art and our conceptions of the arts are not isolated from the broader realities of our everyday lives [O]ur concept of the arts is deeply ingrained in historical processes of a social, political, and cultural nature and . . . it represents people’s attempt to understand aspects of their present and their past.²⁹

26. See, e.g., “The Historical Genesis of a Pure Aesthetic,” in Pierre Bourdieu, *The Field of Cultural Production* (New York: Columbia University Press, 1993); 254–66. The positing of a ‘pure aesthetic’ based on a “transhistoric or ahistoric essence” . . . “is itself an institution which is the product of historical invention and whose *raison d’être* can be reassessed only through an analysis which is itself properly historical. Such an analysis is the only one capable of accounting simultaneously for the nature of the experience and for the appearance of universality which it procures for those who live it, naively, beginning with the philosophers who subject it to their reflections unaware of its *social conditions of possibility*.” (255–56; italics in original) See Ferry, *Homo Aestheticus* for just such an historical account and critique.

27. What one philosopher of music dubs “automania” the adherents of which are “autonomaniacs”: “The autonomaniac begins by assuming that music is, essentially, pure sound, and then sets about investigating it in according with a method which reinforces that assumption,” with the result being “the pretence that music is from Mars” Aaron Ridley, *The Philosophy of Music: Theme and Variations* (Edinburgh: Edinburgh University Press, 2004), 11, 13, and passim.

28. Concerning this aesthetic ideology, see, e.g.: Preben Mortensen, *Art in the Social Order: The Making of the Modern Conception of Art* (Albany: State University of New York Press, 1997), 171–83. Concerning the social history of aesthetics, see, e.g.: Jean-Marie Schaeffer, *Art of the Modern Age: Philosophy of Art from Kant to Heidegger* (Princeton: Princeton University Press) and Larry Shiner, *The Invention of Art: A Cultural History* (Chicago: The University of Chicago Press, 2001).

29. Mortensen, *Art in the Social Order*, 183. For similar critiques, see, e.g.: Stanley Aronowitz, *Dead Artists Live Theories and other Cultural Problems* (London: Routledge, 1994); Arnold Berleant, *Re-Thinking Aesthetics: Rogue Essays on Aesthetics and the Arts* (Burlington: Ashgate, 2004); Noël Carroll, *Beyond Aesthetics: Philosophical Essays* (Cambridge: Cambridge University Press, 2001); Adam Krims, ed. *Music/Ideology: Resisting the Aesthetic* (Amsterdam:

And as far as claims that “the arts make us better,”³⁰ over history aesthetes have committed many atrocities despite the ‘civilizing’ claims made for the arts (e.g., Nazi Germany³¹). Moreover, as the sociologist Pierre Bourdieu has argued, an essentially divisive effect of art is seen in its role as a means of social distinction, of social class consciousness and reproduction.³²

Music in History

The postulated role of music history in the praxis of music and in human affairs raises a range of interesting issues. The first goes to the pragmatic question of what music history (and the discipline of musicology) is ‘good for’ in terms of its contribution to the actual praxis of music? The second, and related philosophical question, involves the question of what of all that could be taught of music history is most worth teaching and learning³³ and why? From the praxial perspective such considerations need to be central in deciding what ends and purposes are furthered by the teaching of music history.

The first question often seems to be taken for granted (or is rarely considered) and, following the educational philosophies of *essentialism* and *perennialism* (neither of which are probably consciously held in any strictly

B & G Arts International, 1998); Katya Mandoki, *Everyday Aesthetics: Prosaics, the Play of Culture and Social Identities* (Burlington: Ashgate, 2007); Jacques Rancière, *Aesthetics and its Discontents* (Cambridge: Polity Press, 2009); and Stuart Sim, *Beyond Aesthetics: Confrontations with Poststructuralism and Postmodernism* (Toronto: University of Toronto Press, 1992). For my in-depth critique of Philip Alperson’s “Robust Praxialism and the Anti-Aesthetic Turn” in the *Philosophy of Music Education Review* 18, no. 2 (Fall 2010): 171–93, see Thomas A. Regelski, “Praxialism and ‘Aesthetic This, Aesthetic That, Aesthetic Whatever,’” *Action, Criticism, and Theory for Music Education* 10, no. 2 (2011): 61–99, http://act.maydaygroup.org/articles/Regelski10_2.pdf.

30. E.g., Carey, *What Good Are the Arts?*, 96–134. Carey concludes that “claims that the arts make people better or more civilized . . . are problematic” (116) and that “the results [of such claims] do not support the conventional belief that exposure to the arts makes people better” (134).

31. For examples, see Carey, *What Good Are the Arts?*, 130, 140–44, 149.

32. Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste* (Cambridge: Harvard University Press, 1984). For a précis and appraisal of Bourdieu’s findings, see, Carey, *What Good Are the Arts?*, 117–21. Claims about the existence of ‘high’ and ‘low’ and ‘mass’ arts also reflect this social and cultural divisiveness. See, e.g., Lawrence Levine, *High-brow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge: Harvard University Press, 1988); Carey, *What Good Are the Arts?*, 32–64, 135–70; and Max Paddison, *Adorno, Modernism and Mass Culture: Essays on Critical Theory and Music* (London: Kahn & Averill, 2004).

33. This is a basic question of curriculum theory since, in any field, there is far more known than is practicable to teach. Yet the philosophical question of worth (value) often devolve to claims of *essentialism* and *perennialism* (examined immediately below) rather than on pragmatic grounds of what the useful benefits of music history are to musicians and listeners.

philosophical sense³⁴), the answer seems to be that music history is assumed to be (somehow) “essential” (i.e., ‘basic’) to being a “musician.” A corollary seems to be the conviction that background information and cognitive competence are needed to *properly* understand and appreciate music³⁵—whether or not being a “musician” is at stake (as is not the case for most listeners). Supporting philosophies of educational essentialism are the basic positions of idealism and realism, and often neo-scholasticism.

Idealism, following Plato, stresses ideas, thoughts, and mind as ‘basic’ and ‘real’. For idealism, then, ‘truth’ and ‘value’ are both found in the realm of ideas, not in empirical appearances. In education, the traditional idealist curriculum emphasizes the liberal arts and humanities, and learning amounts to promoting the understanding and recalling of ideas as the ‘facts’ most worth teaching and learning. Idealism is historically related to the lecture method³⁶ and involves a transmission approach to teaching that passes on ‘received’ ideas from the past.

In contrast, the emphasis of *realism* is on the senses (on *aisthesis* as the empirical source of knowledge, a position stemming from Aristotle—and a difference from his teacher Plato—and that is the basis of modern scientific disciplines) where perceived ‘form’ and ‘matter’ (appearances) *are* at stake, not ideas. ‘Truth’ is a matter of observation and the role of the teacher is to effectively pass-on to students (again, a transmission approach) accurate findings about ‘reality’. The ‘orderliness’ and law-like nature of the universe is emphasized and the ‘conservation’ of ‘our cultural heritage’ (including the facts and frameworks established by the various disciplines) is a focal point.³⁷

Educational claims made on behalf of essentialism, thus, are often based on competing, even contradictory premises since the ‘basics’ drawn from

34. Another question, too complex to address here, involves mindfulness about what it means to be “educated” and, where relevant, with mindfulness concerning the role of the liberal arts in such an education. Curricular decisions often reflect intuited perspectives on these topics, yet are not always warranted to the degree needed to guide an effective liberal arts education. Readers interesting in pursuing these educational ‘isms’ in any depth can consult, e.g., Theodore Bramel, *Patterns of Education Philosophy: Divergence and Convergence in Cultural Perspective* (New York: Holt, Rinehart and Winston, 1971) on which the following account is based in part.

35. For critique of this taken for granted belief, see Regelski, “‘Music Appreciation’ as Praxis.”

36. All the way back to the scholars of medieval time “professing” their “theses” in an age before printed books. Students who became “masters” of such ideas lectured further on them to “bachelors,” the single men who were the focus of such learning. Thus has neo-scholasticism survived in the contemporary university. See n. 39.

37. In the philosophy of art/music, essentialism takes the form of claims for a *trans-historical*, *ahistorical*, or *aesthetic essence* that is timeless, faceless, placeless, and that is putatively shared by all the arts—thus supposedly enabling the distinguishing of art from non-art, and ‘good music’ from other music.

idealism and realism are in conflict. However, essentialists also see *discipline* as central and, thus, students' interests and needs are to be sacrificed to intellectual rigor. The resulting focus is on the 'sage on stage', the teacher/professor and the 'approved knowledge' that is sanctioned by authorities to be 'transmitted' to and 'received' by learners. Discipline is thus a matter of both the students' deportment in class and of meeting scholarly standards, and it involves evaluating the acquisition of whatever is deemed 'basic' (received ideas or observed facts, depending on the predication of idealism or realism, or some tainted mixture of the two)—with the latter prevailing in university settings where grades are all-important.

For perennialists, permanence is valued over change and thus focus is on 'received' ideas and facts whose validity, value, and usefulness are believed to have survived the 'test of time'.³⁸ A liberal education in the classical tradition is the ideal, and an emphasis is shared with neo-scholasticism³⁹ (one of the sources of perennialism) on the importance of reason. Given the universal and absolute claims made for reason, a proper education is said to be the same for everyone. Special focus is on the subject matter as an end-in-itself (*theoria*) rather than on its usefulness to the student (society or culture). This leads, of course, to the frequent complaint by students who distinguish between what they experience in schooling as "merely academic"⁴⁰ and what they judge to be useful or interesting to them.⁴¹ This problem can also be the

38. One difficulty of this position is that ideas are most typically wed to the situated conditions and languages of their time and place that do not easily 'translate' to modern issues and sensibilities. "Reception histories" of music are aware of this, but can be denigrated by those (essentialist-leaning) historians who find absolutes of one kind or another in scores and other documents (e.g., Charles Rosen, "Beethoven's Triumph," *The New York Review of Books*, Sept. 21, 1995, 52–56—in part a review [and dismissal] of James H. Johnson, *Listening in Paris: A Cultural History* [Los Angeles: University of California Press, 1995]). The issue of "authentic performance" (and the related quest for historically accurate scores and performance practices) is also at stake here. But so is the question of whether modern listeners can understand Bach with the sensibilities said to be 'authentic' of his time, after exposure to Beethoven, Brahms, Bruckner, Brubeck, and the Beatles?

39. Rooted in Thomas Aquinas, and thus sometimes known as neo-Thomism, neo-scholasticism was prevalent from between 1050 to 1350 in Medieval Europe. Its thrust is a focus on reason (the model being the *Summa Theologica*). Thus the mind can reach 'truth' through reason alone: analytic statements (that contain their predicate in their subject) take priority over synthetic statements (that rely on empirical experience), and deductive logic (of the Aristotelian variety) is heavily emphasized. Much of the traditional terminology, habits and trappings of schools, universities, and scholarship stem from this tradition and permeate schooling at all levels today. See n. 36.

40. This expression stems from the 'pure' ideas taught in Plato's "Academy" (named after the war hero Academus), the model for the subsequent history of the dominance of idealism in schooling at all levels.

41. Music majors are often heard bemoaning what they see as the undue time their "academics" take away from practicing and rehearsing.

case for music majors' studies in music theory and history when they do not clearly see in what they are taught (and how) the application of these disciplines in their personal and future professional lives.⁴² Special attention is given to 'great works' of the past on the belief that they reflect timeless value to contemporary life.

The Praxial Alternative

Essentialist rationales, however much they stress 'the basics' do so on largely *ideological* grounds; they are rarely specific about what such learning (whether 'received' ideas or facts) is *basic to*; what useful ends are served. Given its stance on music as a key social praxis, a praxial philosophy of education points to a range of other approaches—some of which Maiello suggests. To begin with, in the "practice turn," *praxial knowledge* is found not in textbooks or in the minds (lectures) of teachers and professors, but in the actual praxis of competent practitioners; that is, in the community of praxis where the 'doings' at stake are the source of the coherence and identity of a community.⁴³ In this regard, conditions that approach an apprenticeship model (as in studio instruction) or a "musicianship laboratory" (that systematically explores various aspects of 'musicianship' or 'listenership', etc.) are stressed. As Maiello posits, music history and musicology are important communities of musical praxis. Such praxis is best learned by engaging in the range of the actual 'doings' that characterize these fields and of identifying, if not with the professional community then with the value of its praxis.

However, what remains unanswered, I worry, are clear directions and warrants in mind as to what the disciplines of history and musicology are 'good for'—beyond establishing careers or accumulating knowledge as though for its own sake.⁴⁴ If instruction is to be 'good for' students, for praxial

42. When teaching itself directly models such applications, the conditions of "action learning" as summarized by Maiello ("Toward an Extension of Regelski's Praxial Philosophy of Music Education into Music History Pedagogy," *Journal of Music History Pedagogy* 4, no. 1 [2013]: 100–4, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/85/127>) obtain.

43. Etienne Wenger, *Communities of Practice: Learning, Meaning and Identity* (Cambridge: Cambridge University Press, 1999). Wenger's concept of "communities of practice" is extremely valuable as regards understanding the learning involved, the meanings and values thus generated, and the identification of individuals with their communities of practice. See, also, Schatzki, *The Site of the Social*, for an in-depth analysis of two such communities. Inga Rikandi, in *Negotiating Music and Pedagogical Agency in a Learning Community*, *Studia musica* 49 (Helsinki: Sibelius Academy, 2012) applies Wenger's perspective to teaching *vapaa säestys*, a Finnish term for "free accompaniment" group piano classes (not to be equated with what passes for 'class piano' in the US) that involves "playing with elements from different musical styles, improvisation, and making one's own arrangements . . ." (27).

44. That is, beyond Aristotle's valuing of *theoria* as knowledge as generated and contemplated for its own sake, whether of the idealist or realist type.

theorists it must be *pragmatic*⁴⁵—in the philosophical sense of ‘making a difference’ for future praxis, leading to appropriate ‘habits’ of praxis and problem solving.⁴⁶ As mentioned earlier, this is not a simple question of preferring one approach to another but is essentially an ethical issue; one related to the *social test* of what is ‘good for’ individuals and society—and, in our case, the vitality and relevance of the musics we teach.

For Aristotle, praxis entails arriving at the ‘right results’ after consideration of the ‘right reasons’. Thus, for him, a thorough philosophical deliberation precedes the choice of means; and ‘right ends’ as philosophically (and ethically) warranted become the focus.⁴⁷ Thus are ‘means’ and ‘ends’ appropriately fused and the undertaking a matter of praxis (and of ethical responsibility), not merely of *techne* understood, in music history and musicology for example, as competent delivery of ‘content’. Among the outcomes of praxis are not only ‘right results’ for those served, but the action itself is virtuous and ‘good teaching’ becomes its own virtue and reward.⁴⁸

45. Pragmatism as a school of philosophy is commonly misunderstood and is equated with mere ‘expedience’ and simplistic ‘practicality’. Its many profound contrasts with essentialism, idealism, realism, perennialism, and neo-scholasticism deserve being fully noted, however. See, e.g., Ernst E. Bales, *Pragmatism in Education* (New York: Harper & Row, 1966) and Martin S. Dworkin, ed., *Dewey on Education: Selections* (New York: Teachers College Press, 1967). In sum, at stake is the major difference between education as “transmission” versus as “cultural transformation” and “reconstructionism.” On the latter, see Brameld, *Patterns of Educational Philosophy*, 346–563.

46. Habits are central to pragmatism—though not in the sense of ‘mindless’ habits. Rather, the habits cultivated through direct experience with—in our case—*past* problems or needs of musical praxis are always confronted by the unique conditions and criteria of *new* circumstances that require going beyond past solutions to ever-new creative and successful resolutions. See http://act.maydaygroup.org/articles/BowmanEditorial4_1.pdf, a series of reviews by music education philosophers of Erkki Kilpinen, *The Enormous Fly-wheel of Society: Pragmatism’s Habitual Conception of Action and Social Theory*, Research Report No. 235 (Department of Sociology, University of Helsinki, Finland, 2000).

47. Considerable guidance of this kind is available in: Wayne D. Bowman and Ana Lucia Frega, eds., *The Oxford Handbook of Philosophy in Music Education* (New York: Oxford University Press, 2012). Included, i.a., are major sections about “The nature and values of music,” “The aims of education,” and “Philosophical inquiry directed to curricular and instructional concerns.”

48. Thomas A. Regelski, “The Good Life of Teaching or the Life of Good Teaching,” *Action, Criticism, and Theory for Music Education* 11, no. 2 (2012): 42–78, http://act.maydaygroup.org/articles/Regelski11_2.pdf; Thomas A. Regelski, “Musicianism and the Ethics of School Music,” *Action, Criticism, and Theory for Music Education* 11, no.1 (2012): 7–42, http://act.maydaygroup.org/articles/Regelski11_1.pdf; and Thomas A. Regelski, “Ethical Dimensions of School-Based Music Education,” in Bowman & Frega, *Oxford Handbook of Music Education*, 284–304.

The Audience and Ideas

Over time, the audiences for music history have varied. However, it is unclear, at least to me, what the trends in the field are in the present age and, thus, which audiences are thought to be the focus of historians' efforts. Clearly, the audience for scholarship and teaching is an important consideration—at least for those who don't regard such matters as valued 'for their own sake', as Aristotelian *theoria*. With the rise of historical musicology, among other results was to “establish the notion of a ‘classical,’ as opposed to a ‘popular,’ music, around which the professional middle class rallied” thus “helping to legitimize its aspirations to social equality” in the “aristocracy of culture and the intellect.”⁴⁹

This emphasis on 'classy' music “reinforced the value of plurality, suggesting that many different styles of music, reflecting diverse values from several periods might reasonably coexist in concert life, subsumed under the label ‘classical music’.”⁵⁰ A related benefit was tied to the theme of *progress* the nineteenth century inherited from the Enlightenment—both as regarding claims for musical progress (i.e., that music's evolution somehow manifests progress) and the progress of human civilization. The latter led, in particular, to the “sacralization” of culture⁵¹ and music's important role in it. “In short, the study of cultural history, including music history, came to bear almost religious connotations. Cultural historians not only helped the professional middle class to gain new status but also became the priests of a discipline that fostered the virtues of plurality and progress.”⁵² Under the aegis of the burgeoning culture industry of aesthetic writings, musical journals, criticism, and music history, then, Haydn's and Mozart's symphonies were “portrayed as progressing logically toward a Beethovenian summit,” and the influence of musicologists of the time directly influenced prominent orchestral composers who took an active part in historical and theoretical musicology.⁵³

49. Jon W. Finson, “Musicology and the Rise of the Independent Orchestra,” in Joan Peyser, ed., *The Orchestra* (Milwaukee: Hal Leonard, 2006), 437.

50. *Ibid.*, 438. Note the musical essentialism involved in this categorization: that ‘classical’ (or what some call ‘serious’) music has a distinct ‘essence’ that transcends various types, styles, eras, etc., and that sets it off from ‘popular’ and other vernacular musics.

51. Levine, *Highbrow/Lowbrow*, 85–168; Shiner, *The Invention of Art*, 187–212; Carey, *What Are the Arts Good For?*, 135–70.

52. Finson, “Musicology and the Independent Orchestra,” 438. See, also, Carey, *What Are the Arts Good For?*, 12, 57, 97, 106, 123.

53. *Ibid.*, 442, 443. Robin Wallace, in *Beethoven's Critics: Aesthetic Dilemmas and Resolutions During the Composer's Lifetime* (Cambridge: Cambridge University Press, 1989) argues that the paragon of ‘pure’ instrumental music associated with Beethoven was heavily weighted by and toward the *aesthetic* theorizing of German idealist philosophers and poets, more than by the *musical* thinking of musicians at the time. Jane F. Fulcher, “Music in

Although the musicological study of such music has enjoyed a widespread presence in universities,

scholars have increasingly abandoned their activities as critics in favor of more systematic research and writing, and with minor exceptions their direct influence on public taste has waned. Paradoxically, musicologists have gained a greater hold on the orchestra repertoire, perhaps because their status as experts has been more highly respected by performers. As a result of musicological academicism, the function of the orchestra as a museum has intensified.⁵⁴

This observation raises two issues. First, the possibility of influence on the public goes to whether this should be a purpose of musicological scholarship (irrespective of the problematic issue of ‘taste’) and, thus, of the teaching of music history. If so, then the range of what is productively included in such studies becomes of concern: is it a continuing influence on the traditional canon, or its expansion to contemporary music that often strains to distance itself from the past, or is it self-consciously elusive, exclusive and elitist?⁵⁵ The suggestion sometimes entertained about teaching music history ‘backwards’ at least would give ample emphasis to contemporary musics and, in doing so familiarize audiences with exemplars of this literature. Art history typically gives plenty of emphasis to recent art. If this is not the case with music history and, at least, with theoretical musicology, then the issue deserves concerted attention as to why.

The second issue concerns the ‘museum’ status of music versus its standing as a living art. In addition to the ongoing question of emphasizing the role of ‘great works’ of the traditional canon in the cavalcade of music history is the parallel question of other musics and their importance, their own canons.

Relation to the Other Arts: The Critical Debate,” in Peyser, ed., *The Orchestra*, 387–407, surveys the ‘debate’ between supporters of absolute music and program music.

54. Finson, “Musicology and the Independent Orchestra,” 445; in Peyser, ed., *The Orchestra*, see J. Peter Burkholder, “The Twentieth Century and the Orchestra as Museum,” 411–32; and, of course, Goehr, *The Imaginary Museum of Musical Works*. As Maiello notes, Joseph Kerman, *Musicology* (London: Fontana/Collins, 1985) addresses the problem of musicology as criticism.

55. E.g., Milton Babbitt, “Who Cares if You Listen?,” *High Fidelity*, Feb. 1958, <http://www.palestrant.com/babbitt.html> (accessed May 2013). Of the papers of Babbitt and his students, Kerman observes: “No branch of music theory since the Middle Ages has given so strong an impression of curling away from the experience of music into the far reaches of the theorist’s intellects” (Kerman, *Musicology*, 99). The impression is one of ‘music for composers only’ and of the ‘residency’ for new music mainly in university schools of music, not for the typical audiences of the public concert. See, too, the account below of Leonard Meyer’s theory of “transcendentalism” in contemporary music.

The subject of canonisation rose in the musicological agenda in the 1980s, together with a strong need to redefine the limits of the discipline. One of the most influential addresses in the discussion was delivered in the early 1990s, when a group of musicologists in the United States published an anthology entitled *Disciplining Music: Musicology and its Canons* (Bergeron and Bohlman 1992). In that book's epilogue, Philip V. Bohlman anticipated a new era for research in the field: the perspective of musicology was to shift from the mode of studying *Die Musik* to many musics, and the critical gaze of the discipline was to focus on a variety of musical canons, including their mutual competition and interplay.⁵⁶

These questions concerning the fate of music as a living art remain relevant, and answers are challenging and elusive. Praxial theory, however, understands “music” in its plurality,⁵⁷ and a major concern is to not just stress music's important role as a social praxis but to contribute to the vitality of that praxis through education. In this, music history would not be studied ‘for its own sake’ as *theoria*, but for what it can contribute to the varieties of musical praxis in which students engage, even later as adults.

Such an undertaking faces several problems. To begin with, the audience for music history courses can be music majors of various kinds (as part of their required programs), whose practices and thus need for musical grounding may be quite different according to their professional focus (e.g., music education, composition, sound recording, music therapy, performance, etc.);⁵⁸ or non-music majors who take such courses as part of their general/liberal education program requirements, or as electives. The needs of each are often different, yet profit from being addressed in some way or degree by curriculum. Considered as praxis, not as a discipline isolated in its own Ivory Tower or silo, music history would seek to directly inform the various ways in which students do or can engage with music in their present and future lives.

56. Vesa Kurkela and Lauri Väkevä, eds. *De-Canonizing Music History* (Newcastle Upon Tyne: Cambridge Scholars Publishing, 2009), vii. This volume represents a selection of just such musicological practice. For a review see Travis D. Stimeling in this journal 2, no. 2 (2012): 193–97, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/55/90>.

57. “Music” is to “musics” as “food” or “law” are to “foods” and “laws.” That principle often seems overlooked in the pursuit and teaching of “music” history where, typically, one musical tradition is put on a pedestal to the exclusion of others.

58. Another common example of essentialism in university music schools and departments is the notion that being “a musician” is the premiere enabling requirement for any music profession—although what learning that label entails, beyond required courses in studio, ensembles, history and theory (and perhaps most important, a graduation recital), is far from clear or consistent between institutions. The musical skills needed by a music therapist, for example are quite unlike those of a performer, or a music teacher.

For the various music majors, their interests and needs are likely to be constructed around their present musical involvements while still students. Study that is directly related and applicable to their current musical efforts, and that models the kinds of knowledge acquisition that can serve them in their future musical careers is therefore most suitable. Survey courses can certainly provide something of an ‘overview’ but such an Ivory Tower perspective risks becoming information-for-its-own-sake that barely lasts beyond the final exam because it often lacks ongoing application to actual musical praxis.⁵⁹ To overcome this outcome, lectures can deal with the ‘big picture’ while individual readings, assignments, and projects can offer a range of options for students to pursue according to their needs and interests. For teachers whose classes feature PowerPoint presentations, or use ‘smart classrooms’, an alternative can be to make prepared presentations available outside of scheduled class times (e.g., via the library or on an intranet), thus reserving class time for discussions, criticism, projects and even historically informed performances.⁶⁰ For example, organology⁶¹ relevant to their own studies can

59. As a teacher of choral conducting, I was struck by the tendency of students to conduct/interpret madrigals as though they were sacred motets. They had little or no ‘sense’ of the historicity of the praxis and the various neo-Platonic and courtly overtones in madrigal texts concerning love, food and drink, and even baser topics. I asked the music history teacher about this, and he pronounced: “Well, I taught it to them; if they didn’t learn it, it’s their fault.” I’m sure he did teach ‘about’ madrigals to students, but probably with a focus strictly on their musical features—i.e., concerned with their musical place in “the cult of chronology” (Ferry, *Homo Aestheticus*, 23)—not on their social role and spirit. And, as it turns out, madrigal literature is thus often misrepresented in concert performance as pretentiously ‘serious’—a result that perhaps can be attributed to the earlier mentioned “sacralization” of music and its inclusion in the secular music hall ‘museum’.

60. Not all of these options need involve the professor’s presence; e.g., very large classes can meet periodically as smaller ‘seminar’ groups focused on topics/projects of common interest the results of which are submitted in some way for feedback and evaluation. In the early 70s I taught a music appreciation course the formal ‘content’ of which was purveyed 100% using “programmed learning” modules. Classes, then, consisted entirely of live student performances of musics (styles, characteristic forms, etc.) that exemplified and applied what had been studied beforehand. A predictable problem was that the student performers rarely could *say* anything intelligent or intelligible about the music they performed. Once, having asked a pianist to demonstrate the second theme of a sonata the student had no idea what I was asking for (she had no problem with the first theme, being at the beginning). Questions about matters of style and performance practice were likewise often met with embarrassed silence or off-the-cuff attempts at answers. I’m sure such matters were ‘covered’ in history classes, yet students are usually left to their own designs as to whether or not, or how, to relate them to praxis. This gap can be closed by having students consider their present literature (in studio and ensembles) as part of their history studies.

61. See, e.g., Peyser, ed., *The Orchestra*, 41–228, for coverage of the technical development of the various families of instruments and of the orchestra as an instrument. Such reading assignments and individual research (whether using primary or secondary sources) can

be among students' choices of focus. Critical consideration of the editions of scores can also be undertaken and, at least, comparisons made between different editions that take historical variables and criteria into consideration. Transcriptions can be compared to their original sources and critically 'debated' as to their musical 'authenticity'. And, of course, changing performance practices, for given instruments, families, and across eras, can expand on whatever coverage is offered in studios and ensembles.

Where classes are very large, or include too a wide variety of student interests to reasonably accommodate, a focus on listening as its own musical praxis can provide a common denominator. And an idea worth considering is that even music majors and some professional musicians themselves are often 'amateur' listeners to a great deal of the variety of music in the concert and recital fare.⁶² One of the reasons that students are required to attend recitals is the expectation of exposure to a wider range of literature than they are engaged in performing.⁶³

As historians know very well, the concept of an amateur was simply not an issue when music was confined to the court and church. And even with the rise of the public concert in the nineteenth century, amateuring⁶⁴ was largely a private matter, owing to the professionalization of performance that brought about the cult of the virtuoso. Thus, "more and more the amateur player became, in the late nineteenth century, the amateur listener"; and the "middle class had become firmly established as the new patron and audience for serious music; the concert hall had supplanted the home as the focus of musical life."⁶⁵ In consequence, "the new amateur is the direct heir of the nineteenth-

be of particular interest and relevance according to a student musician's applied instrument(s) or to instruments played or enjoyed by non-music majors.

62. Thus, in one institution, a large and impassioned debate arose concerning the issue of percussionists who entered the important 'concerto competition' and how non-percussion faculty could be expected to evaluate such performances. It takes a deep-seated essentialism surrounding the status of "musician" to be comfortable with, say, wind players' adjudications of, say, art song performances (and vice versa).

63. 'Exposure theories' of education, however, have their problems. In this instance, the need to require attendance for those no more interested in exposure to literature that doesn't interest them any more than they are in being exposed to a disease.

64. For a positive account and support of this praxis (a 'doing', as inferred by the gerund neologism), see Wayne C. Booth, *For the Love of It: Amateuring and Its Rivals* (Chicago: University of Chicago Press, 1999). Booth was a noted literary critic at the University of Chicago until his retirement. The book is about the shared 'passion' for amateur performing of chamber music that he and his wife fully explored in their retirement. For an application of the concept of amateuring to music teaching, see Thomas A. Regelski, "Amateuring in Music and its Rivals," *Action, Criticism, and Theory for Music Education* 6, no. 3 (2007): 22-50, http://act.maydaygroup.org/articles/Regelski6_3.pdf.

65. Edward Rothstein, "The New Amateur Player and Listener," in Peyser, ed., *The Orchestra*, 537.

century amateur players and is listening for exactly the same thing: identification with the music;" and identifies with, and thus prefers, "the great works of the last century, which have come to define for him what music should be."⁶⁶ Thus, as mentioned earlier, the "intrinsically different"⁶⁷ listening required by *new* musics remains undeveloped and that music is more rarely heard.⁶⁸

According to Leonard B. Meyer's account of "Romanticism—The Ideology of Elite Egalitarians," "romanticism, not religion, was the opiate of the masses."⁶⁹ The resulting decline in audiences' musical sophistication that he traces⁷⁰ led, first of all, to direct influences on composition that took listeners' musically untrained status in account;⁷¹ and, secondly, to trends in listening "that have continued for some two hundred years."⁷² In itself, Meyer's analysis would be interesting for students to weigh, regardless of their backgrounds; where then can seek to confirm or deny his arguments for "The Persistence of Romanticism"⁷³ and its ideology in their own or other contemporary listening practices.

Also of potential interest to the historian is the idea Meyer calls "transcendentalism" in contemporary concert music that "repudiates all contrived order: intraopus norms, as well as regularities of idiom and dialect. The goal of this repudiation is the innocent perception of the peculiarity of individual sonic stimuli. Plainly prior experience—history, learning, and even memory—is irrelevant."⁷⁴ This "acontextualism" of music⁷⁵ takes the form of an

emphatic denial of the relevance of origins and context. In the ancien régime, artificialities of birth and lineage established one's position in society and determined benefits and rights available to each individual. The new ideology not only repudiated such hereditary privileges, but insisted on the irrelevance of *all* origins, lineages, and contextual connections

66. Edward Rothstein, "The New Amateur Player and Listener," 539–40.

67. *Ibid.*, 539. See, below, the discussion of Leonard Meyer's account of "transcendentalism" in contemporary music.

68. This is a generalization that does not apply everywhere. For instance, the Helsinki Radio Symphony Orchestra regularly programs and even commissions works by new composers.

69. In *Style and Music: Theory, History, and Ideology* (Philadelphia: The University of Pennsylvania Press, 1989), 161–217; 169, n. 26.

70. *Ibid.*, 208–17.

71. E.g., *Ibid.*, 204–8; e.g., the "monumental climaxes" made possible by the increased size of the orchestra; 206.

72. *Ibid.*, 350.

73. *Ibid.*, 337–52.

74. *Ibid.*, 343.

75. *Ibid.*, 170–83, and passim. It is, in effect, an extension of the acontextualism of absolute music in the nineteenth-century.

whatsoever. Inheritance was to be replaced by inherence—and inherence that was at once natural and necessary.⁷⁶

In this context, “historians believed that writing history could and should be an objective, positivistic act of discovery that, like scientific investigation, apprehended and recounted the facts without prior prejudice or preconception,” and, thus, “the ideals of historical scholarship were consonant with the ideas of acontextualism.”⁷⁷ Indeed, the argument can be made that they tended to advance or reinforce the speculations of aesthetic theorists (of the nineteenth century and until today) of music’s ‘in-itself’ autonomy.

In any event, in Meyer’s account—and its relevance for present considerations—a notable result was the “egalitarian side of Romanticism”⁷⁸ where (paradoxically) even appreciating the works of geniuses depended not on context, not on learning from history or the studied capabilities of “professional listeners”⁷⁹ “but on natural musical sensitivity.”⁸⁰ Thus in history arose the “new amateur listener” who populates concert venues to this day. This listener

can even be quite serious and educated: he becomes a record collector, opera fan, or subscriber to a major municipal music organization. He listens to the twenty-four-hour classical radio station, surveys the musical feature stories in the newspapers, tunes in to “Live from Lincoln Center,” and assiduously tapes broadcasts from the Met. He becomes a highly educated listener, able to discern performances and styles, argue with friends over virtues and failings of this rendition or that of one of the warhorses. He becomes the model listener for ‘serious’ music making. His passion is voracious; music becomes paramount. This has much to do with the powers of music itself, but this passion is also directed toward and accumulation of experience of music and toward the status conferred by such accumulation.⁸¹

Thus, for such listeners, the amateurism that had been displaced by the professionalization of performing was relegated to the audience status of being

76. Meyer, *Style and Music*, 167; italics in original.

77. Ibid.

78. Ibid., 168.

79. Rothstein, “The New Amateur Player and Listener,” 539. This status involved “the listener who had a trained ear and had taken music on as a discipline and who, moreover, chose to discard the bourgeois aesthetic that had shaped the [Romantic] tradition” (Ibid.).

80. Meyer, *Style and Music*, 171.

81. Rothstein, “The new amateur player and listener,” 543. The emphasis on “he” in this quotation is so frequent that I don’t bother with [*sic*] at each use—here or in other quotations in this paper. I wonder about the practice in music history/musicological scholarship in general.

‘seen not heard’⁸²—and of feeling warranted in shouting “Bravo!” at the end of a performance or confidence in offering an opinion, critique, or other ideas about a composition or its performance.

An important side-effect of this equalitarian trend was the “embrace of a new form of culture granted the name *popular*.”⁸³ The ensuing ‘pop culture’ was specifically intended to

provide for the widest number the greatest sense of pleasure in belonging. It requires no training for understanding or participation; all are eligible. Hence, all are automatically amateurs, lovers of sensation, whose ambitions become simple because so easily sated. The amateur becomes the consumer.⁸⁴

Theodor Adorno’s writings on aesthetics are well-known to music historians, but of particular relevance here is the critique leveled by Frankfurt Theorists Adorno and Max Horkheimer at the rise of the “culture industry” and the ‘consumer culture’ that, they believed, *commodifies the arts and music* in attempting to deceive and manipulate the masses into a passivity and acquiescence that results in ignoring social inequities.⁸⁵ In the critique of this ‘false consciousness’ is included much of the standard repertoire beloved by audiences then and today!⁸⁶ The “art worship” that results from the earlier mentioned sacralization of the arts “is essentially consumerist. It situates art

82. Rothstein, “The New Amateur Player and Listener,” 537. “The amateur during the nineteenth century derived pleasure not only from playing music but also from being seen playing it. By the dawn of this century, the pleasure in playing was replaced by the pleasure in listening and in being seen listening.” This, of course, is part of the social dimension of concert listening, and of the affective couplings of a live audience. “[F]or individuals sharing a common musical culture, there is a strong and systematic similarity between the tonal flow of music and its neurophysiological substrates that allows a tight coupling between the brains of those individuals. While participating in the music those individuals constitute a community of sympathy.” William Benzon, *Beethoven’s Anvil: Music in Mind and Culture* (New York: Basic Books, 2001), 44, summarizing a thesis of Nils Wallin, *Biomusicology* (Stuyvesant, NY: Pendragon Press, 1991).

83. *Ibid.*, 539; italics in original.

84. *Ibid.*, 539. But, cf., n. 86.

85. Theodor W. Adorno and Max Horkheimer, *Dialectic of Enlightenment* (Stanford: Stanford University Press, 2002).

86. As well as all products of ‘mass’ and ‘popular culture.’ For a stout defense of the latter, see: Noël Carroll, *A Philosophy of Mass Art* (Oxford: Clarendon Press, 1998); Dominic Strinati, *An Introduction to Theories of Popular Culture* (London: Routledge, 1995); Theodore Gracyk, *Listening to Popular Music* (Ann Arbor: The University of Michigan Press, 2007). For the inclusion of such matters in music history, see Kurkela and Väkevä, *De-Canonizing Music History*. On ‘false consciousness’ see, e.g., in Theodor Adorno, *Prisms* (Cambridge: MIT Press, 1967), “Bach Defended Against His Devotees,” 133–48, and Adorno and Horkheimer, *Dialectic of Enlightenment*, “The Culture Industry: Enlightenment as Mass Deception,” 120–67.

in picture galleries, concert halls or theatres, where an audience attends passively to receive it.”⁸⁷

As regards the teaching and learning of music history, then, a considered approach is warranted that takes into full account such ideas from history in relation to listening praxis. The hope is that this brief social history of listening might provide re-appraisal of the conviction that ‘background knowledge’ is the prerequisite to properly ‘informed’ or ‘appreciative’ listening. Despite the considerable ‘learning from experience’ of the ‘amateur listener’, it seems apparent that most have not as a rule benefited from direct instruction from music history.⁸⁸ And recognition of the ideological role of ‘music appreciation’ as part of the “culture industry” and the stasis of the traditional canon can be taken more fully into consideration.⁸⁹

Another reason for the above excursion through various territories of music history and philosophy of music and education is to stress the importance of ideas and historical theories that are provocative, critical, anomalous, stimulating, and creative—rather than the essentialist’s primary concern with ‘received’ ideas and facts, Ivory Tower chronologies, and ‘standard’ analyses of musical ‘texts’ according to characteristic forms, styles, and the like. As can be noticed from the nature of the many citations already given, my praxial approach to music teaching, of any kind at any level, is to stress music as a vital human social praxis.⁹⁰ This entails more than just providing a historical context for the music studied; it requires bypassing the

87. Carey, *What Good Are the Arts?*, 152. For a critique of the “religion of art,” see Chapter 5, 135–68.

88. Thus the continuing use of program notes and CD liners. An ongoing *listening log* premised on, not so much, program note praxis but on recounting how a student heard and responded to music (recorded or live; e.g., especially student and faculty recitals), and that includes historical references and criteria, is worth considering as an ongoing undertaking that applies class studies to actual listening praxis. Analytic critiques of program notes and CD liners can also be produced.

89. See, e.g., Michael Talbot, ed. *The Business of Music* (Liverpool: Liverpool University Press, 2002) for a range of topics of interest and relevance to understanding the commodification of music.

90. Readings, projects, and other assignments might well be drawn from such research in the history of ideas, intellectual history, and social history of music. See, in addition to those already cited: e.g., Arnold Hauser, *The Social History of Art, Vols. 2-3* (New York: Vintage Books, 1951); Tim Blanning, *The Rise of Composers, Musicians and Their Art* (Cambridge: Harvard/Belknap, 2008); Mortimer Kadish, *Reason and Controversy in the Arts* (Cleveland: The Press of Case Western Reserve, 1968); Philip Ball, *The Music Instinct: How Music Works and Why We Can’t Do Without It* (London: The Bodley Head, 2010); and the like. In particular, much of interest along such lines is included in: Jim Samson, ed. *The Cambridge History of Nineteenth-Century Music* (Cambridge: Cambridge University Press, 2002). I take this collection to be evidence of healthy and helpful interest among music historians in such socio-cultural matters—although the fact that the volume is already remaindered may point away from that possibility.

aesthetic ideology of autonomous and acontextual music in favor of an account that reveals and stresses just how important music, of all kinds, is and will continue to be for the praxis of social and cultural life. As Meyer writes, in part in accounting for the leanings of his own theoretical ideas:

There is no such thing as understanding a work of art in its own terms. Indeed, the very notion of *work of art* is cultural. The choices made by some compositional community can be understood and explained only if relationships can be discerned among the goals set by culture, the nature of the human cognitive processes, and the alternatives available given some set of stylistic constraints. . . . [H]istories are interpretations, and as with all interpretations, differences are possible. Histories should be accurate, but they cannot be true in the sense that general propositions may be so. Rather, what is constructed is a network of hypotheses and observations whose several strands, woven together and reinforcing one another, form a coherent and convincing fabric of explanation.⁹¹

This criterion might well be the goal of both the praxis of teaching of music history and its praxis by students.

Coda

What remains to be said involves ideas drawn from educational theory and philosophy. First, is the distinction of “curriculum as product”⁹² that ‘reproduces’ in students certain rules, skills, and ‘received’ facts and truths. This concept relies on a positivist ethos:

In this view, knowledge is objective, ‘bounded’ and ‘out there’. Classroom knowledge is often treated as an external body of information, the production of which appears to be independent of human beings. From this perspective, human knowledge is viewed as being independent of time and place; it becomes universalized ahistorical knowledge. Moreover it is expressed in language which is basically technical and allegedly value free Knowledge, then, becomes not only countable and measurable, it also becomes impersonal. Teaching in this pedagogical paradigm is usually discipline-based and treats subject matter in a compartmentalized and atomized fashion.⁹³

91. Meyer, *Style and Music*, 351; italics in original.

92. Shirley Grundy, *Curriculum: Product or Praxis* (London: Falmer Press, 1987), 21–39.

93. Henry Giroux, *Ideology, Culture and the Process of Schooling* (Barcombe: Falmer Press, 1981), quoted in Grundy, *Curriculum*, 34.

All aspects of pedagogy and assessment (viz., grading) flow directly from these premises.

In contrast, “curriculum as practice”⁹⁴ involves a practical, pragmatic interest that generates hypotheses that are tested in action by praxis. “It involves critical testing rather than acceptance”⁹⁵ by both the teacher and the students. In practice, the ‘content’ chosen to be taught is a series of *hypotheses* predicated on some ideal of practicality, the value of which is seen (or not) in actual usefulness for musical praxis as a test of their validity. Similarly, what is learned functions for students as hypotheses, the effectiveness of which they regularly test through use. Meaningfulness is thus seen by students in the relevance of such learning for praxis, and praxis is the main vehicle of instruction. Thus inert and isolated facts and the like have little or no action potential (and that are only easily tested on written tests) are usually quickly forgotten because they are not used in praxis.

“Curriculum as praxis,”⁹⁶ however, is “self-consciously informed by an emancipatory interest.”⁹⁷ Teaching as *techné*—as efficiently delivering ready-made ‘content’ to students as though a ‘product’ on an educational factory line—typically fails to be effective due to its lack of consideration of students’ meaning-making. “An emancipatory interest, however, engages the student not simply as an active rather than a passive ‘receiver’ of knowledge, but rather as an active creator of knowledge along with the teacher.”⁹⁸ Such an education involves being ‘liberated’ from the *transmission* of information and, instead, leads to the *transformation* of the learner (and, ultimately, of society and culture). Teachers, then, are in dialogue with students who, in practice, are teaching themselves as well as teaching the teacher via their responses. The result is “a picture of the students and teacher engaged together as active participants in the construction of knowledge.”⁹⁹ In departments and schools of music and conservatories, this emancipatory interest also involves opportunities for getting students to think critically and for themselves about various major paradigms and “that’s the way things go” status quo, *authoritarian* demands—a typical but not often noted characteristic of such institutions.¹⁰⁰

94. Grundy, *Curriculum*, 59–78.

95. *Ibid.*, 71.

96. *Ibid.*, 99–119.

97. *Ibid.*, 100.

98. *Ibid.*, 101.

99. *Ibid.*

100. See, Henry Kingsbury, *Music, Talent, and Performance: A Conservatory Cultural System* (Philadelphia: Temple University Press, 1988). Kingsbury is a trained pianist whose neurological condition ended his career and led him to study ethnomusicology. This book is his PhD thesis, an ‘inside’ study of a ‘tribe’ called the New England Conservatory of Music (although that institution isn’t actually identified in the book) and reveals a considerable range of important insights, not the least of which is the tendency of different musical fields of

Praxial teaching, in contrast, is *authoritative* in helping students reach their goals and meet their needs. It seeks to ‘draw’ or ‘pull’ them into the subject, not to ‘push’ or ‘force’ it on them.

Another way of looking at curriculum is to understand its original etymology as ‘a course run’ or ‘covered’. There are three distinctions that can be made regarding such ‘coverage’. First is *curriculum as planned* (or written). In higher education, this usually amounts to the course outline or syllabus of what is judged to be most worth learning. The second is the *instructed curriculum*: what of the planned curriculum is actually ‘delivered’ by instruction. That concern usually tends to focus on *techne*—the ‘best practices’ and ‘what works’ *methodolatry* mentioned by Maiello—that is calculated on and believed to produce the desired ‘product’.¹⁰¹ (At best, this amounts to the instrumentalism and strategic rationality of what Grundy calls “curriculum as product” and its common dysfunctional problems.) The third type, the *action* or *praxial curriculum*, amounts to what the students are able to *do*—at all, better, more often, with more insight or reward—as a result of their studies. In this, teaching and learning are conjoined and Grundy’s practical and praxial curriculum properly and productively become two sides of the same coin.

The result, as Maiello recounts, is called “action learning.” It is further premised on deriving curriculum content from models and exemplars of ‘real-life’ musical praxis. In the case of music history, this would involve include tasks that model the actual ‘doing’ and ‘using’ of music history—or where, when that ‘use’ is not common but might well be (or should be), praxial teaching aims to promote change in that direction. Thus, where music history is not as central as it could or should be to, say, the praxis of performers or listeners, a praxial approach will seek to remedy this by promoting grounding that is more informed by music history.

In general, the lexicon of teaching changes accordingly with a praxial approach to teaching. *Praxis as a noun* points to a clear and beneficial result accomplished or produced. “Music” is the result of the value added by society

specialization to regard what music ‘is’ differently. The existence of so many unquestioned, authoritarian paradigms explains why many professional music studies are not allowed by university and college faculty to count as general or liberal education credits.

101. The taken for granted assumption is that the delivery of ‘content’ has been reasonably competent, and thus variations in the effectiveness of the product delivered, as revealed in grades, depends on students’ rigor. This leads to an odd situation where *teaching* is not defined in terms of the *learning* that it promotes, but as an act of ‘instruction’ separate from producing results. In line with such thinking, “good teaching” (judged as *techne*) can result in poor learning (for praxis). As seen earlier, this is not the case when teaching itself is approached as praxis. Such teaching, thus, is at least a matter of reflective practice where the relation of means to ends is always under consideration, as it is, for example, in the diagnoses and treatments of physicians.

to sounds,¹⁰² and musical praxis changes according to the situatedness—historical, social, and cultural, but also practical (e.g., good church music)—of such praxis. ‘Works’ are seen as constituted or instantiated in the present moment, and this process constantly varies according to ever-changing conditions and listeners, and over time.¹⁰³ Phronesis, the ethical criterion for ‘right results’, is judged according to the objective conditions at stake—the sociomusical needs or purposes being served. Also stressed are the different *affordances*¹⁰⁴ of music in and for life. Curriculum goals, outcomes, and results are pragmatic; that is, as with the praxis of a physician, they should “make a difference” and thus involve the “value added” form of “authentic assessment” discussed by Maiello.

Praxis as a gerund is an action (acting, doing, or a trying to) of a sociopersonal musical kind. Emphasis is on the process and the value of such doing for agents and for those served: the praxis is in part its own reward. “Music” in this sense is “performative”¹⁰⁵ and has occasioned the term “musicing” (or “musicking”): Music as performative brings into being certain sociopersonal musical practices that would not otherwise exist (at least in musically elaborated or enriched form: e.g., consider a wedding or dance without its music¹⁰⁶). Concerts are prime examples of social events focused on music, but

102. Thomas A. Regelski, “Musical Values and the Value of Music Education,” *Philosophy of Music Education Review* 10, no. 1 (Spring 2002): 49–55.

103. See, Nicholas Cook, “Music as Performance,” in Clayton, Herbert, and Middleton, eds., *The Cultural Study of Music*, 204–14; for example, the same ‘work’ heard over time is simply not the same “music” heard each time. This collection of essays contains a wealth of interesting ideas and topics than can enliven the study and relevance of music history. The second half, “Issues and Debates” is especially useful its presentation of the kind of provocative ideas (and topics) recommended earlier.

104. Objects, including cultural objects (such as paintings and music), have certain objective, physical properties. However, these properties “afford”—make possible—different uses, according to how a user “appropriates” them. Thus a tennis ball affords playing with your dog, a rock affords use as a hammer when backpacking, and a musical ‘work’ (or event, in the case of improvisation) similarly affords a range of uses according to the user, need, occasion, etc. However, the physical properties—in the case of music, the notes, timbres, syntax of organization, etc.—constrain the range of affordances so that “not anything goes.” For example, Barber’s *Adagio* (in the string orchestra version, not the original string quartet version, or the choral transcription, or the saxophone arrangement, etc.) was therefore seen as affording certain “affective (ethetic) states” (Meyer, *Style and Music*, 213) in connection with the war scenes of the film *Platoon*, but is not very good for dancing or for certain ceremonies. It also, of course, affords just listening (at home or at a concert) because it offers a richness of musical properties that, say, a simple Christmas song does not. On the other hand, simple Christmas songs afford a host of different uses, all the way from singing carols together with family and friends, to their role in reinforcing the Christmas spirit.

105. In speech act theory, a “performative” is a verbal act that creates a reality: “Let the meeting begin,” “I thee wed.”

106. As a university student in Belgium I once attended a dance that provided only a drummer.

so are all musical practices from worshipping/praying, to caroling, to celebrations and ceremonies, to ambient and occasional musics.

In teaching the stress is on students' mindfulness and their contributions to the act of learning. Thus, their *intentionality*—what their learning actions are 'about' or trying to bring about—becomes central. For example, simply seeking a good grade (or avoiding failure) typically short-circuits any usefulness of what is taught and learned. When students' interests and musical needs are at stake, and the usefulness of learning is readily apparent to them, learning is more effective because it is worthwhile¹⁰⁷ and thus gets used. Students are thus able to reflect on their musical actions (in terms of mindfully held ends) and can adapt over time to changing conditions and needs.

Praxial knowledge is the 'know how, 'how to', 'can do' that arises only from praxis (as a gerund) within specific musical practices (as nouns: e.g., music history). All praxial knowledge functions as skills. Such knowledge can be and is applied or used, not just memorized and forgotten. Having been developed 'in action' it is often *embodied*—tacit knowledge known by the 'minded body' as a tacit 'feel' or 'sense' for the when, why, how of use. Concepts, facts, information, and theory also function 'in action' through use, not as abstract verbal information or 'background knowledge'. Meaning is existentially personalized as 'my knowledge' and is often tacit: Words can guide praxis but are not the relevant understanding at stake in or served by action (e.g., the difference between saying "I love you" and "loving" actions).

Techniques and skills are acquired from *holistic* practice, not in atomistic bits and pieces. Musicianship, musicality, creativity, and artistry take the form of tacit and personal 'know how' applied under specific and situated conditions, not as an absolute or final achievement. Such competency is therefore temporally conditioned, not once-and-for-all time or at any single time. *Standards* vary according to the 'doing' at stake (praxis as a noun) and change as the needs and criteria of praxis evolve.

In a praxially oriented program, teaching methods and curriculum also change and improve over time according to ever-changing needs, diagnoses, and improvements in current practice, technology, society, and music. And teaching approximates the professional praxis of, for example, doctors and lawyers; that is, with an ethic of responsibility (phronesis) that judges successful praxis by the results achieved for 'clients', our students. Failure to achieve 'right results' or that brings about negative results amounts to malpraxis (i.e., professional malpractice). Successful practice promotes musical independence and independent musicianship that enables students to function, learn, and engage in music praxis successfully in the future without a

107. NB: "worthwhile" literally means "worth the time," and being "worth their time" becomes the operative criterion of studies in students' value structures.

teacher or other authority. And it empowers and increases their range of musical choices; and, importantly, these choices reveal their musical values. Thus, of present concern, is whether students continue to rely on and are able to update the music history that serves their musical practices.

Concluding Remarks

A praxial approach to teaching music history requires a certain paradigm shift, a shift within the field from a 'teaching culture' focused on transmission of 'received' facts, ideas, and truths to one of transformation of students, society, and culture and in the direction of "the cultural study of music."¹⁰⁸ It is not something that can be achieved formulaically, according to a certain 'method', nor 'perfected' in some final form. It is, instead, an "action ideal." Such *guiding ideals* are not utopian or idealistic but rather are the typical aspirations humans have for guiding their choices and actions in certain productive directions: good parent, good friend, good spouse, good health, a good performance.

As with any ethical undertaking, teaching as praxis needs to cope with a wide range of confounding complications. Thus in teaching it often proceeds according to at least an informal form of *action research* that takes such problems of situatedness into account. Action research involves the research and experimental steps taken to improve praxis in that situation for the immediately foreseeable future. It is not easily generalized to the efforts of other practitioners in other situations: it is more a matter of the spirit of reflective practice and of the degree to which one improves in the direction of the action ideals at stake.

I don't presume to preach or pronounce on what should or should not be done in music history classrooms. Yet the praxial ethos points in many new directions and away from some traditional, often taken for granted, practices. Maiello has proposed some directions that music history pedagogy might take. My task has been to amplify and focus on some of the key elements that characterize a praxial approach. And it is hoped that these efforts might have stimulated some considerations not otherwise dwelled upon in the field of music history pedagogy and praxis and that might raise the promise of new possibilities.

The foregoing is only a simplified account of what is a much more detailed position developed over thirty years. Before accepting or rejecting any of this account, the sources cited should be consulted in arriving at a more in-depth perspective and judgment concerning the issues, needs, and arguments at stake. That a journal of this kind exists suggests that readers are not convinced

108. Clayton, Herbert, Middleton, eds. *The Cultural Study of Music*.

that the ‘same ol’, same ol’ is doing its *job*, and are open to new or refreshing perspectives. I will conclude, then, with the overall recommendation, as hinted at in several places, that determining its “job”—what music history exists to achieve or contribute to the broader field of music praxis—is, following Aristotle’s ethic of praxis, the first and most important step to be considered in some depth. This requires substantial philosophical warranting of desired ends and goals before deciding on means. I hope this essay has demonstrated a least some potential value for such a philosophical approach.

Current Trends in Teaching Music Appreciation: A Roundtable

THE EDITORS

Music Appreciation (an introduction to music for non-music majors) is a frequent course assignment for many music historians, but many musicologists may not have actually taken the course in their own studies before being asked to teach it. While often taught as a historical survey for non-musicians (“music history lite”), new course materials and approaches are now available which offer new methodologies and pedagogies. Previously, the *Journal of Music History Pedagogy* invited several authors of music history textbooks to contribute to an issue of the journal;¹ we recently repeated this invitation to several authors of music appreciation textbooks for inclusion in the current issue.

The following essays present personal narratives on the motivations for writing new appreciation textbooks that provide more insight and context than the introductions to the texts themselves. Steven Cornelius and Mary Nativig (co-authors of *Music: A Social Experience*) describe the students they teach in their classes before addressing the central questions they seek to answer in their pedagogy (“What do we want our students to know and why do we want them to know it?”). They go on to describe not only their pedagogical philosophy, but also provide insight into the student assignments (such as personal interviews and analyses of period sheet music) and tests they give.

Thomas Forrest Kelly explains how his recently published music appreciation book, *Music Then and Now*, developed from his popular *First Nights* course and text. The process of producing the new book gave him hopes for “a book that sings . . . that produced the music just as you were reading about it” and also reinforced for him the essential role of the teacher in the classroom as a “fellow listener” with the students.

1. “The Textbook Issue,” *Journal of Music History Pedagogy* 1, no. 2 (2011), <http://www.ams-net.org/ojs/index.php/jmhp/issue/view/11>.

2 *Journal of Music History Pedagogy*

Robin Wallace describes a skills-based approach to music appreciation as the core of his forthcoming *Take Note: An Introduction to Music through Active Listening*. He recounts his personal relationship with one of the most important music appreciation authors of the previous generation, Joseph Machilis, who “lived just downstairs from my grandparents.” From those origins, Wallace retraces his own experiences teaching music appreciation which have lead him to the balancing of musical form, history, and listening skills he employs in his own teaching.

Teaching Music Appreciation: A Cultural Approach

STEVEN CORNELIUS
WITH MARY NATVIG

Half a century ago, Frank Harrison invited us to consider social aims as part of our scholarship.¹ In ethnomusicology, implicitly at least, social aims reach well beyond Harrison's notion of "developing understanding between man and man" and between the past, present, and future, to include bringing to fruition social conscience, justice, and action. Musicology as well has begun to explore the social conscience of music making with the advent of ecomusicology and the exploration of issues such as music and torture.² These ideas, however, usually do not form the substance of our teaching, especially in our introductory courses. The authors believe, however, that these very ideas are those most essential to our general education music courses.

In this paper, we argue that an introduction to music course is a different animal not only from history courses for music majors, but also from more focused topical courses for non-majors. We believe that after taking a music appreciation course students should be equipped with tools to distill fundamental understandings from all of their musical experiences, beginning from the here and now and extending to the there and then, that is, from Beyoncé to Bach.

To achieve this, our remarkably engaged students need to situate themselves within the world of music with deepened foundational understandings, need to increase their skills in thinking about and engaging with musical experience, and need to be comfortable with a diverse set of musical tastes and affiliations. Equipped with these assets, students will be prepared for a rich future of life-long musical learning. These measures will benefit not only

1. Frank Ll. Harrison, "American Musicology and the European Tradition: Introduction," in Frank Ll. Harrison, Mantle Hood, and Claude V. Palisca, *Musicology*, Humanistic Scholarship in America (Englewood Cliffs, NJ: Prentice Hall, 1963), 6–7.

2. See for example: Aaron Allen, "Ecomusicology," *New Grove Dictionary of American Music*, 2nd ed. (New York: Oxford University Press, 2013) and Suzanne G. Cusick, "Musicology, Torture, Repair," *Radical Musicology* 3 (2008): 24 pars; <http://www.radical-musicology.org.uk/2008/Cusick.htm>.

our students' personal lives, but will enrich our society as a whole. Thoughtful, creative, and proactive musical citizens will enter their various professions as articulate and engaged individuals whose work and leisure will support (perhaps even develop) new, and as yet unforeseen, musical contexts and offerings.

Who Do We Teach?

Most of our students take our courses for general education credit. They are not music majors, but nearly all express a strong connection to music. Some of these students are already active in the field: a Celtic fiddler, a drummer in a punk band, a composer and music video producer. We often have students who program hip-hop "beats" (this designates all the instrumental music tracks), which they promote and sell over the Internet. All of the above students self identify as musicians, though some do not play an instrument and most do not read music.

Yet, no matter how musically involved students may be, we find that their experience is rarely disciplined, subjective rather than objective, and narrowly focused. ("My tastes are really broad. I listen to dubstep, hip-hop, *and* alternative rock," students proudly tell us.) Even more problematic, students' intuitive understandings of their "own" music generally do not transfer to other musical styles, genres, or historical periods. Therefore, while they may emotionally soar when listening to the music they know, new genres leave them flat. In part, this is because students have difficulty making connections. Before enrolling in our classes, very few have thought to place music within, or see it as a product of, broader social and historical contexts.

What We Teach

Many music appreciation courses are part of a general education core that emphasizes skills such as critical thinking, the ability to synthesize knowledge, drawing conclusions, and functioning in a culturally diverse and global community. We satisfy these goals by focusing on music as social experience. Emphasizing social experience satisfies our musical needs as well.

It is part of our job to provide breadth. But what sort of breadth? What do we want our students to know, why do we want them to know it, and, most importantly, what do we want them to *do* with that knowledge?³ These are fundamental questions. Because few students from other majors take more than a single music course, we generally have only one chance to reach them. It is essential we get the answers right.

3. Ken Bains expands on the importance of asking these questions in *What the Best College Teachers Do* (Cambridge: Harvard University Press, 2004).

Nation-wide curricula, and most of our textbooks, generally reflect and perpetuate two metanarratives. For students who take only a single music course, both approaches come up short. On the one hand, the European masters reign in our timeline-driven music appreciation classes. This situation may (or may not) be the result of curricular inertia rather than intransigency in the face of America's multi-ethnic, rapidly changing, and globally connected, but deeply divided, society. But whatever the case, too strong a focus on Western art music does a disservice by ignoring most of the world's music while simultaneously devaluing students' own musical experiences. Such an approach makes little sense in a society as culturally pluralistic as is ours. On the other hand, classes in world music, while filling a lacuna that was virtually ignored until a generation ago, tend to exclude Western art music,⁴ thereby overlooking an equally important cultural heritage.

In our introduction to music courses, we take an inclusive approach by presenting the greatest musical breadth practicable. We do this by supplanting the metanarratives of "music history" and "world music" with micro narratives that connect more closely to students' lives.⁵ This approach allows us to begin with the students' own musical perceptions and interests, from which we begin fashioning pathways outward into new sounds, social contexts, historical time periods, and aesthetic landscapes.

Accordingly, we construct our music appreciation courses in resonance with these simple observations:

1. Students know what they like.
2. Musical experiences unfold in webs of social experience.
3. Students should think, not memorize.
4. We learn best by building upon the foundation of what we already know.
5. If students develop tools to conceptualize their existing tastes, they will be likely to apply those same tools to musical genres encountered in the future.
6. Presenting ideas that link one to another is the way to build broad concepts.

4. One notable exception is Kay Kaufman Shelemay's *Soundscapes: Exploring Music in a Changing World* (New York: Norton, 2006).

5. Our terms are borrowed loosely from Jean-Francois Lyotard's *The Postmodern Condition: A Report on Knowledge* (Minneapolis: University of Minnesota Press, 1984). Also influenced by Lyotard's work, Robert Fink has proposed an alternative to teaching the metanarrative (to music majors) in his "Teaching Music History (After the End of History): History Games for the Twentieth-Century Survey" in *Teaching Music History*, ed. Mary Natvig (Aldershot, Hants and Burlington, VT: Ashgate, 2002), 45–65. See also Ellen Koskoff, "What Do We Want to Teach When We Teach Music? One Apology, Two Short Trips, Three Ethical Dilemmas, and Eighty-Two Questions," in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 2001), 545–60.

7. Understanding another's experience makes one sympathetic to that experience, and may even allow one to live the experience vicariously.
8. Students like what they know.

As the above list implies, we work to stimulate two varieties of thinking: imaginative thinking (which we see as inductive and expansive) and critical thinking (which tends towards deduction, circumscription, and demarcation). The two approaches go hand in hand.

We do not follow the historical timeline (or go backwards against it, as do some instructors). Instead, we develop, explore, and link musical genres through concepts applicable across time and place. Units are built around cultural understandings within which we can range broadly.

This approach requires a certain amount of extra-musical preparation. For example, because we use culture as a vehicle to travel between music of different times and places, a working model for culture is essential. Though the definitions of culture are many, we understand it as a fluid construct that involves material, social, and intellectual aspects of living in the world. Related conceptual "vehicles" that we might fruitfully use for a unit in any particular class, all of which are subsets of culture, include: ethnicity, gender, political organization, spirituality, and many more.⁶ We use the ideas inherent within these terms to construct bridges to diverse global presents and pasts. Fortified with this action-oriented toolbox of ideas embracing culture and identity, students find that distant times and places no longer seem so shadowy. The music and its makers no longer seem so inert.

These cultural subcategories resonate naturally with students' experiences. After all, students (and most people) listen to specific musical genres because they comfortably *engage* with the musicians, their style, and (often) social values, not because the music is "good" in some abstract sense. Students listen because the music confirms (or challenges) and energizes important social, emotional, spiritual, and intellectual notions and ways of being.

By crossing boundaries of genre and of time and place, we seek to:

1. Open ears to new sounds.
2. Widen tastes, and confront biases and preconceptions.
3. Open minds to diverse ways of being in the world.

6. Traditional musicology's valuing of great minds and works is also a social lens. Because the conception of greatness is not one of our categories, however, we feel little compulsion to teach the traditional canon (though we do include works from that canon, in other contexts). Any one of the above mentioned concepts might generate its own particular canon, of course.

All of which, when placed within the context of culture, will ensure significant learning by:

1. Presenting music as process rather than product.
2. Encouraging self-reflection and independent thinking.
3. Promoting social understanding through the lens of music.

By offering tools for listening to and thinking about music in a social fashion, we explore music's relationship to the human condition. Students, by being immersed in context, in the "flesh and blood," so to speak, of musical experience, learn to:

1. Listen situationally, rather than simply hear.
2. Articulate social conceptions related to listening, rather than experience amorphous feelings.
3. Learn to apply their musical knowledge in their own real-life settings.

These connections work. Renaissance songs of troubled love no longer seem so far removed when students realize that fifteenth-century hormonal drives, however initially alien (or repressed) they may seem, are expressed musically by means every bit as insistent as those of our own time.

Our micro narratives are developed through a series of chapter-long theme-oriented stories that juxtapose and interweave the musical present with the past. The various narratives explore particular ideas that can be found universally across time and place. Some of our classroom topics revolve around the previously mentioned cultural subsets. Other topics are built on genres (such as film, dance, and theater). With each narrative we begin with the familiar—a well-known composition, style, or concept—and methodically work our way outward across social and chronological distance to more far-flung ideas, repertoires, and concepts.

In our unit on music and nation, for example, we begin with Jimi Hendrix's Woodstock rendition of *The Star-Spangled Banner*, a performance that most students recognize. After listening to the entire performance, we begin with the music itself, by discussing and exploring Hendrix's vivid tone painting. Then we begin to investigate social context. First we look to the personal, by asking our students to describe their own emotional reactions to the performance and the reasons for those reactions.⁷ Then we ask them to consider an anthem's place in broader society. Finally, we look at the performance within the turbulent atmosphere of the Vietnam War and the civil rights

7. In general, students are now far more open to Hendrix's performance than they were after 9/11 and during the build up to the 2003 Iraq invasion.

movement.⁸ There are still bigger questions to explore. How many interpretive liberties are appropriate to take when performing a national anthem? Do the boundaries change with time and place?⁹ Who “owns” *The Star-Spangled Banner*? For whom does it speak? How might an anthem be similar to, and different from, another national icon, such as a flag? And even, why is a Western military band the standard anthem performance ensemble for nations around the world?

From this discussion, now fortified with a range of conceptual tools, we are prepared to go almost anywhere. In our textbook, we move on to a discussion of nineteenth-century nationalism and, specifically, Borodin’s symphonic poem *In the Steppes of Central Asia*. Again, there are many questions. What musical techniques did he use to portray the Central Asian landscape? Why did Borodin write this music? Were his goals simply musical? Next we consider music in Communist countries: first the opera *Hong deng ji* (*The Red Lantern*), one of the *Yang Ban Xi* (*Eight Model Plays*) of China’s Cultural Revolution, and second, Bulgarian “folk” music as reimagined by Philip Koutev. Moving on, and now backwards in time, we explore the ideal of universal brotherhood in Beethoven’s Ninth Symphony as well as various political appropriations of that work. And finally we journey forward to the present with the Mexican *corrido*, *El himno Zapatista*, an anthem of resistance of the Zapatista Army of National Liberation.

Of course, examples by which to teach music and nation are limited only by the instructor’s interests and background. In the text we might just as profitably have focused on a composition by Charles Ives or Aaron Copland, iconic performers like Woody Guthrie, Chile’s Victor Jara or Cape Verde’s Cesária Évora, Japanese *taiko*, or even the Eurovision Song Contest. Sometimes we do. All the music is readily available through the Internet. Taken as a complex whole over the course of a semester, our narratives tell different, but interrelated, stories about music’s power to reflect and shape social and personal reality.

The various social lenses we develop generate distinct perspectives, of course. They also energize and build one upon the other. The story of opera’s Carmen might be introduced through the lens of gender, for example. But she could be introduced just as effectively through lenses of ethnicity, love, nation, violence, or alienation. Carmen’s character, like all of ours, is woven into the warp and woof of the social fabric in which she lives. If she were not, we would not care about her life and death, or even the music she sings.

8. Hendrix said the performance was intended neither to protest nor to offend, but many were outraged.

9. YouTube offers an extraordinary range of performances, from The Marine Band to Steven Tyler, and from Borat to Tommie Smith and John Carlos’ raising of black-gloved fists during a 1968 Olympics medal ceremony.

These characteristics of culture are braided (in different ways, of course) into everyone's social make-up. All of these factors potentially interact with, and impact, one's musical tastes and understandings. Influences work in both directions—powerful musical experiences can impact one's ethnic understandings, political views, sense of spirituality or gender, daily purchases, and even career choice.

What We Assign

My Musical World

Since good teaching necessarily begins with, and builds outward from, what students know, we begin our courses by trying to understand our students as individuals. Accordingly, every semester, the first assignment our music appreciation students receive is a two-page paper in which they are instructed to describe their musical worlds. This assignment serves a dual purpose. Not only do we learn about our students, but by articulating their own musical backgrounds and tastes, students learn about themselves. Reflection upon how music functions in their own lives also opens a door to understand how music functions, and has functioned, in the lives of others, past and present, near and far.¹⁰

Almost always, students write about the central role that music plays in their lives. They report how music affects their emotions, relaxes them or revs them up, places them in the world, and reminds them of times past or vitalizes the present. These are important observations that provide the foundation for beginning a dialogue on the power of music and, by extension, the purpose of art itself. Once these ideas have been brought into their conceptual toolboxes, they can be referenced throughout the semester in a variety of contexts. We discover points of intersection, how we and others use music to define ourselves as individuals, families and peers, and cultures.

Students' musical experience is remarkably vital. We work to build on them. The following quotes, all from papers written during the 2013 spring semester, are typical:

My music is a collection of memory triggers for every era of my life. My music tells my story, a story of sadness, struggle, striving, triumph, and love. Music is what I turn to in all occasions. It plays my life to me everyday, and from that I draw strength to continue going.

10. Robert Woody and Kimberly Burns have shown that if students can connect to the mood or feeling expressed in a work, they are more likely to respond positively and to listen to the work on their own. Robert H. Woody and Kimberly J. Burns, "Predicting Music Appreciation with Past Emotional Responses to Music," *Journal of Research in Music Education* 49, no. 1 (Spring 2001): 57–70.

Another wrote, “Music is everything to me. It is my life.” And yet another, “Music shapes and defines me.”

Even students less enamored tend to write about music’s power to open doors and animate worlds. “Usually, I only listen to music from video games. But as I play the game, I listen to the music and feel the [game’s] story inside the songs,” wrote one student. She went on to tell how her emotional connection to the music sent her to the Internet, where she searched for the composer and discovered a variety of compositions for orchestra. Now she listens to them as well.

Students often “wear” and act out their music.

When I was younger I began enjoying hip-hop culture and lifestyle, the way they dressed, talked, and walked. My life began looking like a music video. I related to things rappers rap about, purposely getting into trouble because that was cool. Even so, I don’t believe that music defines and shapes who you are. It simply brings out the mood you’re already in.

Interview an Elder

After students have reflected on their own musical worlds, we ask them to interview a family elder, the older the better. Interviewing a grandparent (on very rare occasions we receive a great-grandparent interview) is ideal for two reasons. First, a grandparent’s experience opens windows far into the past. Second, the interview offers a wonderful opportunity for students and grandparents to enrich their relationships.

Our elders are gateways into the past. They have wonderful stories to tell. Recently, for example, one grandparent described the thrill of seeing Elvis Presley perform in the 1950s. Another told of falling for her future husband while dancing to the Glenn Miller Orchestra. One grandfather told of touring with polka king Frankie Yankovich. (The student had no idea who Yankovich was, or even that his grandfather had been a musician.) This semester, a Vietnamese student interviewed her uncle, who told her about the conflicting ideologies embodied in Vietnam’s democratic “yellow” and socialist “red” musical genres, both of which were performed during the Vietnam War; another student’s uncle, a former American GI, described the music he listened to while fighting in the same war. These remembrances shared across generations are powerful gifts. They offer insights far more vivid than textbooks.

Students report they had no idea that grandma was so cool, that grandpa had been through so much. They also learn that musical experience was once much more hands on, that people sang together in the home, at picnics and weddings, and around a campfire. We want students to go back as far in time as possible, to go back to their elders’ youthful experiences. We even encourage them to ask their elders about what they themselves remember about their

own parents' or grandparents' musical worlds. Almost invariably, the elders come up empty. That is because, when today's elders had their chance, they did not think to ask. This lacuna is made visceral when we move into our unit on music and ethnicity, in which we study the *jalolu* (*griots*), West Africa's musical historian/story tellers who sing of family deeds and events reaching back for generations.

Concert Review

We require students to attend a music performance and write about the event. We are not looking for a traditional review, of course, but rather a description of what they experienced. We ask them to include journalisms "five Ws": who, what, when, where, why, and also how. Mostly we are interested in whys and hows, because that is where they discover cultural processes at work. That is also where the thinking comes in.

We mention just a few things students might more deeply investigate, though many others come up in class discussion.

- Costumes/dress (both performers and audience)
- Implicit rules of behavior and interaction
- Level of formality/informality
- Performers' and audience's general age
- Venue
- Ticket price

Analyze Period Sheet Music

During our music and war unit, sometimes we ask students to explore The Library of Congress' American Memory site, where by clicking on the link "Performing Arts, Music," they can investigate a trove of sheet music from the American Civil War and World War I. We ask them look at sheet music covers and song lyrics, many of which are quite remarkable. The assignment itself is amorphous, a treasure hunt without specifying the exact treasure they should find. Indeed, in this case, the prize is in the eyes of the beholder. Some students will be drawn to songs and images of fighting men. Others will investigate pacifist music. Still others will be drawn to the publications rooted in blackface minstrelsy, examples of which exist through World War I. Whatever music students choose to analyze, they should contextualize what they see. At assignment's end we invite one or two students to share what they discovered with the entire class. Depending on the selection, this can make for a most animated discussion.

What We Test

We use exams to find out how much students know, of course. But, more importantly, we test in order to monitor the development of critical thinking skills. Our exams generally include multiple-choice questions, listening identification, and one or two essay questions.

In the listening section, besides the music we studied in class, we often include a piece that the students have not previously heard. We ask them to describe the music and, based on those observations, assign the composition a time and place of origin. Students are graded on the quality of their thought process, not whether or not they correctly place the composition.

If that is the case, why try to place the music at all? We ask this of the students because we want to reinforce the useful habit of active, goal-oriented listening, which invariably leads to a richer level of musical mindfulness. One hears what one listens for. Listening for melody tends to demote rhythmic attention. One will likely ‘hear’ gender in music if the mind searches for it. This is also the case with ethnicity, social organization, or any number of emotional qualities. All of these characteristics are subsets of time and place.

The essays are what students most fear, and, ultimately, most enjoy. Because thinking is the goal, the essays are difficult. Because they are difficult, not only do the students get them in advance, we discuss in class. On occasion, the students themselves conceive of the basic question. In class, we analyze the problem and consider various solutions. We construct potential thesis statements that could direct their arguments. We encourage students to prepare a full outline of their essays, which will have to be written in class and without notes.¹¹

Recent essay questions

1. William Grant Still stated that he wanted to raise the blues “to the highest musical level.”
 - a. Using your knowledge of Still’s life, compositional output, and the general state of American culture in 1930, show what Still hoped to demonstrate and why. Cite and discuss the relevant composition.
 - b. Next, drawing from the music we studied in class, relate how a strategy of musical identification was employed in a very different manner by Maurice Ravel OR Béla Bartók. Again, be sure to place the composer’s ideas and music into a cultural context. Cite a

11. After taking this semester’s (spring 2013) midterm exam, a tired student commented, “I took this class because I thought music would be easy, but you are making us think.”

“And so?” I said.

“I like it,” he replied.

- relevant composition and its musical characteristics to support your points.
- c. Finally, suggest ways in which the klezmer tradition is similar to or different from the above examples. (Spring semester 2013)
2. Music reflects and structures our social values and understandings.
 - a. Using a specific musical example from the textbook (or from your own music collection), construct an argument showing how this statement is true.
 - b. Using the same example, construct an argument arguing that this statement is false.¹² (Spring semester 2013)
 3. Use a single musical example to demonstrate how (depending on one's perspective) music might be used to enhance social cohesion while simultaneously promoting social division. (Fall semester 2012)
 4. Igor Stravinsky's 1913 ballet *Le sacre du printemps* is considered one of the seminal compositions of the first half of the twentieth century. Discuss and analyze the composition in terms of social/historical context and musical characteristics. Consider how aspects of ethnicity, gender, nationality, and even spirituality might influence performance decisions. Use examples from YouTube to support your answer. (Summer 2011)

12. Post exam explanation: You were asked to write two separate essays. Each essay needed to stand on its own with a strong topic sentence to introduce the argument.

Of course, it is extremely difficult to construct a convincing argument that music does not reflect and/or structure social values. How to do this? Many of you discussed how your example piece challenged social mores—for example, Aretha Franklin's rendition of *Respect* reversed or confused accepted gender roles, as did Dar Williams's *When I Was a Boy*, as also did Orbison and k. d. lang's rendition of *Cryin'*. But aren't these performances direct responses to social expectations? And don't these performances have an impact on the way we understand gender?

One innovative paper argued that music was not about values as such, but the real "values" were behind the scene, in music's commercial aspect. Production is a business. Artists produce what sells, not what they value. So, the whole idea of social value, or at least values' truthful representation in music, is a sham to begin with.

The strongest essay argued that musical experience is individually constructed in the ears and minds of each listener, that music is a language of abstractions. Any gesture—a falling melodic line, a vigorous rhythm—can be interpreted many ways. Indeed, maybe a "social" (or associative) focus is arbitrary, one of many equally viable ways of listening.

Conclusion

Because we introduce study units with material that is relevant to students' immediate lives, and because that material is constantly changing, our courses are always under construction. The downside to this is that classes invariably require updating. The upside, which far outweighs any negatives, is that not only is the material always fresh, but it engages our students and establishes a common understanding on which to introduce new information and ideas.

In addition to our core culture-driven micro narratives of ethnicity, gender, nation, love, and conflict, there are many additional perspectives we can incorporate or interweave throughout the basic topics. These include alienation, displacement, family, social class, power, economics, ritual, taboo, life stages, technology, generational cohorts, and globalization, to name just some possibilities. Viewing musical life through any of these lenses will offer fruitful insights.

One might argue that viewing music through any externally imposed perspective will dilute the quality of musical experience by filtering out music's subtle experiential nuances. Or, that such an approach may even take us away from the music itself. The concern is well taken, but in this case it is misconceived. It is true that focusing on one particular aspect will necessarily blur others (think of working the lens of a camera or microscope). If we sought only to engage with music through the lens of ethnicity, for example, we would indeed be dulling our broader experience for the sake of a particular set of insights. But this is not the approach we advise. Instead, we advocate studying musical activity through a series of lenses, which, when ultimately combined, will engender expanded levels of breadth and depths of understanding. Of course, none of this would be successful without careful listening and the exploration of how different styles and musical languages enhance musical meaning.

Imagine the richness of a class discussion about *West Side Story* when student understanding is fortified with a variety of the energizing concepts listed two paragraphs above. What about *Le sacre du printemps*, *St. Matthew Passion*, or any theatrically oriented musical production? These are just the most obvious examples, of course. Every musical performance includes extra-musical elements.¹³

Perhaps the biggest problem with the approach we advocate here has been too much student involvement. When discussions get fired up, it is difficult to get through the lesson plans. For that, we are happy to accept the loose ends.

13. See for example: Christopher Small, *Musiking: The Meanings of Performance and Listening* (Middletown, CT: Wesleyan University Press, 1998) and Nicholas Cook, *Music, Performance, Meaning: Selected Essays* (Aldershot, Hants and Burlington, VT: Ashgate, 2007).

Music Then and Now

THOMAS FORREST KELLY

You might argue that the last thing a music student needs is a book. Perhaps for history, for literature, or for certain other matters in which language is actually the material being studied, written words are not only useful, but they are the matter at hand. For music, though, the material to study is invisible, it exists only in time, and it won't hold still. What could be the use of a book? Perhaps one could include scores, for courses in which students can be expected to read music. For my purposes—and here I'm addressing the question of non-majors taking their first and last music course ever, a book would essentially have words, pictures, maybe diagrams, but that is not what we're studying.

You might wonder whether the academy doesn't encourage a one-size-fits-all for all kinds of learning—teacher, classroom, book: just as in the Middle Ages, where a “lecture,” a *lectio*, was a reading, by someone who had a book, to a lot of people who didn't. What music students need is music and study. That is, listening and paying attention. Simple as that.

I'm the author of a recently-published music-appreciation textbook (*Music Then and Now*, W. W. Norton, 2012), and the process has required me to think a lot about why music students do have books, and what such books ought to contain. I had really hoped for a book that sings, some sort of object that produced the music just as you were reading about it, or following diagrams or listening charts or scores. The result comes pretty close—especially the online version—but we're not quite there yet; and perhaps we never will be, because no matter how fine the book, what music-appreciation students also need is a teacher. That teacher is a fellow listener, a fellow enthusiast, a person who can introduce fellow human beings to something new and wonderful.

With respect to music appreciation, I don't attach a lot of importance to sonata form, to style periods, to keys and circles of fifths. That's all useful, but only to people who already command a lot of music and want to make categories and descriptions. I don't honestly think that most people at a symphony concert, say, note the arrival at the dominant. I think they can hear areas of

tonal stability and of instability; I like to say that if you can't tell where you are, that's surely because the composer wants you to feel that way. Mostly I think students, majors and non-majors, need to own their music.

First Nights

For years now I've taught a slightly unusual music-appreciation course called First Nights. Its basic hope is to send students away really owning a small number of pieces of music. It's my view that a lot of courses try to cram too much in, sensing a need to mention most of the great composers, genres, styles, periods, and so on: an impossible task. My First Nights course has just five pieces—but they are great ones—from the past, and one piece from the present. The idea is to consider these pieces, not as museum pieces revered for all the ages, but to consider what it was like to be at the first performances of these five pieces, when they were cutting-edge pieces of contemporary music, when nobody had ever heard them before. It allows for other times, cultures, and attitudes to be considered. It heightens the sense of now for students when they think of what else those audience members might have chosen to do on the same day instead of coming to hear this music; and it brings them closer to the music's contemporaries when they consider what those audience-members knew, what they were used to, that may be unfamiliar to us.

The five pieces? Monteverdi's *L'Orfeo* (Mantua, 1607); Handel's *Messiah* (Dublin, 1742); Beethoven, Symphony no. 9 (Vienna, 1824); Berlioz, *Symphonie fantastique* (Paris, 1830), Stravinsky, *Le sacre du printemps* (Paris, 1913). They are classics, of course, and they go from late Renaissance to twentieth century: but mostly they are chosen because they have a hook; students know most of them—at least they've heard the "Hallelujah" chorus and the tune from the last movement; they may have seen the dinosaurs in *Fantasia* and know some Stravinsky; and even if they don't know the *Fantastique* it's an easy sell in the first lecture with that guillotine blade. *L'Orfeo* is in there because I love it. So the idea is that the students will say "Oh! I know that song," and will be able to get going on this stuff from the inside.

Another reason for choosing these pieces, though, is that they are pieces about whose first performance we have some good information. We can put ourselves in the place of the first listeners. The students have a batch of original texts translated into English for each of the pieces (diaries, newspaper articles, letters) so that they can try to reconstruct for themselves a picture of what it was like to be there.

The second point of the course (the first was to get the students to own the pieces) is an emphasis on performance: music is what people do so that they

or others can listen. It's something people *do*. So we emphasize those first performances, not the fifteen different CDs you can buy.

And then we commission our own First Night, a piece that is given its first performance at the last meeting of the class, preceded by a session of rehearsal and time for student questions for the composer and performers. The composer is new each year, and each year the students get surprisingly excited about bringing a new piece of art into the world, and they write a paper in which they give the sort of detail about this first performance that we wish we had for the five pieces from the past that we've studied. I generally present a bouquet of the most interesting papers to the composer, who is almost always delighted that people have paid such close attention to the music.

It's only six pieces—not very much in the great world of music. But there are other pieces like them, and these six can perhaps serve as telephone poles on which the listeners can string their own stylistic and historical wires. My hope is that when one of the six gets played in the student's home town, she or he will go, because “that's one of my pieces;” and there may be other interesting music on the program, the student—now concert-goer, may well attend other events, and that music may well contribute to making his or her life richer than before. I hope so.

There's a book that goes along with the course—it's called *First Nights* (Yale University Press), and it arises directly from my course, but it's not a textbook. It's just a book about five historical performances, with lots of pictures and interesting information, including dossiers of original documents. It was never really meant as a college textbook; it is a general-audiences book written for people who like music and who might like reading about these performances. It does not have test banks, PowerPoint slides, listening guides, streaming audio, or any of the other wonderful things that most textbooks provide. My students do read it, but they sometimes complain that it covers the same material as the lectures. That's an almost inevitable side effect of writing the book from the course, but it also allows me to spend a lot more time on music in the lectures, knowing that the historical and cultural side is there in the book.

First Nights has been taught at other universities, with greater or lesser success, and I am grateful to the many colleagues, some of them former students, who have adopted the idea that less is more, that a small repertory of pieces students can really get to know has the advantage of ownership rather than spectatorship.

The repertory is unapologetically classical. I make a point, in the first lecture, of saying that the world is full of music of all kinds, that in the United States you can find music from almost all the world's cultures, that lots of courses in the university deal with much of that music, and that nothing is

meant to privilege these works over any other music—it's just that these are favorites of mine, and that I'd like to introduce them to you.

Then and Now

And now I've tried to adopt that concept in a textbook. It has been a very enlightening experience. For one thing, I needed to learn that even though I might choose to do something in a certain way, there might be very good reasons it wouldn't work elsewhere. There are many colleagues in our world who want very much to do the best job they can to get their students to love music, but who work in a variety of circumstances, under various kinds of pressure, and who deal with students of many different kinds. So although the textbook is mine in a sense, in another sense it belongs to a lot of people. Many generous colleagues read versions of the material, commented on the repertory and the writing, thought about listening guides and made suggestions, and so the resulting books has a much broader base, and is better informed than I could possibly be on my own.

Nevertheless, the basic two ideas are there: (1) Study fewer pieces, study whole pieces, and give students time with each; and (2) focus on performance, on *doing* it as much as listening to it.

So *Music Then and Now* is designed along those lines; it has separate chapters on individual pieces and their first performances; there are twenty chapters, and my idea was that in a thirteen- or fourteen-week semester an instructor might pick a piece a week from those on offer, and have time to concentrate pretty hard for that week. A week is not very long to study, say, Beethoven's Fifth Symphony, but it may be longer than the piece gets in a lot of courses. This book isn't trying to cover everything, but to give the instructor a chance to fashion a sort of in-depth look at some wonderful events in the past.

Here's a rundown of the contents:

1. Fundamentals (focusing on listening, and using examples from the pieces to come as teasers)

Medieval and Renaissance part opener (these set the stage with a bit of history, art, and music)

2. Medieval (Christmas mass in Paris, 1198)
3. Renaissance (an imaginary house party with William Byrd)

Baroque part opener

4. Monteverdi (*L'Orfeo* in Mantua)
5. Handel (*Messiah* in Dublin)

6. Bach (an imagined collegium concert, with suite, concerto, harpsichord music)

Classical part opener

7. Mozart (*Don Giovanni* in Prague)
8. Beethoven (Fifth Symphony in Vienna)
9. Schubert (an imaginary Schubertiade: songs, “Trout” Quintet)

Romantic part opener

10. Berlioz (*Symphonie fantastique*)
11. Mendelssohn (Violin Concerto in Leipzig)
12. Schumann (Clara Schumann plays Robert Schumann’s *Carnaval* in Paris)
13. Wagner (*Die Walküre* at Bayreuth)
14. Dvořák (“New World” Symphony in New York)

Twentieth century part opener

15. Stravinsky (*Le sacre du printemps*)
16. Berg (*Wozzeck*)
17. Messiaen (*Quatour pour la fin du temps* in Stalag VIIIA)
18. Bernstein (*West Side Story* in New York)
19. Coda: Twenty-First Century (consideration of *Doctor Atomic*)

Every reader, I’m sure, can improve this list; nobody agrees, of course, on what should be included, and what excluded, in such an exercise. In an ideal world, we’d have chapters available for any combination an instructor wanted, and we could put together a book to order. I hope, actually, that if there are future editions of this book they will consist of expansions, so that there are more chapters, and it will really be possible to order the book the way you want it. For now, this is a list based on a consensus of experienced people.

Not everybody agrees on everything, of course, and there’s a lot missing. Not many women here (there are singers, there’s talk of Hildegarde, of Fanny Mendelssohn, there’s Clara Schumann, and although that may be a fair representation of the underrepresentation of women in public music-making in the past, it’s nothing to be proud of); not many underprivileged people or people of color (issues of society and race arise in *Wozzeck* and *West Side Story*, but not at the level at which our world needs to consider those issues); not much world music, not much pop music. All true. These chapters represent real musical events (for the most part: you’ll note that a couple of them are fudged a little: Renaissance, Schubertiade), and that’s how life was.

One of the features of the book that I hope will be viewed positively is that it includes quite a number of videos of me talking about the pieces; seated at the piano, I try to get people a little bit excited about what's in each chapter. There is at least one video for each chapter; sometimes displaying violin virtuosity, sometimes explaining medieval notation, sometimes talking about the meter of "I want to be in America." There are also videos, from the Met, of the relevant portions of operas: *Don Giovanni*, *Die Walküre*, *Wozzeck*, and *Doctor Atomic*. These videos, performances and talks, are not just window dressing; they are attempts to make things live and lively, to remind people that music happens in real time, among real people. It's an attempt to make the book a little bit less of an object and more of a collaborator.

I write these words in the summer, and doing so makes me look forward to returning to the classroom, to meeting a roomful of new students, of trying once again to convince them of how lucky they are to be alive on a planet that has art.

In Favor of a Skills-Based Approach to Music Appreciation: Pedagogy and Personal History

ROBIN WALLACE

Music appreciation is the most important course music historians teach. For many college students, it is the only music course they take. It shapes their perception of music and its importance for the rest of their lives. It deserves to be taught by the best teachers we have to offer, and there is no more important text published in our field than the one those teachers will choose. I have believed for decades that it was time to revisit the pedagogy of the music appreciation course in light of significant shifts in the college population, its background, and its needs. The changes in teaching materials that I have seen over the past thirty years have been primarily content-based, not methodological. Most current music appreciation texts contain at least a few chapters on popular and world music, material that would not have been considered appropriate for such a course a few generations ago. I am concerned, however, that placing them as additional topics to be covered in the course adds to the increasingly futile attempt to condense all musical knowledge into a digestible semester-long package. I would much rather that students learn less music and learn it well. In this essay I intend to describe the ways the student population has changed during my lifetime and the pedagogical style I have developed to address those changes: a style that has shaped the writing of my own new text, *Take Note: An Introduction to Music through Active Listening*, which is being readied for its launch in 2014 by Oxford University Press.

Musical Education

It might help to frame this discussion if I explain that, as a late baby boomer, I was born the same year that the first edition of Joseph Machlis's *The Enjoyment of Music* appeared in print. It grew up with me. Machlis lived just downstairs from my grandparents, in a New York City apartment building that my family built in the 1920s and that my grandfather still managed. When he learned that I was interested in music, he began to shape my own musical development at a very early age. He gave me carefully produced long-playing

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records devoted to Mozart, Schubert and other composers, and I practically memorized them. With the Kyrie/Christe double fugue from Mozart's *Requiem* throbbing in the background, I cried at the oft-told story of the composer's premature death after the belated recognition that "fate had decided against him." I delighted in hearing about Schubert's emergence from obscure beginnings, and learned all the words to *Heidenröslein* by heart—in English, of course. In eighth grade, I proudly brought to class an autographed copy of *Music: Adventures in Listening*, Machlis's text for junior high students. I was hooked.

In short, Machlis personally helped to mold me into exactly the kind of student for whom *The Enjoyment of Music* was written. Such a student had been raised on a steady but limited diet of classical music at home and yearned to know more about it. Machlis knew his audience well. In his 1998 obituary in *The Independent*, Martin Anderson quotes him as follows:

In those days, they believed in starting at the beginning. In an English course, they'd start with *Beowulf*. By the time you got to *The Faerie Queene*, you hated English Lit. I thought, why don't they start with Steinbeck and Hemingway and work back. With music they'd talk to 300 non-music majors about Gregorian chant. The students were bored to death. I began with Tchaikovsky and Grieg, the kind of music that you hear at a pop concert. I spoke the language of the kids because I was a City College boy.¹

In other words, Machlis undermined the chronological teaching format in a way that made sense for the college students of his time, starting instead with some music they knew, introducing some elements to listen for, and only then beginning to teach history. Likewise, by teaching me to love Mozart and Schubert as a child, he set me up to study music history in college and graduate school.

When I was a graduate student at Yale in the late 1970s and early 1980s, there were two music courses offered for non-majors. One was a two-semester music history course, of which I had the privilege of teaching the second semester in 1983 and 1984. The other was a one-semester course taught by Jane Stevens. Many people called it "music appreciation," although that was not its official title. As a text, it used Richard Crocker and Ann Basart's book *Listening to Music*, which was published in 1971 and had already been out of print for several years.²

1. Martin Anderson, "Obituary: Joseph Machlis," *The Independent*, November 5, 1998, <http://www.independent.co.uk/arts-entertainment/obituary-joseph-machlis-1182804.html>, accessed May 21, 2013.

2. Richard L. Crocker and Ann Phillips Basart, *Listening to Music* (New York: McGraw-Hill, 1971).

The two-semester course began by teaching students to read music and referred to examples in music notation throughout. It covered Western music in chronological order, just like the parallel, two-semester, Grout-based course that was taught for music majors. The one-semester course didn't use music notation, and it didn't bow to chronology in the least. Instead, it followed the arrangement of the Crocker/Basart book, which began with an introductory chapter focusing on the third movement of Beethoven's seventh symphony, followed by one on "Qualities of Sound" that used examples by Stravinsky, Monteverdi, Beethoven and Davidovsky. Further chapters dealt with topics like "Texture," "Linear Organization of Pitch," "Harmonic Organization of Pitch," and finally "Some Approaches to Overall Shape." The book concluded with detailed capstone studies of a few extended works. The entire listening list consisted of eighteen pieces by twelve composers. A final appendix gave an almost mocking twelve-page "Historical Outline of Western Music from 700 to the Present." Students were clearly not expected to read it.

I spoke with Mrs. Stephens—as Ivy League etiquette demanded she be addressed—at the time about her reasons for adopting that approach. Why did she believe in this quirky, non-chronological pedagogy so deeply that she was willing to ask the publisher every year for permission to photocopy the book and make it available to her students? Her answer, as I recall, was that all the music appreciation books on the market dealt with "terms about music." This was the only one that actually dealt with music.

First Teaching Experiences

When I got my first full-time teaching job in 1984 and was asked to teach two sections of the introductory non-major course, I had a chance to find out what Stephens meant. I examined the available textbooks in search of one that didn't try to cover all of music history in one semester, but instead dealt with a limited repertory in a way that ensured students would really know those pieces well by the time the course was over. Since this seemed like such an intuitively obvious approach, I assumed such a book would be easy to find.

I was wrong, of course. Book after book followed the "music history lite" approach made familiar by the best-selling works of Machlis, Kamien, et al. At that point there was no alternative available in print. Those that had been tried, like the Crocker/Basart book and Jeanne Bamberger's and Howard Brofsky's *The Art of Listening*, had had only limited success. I decided to wing it and teach without a text.

I quickly realized that most of my students at a large state university on the West Coast in the 1980s were starting from a different point entirely from those who had inspired Machlis to write his book three decades earlier. Most had no background in music, and no idea what to expect from a college

course in the subject. They could no more recognize Tchaikovsky than they could Machaut. Unlike the college students of the 1950s, they had not heard much classical music at home, at a pops concert, or anywhere else. Nor was there much other music I could assume they would all recognize. Since 1984 was the year Michael Jackson's *Thriller* album came out, I assumed they had at least heard that. Everything else was guesswork, and I learned on the job. What I quickly realized was that a chronological approach—even the modified one still used in the Machlis book—would bore them just as dependably as it had the students of Machlis's generation.

Toward a Different Teaching Model

A new teaching model was clearly needed: one that would engage students with little musical background and virtually no experience listening to anything that lasted more than a few minutes. They needed to be challenged to listen critically and not just prepare to identify pieces they had heard before on quizzes and exams. They needed to develop long-range listening skills that enabled them to understand and experience musical form in longer works. They did not need to learn to read music and were not well served by the idea of a limited canon of "great masterworks." What they did need was to be prepared to react as educated listeners to a new work of music in any style.

Unencumbered by a text with predetermined choices, I put together a listening list of the music I loved the most. I had already determined, for example, that I was not going to include Berlioz's *Symphonie fantastique* in any course syllabus I created. The piece was in all the standard books, and it practically taught itself; you told the story, you played the music, and you showed how the music told the story. I wanted my students to know, though, that Berlioz had also written an imaginative realization of the Romeo and Juliet story and a fabulous opera based on Vergil's *Aeneid*. I wanted them to hear at least the first movement of Bruckner's Symphony No. 7, and I wanted them to listen to the rhythmic verve of a Bach harpsichord concerto instead of one of the Brandenburgs. I also wanted to teach them about jazz, which was by no means standard fare in such courses three decades ago.

At the same time, though, I didn't want to expose them to too many different styles or too wide a range of works. I focused on classical music—as I do in my text—not only because it was what I knew best, but also because it allowed me to highlight both important consistencies and significant diversity of style without trying to cover too much.

A second feature of my teaching that helped open my students' ears was that I decided not to play what was still accurately described in the 1980s as "drop the needle" on quizzes and exams. Any time I played music for students and asked for their feedback, it was something they hadn't heard before. I

asked them to apply their listening skills and describe what they were hearing. This was how I had been tested in music major classes as an undergraduate, and I saw no reason why it shouldn't work at this level as well.

The most difficult aspect for students to "get," I quickly realized, was musical form. I could tell them that a selection began with one musical idea, proceeded to a contrasting idea and then returned to the first one. I could point out the first two events as they happened and ask them to raise their hands when the opening music returned. Hardly anyone, I found, could do that. Something that I thought to be easy and self-explanatory challenged the limits of their listening skills because they weren't used to thinking about music in those terms. Hearing how any extended composition was put together was thus not part of their initial skill set. I could describe ABA, rondo or theme and variations form and students could learn the descriptions and parrot them back. As far as practical benefits went, though, they might as well have been memorizing Sanskrit.

Form, I had learned, was in the wrong place in the standard textbooks, so I decided to ignore the model they set in this regard as well. You couldn't wait until students had learned about the great composers and styles and then introduce them to form in the final chapters. They might learn to describe it accurately, but they didn't learn to hear it, so unfamiliar music remained hostile territory to them. Listening to an extended performance of something they hadn't heard before was no less of an ordeal than it had been before they took the course.

So I introduced them to musical forms right at the beginning of the semester and spent the rest of the time drilling them in every way conceivable. I gave quizzes in which I challenged them to create listening charts for pieces they were hearing for the first time. I encouraged them to get in the habit of listening to the first twenty seconds or so of a new piece repeatedly, since easily recognizing it when it returned was going to be the key to unlocking virtually everything else that happened as the music unfolded.

Of course that wasn't all I did. Students also had to learn to recognize the sounds of the different instruments—but I found they were often just as interested in learning about the people who played them. They had to be able to count musical meters: again, not just understand how they worked, but hear them as physically engaging processes that spanned and defined long stretches of music. If they were going to listen to opera, they needed to think about how music could develop character and project drama in ways that differed from a stage play. Fortunately I had taught a college seminar at Yale on operatic adaptations of great literary works, so I was prepared to show them in detail how Verdi's *Otello* differed from Shakespeare's *Othello* and how Mozart and Da Ponte edited and streamlined *Le Nozze di Figaro*. These things weren't in any of the textbooks, so I had to improvise, and not everything I did was

equally successful. It was in this manner, though, that I began to create the pedagogy that would later motivate me to write my own text.

Another thing I learned during that formative year was that I simply couldn't spend much class time talking about music history. I didn't go to the extreme that Crocker and Basart did and leave it out entirely, but I reduced it to a unit—one that fell fairly late in the semester—in which I introduced the historical periods in fairly broad terms. I never asked the students to memorize dates or lists of great composers, and I frankly didn't care how many names they recognized. The idea that a one-semester music appreciation course should try to cover a little bit of everything was, I decided, pedagogically destructive. It was better to teach a few things in depth than to spread the net too wide.

It was also emphatically not worth spending time, I decided, teaching music appreciation students to read music. Some of them could and some of them couldn't; in fact, that discrepancy was the single biggest obstacle I faced in setting up a course that would be challenging yet fair to all the students who took it. It reflected a difference in training and background. Those who could read music had usually taken lessons and perhaps played or sung in an ensemble in high school. Most, though, were accustomed to hearing music but not to seeing it, and if I was going to upset that balance I wanted to do so carefully and for good pedagogical reasons.

Crocker and Basart had devised their own highly idiosyncratic solution to this problem. Instead of using standard music notation, they filled their book with unique graphics that represented different aspects of the musical experience visually in what were supposed to be intuitive ways. These examples progressed across the page as music notation did, but they showed phrase structure, beats, meter, texture, relative pitch and other aspects of music in ways that could be grasped visually without the ability to decipher noteheads, clefs and staves. They allowed students to focus on what was essential in any passage of the music being discussed; unlike the old Norton Scores, which highlighted the essential aspects of the music to focus the listener's attention, these examples simply left everything inessential out. On p. 343, for example,³ there is a visually striking diagram that shows the melodic shape and note values of the opening theme of the Vivace of the first movement of Beethoven's Symphony No. 7 as it appears at the beginning of that section. Immediately underneath is a graph showing how that theme is transformed at the close of the same section, with the counterstatement in the cellos and basses mapped in visual counterpoint to it. With some help from the instructor, a student can use this illustration to grasp an essential point about the theme's profile, its

3. Crocker and Basart, *Listening to Music*, 343.

adaptability to contrapuntal treatment, and its role within the work's larger structure, all at the same time.

This was in the days before interactive visual analogues for the experience of listening to music could easily be created at the computer, so the Crocker/Basart graphics were a kind of desperate compromise between the dynamic involvement they suggested and the frozen inflexibility of the printed page. In a sense they were the forerunners of the online listening guides that now come with virtually every appreciation textbook. The advantage of the latter is that they can offer running commentary in real time, so students who are sufficiently motivated can now do listening practice on their own and gain the kind of skills I was so painstakingly reinforcing in class back in the '80s. The disadvantage of most of those that have been developed so far is that they offer only written commentary, not graphics. They cannot do what the Crocker/Basart example just described managed to accomplish so efficiently.

An early attempt to bridge this gap can be found in a series of CD-ROMs developed in the early 1990s by Robert Winter, which realized works like Beethoven's Symphony No. 9 and String Quartet, op. 131 and the Brahms *Requiem* visually so as to produce a truly interactive listening experience.⁴ These have long since been rendered obsolete because they were MAC-only and did not survive the update to OSX. They gave an idea, though, of what could be done with state-of-the-art computer graphics to make music more accessible to people unable to read a score. The opportunity to develop such graphics in connection with a music appreciation textbook has been evident for some time. Ideally, they would represent as many musical elements as possible through highly intuitive visual analogues, so only minimal training would be required for students to learn to use the guides on their own. This would enable them both to control the listening experience and to enjoy all the advantages of a conductor leading the music from a score. The ability to see what they were also hearing would bridge the gap between intellectual description of music's elements and the ability to hear them in real time.

In designing the interactive listening guides that will accompany my book, I did not seek to imitate the Crocker/Basart graphics in electronic format, since I was aiming at a slightly different pedagogical goal. Those graphics were meant to highlight passages of particular interest, so their arrangement in the book is sporadic and they assume an instructor with the ability to coordinate them with a particular recording and then tease out their meaning in class. Without such careful work on the instructor's part, the entire book would be useless. My own graphics are recording-specific and do not demand as much instructor involvement. They assume a visually oriented, computer

4. Published by Warner New Media, Burbank, CA, in the Warner Audio Notes series.

savvy student who is willing to spend some time using them to develop listening skills and get to know the works on the listening list in greater depth outside of class. They are meant to supplement the instruction provided in the classroom, not to serve as its backbone. They do not show as much musical detail, since they are oriented toward the big picture: form and structure are the most important elements they represent, with instrumentation and melodic shape a close second. Since the goal is to illustrate entire pieces, local aspects like phrase and beat structure and harmonic shifts are not described visually, although I still hope to expand the listening guides in this direction in future editions of the book.

I offer this commentary not as a promotion of my new text, but as a description of where I believe the pedagogy of introductory non-major courses needs to go for the role of music in the curriculum to remain viable. My sincere hope is that my book will be a step in the direction of a skills-based concept of musical literacy that will prepare students to encounter new, unfamiliar music in any style and listen to it with discernment and pleasure. The choice of repertory covered in the book reflects my own personal tastes and knowledge, but it is not meant to be exclusive. Each chapter can be augmented by the inclusion of additional music at the discretion of the instructor, and I will be honored if those who teach from the book use the skills I model in each chapter to introduce students to entirely different types of music than those I have selected.

Music Library Association Conference 2013: Incorporating Faculty Collaboration, Active Learning, and Hands-On Experience into Music Library Instruction to Improve Student Learning Outcomes

MISTI SHAW, GUEST EDITOR

The 82nd Annual Meeting of the Music Library Association (MLA) included several conference and poster sessions focused on music library instruction, which delved into a variety of topics including the use of in-class assessment techniques, instruction in non-traditional environments, online learning and live-action video tutorials, and active learning. The session, “And Now for Something Completely Different: New Exercises to Keep Your Students Engaged in Library Instruction,” included presentations by music librarians Scott Stone, Misti Shaw, and Katie Buehner; their presentations are summarized in the following essays along with a contribution by Sara Manus, Music Librarian for Education and Outreach at Vanderbilt University. Together, these essays discuss how music librarians are using collaboration with music history faculty, peer teaching, and in-class hands-on activities to teach students of varying research capabilities how to evaluate and use music resources and become information literate in a digital age.

One challenge music librarian instructors continue to tackle is how to teach our digital-native students to become information literate using both print and digital resources for music history research—often in the constraints of one fifty-minute music history class session. When determining the subject matter to be covered, librarians face the additional challenge of assessing the current research skill set of the students. In higher education, it can be easy to overestimate the research skills of today’s digital-native students. Many librarians have read about the work of the Ethnographic Research in Illinois Academic Libraries (ERIAL) project—an ethnographic study of what students, librarians, and professors think about the library and each other at five institutions.¹ One of the findings suggests that the majority

1. Background, findings, publications, and personnel described at <http://www.erialproject.org/>.

of students struggle with nearly every aspect of the research process. Librarians who overestimate students' research skills leave them feeling too intimidated to ask for help, while professors who are idealistic about their students' research abilities often do not send them to ask librarians for assistance with research projects.² In essence, we're throwing students in the deep end before we teach them to swim. ERIAL research team members Miller and Murillo suggest that "professors play a critical role in brokering students' relationships with librarians."³

Music and Performing Arts Librarian Scott Stone works closely with music faculty at Chapman University to provide recurring library instruction in a classroom setting. He explained his preference for peer teaching and in-class resource evaluation activities in order to facilitate learning for students of varying levels of ability. By having his students evaluate resources and then present their findings to classmates, students remain actively engaged with library instruction. I shared my experience of designing a hands-on library instruction activity for undergraduate students in music history seminars at DePauw University; the activity enables them to learn how to use—and when to use—specialized music tools and resources, including thematic catalogs and composer works lists. Searching for sound recording reviews and scholarly digital archives helps them to hone their evaluative skills in a relaxed environment with a librarian's guidance. Katie Buehner discussed the in-class activity she designed for the copyright portion of the graduate-level music research class she teaches at the University of Houston's Moores School of Music. She explains that by moving away from a lecture to a hands-on activity, students gain practice in searching for and evaluating information to solve copyright queries while relying less on their instructor for answers. Thus, students who intend to become performers are prepared to seek out, evaluate, and apply copyright information after they graduate.

In lively question-and-answer period followed the presentations, Sara Manus discussed a successful collaborative project with professor of musicology James V. Maiello to create a course, "J. S. Bach: Learned Musician and Virtual Traveler," in which she had a role as embedded librarian. She created an accompanying hands-on capstone project so students could make deeper connections with course materials. By integrating library instruction into a

2. Partial findings summarized by Steve Kolowich, "What Students Don't Know," *Inside Higher Ed*, August 22, 2011, accessed June 2013, http://www.insidehighered.com/news/2011/08/22/erial_study_of_student_research_habits_at_illinois_university_libraries_reveals_alarmingly_poor_information_literacy_and_skills.

3. Susan Miller and Nancy Murillo, "Why Don't Students Ask for Help? Undergraduate Help-Seeking Behavior in Three Academic Libraries," in *College Libraries and Student Culture: What We Now Know*, eds. Lynda Duke and Andrew Asher (Chicago: American Library Association, 2011), 60.

music history course, Manus asserted that students learn more than they do in one classroom library instructional session.

Feedback from audience members reveals that music librarians relish the opportunity to collaborate with music history faculty to deliver effective library instruction to students. Instruction librarians also relay that they continue to reevaluate the content they cover and their methods for enabling learning. The following papers, which include detailed descriptions of the classroom activities, support the possibility that along with faculty collaboration, active learning, in-class activities, and hands-on experiences may lead to successful library instruction outcomes.

Library Freaky Friday: Information Literacy and Peer Teaching

SCOTT STONE

As a music librarian whose primary job is to provide reference and information literacy instruction for undergraduates and faculty at a medium-sized university, I teach approximately fifty information literacy class sessions each school year. The musicologists and some of the applied music faculty I work with are very much in favor of their students receiving library instruction on a regular basis, which means that I see some students in four or five sessions throughout the year. Dealing with this repetition can be a significant challenge as some students bring to class extensive experience with research techniques and concepts learned in previous sessions, whereas others might only be familiar with the basics.

As I've experimented with various exercises and lesson plans to engage this wide variety of student ability, one in-class exercise has continued to prove effective at both teaching and engaging multiple levels of students. This exercise, which I like to call "Library Freaky Friday," is based on the educational theory of peer teaching and involves students teaching students rather than the librarian or professor teaching the class. Velez and his coauthors believe that, "peer teaching encourages students to assume a more active role in knowledge acquisition," which should please any instructor.¹ In addition to peer teaching, this particular exercise requires group work, which, as Yaman and Covington demonstrate, increases participation from students, an attribute that is desirable in any class but especially so in information literacy classes that are often rife with disinterested students.²

Library Freaky Friday starts with me informing the students that neither I nor their regular instructor will be lecturing them that day. After the excited whispering has died down, I inform them that *they* will actually be teaching

1. Jonathan J. Velez, et al., "Cultivating Change Through Peer Teaching," *Journal of Agricultural Education* 52, no.1 (2011): 40, doi:10.5032/jae.2011.01040.

2. Dan Yaman and Missy Covington, *I'll Take Learning for 500* (San Francisco: Pfeiffer, 2006), 11.

the class. I divide the students into groups (my classes are normally composed of five or six groups of four students each) and assign each group a topic and an information resource that they will present to the rest of the class. I select information resources for each session that are appropriate to the needs of a particular class or research assignment; these might typically cover electronic databases like *RILM*, *Oxford Music Online*, and *JSTOR*, in addition to several print resources such as bibliographies or focused encyclopedias.

Before releasing the students for the next twenty-twentyfive minutes to prepare their presentations, I explain that the students need to become true experts on their resources by using them to search for their topics, but that they shouldn't actually tell the class about their topic. Instead, they will explain how they interacted with the resource while researching their topic. This is an essential part of the exercise and needs to be emphasized throughout the preparation time; otherwise, students will instead come to the front of the classroom and attempt to present their research topics. With that being said, you might ask why the students should even research a particular topic instead of just exploring their information resource. There are several reasons for this. First, searching for a particular topic helps the students to explore the scope of a resource. Second, in my experience with this exercise, I've found that groups will give much more compelling and complete presentations when assigned a topic. Without having a specific information need, many students will just play around with their resource for a bit without fully discovering how it works.

During the preparation time it's important to circulate through the room and engage each of the groups. Ask them standard questions such as: "What type of information can you find in this resource? What type of information can't be found in this resource? Can you find information easily using your resource? Are there search limiters available to help narrow your search? Do you like the resource?" Groups should also be asked specific questions related to their resource. For example, I always ask the group assigned to work with *RILM* if they've discovered how to search multiple databases at once, which would allow them to search both *RILM* and *Music Index* simultaneously.

Once preparation time is complete, I again remind the students that they are to give a complete overview of their information resource, and to refrain from acting like a car salesman who only covers the positive aspects while avoiding negative parts of the resource. Occasionally presentations are sub-par, making it important for the librarian to remain engaged throughout the presentation in order to help coax the group to a more successful presentation. Much more often, groups give a solid presentation with various students presenting on different aspects of the resource. In the instances in which everything is perfect with the presentation, it is still important to engage the

group by praising their thoroughness, asking questions of the class, and emphasizing important points made by the group.

Peer teaching in the library classroom has been an effective method of engaging students in learning about information literacy at my school. Post-session surveys and assessments have garnered student quotes including “It was great to feel more acquainted with the programs and actually have a personal preference for using them now,” and, “I like how the exercise helped us understand how different resources were better for finding certain information over different kinds of information.” In contrast, post-lecture evaluations after a traditional bibliographic information session have never shown an understanding of the advanced information literacy concept that different information will be found in different types of resources. I feel that this point needs to be emphasized, as it is important to all parties involved in the information literacy process. Students who use the proper resources for different types of information (e.g., search in *JSTOR* when looking for primary resources from nineteenth century journal articles, or use *IIMP* rather than *RILM* to find information on a current popular musician) have the most success in completing their assignments and are less likely to experience frustration during the research process. Professors benefit as their students become more likely to stop using freely available Web sites of questionable authority and instead write papers supported with more authoritative information. I credit the students’ newly learned skills not to poor teaching abilities on my part, but rather to the fact that the students are so engaged with the fun group assignments and peer teaching that they want to learn and consequently internalize this knowledge.

There are many different ways for music students to learn about information literacy. Library Freaky Friday is one of the more effective methods I’ve used over the years. The peer teaching is flexible enough that it is still able to engage students who have received multiple music library sessions in one semester as well as introduce concepts to those who are receiving it for the first time. I encourage you to have a conversation with your music librarian and work together to design an effective information literacy session that engages and challenges your students.

Like a Scholar: Gaining Hands-On Experience with Specialized Music Tools and Resources

MISTI SHAW

As the Music and Performing Arts Librarian at DePauw University, I provide sequential library instruction that is integrated within the music history curriculum. I frequently collaborate with music history professor Matthew Balensuela to identify ways in which I can better meet the library instructional needs of his students and thus improve the quality of work they submit to him. In the fall of 2011, he reflected that his students were not getting enough experience working with specialized music tools, including thematic catalogs, works lists, and scholarly collected edition scores in the 300-level topics course (similar to a seminar). Rather than give a lecture and create an assignment for them to complete outside of class—typical for their sophomore year music history survey—I created an in-class activity so that students could gain hands-on experience using the tools while I was present, so that I could assist with their questions.

There are usually between fifteen and eighteen students enrolled in each topics course which meets for three hours each week of a semester of fourteen weeks. Before the class meets, I select the compositions to be assigned to students who will work in teams of two. In a Mozart or Beethoven course, I might select a variety of compositions, including a piano concerto, a string quartet, a symphony, and other works whose entries in the composer's thematic catalog seem straightforward. When class begins, each pair of students receives a worksheet with their assigned composition indicated at the top. Before they begin their work, I give a brief ten-minute overview about thematic catalogs and collected editions and why they may be helpful when conducting research. After reminding the students that I am available to answer questions should they arise, they tackle their worksheets. (See Appendix for an example.)

1. Locate the assigned composition within the thematic catalog, located at the front of the classroom.

The students must first spend a few moments familiarizing themselves with how the thematic catalog is arranged before they can find their work's entry. They are often intimidated by the German text, but after a little encouragement, most identify their entries quickly. Once they find their entry, they record the following information onto their worksheets: the composition's title, its instrumentation, the year(s) it was composed, where the manuscript is held (the worksheet asks that they simply list the first city that they see in the Autograph area of the entry), and whether or not a facsimile exists. While students work on this portion of their in-class activity, I sit nearby in order to give additional information about thematic catalogs to each pair of students in a more personal setting. I might explain what incipits are, show students the abbreviations table, or discuss alternative ways thematic catalogs may be arranged—chronologically versus genre, for example. Usually students feel comfortable asking questions in this setting and express interest in learning about the other information and headings they see within the entries.

2. Using the composer's works list in Grove Music Online, locate the score by pulling the correct volume from the collected edition.

Students must find the entry for their composition in the *Grove Music Online* works list in order to determine which volume contains their work within the collected edition. After writing the volume and page number on their worksheets, students visit the collected editions area of the stacks and try to locate their work within the correct volume. If the library owns more than one collected edition for the composer, the worksheet will remind students that I want them to locate the score from the newer edition. When they pull the correct volume and flip to the page where the composition first appears, the students find a sticky note with a congratulatory message that I placed in the volume before class began. They remove the note and affix it to their worksheets and head back to the classroom.

3. Locate and read a full-text review for a sound recording for the composition using the International Index to Music Periodicals (IIMP) or the Penguin Guide to Recorded Classical Music in print in the reference section.

The worksheet indicates that students may select a favorable or unfavorable review—as long as it's a review, they can use it. They must write two or three sentences about what they find most interesting in the review, which helps to ensure that they engage with the review rather than skim through it quickly until they find the “answer.” While most students enrolled in a topics course will have already received instruction on searching for scholarly

journal articles in a prior course, few will have had the opportunity or need to search for and use sound recording reviews. When asked to write a critique of musical sound or performance, our students sometimes do not know what to listen for, or do not fully understand the language to employ and terminology to use. Exposure to sound recording reviews provides these students with examples they can use as models for their own critiques while in the relaxed classroom environment of library instruction.

4. Navigate to a digital archive containing the composer's works

If this is a Beethoven class, they are directed to the Beethoven-Haus Bonn digital archive¹. In a Mozart class, they visit the Digital Mozart Edition.² Other digital collections online are not devoted to specific composers, and might be useful for a variety of other topics courses. These collections might include the Lester S. Levy Sheet Music Collection, the Library of Congress American Memory Collection, and digitized collections from university libraries such as the University of North Texas, UC-Boulder, Yale, and others.

We know that students turn to Google more often than library databases when conducting research, and many struggle to evaluate online resources for quality, authority, accuracy, and objectivity.³ Rather than urge students to use library databases exclusively, or lecture them on evaluating online resources, I prefer to show students examples of scholarly online resources and facilitate engagement with them. At DePauw, I have observed that students who gain experience using trustworthy Web sites and quality digital archives get better at recognizing and discarding online resources that are unsuitable for research.

The class worksheet directs the students to the archive I have chosen for them. Their tasks involve exploration of the archive, searching for manuscripts or early editions, and identifying other features that can assist research, such as accompanying images or bibliographies. At the Beethoven-Bonn archive, the students must see if there is information about their assigned composition, find an image or PDF of a manuscript or early edition, and search the site for any accompanying images or anecdotal information they find interesting. They provide a short summary of their findings. Students

1 Digital Archives of the Beethoven-Haus Bonn, http://www.beethoven-haus-bonn.de/sixcms/detail.php?template=startseite_digitales_archiv_en.

2 Digital Mozart Edition, <http://dme.mozarteum.at/DME/main/index.php?l=2>.

3 A partial summary of the Ethnographic Research in Illinois Academic Libraries project, is in Steve Kolowich, "What Students Don't Know," *Inside Higher Ed*, August 22, 2011, http://www.insidehighered.com/news/2011/08/22/erial_study_of_student_research_habits_at_illinois_university_libraries_reveals_alarmingly_poor_information_literacy_and_skills.

alert me when they finish their worksheets so that I can review their findings and answer any lingering questions.

The first time I assigned this worksheet in a topics course, I was surprised by how much the students enjoyed completing the tasks. A few of the students believed that the work they did—using thematic catalogs and searching for scholarly scores using works lists—was work that musicologists do, and they felt proud about this. One student remarked “I feel like a true scholar.” Another student said, “This was so much more fun than last year,” which was a reference to the research assignments they received in their music history survey course. Any worries I had that the students would find the tasks boring or confusing were dispelled as I saw them “high-five” each other as they located their scores in stacks.

Semester-end class evaluations were similarly positive, and indicate that students enjoyed the hands-on aspect. For the question, “What was the most useful part of the session(s),” a student wrote, “Misti planted clues inside of research tools we needed to use that are not easy to look for without instruction. We went on a scavenger hunt through the library and it gave us confidence to find things ourselves and it was fun!” Another answered the question with, “Telling us about how to use reference tools, and then having us actually use the reference tools.” One student responded, “The session gave us a chance to try out the different resources that were presented. I love the interactive portion and scavenger hunt.”

Though this activity might be too challenging to assign to a class containing more than twenty students, it might be possible if the music librarian is able to enlist the assistance of another librarian, professor, or staff assistant. The activity can be modified for a course that is not composer-specific; for a course on a particular era in music history, compositions can be assigned from a variety of relevant thematic catalogs or other specialized tools. The activity could also be expanded if the course meeting time lasts longer than fifty minutes. If given more than an hour, I might ask students to visit a composer bibliography in *Grove Music Online* and locate a book and a journal article that DePauw owns or offers in full text. I cannot show each student how to use each resource in the music library—no instruction librarian can. Yet, I urge music librarians and music history professors to consider adding a hands-on learning component when possible not only to increase student competence, but to also combat the intimidation they experience when confronted with specialized tools and resources in music libraries.

Appendix: MUS390 Topics: Mozart In-class Activity

Names of those in your group:

1. Find your composition in the Köchel thematic catalog (front of room near piano).

a) K number: _(instructor fills this in)_____

b) What is the instrumentation of the work? (Translate the instruments into English as best as you can).

c) Where and when did the premiere take place?

d) Where is the manuscript held? If it's held in more than one place, pick one. Ask Misti for help if you need it.

e) Is there a facsimile? Just answer yes or no.

2. In *Grove Music Online*, go to Wolfgang Amadeus Mozart's Works List. Using the columns of the Works List, locate your K number/composition in the table.

Using the *NMA* column (the New edition), locate the volume your composition appears within the collected set in our library.

You must physically walk to the collected set downstairs in the stacks and locate the volume on the shelf.

Once you find the volume, pull it off the shelf, open it and look to the left of the inside of the cover. You should see a purple Post-It note.

What is written on the purple Post-It note? _____

3. Navigate to the music library Web site, click on *IIMP*, and locate a sound recording review for your composition. It can be favorable or unfavorable—as long as it's a review for a recording containing the full version of your work. If

you cannot locate a review in *IIMP*, use the *Penguin Guide to Recorded Music* (in front of room, by piano).

- a) Write 2-3 sentences about what you found interesting in this review. Would you be compelled to listen to this recording? Why?

Optional extras for another class or a longer class:

1. Locate a sound recording of this work in our online catalog. If you can't find one, proceed to b.

- a) Write the call number here: _____

- b) If we don't have a sound recording at DePauw, locate one in Worldcat (using the link on the Music Library Web site). Name the title of the sound recording you found: _____

Go to the bibliography in *Grove Music Online* for Wolfgang Amadeus Mozart. Click on the + sign to view the bibliography for "Biographies, studies of life & works."

2. Locate a book that DePauw owns. (Use Worldcat to do this, if you like) (Remember: italics in title but nothing in quotation marks means it's probably a book.)

- a) Write down the title and author:

- b) Write down our call number: Go to the "Operas" portion of the bibliography

3. Locate a journal article for which there is full-text access at DePauw. Start at the top of the operas bibliography—you won't have to go too far down.

HINT: the **titles** of journals will be in italics. The article will appear within quotation marks.

Journals are often abbreviated. You must click on the abbreviation to see the full name of the Journal. **SEARCH FOR THE JOURNAL TITLE** using the **Journals tab** on the Music Library Web site. Then, navigate to the years to find your specific issue and article.

- a) Write down the full citation for the journal article that you found access to.

Copyright in the Classroom: Raising Awareness Through Engagement

KATIE BUEHNER

To ensure the legal use of research materials and to discourage cheating, instructors usually spend class time or a page of the class syllabus addressing what constitutes plagiarism and/or academic dishonesty. A partner to plagiarism is copyright, but the latter tends to occupy the fringe, and not the core, of library instruction curriculum. In addition to writing the normal research papers, however, many courses require that students create online portfolios, maintain class blogs, or produce movie mashups for a grade. All of this student work—the portfolio, the blog, the movie—is hosted in online forums.¹ In other words, student work is leaving the confines of the classroom and seeping into a public arena of published content.

Because digital publishing platforms, such as YouTube, Wordpress, or even Facebook, are so affordable and readily available, the likelihood of students encountering copyright issues in their academic or performing careers has increased exponentially. For this reason, I incorporate a class session and short assignment on copyright into my graduate music research classes at the University of Houston's Moores School of Music. This essay includes an outline of a lesson plan on copyright, as well as a description of an in-class activity and homework assignment. The class session and activities are designed to raise student awareness of, but not expertise in, copyright law and licensing.

To communicate this goal of “awareness, not expertise” to students, I begin by asking for any lawyers in the class to identify themselves. This helps to establish that copyright is a law and so it stands to reason that copyright experts tend to be lawyers. The class then brainstorms as many copyright terms or principles as they can think of in less than three minutes, and I write

1. See Dànielle Nicole DeVoss, “English Studies and Intellectual Property: Copyright, Creativity, and the Commons,” *Pedagogy* 10, no. 1 (Winter 2010): 201–15 for a sample list of copyright scenarios students face both inside and outside of the classroom. DeVoss's students read about intellectual property, including the public domain and Creative Commons licensing, and “compose a set of principles in response to both copyright and copyleft perspectives.”

them on the whiteboard. As the class progresses, the whiteboard is updated with definitions, affirmations, and a small amount of myth-busting.

The class then watches Lawrence Lessig's TED talk, "Laws that Choke Creativity."² Lessig provides an excellent overview of copyright and licensing in the digital age. He starts his talk by discussing "user-generated content" and how the creation and consumption of content has changed throughout the twentieth century and into the twenty-first. I ask students for their questions or thoughts about the video's content, and this provides a segue into examining several resources they can use to answer copyright questions. Our first stop is <http://www.copyright.gov> and the actual copyright statutes, focusing on exclusive rights in copyrighted works, fair use, and the first sale doctrine. If there are any music education majors in the class, then I also present the Technology, Education and Copyright Harmonization Act or TEACH act. The Music Library Association's Web site has a comprehensive listing of copyright resources including reports and studies, a glossary, and a list of important decisions accompanied by brief summaries of the ruling.³ If nothing else, most students will recognize *A&M Records v. Napster*; however, in my course they actually read the ruling summary and understand the arguments and decision. Once students are equipped with some basic vocabulary and a short list of copyright resources, it is time for them to put that knowledge to work. The class is split into two groups, and each is given a digital object (usually a score from IMSLP) and tasked with determining terms of use. Students present their findings to the class, and also explain their research process and list any resources used. If students use any copyright terminology (e.g., "fair use," "public domain"), they must define the term.

The in-class exercise furnishes students with the opportunity to apply their knowledge of copyright tools, terms, and concepts. Moving from lecture to hands-on practice also displaces student reliance on the instructor as their primary source of information. Instead, the activity forces them to formulate alternative routes of information gathering (e.g., copyright resources, peers) and personal interpretations of the law. The group structure necessitates student debate of individual interpretations, which must be synthesized into a consensus opinion that can be communicated to the class.

Lastly, I refer back to the Lessig talk and Creative Commons licensing in order to help students disentangle licensing from copyright, and to show how licensing is used in the dissemination of digital-born content. "Laws that Choke Creativity" serves as an object lesson. While the TED Web site offers

2. Lawrence Lessig, "Laws that Choke Creativity," (video of lecture, TED Talks, March 2007, posted November 2007) accessed June 1, 2013, http://www.ted.com/talks/larry_lessig_says_the_law_is_strangling_creativity.html.

3. Music Library Association, "Copyright for Music Librarians," accessed June 1, 2013, <http://copyright.musiclibraryassoc.org/>.

the option of ordering a DVD copy of Lessig's talk, the "share and embed" options are the native publishing tools for the video.⁴ The video itself was made to be shared freely, but to always track back to its creators (TED, Lessig, etc.). Examining the various levels of Creative Commons licensing only affirms and expands upon student understanding of the terms and concepts previously discussed in the class.

The graded assignment is an inflation of the in-class task, but I select objects with more complex terms of use: use with permissions, use with attribution, and even items where a clear determination cannot be secured. In addition to assigning an object, I also provide a context for use—for example, "You want to use this image/video in a blog entry you're writing for a professional organization's website." Students are again required to provide a reference list of consulted resources.

While it is important to give students the research and writing tools to succeed in their graduate studies, the broader-reaching goal is to equip them for a successful career beyond university. In order to succeed, this generation will be required to publish online, whether that publication be a professional Web site, a video, a blog, or even a scholarly article or book. Students should know their rights as both content creators and content users, especially since copyright law protects both. I do not expect students to have the answer to every copyright question when they leave my classroom, but I am encouraged if they know to ask the question in the first place.

4. To prove this point, I search for Lessig's TED talk in WorldCat, which indicates that the only available copy (as of June 1, 2013) is for the online video.

Moving Information Literacy Beyond an “Add-On” to “Hands-On”

SARA J. BEUTTER MANUS

Information literacy initiatives are often perceived by students as “add-ons” to music history courses. While instructors and librarians intend to provide students with the knowledge and skills that they need to research and write papers, a variety of factors often interfere with the effectiveness of library instruction. Lack of attendance by students, inadequate class time, lack of “hands-on” experience for students, and failure to deliver information at the point of need are but a few of the issues that can impede the success of information literacy initiatives. By developing a true partnership between the librarian and the instructor, information literacy can be woven directly into the fabric of the course, improving outcomes for all parties and offer students the chance to engage in a non-traditional, hands-on project.

In the summer of 2011, I was approached by assistant professor of musicology James V. Maiello regarding a newly approved course. James and I had worked together in the past, and he had become a great advocate for information literacy sessions because the skills that students learned led to better research and writing (thus necessitating fewer corrections from him). We had many discussions about how to best remove the obstacles that prevent students from developing the information literacy skills necessary to academic success, and he wanted to design a course that would include information literacy as a primary curricular goal. Our collaboration resulted in the course “J. S. Bach: Learned Musician and Virtual Traveler,” first offered in the spring of 2012.

While the course was for upper-level undergraduates, it was modeled on the graduate seminar model. It was to be discussion-based, and each student would be required to give a substantive presentation on a Bach work. We included several “traditional” music history assignments (an annotated bibliography, a research paper, and an editions study of the Bach B-minor Mass), but we also designed a capstone, hands-on assignment that would require students to synthesize their experiences in the course in a creative way by curating an exhibit at the Anne Potter Wilson Music Library.

Since we envisioned a seamless integration of information literacy into the course, we explicitly included the following course goal and objectives in the syllabus:¹

Curricular goal: To develop advanced information literacy and research methods.

Objective: Acquire, evaluate, and employ relevant information/research appropriately and effectively.

Objective: Communicate in the content area orally and in writing, using an appropriate, discipline-specific vocabulary and proper mechanics of language, grammar, and style.

To reinforce the role of information literacy in the course, I decided to “embed” myself in the class.² I committed to attend all class meetings, and we opted not to schedule discrete library instruction sessions. By removing a set time and date for the librarian, we were demonstrating that information literacy is not a stand-alone concept, but a set of skills that can only be developed within the context of a discipline. Since even the best-designed syllabi can be derailed by unexpected events, being in the classroom gave me the flexibility to deliver instruction directly at the point of need. It was also beneficial to work with students throughout the semester, reviewing information covered previously, answering questions, and suggesting alternate research strategies. Rather than just explaining “how” to do something, we were able to explore “why” things are done the way that they are in a particular discipline.³

As the semester progressed, it became clear that our students were making great strides forward in their research and writing abilities. James and I graded their annotated bibliographies and editions studies jointly, and we offered students the chance to rewrite. Feedback was taken seriously, and later drafts reflected increasing comfort with the research and writing process. Rather than viewing the library (and the librarian) as separate entities, they seemed to grasp the interrelated nature between information and the discipline of musicology.

1. In formulating our goals and objectives, we relied on the Music Library Association’s Instructional Objectives for Undergraduate Music Students, compiled by the Bibliographic Instruction Subcommittee, approved by the MLA Board and endorsed by the Association for College and Research Libraries (2005), http://www.musiclibraryassoc.org/uploaded-Files/Publications/Online_Publications/BI_MLA_Instructional_Objectives.pdf.

2. Embedded librarianship is an increasingly popular means of forging relationships between users and librarians in both physical and online environments. An introduction to the concept can be found in Kathy Drewes and Nadine Hoffman’s “Academic Embedded Librarianship: An Introduction,” *Public Services Quarterly* 6, nos. 2–3 (April 2010): 75–82.

3. Students were particularly interested in learning about the conventions of scholarly discourse and how that related to citation practices.

The final project of the semester gave students the opportunity to curate an exhibit in the Wilson Music Library. This hands-on project put them in charge of documenting their experiences in the classroom throughout the semester in a creative way. By asking them to do this type of capstone, we had the chance to observe how students had synthesized the various elements of the course. Since we wanted to give them the opportunity to make the projects their own, the guidelines were flexible and fluid. The only firm requirement was that each item in the display be accompanied by a descriptive card with a correct bibliographic citation in Chicago style.

It is fair to say that the resulting exhibit, “J. S. Bach: The Learned Musician,” exceeded our expectations. Students did turn to us for some guidance and assistance, but the vision reflected in the exhibit was their own. The exhibit overview describes their approach:

Arguably the most renowned composer of all time, Johann Sebastian Bach (1685–1750) was—ironically—somewhat self-conscious of his lack of academic pedigree. From his earliest professional appointments, Bach cultivated consciously his image as “learned,” despite having neither university degree nor academic appointment. This exhibit focuses on the multifaceted nature of Bach’s education and concludes with a brief look at Bach in our own university. He was a product of German’s “Latin School” system, a cut above the “German” schools most children attended, and one based on a Classical model. Bach’s musical education was a combination of traditional North German apprenticeship and self-study, built largely around German masters like Buxtehude, as well as popular Italianate and French styles. Although he never traveled far from his native Thuringia, Bach’s music reflects the varied techniques and styles from all over Europe. Perhaps most surprisingly, Bach took his duties as a composer of sacred music very seriously, becoming a competent, sophisticated theologian in his own right, as evidenced by both his music and his private library. Finally, J. S. Bach left an indelible mark on the American university landscape through performances of his music, scholarly research on his life and works, and in university courses devoted to Bach and the music of his time. It is our hope that this exhibit respects Bach’s own self-image, calling attention to, as Christoph Wolff so aptly titled his magisterial intellectual biography, *J. S. Bach: The Learned Musician*.

Students demonstrated their research skills by searching the library’s collections and the Internet for objects to include in their exhibit. Among the items chosen for display were a 1750 Luther Bible from the Divinity Library’s collection, a digital image from the German version of Wikipedia of a 1609 edition of the *Compendium locorum theologicorum* (essentially, Bach’s

“textbook”), and a commemorative bronze medal cast for Vanderbilt’s 2000 Symposium on Albert Schweitzer from Special Collections.⁴

Students also embraced creative elements in their project. The favorite object on exhibit was a fictional “report card” for Bach which assigned grades for choir, arithmetic, Latin, Greek, religion, logic, and rhetoric. A comment from August Braun, the cantor at St. Michael’s, stated that “we were very excited to have Sebastian join the Matins choir, but almost immediately, his voice dropped an octave in the space of a week. We were hoping to take advantage of his once-fine soprano voice. Hopefully, he can adjust to this new register and stay in the Matins choir.” Bach also received low marks for attendance, which was described as “not his strongest area.” This creative report card recounted Bach’s time at St. Michael’s in a creative and relatable manner.

We believe that the hands-on element of this course was particularly beneficial to our students, as it allowed them to make deeper connections with the course material of the sort that foster long-term retention of information. We also know that the collaboration between librarian and instructor led to better outcomes on course assignments. Far from being an “add-on,” our students truly had a “hands-on” experience that shows how information literacy is a pillar of academic inquiry.

4. Although best known for his humanitarian work, Schweitzer’s two-volume study of Bach’s works (published in 1908) remains a milestone in Bach scholarship. Christoph Wolff was one of the speakers at the symposium, thus adding even greater relevance since his biography functioned as the central text for the course.

Colleen M. Conway and Thomas M. Hodgman.
***Teaching Music in Higher Education.* Oxford: Oxford**
University Press, 2009. 256 pages. \$39.95.
ISBN 978-0-1953-6935-9.

JOHN HAUSMANN

The expanding pedagogical literature has lacked a resource specifically for graduate students preparing to teach undergraduates for the first time.¹ Colleen M. Conway and Thomas M. Hodgman's book fills this gap laudably, and it is an invaluable resource no novice professor should be without. The book's thirteen chapters are divided into three parts. The first, "Course Planning and Preparation," begins with "Designing an Undergraduate Music Course," in which the authors establish the book's underlying philosophy of learner-centered teaching and address foundational concepts like instructional models and course goals. Chapter 2, "Assessment and Grading in Music Courses," explains the differences between these two types of evaluation and describes several types of assessments. Conway and Hodgman argue that student-generated rubrics reverse the role of traditional assessment to "encourage a focus on learning rather than the grade," while also allowing students to invest more in the course (p. 31). The third chapter, "Understanding the Learners," discusses various factors motivating a student's intellectual growth, as well as the roles played by motivation, gender, and culture in student learning. Throughout the book, the authors combine their experience with student-written vignettes, allowing novice instructors to understand the classroom from multiple perspectives and demonstrating that new professors teach more effectively if they hear and understand the rich polyphony of the classroom experience. Eight samples of syllabi conclude the book's first part. Since the samples from music education are considerably more detailed than those from other disciplines, the examples are somewhat uneven, but the

¹ James Davis's new collection *The Music History Classroom*, while still a significant resource for new teachers, addresses a more general audience of "graduate students, adjunct instructors, and full-time faculty." See James A. Davis, *The Music History Classroom* (Burlington, VT: Ashgate, 2012), xxii.

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resources provided should help floundering rookies as they create their own documents.

The second part of the book, “Issues in Teaching and Learning,” opens with one of the book’s most substantive chapters. “Creating a Culture for Learning” tackles issues ranging from the formation of a teaching personality to the lived experience of power, control, and identity in the classroom. Detailed directions for a successful first class may alleviate a particular source of tension for fledgling educators (and perhaps for experienced hands as well). The chapter concludes with helpful suggestions regarding weekly class preparation, meaningful interactions with course materials, and strategies for resolving difficult situations. Chapter 6, “Instructional Strategies for Academic Courses,” addresses lectures, discussions, and writing assignments. While remaining firmly behind their learner-centered principles, the authors understand that most academic music courses rely primarily on lectures, meaning “it is [as] important . . . to develop and deliver a good lecture” as it is to “make lectures more engaging” (p. 107). The practical advice on planning and delivering lectures and leading discussions will help ensure success on both fronts, especially when augmented with material from Chapter 7, “Strategies for Active Learning in Music Classrooms.” The authors suggest several types of group work and problem-based instructional methods, stressing the link between learner-centered teaching and active learning.

One strength of the book is its wide applicability to anyone teaching music in a college setting. Though the authors step outside their areas of expertise with “Teaching Applied Music,” they draw extensively on comments from experienced colleagues about one-on-one instruction, a healthy studio culture, and the logistics of applied teaching. Part II concludes with “Learning Technology in Music Classrooms: A Catalyst for Deeper Learning and Creativity” by Mark Clague, who maintains that no matter what technology is used, it must serve an instructor’s larger educational goals. He provides examples from his own pedagogical practice, including listening blogs and the LivingMusic Project.² While the chapter contains many useful tips, I wish Clague had covered basic lessons that new teachers often learn the hard way, such as the necessity of preparing backups for instances when technology does not work according to plan.

Part III, “Growth in Teaching Practice and a Future in Higher Education,” reveals Conway and Hodgman’s broad conception of their topic, as they range from information about the hiring process in “The Job Search in Higher Education” to the link between reflection and development in “Learning from

2. Mark Clague, “Publishing Student Work on the Web: The LivingMusic Project and the Imperatives of the New Literacy,” *Journal of Music History Pedagogy* 2, no. 1 (2011): 61–80, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/48/81>.

Student Feedback.”³ “Navigating a Music Career in Higher Education” includes a sample tenure and promotion document from the University of Michigan. Because novice teachers can be overwhelmed by the day-to-day running of their courses to the detriment of research and service, this chapter helps young professionals better understand their career’s expectations. The final chapter proposes a threefold method for “Professional Development and Improvement of Teaching”: reading, hearing (and discussing), and seeing. The authors implore tenured faculty and administrators to use their secure positions to support the growth of their junior colleague’s practice.

Conway and Hodgman use the apparatus of the book itself to demonstrate the cornerstones of superior teaching. Each part concludes with further reading, illustrating that the importance of diligently studying the pedagogical literature is a best practice. The end-of-chapter questions have a comparable function; while likely intended for classroom discussion, they are also suited for individual meditation, demonstrating the importance of thoughtful introspection about one’s teaching. The vignettes use students’ voices to reinforce the virtues of obtaining timely feedback about one’s course. Through these models, a beginning pedagogue will understand that research, reflection, and assessment are the necessary best practices for improving one’s teaching.

While I heartily recommend the book, I found three areas for criticism. The discussion of teaching larger classes could have been considerably expanded, or at least addressed with additional readings.⁴ In the second chapter, the topic of assessment seemed out of place given the authors’ endorsement of learner-centered principles in Chapter 1.⁵ A better illustration of learner-centered principles would have, at the very least, modeled the changing role of assessment by placing it after chapters devoted to “Understanding

3. The suggestion to include more frequent evaluations, such as Stephen Brookfield’s Critical Incident Questionnaire, is particularly welcome. For more on the Critical Incident Questionnaire, see S. D. Brookfield, *Becoming a Critically Reflective Teacher* (San Francisco: Jossey-Bass, 1995), Chapter 6, available at http://stephenbrookfield.com/Dr._Stephen_D._Brookfield/Critical_Incident_Questionnaire.html.

4. While the authors are correct to claim that “it is fairly rare for music courses to be extremely large,” they do observe that “survey courses for nonmajors” can often expand past the hundred-student mark (p. 132). These types of teaching experiences are particularly relevant to musicologists, and there can be fewer anxiety-inducing experiences for a brand-new professor than standing in front of 100+ students. Most of the suggested strategies presented in the book will work on a greatly expanded scale, but the issues of power and control are especially relevant.

5. One key aspect of learner-centered practice is a fundamental shift in the role of assessment. Formative and/or self- or peer-generated assessments become pivotal, while summative assessments (and the professorate that administers them) lose their controlling grip on the classroom. For more on assessment in learner-centered teaching, see Maryellen Weimar, *Learner-Centered Teaching: Five Key Changes to Practice* (San Francisco: Jossey-Bass, 2002), 119–45.

the Learners” and “Creating a Culture for Learning.” Finally, the authors neglect adjunct instruction, a troubling omission since most current graduate students will spend at least a portion of their careers in such positions. When discussing the hiring process, tenure, and promotion, Conway and Hodgman assume that one has tenure-track employment. While this type of position is the likely goal of the book’s readership, the authors are remiss for omitting substantive consideration of the challenges of working as an adjunct lecturer.⁶ While effective pedagogical strategies and best practices will increase student learning regardless of the instructor’s professional level, ignoring the role of adjunct instructors in American universities paints an unrealistic picture of the business of college-level music instruction.

These issues aside, the book is an outstanding resource. Accessible writing, a solid basis in current research, affordability, and its singular standing as a work designed for graduate students in music make the book valuable for recent graduates, current students, and music (history) pedagogy courses. While rookie teachers heading into classrooms this fall would benefit from a copy, I would also recommend it for experienced professionals unfamiliar with the considerable literature on teaching and learning. *Teaching Music in Higher Education* can help form the bedrock of a long and successful teaching career.

6. For example, while the authors stress the importance of continuing education, they offer no suggestions for adjunct teachers lacking support and development programs. Many helpful suggestions have been made in the literature on adjunct teaching; for more, see Richard E. Lyons, *Best Practices for Supporting Adjunct Faculty* (San Francisco: Jossey-Bass, 2007); Richard E. Lyons, *Success Strategies for Adjunct Faculty* (Upper Saddle River, NJ: Pearson, 2003); and Bryan A. Booth and Lorri E. Cooper, *The Adjunct Faculty Handbook* (Thousand Oaks, CA: SAGE Publications, Inc., 2010).