

Douglass Seaton: An Appreciation

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This issue of the *Journal of Music History Pedagogy* honors Douglass Seaton, Warren D. Allen Professor of Music at The Florida State University (FSU), for his long service to musicology and to the pedagogy of music history. Like many such celebratory collections, this one began in an airport en route to a musicology conference. Colleagues, friends, and students of Douglass were discussing various aspects of professional life, the appreciation of mentors, and the possibilities the *JMHP* now affords to musicologists interested in pedagogy as a branch of scholarship—and soon the idea of this collection came into being. This issue also marks Douglass Seaton's first as Reviews Editor for this journal, and its essays are offered in modest appreciation to his work as a teacher, scholar, mentor, and friend.

These articles acknowledge the pedagogical connections between our own work as teachers and Douglass's. We were all introduced to him at FSU, where, as he admits in his interview with Tim Watkins, he treats all of his students as colleagues from the moment they step into his classroom. Each class meeting is a conversation, an interactive dialogue about the material. His high expectations for his students are matched with a high expectation for himself as well as the willingness to give freely of his time and energy to assist students as they struggle with exciting and challenging ideas and learn new ways of thinking. These learning experiences continue to resonate with us as we mull over, experiment with, and rethink larger pedagogical issues in our own classrooms, and they lie at the heart of each article in this collection.

Marian Wilson Kimber, Timothy Crain, and I challenge pedagogical traditions and methods found in top-selling textbooks and anthologies by proposing new courses and assignments. Wilson Kimber encourages students to realize that the primacy and importance of a canon of Western European art music is an evolving construction; many composers who were considered very important in their own day have since fallen out of favor for a variety of reasons. She uses an unconventional framework of music in Jane Austen's world to address a variety of musicological issues, including gender, musical genres, musical transmission, and the interrelationships between the arts. Using research

in backward design, uncoverage, and signature pedagogies, Crain shares his reconsiderations of the learning objectives in his teaching and offers alternative course assignments and methods of assessment in music history survey courses to better serve students who are pursuing music degrees in burgeoning fields of sound recording and music business. My own essay presents a cultural history of music appreciation in the United States that helps students understand the discipline and why music history and theory have provided the foundations for its traditional pedagogical approaches. My article suggests that this course is the appreciation of music in all of its disciplines, and through one particular assignment, the concert report, describes how ethnomusicology can be included in the course to widen students' lines of questioning about music in today's world.

Reeves Shulstad and Jennifer Oates write about building more interactive, discussion-based classrooms focused on learning how to use information, not simply being able to memorize facts. Recalling the value of a mentoring relationship with Douglass, Shulstad describes her work with a faculty learning community to find ways to make her large-lecture class more interactive. Through this experience, she not only brings new pedagogical methods into the classroom but alternative ways of assessing their efficacy as well. Oates teaches students about important research resources by incorporating an introduction, description, and use of the sources into personalized writing assignments that illustrate how students will use these research skills in their future as professional musicians.

By making music, James H. Grymes and John Allemeier remind students that the study of music history is not the study of a body of information, but rather of a creative and performative art. Grymes and Allemeier collaborate in creating a survey course in early music in which students analyze repertoire, complete basic composition assignments in the style of the work studied, and then analyze their own works in the manner of the studied repertoire.

In these articles, we propose creative solutions to pedagogical issues, recognizing in the process that the skills needed to arrive at these solutions were nurtured by Douglass during our time at FSU. In appreciation of his innumerable gifts as a teacher, some of which we have yet to even identify, we present these articles, hoping to show through the work itself our heartfelt esteem and gratitude.

Some Thoughts about Teaching Music History: A Conversation with Douglass Seaton

TIMOTHY D. WATKINS

I'm more and more convinced that we have to remember always that teaching by itself can't really exist. You can't walk into a classroom and teach, because you never accomplish it unless someone else is learning. . . . If students do learn, it doesn't necessarily mean you taught them anything, but if they don't learn, it means that you haven't taught them, despite whatever slick pedagogical tricks you've performed.

Douglass Seaton

Now the Warren D. Allen Professor of Music at The Florida State University (FSU) and the Coordinator of the Music History and Musicology programs at that university from 1990 to 1996 and 2008 to 2012, Douglass Seaton has taught music history and musicology to approximately 5,500 undergraduate and graduate students since he first arrived at FSU in 1978. During that time, the institution recognized the excellence of his pedagogy with two teaching awards.¹ In addition to his own teaching, he has also greatly influenced the pedagogical approach of many graduate students—including the contributors to this issue of the *Journal of Music History Pedagogy*—who are currently extending Seaton's pedagogical influence. This article consists of an introduction to Seaton's classroom pedagogy, followed by the transcript of an interview with him on 20 May 2013.

Douglass Seaton earned the PhD from Columbia University in 1977. A specialist in the music of Felix Mendelssohn and the art song, he is the author or editor of numerous scholarly books, editions, book chapters, and articles on those subjects.² Numerous presentations, articles, and panel discussions also attest to his interest in and attention to the pedagogy of music history.

1. In 1994 Seaton was honored with The Florida State University Teaching Incentive Award and in 1997 with the University Teaching Award for Excellence in Undergraduate Teaching.

2. A select bibliography of Seaton's scholarship is given in the Appendix.

Seaton's music history textbook, *Ideas and Styles in the Western Musical Tradition*, now in its third edition, embodies much of Seaton's pedagogical approach to the subject.³ Eschewing the more encyclopedic approach found in other widely-used music history textbooks, Seaton's presentation of the history of Western music—within a conceptual framework based on epistemological foundations undergirding the dominant aesthetic models from antiquity to the twenty-first century—firmly grounds music in intellectual and cultural history in a remarkably brief volume. While names and dates are important, Seaton believes that music history should not be about “preparing students for a musical game of *Jeopardy* or *Trivial Pursuit*,” and that “thinking and understanding are more important than memorization of data.”⁴ For Seaton, examining music from different cultures means exploring not just how one culture's music differed stylistically from that of another, but *why* it differed.

For such an approach to music history to work, a student must develop a deep understanding of and facility with music from the period under discussion; Seaton therefore spends a great deal of class time on musical analysis. Indeed, he has frequently repeated in class an episode he also recounted in print, in which he was admonished by a “wise music history teacher” that “the history of music is the music itself.”⁵

In addition to the extensive use of musical analysis in class, Seaton also insists that students grapple with cultural context. As he puts it, students:

need to be told to read Shakespeare, they need to be told to remember the Franco-Prussian War or the Spanish-American War. You don't understand music in the 1780s in Vienna unless you know something about Joseph II. You don't understand songs unless you can read poetry well. . . . Keep saying, what do I not yet know about the context? What difference would it make if I understood what the ticket prices were? What difference would it make if I understood what singers had to wear when they sang eighteenth-century opera?⁶

The simultaneous emphasis on musical analysis and cultural context allows Seaton to strike a balance, both in his textbook and in the classroom, between an intellectual history of music that considers external influences on music, and a more technically focused history of musical style centered on “internal changes within the art itself.”⁷

3. Douglass Seaton, *Ideas and Styles in the Western Musical Tradition*, 3rd ed. (New York: Oxford University Press, 2010).

4. Douglass Seaton, “Teaching Music History: Principles, Problems, and Proposals,” in *Vitalizing Music History Teaching*, ed. James R. Briscoe, Monographs & Bibliographies in American Music 20 (Hillsdale, NY: Pendragon, 2010), 62–63.

5. Seaton, *Ideas and Styles*, xix and Seaton, “Teaching Music History: Principles, Problems, and Proposals,” 63.

6. Interview, p. 204.

7. Seaton, *Ideas and Styles*, xix.

Seaton's approach is conversational. Since conversations are by nature free-flowing, such a pedagogical approach is somewhat improvisatory. One technique he has used successfully is to require students to come to each class period with a written question based on the textbook reading or the music assigned for the day. He then organizes the class for the day around the questions students have submitted.⁸ At other times he asks the questions himself, going alphabetically through the roster or up and down the aisles, asking students about the assignment for the day and then reacting to the answers himself or eliciting reactions from other students.⁹ The key is to "keep asking yourself more questions and making students ask those questions, and if they don't ask those questions, suggest that they should ask those questions, and ask them what other questions they can think of, and just keep pushing."¹⁰

Seaton explicitly encourages students to disagree with each other, with him, or with assigned readings. He sometimes gives them "readings that are just out-and-out wrong, until they get the idea that maybe the reading is supposed to be something one doesn't take for granted. And then they go at them and say, 'Hey, guess what? I don't think this is right.' When they get to that point, you're there. Part of it is just to ask questions, make students ask questions, make them question each other, tell them to look at this thing and tell you what it really is."¹¹

As might be imagined, such intensity and intellectual rigor can be intimidating to students, especially at first. He makes clear to students that his classes are hard because the subject matter is demanding: "It's difficult to talk about music intelligently. It's a whole lot easier to deal with something that isn't primarily expressing itself non-verbally in the first place. So part of it is just to say, 'This is going to be hard. These are the expectations.'"¹²

His high expectations of his students grow out of a conviction that they, like he, should learn from engaging in real musicological scholarship appropriate to their academic level. As he put it in a response to his nomination for The Florida State University Teaching Incentive Award in 1994:

My teaching stems from a fundamental credo regarding higher education: I believe in the university as a community of scholars. Whether one ranks as full professor or first-year undergraduate, the university is a place to engage in learning, both individually and collectively, and the enterprise is not essentially different for any of us in this community. Our true purpose as a community of scholars should be identified as learning, not teaching. Indeed, I often say that it is nearly impossible to teach anything, and just as

8. Interview, pp. 198–99. Seaton also describes this technique in "Teaching Music History: Principles, Problems, and Proposals," 68.

9. Interview, pp. 196–97.

10. Interview, p. 204.

11. Interview, p. 201.

12. Interview, p. 199.

impossible to prevent scholars from learning. The faculty's task is to share our scholarship with students and to assist students in their scholarship.¹³

This means that one relates to students in the classroom as fellow-scholars. They must receive respect as scholars whose ideas are as legitimate and as subject to intellectual interrogation as any other's. They must also meet the same kinds of expectations as other scholars—that they master the content of a discipline, engage its issues, and accept the challenge of expanding knowledge and understanding by taking on new and ever-deeper questions.

An Interview with Douglass Seaton

Timothy Watkins: You've spent almost your entire career teaching at The Florida State University. How has your teaching changed over the course of your career?

Douglass Seaton: I'm not sure. I think it has changed only in the sense that my own thinking changes. Except for the first year, which was sort of odd because they didn't know what to do with me here, I don't think I've done anything really different. My classes run pretty much the same way; the material changes a bit, but I still think it's all about dialogue. I get to choose the syllabus, and I get to make the assignments, and the responses come from the implicit or explicit question: "What do you think, and let's talk about that?" I don't think that has changed at all over the last thirty-five years.

Obviously technology in the classroom has changed. I went back and looked at the sheet on which I used to evaluate graduate assistants' teaching, or faculty, and I had a little place to comment on handouts. We don't have handouts any more. Everything is either made available for students online beforehand, and they bring it to class with them, or it is on the screen, and they can see it. But except for the technological stuff, I don't think I do anything all that differently from the way I always did. Somebody else would probably say, "Well, this has changed and that has changed," but I don't see it.

The enterprise seems to be the same enterprise. I want to have conversations with students about music. I don't think I lecture more or lecture less. I don't divide the class up into little discussion groups and let them work on projects together. I get up in front of the room and try to moderate a discussion and keep throwing hard questions.

TW: What kinds of things do you do to facilitate that dialogue—to encourage students to come prepared to engage in their side of the conversation?

DS: Well, give students material to prepare and then try to embarrass them when they're not prepared. At the beginning of the semester particularly, I'll go

13. Douglass Seaton, e-mail to author, July 26, 2013.

alphabetically through the roster or up and down the aisles and just ask them to tell me what they read or ask them a question. And they can be prepared. But of course for them every new day is a new idea.

This is a little bit like what some people call a “flipped classroom”: *you* go home and *you* study this material, and then come back and we’ll talk about the problems or the ideas. It’s not, “I’m going to tell you a lot of stuff and then you go home and answer the quiz, do the homework.” Last fall I was listening to a discussion at a NASM [National Association of Schools of Music] meeting about flipped classrooms, and I thought, that’s what is always supposed to happen. I make the assignment, students go do it, and then they come back and we’ll fuss with it: find out that the assigned article is wrong-headed, or introduce a new idea, or whatever.

TW: Throughout your career you’ve taught the entire range of levels of students from general introductory courses for non-music majors (the infamous “music appreciation” classes) to sophomore-level music literature, and the music history sequence, to upper-level period classes, to graduate seminars. Would you say that your approach is fundamentally similar between all of those different levels and types of students, or are there differences in your approach?

DS: Well, for all the music majors, it’s just a matter of what the assignments are. I ask different kinds of questions for sophomores and doctoral students, but the basic pedagogical idea is essentially the same: confront students with some material, and then let them come and puzzle over it and figure out what’s new in it.

That is not quite the same for the non-major. I haven’t really taught non-majors recently—except that I spent my last research leave teaching the non-majors course, because we were short-handed at the time, and that really was a bit different. In that case I brought in a new performer every day, and we had a performance and then a conversation—basically a kind of dialogue between me and the performer and then between the performer and the class. I don’t do that with a doctoral seminar or even with the sophomore music majors.

TW: How did you organize that class?

DS: I let it run depending on which performers signed up for each day. Of course, I certainly would not have wanted to do this when I was just starting out.

TW: What kinds of performers did you have?

DS: We had Frank Kowalsky come and play Stravinsky and end up talking about the difference between A clarinets and B-flat clarinets,¹⁴ we had a sophomore violin performance major come in and play a brilliant Fritz Kreisler piece, we

14. Kowalsky, who retired in 2013, was Joseph A. White Professor of Clarinet at The Florida State University.

had the men's glee club. It was whatever I got. I sent out a request to all of the performance faculty and said, "I would really like to have this course built around performers," and I was overwhelmed with volunteers. So I set up a schedule according to when who could come, and then I made it my business to be a little bit informed and relied on thirty years of teaching music history, and being a musician, and tried to ask intelligent questions. Mostly, of course, the guest performers talked. You know, some things worked to get a lot of response out of the students—the Berio *Sequenza V* for solo trombone is a pretty easy-to-talk-about piece, but we had a faculty cello and piano performance, and the students wanted to know why the cellist closed his eyes when he played, and he said he didn't know he did! I think it was because he could hear better that way. And then they asked him when his instrument was built, and he said it was from the early eighteenth century, so then we're learning about the history of string instruments. We just went where the conversation went, and it was kind of fun. I don't know that I would ask just any graduate teaching assistant to teach that course. . . .

TW: That would take not just considerable background knowledge on the part of the teacher, but the ability to improvise in the classroom.

DS: Well, yes.

TW: It seems to me that your pedagogical approach in general is . . .

DS: Improvisatory.

TW: Somewhat improvisatory.

DS: Yes, I have some idea of what things I want to be sure we cover, but I don't care how we get there. With the sophomore music lit classes certainly it's a lot about skills, and we have to do certain kinds of things, but I don't mind if we get out of order and students ask odd questions. Like one from this morning: "What is the language of 'Kalenda Maya?' It looks sort of like Spanish to me." And someone, without being prompted, noticed that the Kyrie example was melismatic and "Kalenda Maya" was syllabic, and we were off on that, and that worked fine—we managed in an hour and ten minutes to cover what we needed to cover, but it was very improvisatory.

TW: One of the techniques you use is to ask every student every day to walk into class with a written question based on the reading or on the piece assigned for that day and then, apparently with no outline or notes in your hand or on the desk, just organize the class around the questions that the students ask, which appears to be entirely improvisatory.

DS: Well, yes, but that's partly an illusion, of course. What I do is decide what questions are going to support the central points and then arrange them in the order I think will work best. In some sense it's a little risky and a little improvisatory, but mostly it's a matter of letting students get engaged, and then going from there.

TW: If you don't think your own teaching has changed that much, have you noticed any trends or changes in the nature of students over the course of your career?

DS: Oh, yes. Over the past thirty-five years the students are much less prepared in terms of writing and articulate conversation, and they are not as used to doing what I'm expecting from them. They seem to wish that it was easier, and I don't think I noticed that so much when I was first teaching. Maybe I'm asking for more than I used to, I don't know, but I think students wish it was easier. And this is really just in the last five or ten years. Students keep saying—at the end of the course, “The expectations of this course were not clear to me.” And I finally realized that they mean, “This course was harder than I thought it was going to be.” Not that they weren't told they had to do this, this, and this, but the level of the expectation is harder than they wanted it to be.

TW: So how do you deal with that?

DS: Sometimes I just tell them this is going to be a hard course. We're talking about music, for goodness sake, and it's difficult to talk about music intelligently. It's a whole lot easier to deal with something that isn't primarily expressing itself non-verbally in the first place. So part of it is just to say, “This is going to be hard. These are the expectations.” It doesn't necessarily sink in when I do that on the first day, but I spend a lot more time trying to make students be articulate and write effectively, and so on. It just takes a lot more time than it used to.

TW: You've already touched on a number of things that your former students frequently mention as things they value greatly about your teaching; I wonder if you could elaborate on them a little more. The first is the ability to set and to maintain high standards, both for yourself as well as for your students.

DS: Well, it just seems to me that unless you're asking harder questions, you're not going anywhere. That, for me, means that I never quite teach the same thing the same way twice; that ideas that I have get sharper and clearer as we go along, or I get new ones and correct old ones. I take on new repertoire, because it's just a challenge. As far as student standards, I sort of have the idea that those are always the same. You just hold them up and insist on them. I'm just stubborn enough, I think, that there's nothing to do but insist. And I find that in fact students actually do get there. I'm not having a lot of students that I feel

are coming out weaker than their predecessors. I think they're coming in a bit weaker in some ways. Now, in some ways I think they come in very strong here. I mean, for example, in terms of the performance abilities of music majors here, that's gone up over the past thirty-five years—we just have better players. But it's in the way in which they deal with speaking, writing, reading, digging in and understanding music that they haven't come up, that I think they've gone down a bit. But I'm trying to get them out at the same level I've always gotten them out. And I think they're there. I don't think I'm making the standards any easier, I don't really think I'm making them any harder.

Many years ago, when I wrote a statement in response to a nomination for one of my first teaching awards, I emphasized that I always started with the premise that all of us at the university are scholars.¹⁵ We're just at different stages. I expect students to behave as scholars, and I try to treat them as, in some sense at least, junior colleagues. That has to be the standard for them. That's really one of my core premises for my work.

TW: What are some of your other core premises about teaching?

DS: I'm more and more convinced that we have to remember always that teaching by itself can't really exist. You can't walk into a classroom and teach, because you never accomplish it unless someone else is learning, and no matter what you do, if they're not, you haven't done it. If students do learn, it doesn't necessarily mean you taught them anything, but if they don't learn, it means that you haven't taught them, despite whatever slick pedagogical tricks you've performed.

TW: It's hard to evaluate that in a faculty report.

DS: I do think the proper people to evaluate faculty teaching are alumni—not students, because the students don't have enough perspective. And I think that works both ways: I think there are people who students think are great teachers when they are studying with them, but later on they realize they weren't; and there are people who were really good teachers but the students didn't know it and they figure it out later. And favorite teachers are not necessarily good teachers.

TW: It sounds like what you're talking about is the importance of critical thinking. That's always an interesting thing pedagogically: how does one teach critical thinking to students who are not familiar with it, don't know how to do it and/or are resistant to it?

DS: Well, that's one of the ways in which I think one does get improvisatory. One way is to encourage students to ask questions, and make them, if they

15. This is a reference to the 1994 Teaching Incentive Award from The Florida State University. The text of the relevant section of Seaton's response to the nomination is given on pp. 195–96, *supra*.

don't. One way is to ask them to disagree with each other or with you. Give them readings that are just out-and-out wrong, until they get the idea that maybe the reading is supposed to be something one doesn't take for granted. And then they go at them and say, "Hey, guess what? I don't think this is right." When they get to that point, you're there. Part of it is just to ask questions, make students ask questions, make them question each other, tell them to look at this thing and tell you what it really is.

TW: One of the other things that your students frequently mention that is related to what we have been talking about is the stress on careful thinking and good writing, and the link between those two. Could you talk about that?

DS: Well, carefulness is carefulness, and as a habit it's going to affect your thinking and your writing, if you just become a careful person (or if you start out as a careful person, which is also cool). It has to do with being self-critical. You think carefully when you don't take for granted that your first thought is right, and you write better when you don't take for granted that the sentence that you have in front of you is perfect, or the paragraph is coherent. So those things do tie together, and I think it's really just a matter of not being easily satisfied. One of the problems, obviously, is that students are likely to be too easily satisfied, especially if you're teaching undergraduate music majors, most of whom are not music history majors. After all, this is usually not the most important thing in their life. So, you're partly teaching them music history, and I suppose you're partly teaching them other good habits like careful thinking and careful writing. But in order to do that, you have to put a certain amount of pressure on them to make it a higher priority than they would make it themselves. I'm mean—when you come right down to it, I'm a meanie.

TW: I've heard that about you. . . .

DS: I'm sure you have—frequently! "Intimidating" they say. I actually think I'm sort of a pussycat, but . . . It really comes down to giving the students the idea that they can do better than they think they can.

TW: From a pedagogical point of view, the attempt to be clear sometimes results in oversimplification of historical concepts to the point of meaninglessness.

DS: Or even out-and-out falsehood. Yes, it's a real problem. To be clear, to make ideas clear in history—clear to people who really know very little, who are not bringing a huge wealth of knowledge of repertoire, or knowledge of history, or languages, or literature, or haven't got a clue what is in the Bible—you can't do what some music history textbooks do and tell students everything, because you don't have time. From my point of view, given what we have to accomplish, you just can't tell them everything. I could not stop today and talk all about the

history of the troubadours with my sophomore music literature class. I needed to get them through how to apply style analysis to a twelfth-century song. And so I'm sure that at times I oversimplified. I can't think of a really good example in this class, but there have been times when I've said, "You know, you're going to get that when you come back in your junior music history survey. Hold that thought, keep that question, and make your music history teacher answer that question when you have more context. I am not going to explain the whole Mass, I'm going to tell you that the Kyrie is the first part of the Mass Ordinary, and now we're done for today." And I'm sure that students could walk away from that with all kinds of oversimplified misconceptions.

I don't think I told them anything that was false, but I gave them the bare minimum of context to accomplish what we needed to accomplish today. They needed to know what the text is about. It's a Kyrie eleison—it wasn't very difficult to get them to talk about that. But then I was going to talk to them about how singers can make decisions about dynamics and tempo in this piece. I wasn't going to give them all the details about when the Kyrie got into the Mass, and why it's in Greek, much less about tropes. They discovered that it cadenced on G, and I told them that this was a modal piece on G, there's no F-sharp in it, and it was classified as mode 8, and that's what the little 8 at the beginning of the score means, but don't ask me to tell you how the modes are numbered, because you'll get that next semester in music history. I did not talk to them today about the reciting tone on C and the final G, and so on; I didn't explain the modes that way. I made them sing it, and they all wanted to sing an F-sharp, but they learned that wasn't how this music worked.

TW: They wanted to sing an F-sharp because it's in their ear.

DS: Because it's in their ear, and when you have a piece that's starting to orient itself toward E and the phrase ends E-F-G, you instinctively sing *musica ficta*, for goodness sake. Even if you're a sophomore at Florida State in 2013. So, they learned, wow, this music doesn't have a leading tone, and that was enough for today.

TW: But of course, that happens at every level.

DS: Oh, sure. Well, you hope you don't oversimplify in a doctoral seminar. You hope you just leave questions open and you confess your own lack of knowledge and leave the mysteries, and send the students off to do more work. But I think there are times even in a graduate-level nineteenth-century course when you don't tell students everything—and you can't. So you sort of have to reconcile yourself to that, I think. One thing that helps is if students don't really think that you're giving them the total gospel truth every time you open your mouth. If they know that some things are only things that you think, and they know you're not telling them all the details—you *tell* them you're not telling them all

the details, and that there is much more to learn—well that's the most important first thing. If you don't get these oversimplifications to be clear, and if you leave students with the idea that you have the whole truth out there, then you have a problem. If you leave them with the idea that nothing is ever the whole truth, then that's ok—that's good.

TW: That is related to another issue: the ability to choose and then synthesize important historical facts, trends, concepts into a coherent narrative.

DS: It is. Because there is always more to learn, your narrative is always partial. You're arranging and interpreting the things you know in order to make your narrative. You don't know all of the repertoire in the world; you don't know all the historical contexts in the world. How many times do you have to read Goethe's *Faust* before you think you know what you're talking about? How many times do you go back and dig out the historical context and try to figure out what kinds of instruments were being played and how many musicians were in the orchestra, and read the treatises on performance practice, and try to create a narrative that makes sense, that you can believe in? You always have to keep in mind that you don't know everything.

But the other thing is that your narrative needs to include everything that you can bring to it—you need to feel confident that you've brought enough, that you've got the right things, that you're not suppressing something. Your narrative is going to be your narrative, one hopes, not because you're skewing the evidence, but because you're able to make a sufficiently complex narrative. Or write your narrative sufficiently broadly to encourage complexity within it. And you just keep trying.

TW: You are well known for emphasizing the firm grounding of music in intellectual and cultural history. Could you speak to that? You said a moment ago, for example, that students seem to arrive at college with a much more tenuous grasp of literature, of history, of the Bible, of everything.

DS: Yes, Shakespeare, art; they bring very little science, even. There's nothing that at some point doesn't run into music. And music runs into everything else. In music history contexts are always complicated. Music is part of culture, it's part of intellectual history, and music historians, musicologists, ought not to be licensed if they don't really make that the primary thing. You owe it to the music and you owe it to the people who make music to understand them. Otherwise, you could crawl into a little corner and do whatever solipsistic thing you want and make the music mean whatever you wish. Sometimes I see people who seem to be doing that—forcing meanings on music. One way to do that is to ignore the context, to try to take it out of context. There's so much interesting context, though, that you don't really have to make up other meanings for

music. Music has so many meanings, and the meanings are so complicated and have so much depth, that you don't have to make up stuff, you just have to dig harder—make your own knowledge broader.

And that goes for students, too—they need to be told to read Shakespeare, they need to be told to remember the Franco-Prussian War or the Spanish-American War. You don't understand music in the 1780s in Vienna unless you know something about Joseph II. You don't understand songs unless you can read poetry well. It's just vital and there's no point in doing it unless you're going to *do* it. Keep saying, what do I not yet know about the context? What difference would it make if I understood what the ticket prices were? What difference would it make if I understood what singers had to wear when they sang eighteenth-century opera? Or presumably anything—keep asking yourself more questions and making students ask those questions, and if they don't ask those questions, suggest that they should ask those questions, and ask them what other questions they can think of, and just keep pushing.

I think the job is to understand other people. And I think it's a moral issue—that if we're studying music history, we ought to be doing it with the idea of understanding other people, getting to know them as well as we can. I don't think your obligation to understand other people ever runs out because you ran out of time. On the other hand, as I say, at some point you have to help your students pursue a story. The only thing you can do is make sure they understand that you're not telling them the whole story, and you never will.

TW: You've mentioned music and meaning several times—the meaning of music. If there is one thing that anyone comes out of your classroom thinking deeply about, it is what music expresses and how it expresses it—what music means and how it means it. But it's not to be taken for granted these days that music means anything.

DS: It depends what you mean by that. The idea that music doesn't mean anything is an idea about music and meaning that is still worth pursuing. What is it about the music that lets anyone think such a thing? There are composers who say, "My music doesn't mean anything," right? That's a pretty meaningful kind of statement. It tells you a lot—it tells you a lot about a certain kind of Western modernism, but I'm not going to let them get away with it. I'm just not willing to let someone get away with that without interrogating it: either how the music tries to be meaningless, and what it means to say "My music doesn't mean anything," and what they're really trying to say, and what they might not really be trying to say. So I would just go after it. If it's not meaningful, it's not music. This is one of the first things that would come out of my first talk with the sophomores: what is music? If you're not treating it as meaningful, then

you're not treating it as music, and you might as well wrap it up and do something else—find some other music or something.

TW: Because music is art?

DS: Because music is art, and if it's art, it is meaningful. And if it's not art, it's not music. It's just—some stuff.

TW: In a way, your textbook is organized around questions of meaning: how the ways of expressing musical meanings change over the history of western culture.

DS: That's why it's called *Ideas and Styles*—because ideas affect style, and style expresses ideas. The textbook is really about ways in which cultural units—they're historical units, and they're also geographical, obviously—cultures cohere around ideas about how music and ideas, or ideas and styles, relate to each other. The big problem, obviously, is that I'm vulnerable to the criticism that I've got something like a master narrative here—and we don't like master narratives, right? But my master narrative is really the differences between master narratives. This master narrative says that cultures differ, among other things, in the ways in which they understand how music works. And when ideas about music and how it works change, lo and behold, that's a new culture that's cohering around some new central point. If the thing doesn't have its own master narrative, then you haven't got a culture at all. We wouldn't call something a culture if it didn't have values, and ways of understanding things, and practices that it finds valuable for some reason. If it doesn't, then it's not a culture.

So there have to be master narratives. The thing that's interesting is, what are those, how do they change, maybe why do they change, how do they respond to other contexts, how do they influence other contexts, and within them, how much variety do they allow? How much range of different thinking can you do within a cultural context without becoming so incoherent that you are perceived to be insane or somehow too “other” to communicate. So, yes, it really is all about the relationship between music and meaning. And hence the book is about what is the difference between fourteenth-century culture and fifteenth-century culture? What is the difference between eighteenth-century culture and nineteenth-century culture in terms of music and meaning?

TW: Do you have to convince students that music itself actually has meaning?

DS: I don't think I've had that conversation so recently. It's possible that I'm taking it for granted so compellingly that they don't challenge me—I don't know. Sometimes that does come up: “It's just notes—I just want to play the notes.” That comes up in the question “Why do I have to take music history anyway? If it's not teaching me to be a better clarinet virtuoso, why do I have to bother?” And at that point I just nail them with my moral issue: “Your job is

to understand other people. Your job is to help other people understand each other—your listeners and your composers. If you're not doing that, you're a lost cause." Usually that ends the conversation; they say, "Oh, well, yeah, I didn't mean that." But I don't have that conversation very often, and I don't usually have it in quite those blatant terms. It's usually "Don't you think that life would be richer . . . ?"

Nearly a quarter of a century ago, when I first wrote *Ideas and Styles*—it would have been 1988 when I first put it down on paper and sent it off to make the Xeroxed copies that my students used for the first couple of years—it was because I thought, What would I really want students to know? What would I really like to say to them that would give them enough of a framework for what I was talking about that then I could go after details and put things in perspective? So I started to write perspective, so that's why the book is short, and that is why it oversimplifies.

TW: What do you mean by "perspective?"

DS: Well, I wanted students to understand that the concept of order became really important in the thirteenth and fourteenth centuries, and it has to do with mathematical order, and the order of the universe, and it has to do with *ordo* in music, and it has to do with coordinating harmony in polyphonic textures, and numbers, and learning to count rhythms, and then we can talk about this piece or that piece, or we can talk about notation, and so on. So I started out to say, "What are the simplest, most important things that I can put in front of students," because I was tired of using a textbook in which I had to teach them what not to read, not because it was wrong, but because it was too distracting—you don't need that "stuff." So I'm going to give you information, and you can deal with that, but you don't need to remember the dates of the various Brahms symphonies in a list. And so the book is supposed to be broad, and it's supposed to be conceptual, and it's supposed to illustrate itself selectively, without trying to be comprehensive.

That's why, when I look at other textbooks that I think try to teach too much "stuff," which the students aren't going to retain anyway, that's not what I think is interesting. So when I decided to write a book that wasn't "stuff," that's what I did. And yes, Benjamin Britten doesn't appear in it, and I'm really sorry, but Carl Nielsen doesn't appear in it either, and one could go on forever.

When I wrote the latest version of the preface for the textbook, I started with the statement that "this book is not a textbook." And the marketing folks at Oxford University Press said, "You can't say that—we won't be able to sell the book!" And I thought, "That's how I *want* you to sell the book!" And the best thing is to hear that people actually read the book because it's interesting to read, because the ideas are interesting, and because they're not stumbling over

too much “stuff.” I just wanted to write a book that readers would find interesting to read. It’s got a little too much musical technical material for complete non-musicians in it—you have to be able to read a little bit of music notation, for one thing—but I wanted students to read a book that was like a book, partly because I thought they weren’t actually reading books that were books. Not only were they not reading great books, they weren’t reading any books. They didn’t really know how to read a book, and the previous textbook wasn’t helping them. The only thing the textbook—a sort of traditional bad example of a textbook—would do was convince them that they *never* wanted to read a book. So *Ideas and Styles* was my solution.

TW: So in terms of what music means and how it means it: numbers, proportion, organization in the Middle Ages. . . .

DS: As can be seen in the isorhythmic motet.

TW: And in the fifteenth century things change. How do things change?

DS: Well, suddenly—suddenly—you move music out of the *quadrivium* into the humanities. You’re in a different culture there—where music belongs to a different part of the intellectual framework. And now, it’s in there with literature and history. The fifteenth century invented the term “humanities” and put music there. And lo and behold, you’re in a different culture and music is going to mean things differently. Music is starting to mean things like poetry does and not like mathematics does. Not that texts make no difference in the Middle Ages, and not that numbers make no difference in the Renaissance, but the way in which we approach what meaning is, is different.

And you can go right on through music history, where the literary basis changes over the next five hundred years, but it’s always a literary basis from the fifteenth century to the nineteenth century. Through all those centuries we always believe that music works like words. By the time we get into the seventeenth century it’s all about rhetoric. By the time we get into the nineteenth century, it’s all about drama, and maybe about narrative. And so Wagner belongs with the Renaissance.

The twentieth century, well, the twentieth century goes to pieces, of course, but you get these people—composers—who think, or claim they think, that music doesn’t work like words. It’s not “expressive,” Stravinsky would try to say. He didn’t say “inexpressive”—doesn’t try to express stuff—but he’s thinking that it’s not expressing what it used to express. And that’s what culture is about.

TW: So you would see teaching the history of music as teaching the changes in what people believed that music expresses, whatever it is that music expresses.

DS: Yes, absolutely.

TW: Tell me about how your own teachers have affected your pedagogy.

DS: A lot of my teaching really does come out of the teachers that I had. The very first one I had was my mother. I started school at home, with Calvert,¹⁶ and I think my idea that the way in which you learn is you get the assignment, you go and study it, and then you come back, started all the way back there. But I was very lucky in high school to have teachers like that, too—who weren't lecturers, who really did expect reading, who made students responsible for the material and then challenged their thinking. I had this wonderful British world history teacher, Dr. Nora Mitchell, when I was in high school. She was really good at making the conversation in the classroom work. At the time I wasn't thinking about teaching history; I wasn't thinking about teaching, actually. But I had a lot of other teachers like that, too. My fourth-year high school math teacher was like that, and I had religion teachers like that—who would really make you ask questions, make you answer questions, and think about the morality of things. College was very much the same way. I didn't have any teacher in college who just "fed information." I had interesting and curious music history teachers, but they weren't lecturers. And graduate school was all seminar—we didn't do anything except seminar format, so it did put the burden on the student. It did mean that ideas could come from anywhere. We were never done.

Christoph Wolff—I thought Christoph was just a fabulous teacher, largely because he brought in so much knowledge. He would sit with a little piece of graph paper (probably 5" x 7"), on which he had jotted a few words, and that was his notes for the day. I sat immediately on the right hand of his end of the table, so I could see that he had only a few little notes in his very tiny neat hand on neat graph paper. And then we would talk about Bach's *Art of Fugue* or Mozart concertos, and editing them, and compositional process, and performance practice, and whatever came up. I've always wished I could be that kind of teacher, who could have minimal notes, bring lots of knowledge, be able to respond at the moment, and make something at the end that students find coherent. Or if they don't think it's coherent, you've equipped them to go home and make some coherence out of it, or even just to be confused if necessary.

16. "Calvert" refers to the home schooling curriculum published by Calvert School, a coeducational lower and middle school day school in Baltimore, Maryland. Seaton's parents, Presbyterian missionaries in India, used Calvert's curriculum for his early education.

APPENDIX: A Select Bibliography of Douglass Seaton

The following bibliography is organized by (1) monographs and scholarly editions of music including research guides, (2) articles and book chapters on historical subjects including Mendelssohn, art song, and J. S. Bach, and (3) writings and presentations on music history pedagogy.

Monographs and Scholarly Editions

The Mendelssohn Companion. Westport, CT: Greenwood, 2001.

The Art Song: A Research and Information Guide. New York: Garland, 1987.

Felix Mendelssohn Bartholdy, *Elias/Elijah*. Kassel: Bärenreiter, 2009.

Felix Mendelssohn Bartholdy, *Lobgesang (Symphony No. 2)*. Stuttgart: Carus, 1990.

Articles and Book Chapters

“One More Time: The Case for the Second-Part Repetition in Classic Sonata Form.” In *“Hands-On” Musicology: Essays in Honor of Jeffery Kite-Powell*, edited by Allen Scott, 318–29. Ann Arbor: Steglein, 2012.

“Mit Worten: Mendelssohns Lieder.” In *Mendelssohn-Interpretationen—Der unbekannte Mendelssohn: Das Liedschaffen*, edited by Dominik Sackmann, 11–52. Zürcher Musikstudien 7. Bern: Peter Lang, 2011.

“Topos as Aesthetic Basis in Mendelssohnian Song.” In *Mendelssohn-Interpretationen—Der unbekannte Mendelssohn: Das Liedschaffen*, edited by Dominik Sackmann, 125–39. Zürcher Musikstudien 7. Bern: Peter Lang, 2011.

“Mendelssohn in 1825: A ‘Snapshot’ with Two Canons.” *Journal of Musicological Research* 29, no. 2, Special Mendelssohn Issue (April-June 2010): 159–70.

“Narrativity and the Performance of Beethoven’s ‘Tempest Sonata.’” In *Beethoven’s Tempest Sonata: Perspectives of Analysis and Performance*, edited by Pieter Bergé, co-edited by Jeroen D’hoë and William Caplin, 273–92. Analysis in Context: Leuven Studies in Musicology 2. Leuven: Peeters, 2009.

“Mendelssohn’s Audience.” In *Mendelssohn Performance Studies*, edited by Siegwart Reichwald, 1–18. Bloomington: Indiana University Press, 2008.

“Back from B-A-C-H: Schumann’s C-major Symphony.” In *About Bach (Essays in Honor of Christoph Wolff)*, edited by Gregory Butler, Mary Green, and George Stauffer, 191–206. Champaign: University of Illinois Press, 2008.

“Narrative in Music: The Case of Beethoven’s ‘Tempest Sonata.’” In *Narrative Beyond Literary Criticism: Mediality, Disciplinarity*, edited by Jan Christoph

Meister in cooperation with Tom Kindt and Wilhelm Schernus, 65–81. Berlin: de Gruyter, 2005.

“Symphony and Overture.” In *The Cambridge Companion to Mendelssohn*, edited by Peter Mercer-Taylor, 91–111. Cambridge: Cambridge University Press, 2004.

“The Cycles of Mendelssohn’s Songs.” In *The Mendelssohns: Their Music in History*, edited by John Michael Cooper, 202–29. Oxford: Oxford University Press, 2002.

“The Problem of the Lyric Persona in Mendelssohn’s Songs.” In *Felix Mendelssohn Bartholdy: Kongreß-Bericht Berlin 1994*, edited by Christian Martin Schmidt, 167–86. Wiesbaden: Breitkopf & Härtel, 1997.

“Shakespeare’s ‘It was a lover and his lass’: The Authentic Music and Its Performance.” *Ars LYRICA* 8 (1994): 93–104.

“Interpreting Schubert’s Heine Songs.” *The Music Review* 53, no. 2 (May 1992): 85–99.

“Mozart as a Reader of Poetry: A Reconsideration of His Song.” *Ars LYRICA* 3 (1986): 1–22.

“The Romantic Mendelssohn: The Composition of *Die erste Walpurgisnacht*.” *The Musical Quarterly* 68 (1982): 398–410.

“A Composition Course with Karl Friedrich Zelter.” *College Music Symposium* 21 (1981): 126–38.

“A Draft for the Exposition of the First Movement of Mendelssohn’s ‘Scotch’ Symphony.” *Journal of the American Musicological Society* 30 (1977): 129–35.

“Bach’s ‘Art of Fugue’: An Examination of the Sources—The Autograph: An Early Version of the ‘Art of Fugue.’” *Current Musicology* 19 (1975): 54–59.

Writings and Presentations on Music History Pedagogy

“Core Music Curriculum Components II: History and Repertory—A Survey and Some Questions.” In *National Associations of Schools of Music Proceedings: The 87th Annual Meeting 2011*, pp. 23–26. Reston, VA: National Association of Schools of Music, 2012.

“Teaching Music History: Principles, Problems, and Proposals.” In *Vitalizing Music History Teaching*, edited by James R. Briscoe, 59–72. Monographs & Bibliographies in American Music 20. Hillsdale, NY: Pendragon, 2010.

“Imagination, Learning, and Music in Higher Education.” Inaugural Music Teaching Colloquium, Department of Music, Valdosta State University, March 26, 1999.

- “Music in American Higher Education.” Missoula: National Association of Schools of Music and The College Music Society, 1998.
- “The Pedagogy of Music History.” Panel presentation at the annual meeting of the American Musicological Society, Southern Chapter, Tuscaloosa, AL, February 21, 1997.
- “Teaching Music History: Principles, Problems, and Proposals.” Annual meeting of The College Music Society, Great Plains Chapter, March 16, 1996.
- “Teaching a Broadly Based European Music History Course.” Panel presentation at the joint Annual Meeting of The College Music Society and the Association for Technology in Music Instruction, Savannah, GA, October 21, 1994.
- “New Perspectives on Music History.” Annual meeting of the American Musicological Society, Southern Chapter, Hattiesburg, MS, February 23, 1991.
- “Toward a Conceptual Framework for the Western Musical Tradition.” Keynote address at the annual meeting of The College Music Society, Great Plains Chapter, 17 March 1990 and keynote address at joint annual meeting of the American Musicological Society and The College Music Society, Pacific Northwest Chapters, April 13, 1991.
- “College, Canon, Curriculum.” Forum on “Perspectives on the Canon: Cultural Diversity and the Humanistic Tradition.” Goshen College, Goshen, IN, November 29, 1990.
- “The Undergraduate Music Curriculum of the 21st Century.” Panel presentation at joint annual meeting of the American Musicological Society, Allegheny Chapter, and The College Music Society, Mid-Atlantic Chapter, April 1988.

Jane Austen's Playlist: Teaching Music History Beyond the Canon

MARIAN WILSON KIMBER

Although the discipline of musicology has undergone a great transformation in the past two decades, not all of the changes have trickled down into the pedagogical materials designed for music history classes. Textbook authors have rewritten and revised, yet the canon continues to loom large in the teaching of Western art music. Pedagogues, if not textbook publishers, readily acknowledge a new post-canonic world, or at least the need to “*Be skeptical of the canon.*”¹

Yet in spite of the laudable revisions and multiple improvements to our music history textbooks—more women, more American music, more music of ethnic groups, more vernacular musics—the “White Bust” composers and the ideas that have long surrounded them remain. Many music majors embrace concepts that had their origins in the nineteenth century, and Romantic ideology, transmitted from the wider ethos outside the academy, continues to shape student understanding, regardless of progressive local pedagogy. The myths surrounding biography and genius remain central to students’ perceptions—for example, that the most important force in the origins of composers’ works is personal “inspiration” alone, rather than a complex network of social, cultural, political, or economic factors. Students frequently come to music history with historical models and conceptual structures for understanding music that musicology as a discipline long ago recognized as problematic constructions, most notably a linear narrative of progress during which the noncanonic musical “trivia” of history fall away.

While I have no objections to teaching canonic works, expanding students’ sense of the numerous musical worlds beyond their already burgeoning score anthologies has increasingly become one of my pedagogical goals. This task is difficult for a variety of reasons: it requires that students acquire a historical imagination, and it sometimes challenges some of their deeply held beliefs,

1. Douglass Seaton, “Teaching Music History: Principles, Problems, and Proposals,” in *Vitalizing Music History Teaching*, ed. James Briscoe, Monographs & Bibliographies in American Music 20 (Hillsdale, NY: Pendragon Press, 2010), 64.

as their investment in the canon can be part of their still developing personal identity. Nonetheless, I want students to learn that the musical world in which they live, and which for many music majors is a collection of canonic repertoire to be mastered, exists largely in their own minds. Students are often surprised to discover that there were many successful composers whose names they don't know and that there is worthwhile music outside that by composers in the *Norton Anthology of Western Music* and the repertoire their applied teacher prescribes. They need to realize the extent to which modern repertoire and current concert programming limit what they are being taught in music history courses. Taking a historical approach to music means not just adopting a "survival of the fittest" approach to individual compositions, but recognizing the depth and variety in the history of music. At earlier points in history other people valued music that is now unfamiliar to us, and we might learn how to value it, too.

There are, of course, various techniques to move students beyond the canonic into wider repertoire and increased historical understanding. The simplest technique is to pair a lesser known composition with a more familiar one, such as Niels Gade's *Echoes of Ossian* overture and Felix Mendelssohn's *Hebrides*, two pieces that share audibly similar stylistic features. The problem of standardized anthologies is that they are typically based on a series of samples of one. With two or more related works, students can sometimes make the leap from "this is a 'masterpiece' I must know for the test" to "this is an example of a larger historical trend." A more substantial technique is to provide a list of noncanonic composers from which students can choose an individual to study; they can then center a variety of projects around their particular figure, researching that composer's life and works. Students discover the many realities of the careers of working musicians apart from Romantic myths and realize that their initial lack of recognition of a chosen individual does not mean that he or she didn't have a significant career. However, the danger of this approach is that the current lower status of any composer placed on such a list is automatically apparent; indeed, some students become well-informed about a composer's significance during his or her lifetime, only to revert to the notion that his or her music is now (justifiably?) "forgotten."

Rather than dance around the edges of the canon, another means of opening the door for students to a world outside of it is through the new orientation of another topic and disciplinary perspective. This article draws on my experiences designing and teaching "Music in the World of Jane Austen," a course that enabled music majors to enthusiastically embrace music of a cultural space removed from the chronological narratives and canonic figures associated with

traditional music history courses.² What made their trip into that alternative universe possible was that they had an already familiar figure as their guide: the novelist Jane Austen.

Enter Miss Austen

Recent decades have seen an explosion of interest in the writings of Jane Austen (1775–1817), in part due to the highly popular movie and television adaptations of her novels, beginning in 1995 with Andrew Davies's adaptation of *Pride and Prejudice* for the BBC and Emma Thompson's film of *Sense and Sensibility*, directed by Ang Lee. Jane Austen is everywhere, from popular nonfiction such as William Deresiewicz's *A Jane Austen Education: How Six Novels Taught Me About Love, Friendship, and the Things That Really Matter* (2011) to surprising reworkings such as Seth Grahame-Smith's *Pride and Prejudice and Zombies* (2009). There are Jane Austen "apps": for a nominal charge, *The Jane Austen Fan Kit* will bring the author's complete output and an Austen "quote of the day" to your smart phone. Most recently, the *Lizzie Bennet Diaries*, a modern retelling of *Pride and Prejudice* through the format of social media (appropriately airing during its two hundredth anniversary year), is primarily made up of a series of video blogs, but also features the Facebook updates, Pinterest posts, and Twitter accounts of the story's characters; the series has attracted a large internet fan base. At the same time, the long-running scholarship on Jane Austen is in no danger of abating, and portions of it are readily accessible to nonspecialists; the journal of the Jane Austen Society of North America, *Persuasions*, "addresses both academics and general readers who wish to learn more about Jane Austen and her writing." Along with this outpouring of "Austenmania" has come an increased interest in Austen and music.

Jane Austen has figured in music scholarship more substantially than one might think. The musicological books and articles that recount particular episodes from individual novels are far too numerous to mention here. Indeed, the ways in which Austen's fiction treats music have almost become touchstones for writers on the history of the piano, the role of music in the domestic sphere, and the history of women and music; any course treating these topics might well draw upon her novels. Most of Austen's heroines play the piano, and her six novels not only offer a range of opportunities for exploring musical life of her period, but their musical references also reveal much about character and behavior. In some cases, the heroines' fictional musical activities highlight the contemporary expectations for their gender, as outlined in the conduct books of the period. Singing or performing on piano or harp served to

2. Special thanks to George McTyre for his encouragement of my development of this course and to the all of the enthusiastic class participants.

entertain young women, and artistic accomplishments could help them in their necessary pursuit of matrimony. Yet excessive involvement in music was considered socially unacceptable, and aspiration to a professional musical career was largely not an option for women of the upper classes. Given this cultural context, musical details in Austen's novels provide telling commentaries on her characters. For example, Marianne Dashwood's self-indulgent involvement in her music-making in *Sense and Sensibility* (1811) is part of her inappropriate behavior. Similarly in *Mansfield Park* (1814), Mary Crawford's harp playing (and her expectation that her harp will be transported to her during the harvest) reveal the fundamentally selfish nature of her otherwise engaging character, as opposed to that of the virtuous, mild-mannered (if unmusical) heroine, Fanny Price. The well-studied but excessive pianoforte performances of Mary Bennet in *Pride and Prejudice* (1813) contrast with her sister Elizabeth's less accomplished though more tasteful playing, in keeping with period feminine ideals. The mysterious gift of a Broadwood piano is central to the plot of *Emma* (1816), in which two more musical women are paired. Though Jane Fairfax's musical gifts far exceed those of Emma Woodhouse, the novel's comparison of them allows for further reflection on the difference between "taste" and "execution" in Austen's formulation.

While the numerous dance forms of music history are often taught to students with little reference to the actual physical motion that inspired them, Austen's novels frequently depict the importance of dancing to eighteenth-century life. *Northanger Abbey* (1818) features an Austen heroine who is not musical, Catherine Moreland, yet it vividly portrays the balls held in the assembly rooms in the resort of Bath, such as Austen herself might have attended during her residence there from 1801 to 1806. Dancing is a notable feature of *Pride and Prejudice* and Austen's final completed novel, *Persuasion* (1818), as well. Having lost her "bloom," *Persuasion's* heroine, Anne Elliot, is relegated to the piano instead of the courtship-dominated dance floor.

All of the novels can be read for their musical details, and the issues surrounding music can be discussed by students, who can contrast the understanding of music in early nineteenth-century women's lives to more contemporary ideas. Instructors who also wish to assign scholarly writings about music in Austen's novels have several excellent options. Leading scholar Kathryn Libin has thoughtfully explained the rare instance in which Austen mentioned specific compositions in *Emma*.³ Jane's ability to perform Johann Baptist Cramer's *Studio per il pianoforte* (1804, 1810) reveals her advanced pianistic abilities, and students can listen to selected studies, as these have recently been released in

3. Kathryn L. Shanks Libin, "Music, Character, and Social Standing in Jane Austen's *Emma*," *Persuasions* 22 (2000): 15–30.

their entirety in a 2012 recording.⁴ In this way they can experience first hand what Jane might have played and also learn about Cramer's important historical role in the development of piano technique. The song, *Robin Adair*, which Jane and Frank Churchill sing together, is a telling indication of the true intimacy of their relationship and the pain of their separation; the set of variations on *Robin Adair* by George Kiallmark that the Austen family owned has also been recorded.⁵ Other scholarly writing appropriate for students includes an article in a 2004 issue of *Persuasions* in which Juliette Wells has explored the conflicts between characters' personal pleasure in music making and the dangers of self-display.⁶ Biographical treatment of music in Austen's life and more extended explorations of the role of music in each novel can be found in Patrick Piggott's monograph, *The Innocent Diversion: A Study of Music in the Life and Writings of Jane Austen*.⁷

The Austen Music Collection as Course Textbook

Not only is music a crucial part of Jane Austen's novels, but the writer's personal investment in her own musical life is an ongoing theme in her biography. The recollections of her niece about her musical activities are widely quoted by Austen scholars:

Aunt Jane began her day with music—for which I conclude she had a natural taste; as she thus kept it up—tho' she had no one to teach; was never induced (as I have heard) to play in company; and none of her family much cared for it. I suppose, that she might not trouble them, she chose her practising time before breakfast—when she could have the room to herself—She practised regularly every morning—She played very pretty tunes I thought—and I used to stand by and listen to them; but the music, (for I knew the books well in after years) would now be thought disgracefully easy . . .⁸

4. Johann Baptist Cramer, *Studio per il pianoforte (84 Études in Four Books)*, Gianluca Luisi, Giamoaolo Stuani Deljava, pianists (Grand Piano GP613–14, 2012).

5. *Entertaining Miss Austen: Newly Discovered Music From Jane Austen's Family Collection*, Amanda Pitt, soprano; John Lofthouse, baritone; and David Owen Norris, piano (Dutton Epoch CDLX 7271, 2011). This piece is not listed in Ian Gammie and Derek McCulloch's catalog, cited in note 11, and appears to be from another family collection.

6. Juliette Wells, "In music she had always used to feel alone in the world': Jane Austen, Solitude, and the Artistic Woman," *Persuasions* 26 (2004): 98–110.

7. Patrick Piggott, *The Innocent Diversion: A Study of Music in the Life and Writings of Jane Austen* (London: D. Cleverdon, 1979). Teachers who wish to use Piggott's book should know that his negative attitude towards Austen's tastes may work to counteract the pedagogical goal of intellectual openness to music outside of the canon.

8. Caroline Austen, *My Aunt Jane: A Memoir* (London: Spottiswoode, Ballantyne for the Jane Austen Society, 1952), 6–7.

According to a nephew, Austen apparently sang with a “sweet voice” accompanying herself in “some simple old songs.”⁹ But beyond several oft-cited quotations, few specifics of Austen’s musical life are recounted in her letters and other primary sources, and considerably more information is known about Austen’s theatrical interests than her musical ones. Those looking for the sorts of deep insights into late eighteenth-century musical life suggested by the writer’s fiction are sometimes disappointed to discover that Austen was relieved to be far from the music when attending the Sydney Gardens in Bath in 1799 or that she expected to find Thomas Arne’s opera, *Artaxerxes*, “tiresome;” hoping for detailed commentary after the writer’s attendance at a concert in 1805, musicians are chagrined when her only comment is to recount in a letter to her sister that she wore her “crape sleeves.”¹⁰

However, the collections of music owned by Jane Austen and her family, now in the possession of Chawton House, on the estate that included her final home, can serve as the basic material for the course. The six books of musical works, some copied into manuscript by Austen herself for her personal use, have been cataloged by Ian Gammie and Derek McCulloch, and substantial portions of the music have been released in a series of nine CDs by a range of artists, including the noted soprano Julianne Baird. Most of these have appeared in the past ten years and are still commercially available; several are streamed through Naxos (these recordings are listed in the bibliography at the end of this article).¹¹ Listening assignments can be selected from over seventy compositions, primarily songs and piano music, though also some accompanied sonatas and opera excerpts. While scores for the bulk of the music Austen owned have not been issued in modern editions, through the efforts of Austen scholars, copies of the works in the collection are increasingly accessible on the internet.¹² There is more than enough material to serve as the core for a course on music in Jane Austen’s time. As the bulk of the music was composed in the eighteenth century and intended for amateurs such as Austen (by later standards “disgracefully easy,” as her relatives noted), much of it is playable by students of varying abilities.

The nature of Jane Austen’s music collection allows students to experience a musical world not, perhaps, atypical for a person of Austen’s nationality, class, and gender, but far removed from the works encountered by the average

9. J. E. Austen-Leigh, *A Memoir of Jane Austen* (London: Richard Bentley & Son, 1882), 83.

10. *Jane Austen’s Letters*, 4th ed., ed. Deirdre Le Faye (Oxford: Oxford University Press, 2011), 45, 271, and 107.

11. Ian Gammie and Derek McCulloch, eds., *Jane Austen’s Music: The Musical World of Jane Austen Seen Through the Manuscripts and Printed Editions Held by the Jane Austen Memorial Trust at Chawton* (St. Albans: Corda Music, 1996).

12. See Joyce Donley, *Austen Music Online*, <http://bama.ua.edu/~jdonley/austen/> and Jeanice Brooks, *Austen Music Transcripts*, <http://dspac.flinders.edu.au/xmlui/handle/2328/15193>.

music history student. The surviving books, some of which probably belonged to other family members, largely lack the composers that serve as pillars of what music majors usually study. There is plenty of music by Georg Frideric Handel, but Mozart is represented only by an arrangement of “Non più andrai” from *Le nozze di Figaro* called “The Duke of York’s New March” and not even identified as a product of his authorship, and Haydn’s Sonata No. 48, I. H.XVI: 35 is partially recognizable as a song, *William*, by Thomas Billington; Beethoven does not appear at all in the Austen collection. The volumes include some music by major eighteenth-century figures: Thomas Arne, Ignaz Pleyel, Giovanni Paisiello, and Christoph Willibald Gluck—of these only the latter is a regular fixture in undergraduate anthologies. Most of the composers featured will be unfamiliar to the average American student: Samuel Arnold, Georgiana Cavendish, Charles Dibdin, James Hook, Johann Schobert, William Shield, or Stephen Storace, to name just a few. Perhaps the most eye-opening experience for students is simply to encounter a list of some seventy composers from roughly the same chronological period and to recognize so few names.

The research assignments about noncanonic composers that I have given previous classes take on a new meaning when the composers have a relationship to Jane Austen. In my Austen class, students selected a composer whose work appeared in the collection and were assigned to create a biographical timeline, to describe a musical work by the composer (or alternatively, an anonymous work, of which there are many in the collection), and to assess the state of knowledge about their composer through creating a bibliography about him or her. The latter exercise, in particular, helped students to begin to formulate ideas about why these composers were unfamiliar to them. For example, the situation-specific reasons for the production of theater music shaped its future; music for a drama may or may not have been published in full and thus might fail to achieve widespread currency. In addition, these academic exercises were necessarily enhanced by a new set of questions: how might Austen or her family have encountered the music of this composer? From where did they acquire it? And for compositions surviving in manuscript, what stylistic features appealed enough to Austen for her to copy them? Did these works have any relationship to the author’s writings?¹³ Austen’s personal tastes opened a door for new kinds of understanding. It was as if the students had been given the iPod playlist of someone they felt they knew or as if they had encountered Austen’s Facebook “likes.”

13. This question has begun to be explored in Mollie Sandock, “‘I Burn with Contempt for My Foes’: Jane Austen’s Music Collections and Women’s Lives in Regency England,” *Persuasions* 23 (2001): 105–17, and Robert K. Wallace, “*Persuasion* and Jane Austen’s Love Songs,” in *Jane Austen and Mozart: Classical Equilibrium in Fiction and Music* (Athens: University of Georgia Press, 1983), 265–72.

What Can Jane Austen Teach Music Students?

While gender issues surrounding women's musical performances in the novels are perhaps those most readily explored in a class about Austen and music, study of the contents of the Austen collection also opens up a wide range of topics for further consideration: musical genres, locations of music making, musical transmission, and, most importantly, interrelationships among the arts. As my students were advanced music majors, they were able to read scholarly writing from the fields of English literature and musicology, and the juxtaposition of disciplinary perspectives, sometimes in agreement, sometimes providing differing views, offered a wealth of material for class discussion. Indeed, while the literary field the students had entered was initially unfamiliar, they brought their musical backgrounds to bear in insightful criticism of some of the musical commentary by literature scholars, validating my sense that the class's interdisciplinary approach was rich in intellectual possibilities for them.

In addition to considering women as performers of music in the domestic sphere, my class also read about women as professional musicians, due to the inclusion of compositions by women in Austen's volumes, including Maria Hester Reynolds [Park] (1775?–1822) and Georgiana Cavendish (1757–1806); we also read about Jane Mary Guest (ca.1762–1846), because much of Guest's career centered in Bath.¹⁴ The class compared the difficulties facing an aspiring female musician and those encountered by her literary counterpart, asking why there are no women composers from Austen's period of her stature, and gaining a greater understanding of contemporary gender and class restrictions, as well as the kinds of professional careers a female musician of the time might have had.

No longer focusing on a historical narrative dominated by Germanic composers or the Viennese style, and with a list that contained numerous English composers in hand, students were able to recognize the role of geography in shaping musical style. The Austen collection contains German, French, and Italian composers as well as British ones, but some of these are composers who worked for a time in England. The strong influence of Italians on British music, also a major factor in Bath concert life, is reflected in the substantial number of Italian composers in the Austen collection. For an audible reflection of the impact of the Italianate style, the class listened to Thomas Arne's *Artaxerxes*, a full-length British opera based on the *seria* model, that was performed for over fifty years after its 1762 premiere (despite Austen's belief that it was "tiresome").

14. Jane Bowers, "Jane Mary Guest," vol. 5, pp. 166–72; Deborah Hayes, "M. H. Park," vol. 5, pp. 108–11; and Barbara Garvey Jackson, "Duchess of Devonshire (Georgiana Cavendish)," vol. 4, pp. 216–18, in *Women Composers: Music Through the Ages*, ed. Martha Furman Schleifer and Sylvia Glickman (New York: G. K. Hall, 1996–).

The concert as a musical institution, sometimes envisioned as reverential audiences rapturously silent in quiet spaces, is often central to students' conceptions of European art music, particularly as much of the canon has had its historical home in nineteenth- or twentieth-century concerts. However the varied contexts for music-making in the eighteenth century, readily apparent in Austen's world, are sometimes under-explored in coursework for music majors. Here Austen's life in Bath allowed for focus on settings for music in a particular city: an orchestra played while tourists strolled and conversed in the Pump Room, and the weekly concerts in the Upper and Lower Assembly rooms and benefit concerts featured music by Handel, Haydn, J. C. Bach, Pleyel, and Karl Stamitz. The class listened to a symphony by Sir William Herschel, better known as the astronomer who discovered Uranus, but who worked in the town from 1767 to 1781, several decades before Austen's time there. Austen's association with the pleasure gardens in Bath allowed the class to explore the ways in which music functioned in that type of institution and to become familiar with an organ concerto by James Hook, whose music appears in the Austen collection, and who worked at Vauxhall Gardens in London for forty-six years.¹⁵ Organ concertos were a regular fixture of Vauxhall entertainments, and the sacred associations students had with the organ had to fall away when they were faced with music played in a location in which people strolled, danced, ate, courted, watched fireworks, and (occasionally) erupted into rowdy violence. ("What happens in Vauxhall, stays in Vauxhall," quipped one student, parodying the "Vegas" advertisements.) Although Austen, as a female, would not have been a member of a catch club, the lone catch in the collection, *Joan Said to John*, allowed students to learn about the impact such male clubs had on British musical life, the concerts that they sponsored, as well as the drinking and singing of lewd polyphony that went on late into the evening.

The large number of popular songs in the Austen collection facilitated consideration of the rich theatrical life in Britain and the vast amounts of music it involved. That the Austen collection's songs were separated and often adapted from their original theatrical contexts highlighted issues surrounding transmission, adaptation, and musical meaning. For example, the collection contains a song called *For Tenderness Formed*, actually an aria from Giovanni Paisiello's *Il barbiere di Siviglia* (1782); however, it seems to have ended up in Austen family hands as arranged by Thomas Linley via the British theatrical production, *The Heiress*, which ran at Drury Lane in 1786. Later Romantic conceptions that might shape an ideal of authenticity or of a unified work were unsuitable for these sorts of excerpts, transformed in their new contexts. Changes in scoring across genres also figure in the Austen collection, as opera overtures and

15. Roger Bevan Williams, *Six Eighteenth-Century Organ Concertos* (Alpha CDCA 964, 1994) contains Hook's Concerto in C Major.

orchestral music appear in piano arrangements. Several keyboard works in the collection were published with optional instrumental parts, as in the accompanied sonata; that three sonatas by Johann Schobert had been issued with two optional horn parts as well as violin, was of particular interest to one French horn player, who was motivated to research the existence of other such works during the period. Austen's ownership of these sorts of compositions further highlighted their relationship to amateur music-making, as well as gender; technically easy flute and violin parts were often added, intended for men to use in accompanying more accomplished female performers.¹⁶

Austen's collection contained a large number of Scottish songs, which enabled the class to learn about the popularity of Scottish folk music in Europe during this period, the romanticization of Scottish history via James McPherson's Ossianic poetry, and the various publications and arrangements that transmitted the songs in highly ornamented arrangements for professional singers. Although these have no particular association with Austen herself, the class also listened to some of the Scottish folksong arrangements by Franz Joseph Haydn commissioned by George Thompson, as well as some by J. C. Bach, and analyzed how those composers treated the melodies. The editions of Scottish songs owned by the Austen family are available in digital versions on the website of the National Library of Scotland; however, the wide-ranging circulation of Scottish songs required that music majors, sometimes devoted to the score as the ultimate source of musical information, consider how to conceptualize a musical work that exists in a variety of forms. In doing so, they could approach the history of this music in a less score-bound manner, as has been advocated by James Parakilas.¹⁷

While much of this material—gender, geography, musical contexts, arrangements and transmission—might be easily explored without the excuse of Austen's personal collection at its core (and should certainly be considered when teaching canonic works), using the writer, her work, and her music as pedagogical tools also provides special opportunities to explore the relationships among different art forms. In addition to reading Austen's dance scenes and about dance in her life, my students invited their friends and spent an extended class period learning basic English country dances. They prepared for the event by reading nineteenth-century dance master Thomas Wilson's writings on ballroom etiquette, and also his descriptions of how metrical construction of the music facilitates understanding the physical maneuvers of individual dances. Most students had seen dancing in Austen film adaptations,

16. Howard Irving, "Music as a Pursuit for Men: Accompanied Keyboard Music as Domestic Recreation in England," *College Music Symposium* 30 (Fall 1990): 126–37.

17. James Parakilas, "Texts, Contexts, and Non-Texts in Music History Pedagogy," in *Vitalizing Music History*, 45–47.

but their encounters on the dance floor gave them a new appreciation of the unity of music and movement, and the skills required to dance rhythmically and gracefully while pursuing the subtleties of social intercourse.

Comparison between music and the novel gave me a new way to introduce important conceptions of musical narrative. The sonata form that underlies much canonic music is a fundamentally dramatic construction, and the idea that musical narrative can be a characteristic of instrumental music is a defining factor in Romanticism. In my experience, students have often found these concepts difficult to grasp and are more often taught to locate themes and analyze keys than to identify thematic characters or plot archetypes of musical compositions. Students first read Douglass Seaton's article on narrative in music and Beethoven's "Tempest" Sonata, written for an interdisciplinary audience, and thus at an approachable level for students.¹⁸ They followed Seaton's introduction to narrativity with a portion of Robert K. Wallace's methodologically experimental *Jane Austen and Mozart: Classical Equilibrium in Fiction and Music*, in which he compares Mozart's Piano Concerto no. 9, K. 271, and *Pride and Prejudice*. While my students ultimately found many of Wallace's arguments unconvincing, the exercise nonetheless freed them to consider the ways in which music from the eighteenth and nineteenth centuries features dramatic elements, and many later made interesting comparisons between Austen novels and the works they were performing on their recitals. In short, their familiarity not just with novels, but specifically with the novels of Austen, allowed them to explore the idea of musical narrative in more depth and with a new level of understanding.

Finally, the numerous movies of Austen's novels provide opportunities for considering how the filmmakers treat music in their adaptations and how the film scores might respond to screenwriters' transformations of Austen's narratives. The film versions of *Pride and Prejudice*, not only the 1995 BBC production, but also director Andrew Black's 2003 version with a modern-day setting, the Bollywood-influenced *Bride and Prejudice* (Gurinder Chadha, 2004), and the 2006 film directed by Joe Knight, all treat Mary and Elizabeth Bennet's musical encounters differently.¹⁹ Students can compare the productions and consider what messages emerge about music in the characters' lives. They can speculate on the possible reasons for the diegetic music the filmmakers chose for Austen's characters to perform (for example, Mrs. Hurst's rousing rendition

18. Douglass Seaton, "Narrative in Music: The Case of Beethoven's 'Tempest' Sonata," in *Narratology Beyond Literary Criticism: Mediality, Disciplinarity*, ed. Jan Christoph Meister with Tom Kind and Wilhelm Schernus (Berlin, New York: Walter de Gruyter, 2007), 65–81.

19. These are compared in Juliette Wells, "Filming the 'Really Accomplished' Woman: Performance and Gender in Recent Film Adaptations of *Pride and Prejudice*," in *The Public's Open to Us All: Essays on Women and Performance in 18th-Century England*, ed. Laura Engel (Newcastle: Cambridge Scholars, 2009), 300–22.

of Mozart's *Rondo alla turca*, K. 331, in the 1995 television series vs. Elizabeth's *Andante grazioso* from the same sonata, or her aria, "Voi che sapete" from *Le nozze di Figaro*, which so captivates Mr. Darcy, in the famous interpretation of Colin Firth).²⁰

Music created specifically for the film adaptations, such as "My Father's Favorite," composed for Marianne Dashwood to play during an important scene in Emma Thompson's version of *Sense and Sensibility*, can reveal much about how filmmakers interpret Austen. Robynn Stilwell has written insightfully about Patrick Doyle's film score, and her comparison of the entire film to sonata form generated much discussion, pro and con, among my students.²¹ Carl Davis's score for the BBC production of *Pride and Prejudice* features a veritable musico-historical continuum—from Baroque dance to classical sonata form to Romantic leitmotif—providing an additional layer of meanings to the series. The "original" time period referenced by a musical cue signals information about a character's class status, personality, and actions. Davis's score is sometimes the main source of the film's narrative, and its musical historicism even provides the ironic commentary characteristic of Austen's literary voice.²²

The Austen music collection features few pieces that would qualify as an anthologizable "masterwork," but there is much that encapsulates the charm, wit, and beauty that was part of a pre-Romantic aesthetic. Near the end of the semester, having gotten to know many compositions the writer owned as well as other music from the cultural world surrounding her, my students read Edmund Burke's famous aesthetic statements on the beautiful and the sublime from his *Philosophical Inquiry* (1757).²³ Many literary scholars have written about Austen's ideas on the picturesque; my students incorporated sections from William Crotch's contemporaneous *Lectures on Music* (ca. 1808–15, published in 1831), which bring the specific musical style characteristics of the beautiful, the sublime, and the ornamental, into the aesthetic discussion.²⁴

20. See Kim Rooney, "Parlor Music in Film Adaptations of Jane Austen's Novels," *Music Research Forum* 20 (2005): 49–50, and Kathryn L. Shanks Libin, "'—a very elegant looking instrument—': Musical Symbols and Substance in Films of Jane Austen's Novels," *Persuasions* 19 (16 December 1997): 193.

21. Robynn J. Stilwell, "Sense & Sensibility: Form, Genre, and Function in the Film Score," *Acta musicologica* 72, no. 2 (2000): 219–40.

22. See Marian Wilson Kimber, "Musical Topics, Historical Styles, and Narrative in Carl Davis's Score for *Pride and Prejudice* (1995)," *Journal of Adaptation in Film & Performance* 6 (2013): 141–55.

23. Edmund Burke, "Excerpt from *A Philosophical Enquiry into the Origins of our Ideas of the Sublime and the Beautiful* (London, 1757)," in *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries*, ed. Peter Le Huray and James Day (New York: Cambridge University Press, 1988), 69–74.

24. Crotch's writings are discussed and partially reprinted in A. Peter Brown, "The Sublime, the Beautiful, and the Ornamental: English Aesthetic Currents and Haydn's London

Ultimately, encountering Austen's music collection helped them to understand the relationships among aesthetic categories in more than one art form, and that the idea of taste, so important in Austen's work, is not a historical absolute. We encountered many works that one can imagine reflected Austen's personal taste, particularly songs with humorous, ironic texts, such as Charles Dibdin's *The Joys of the Country* or *The Irishman*; the unhappy love songs Austen owned perhaps evoke the emotional states of an Anne Elliot or a distraught Dashwood sister. But the more important notion that Austen's collection made possible was part of the course's original pedagogical goal: to understand why, at this point in history, Austen and others valued this music.

The students in my Austen class were advanced-level music majors, not lower-level undergraduates or general education students, yet many of the activities in which we engaged—reading the novels, listening to and performing music from the Austen collection, learning English country dances, and watching Austen film adaptations—are certainly adaptable to students with a range of musical backgrounds and at varying levels of intellectual development. Creative pedagogy could also shape other courses around a similar interdisciplinary encounter: a literature course based on what Robert Schumann read, for example, or a semester concentrating on the various artworks that Serge Diaghilev brought to Paris or commissioned there. Jane Austen's love of music provides an unusual pedagogical opportunity, but it should not be considered unique.²⁵ Perhaps it is cleverly circuitous to achieve the pedagogical goal of expanding students' musical worlds beyond the canon using a figure so unarguably canonic as Jane Austen, but who better to help students develop a historical imagination, than a great writer?

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Making Students Make Music: Integrating Composition and Improvisation into the Early Music Classroom

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In his essay “Teaching Music History: Principles, Problems, and Proposals,” Douglass Seaton advises teachers to “make students make music” by having them perform, compose, or simply write out scores.¹ His specific recommendations for composition assignments include Aquitanian organum, isorhythmic motets, and a mass movement based on a *soggetto cavato* on the student’s own name. Seaton also proposes introducing students to historical composition assignments such as those George Frederic Handel created for England’s Princess Anne.²

This article will provide specific examples of how this approach can be implemented in daily teaching. The authors, a musicologist and a composer, have designed and team-taught an undergraduate course in early music that integrates the studies of composition and improvisation into the traditional survey of music history. As part of this class, we have developed methodologies and exercises that not only incorporate Seaton’s suggestions, but also extend their principles to other genres.

The exercises require students to demonstrate fluency in major musical styles from the Medieval through the Baroque Period by analyzing, interpreting, and then reconstructing significant compositions and improvisations. Some of the resources designed for this approach were inspired by pedagogical manuals such as the *Scolica enchiriadis*. Adhering to Seaton’s adage that the history of

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1. Douglass Seaton, “Teaching Music History: Principles, Problems, and Proposals,” in *Vitalizing Music History Teaching*, ed. James R. Briscoe, Monographs & Bibliographies in American Music 20 (Hillsdale, NY: Pendragon Press, 2010), 70–71.

2. See “Handel’s Lessons for Princess Anne: Thoroughbass and Fugue,” in Alfred Mann, *Theory and Practice: The Great Composer as Student and Teacher* (New York: W. W. Norton, 1987), 21–39.

music is the music itself;³ the majority of the tasks are drawn directly from music literature, from compositional procedure in Guillaume de Machaut's *Messe de Notre Dame* to improvisational practice in Corelli's Violin Sonata, op. 5, no. 1. The assignments generally take around ten minutes to introduce in class. Students report that it takes them approximately thirty minutes to complete each assignment between classes.

All of the assignments follow the same three-step plan. In the first step, the students analyze the original composition for important stylistic characteristics. The compositional models discussed below have been selected from the *Norton Anthology of Western Music*,⁴ examples from Seaton's *Ideas and Styles in the Western Musical Tradition*, and from other pieces, but the methodology presented in this article could be applied to any works. The analyses typically begin with an examination of the melodic contour and tessitura of each scored voice. When applicable, the students analyze the counterpoint for uses of consonance, dissonance, and voice-leading, and also examine rhythmic structures. For vocal works, the students will often analyze the text setting.

In the middle step, the students reinforce the concepts found in their analyses by composing their own works in the same musical style. Step-by-step instructions are aligned with the analysis so that the students associate specific musical functions with the terms and concepts. Clear guidelines allow the students to be creative while detailing easily accomplishable goals. By employing compositional practices that are directly related to the theoretical principles established in the analyses, the students transcend theory by applying those rules in practice. Theoretical terms and concepts come to life as having specific musical implications rather than existing as disconnected terminology.

The final step requires the students to analyze their compositions, following the exact same procedures they used to analyze the model in the first step. This allows the students to confirm that the styles of their compositions are consistent with the musical style of the original work. If their analyses reveal errors in the compositional style, the students can make the necessary revisions to their assignments and reanalyze the works as many times as it takes to master each style.

In addition to building self-editing skills, requiring the students to analyze their own work facilitates quick grading—especially for musicologists who may otherwise feel uncomfortable grading composition. The instructor grades the students' analyses rather than their compositions. If an analysis is accurate, and

3. Seaton attributes this quote to an unnamed but "wise music history teacher" from his own undergraduate experience. Douglass Seaton, *Ideas and Styles in the Western Musical Tradition*, 3rd ed. (New York: Oxford University Press, 2010), xix, and "Teaching Music History," 63.

4. J. Peter Burkholder and Claude V. Palisca, eds., *Norton Anthology of Western Music*, 6th ed., vol. 1 (New York: W. W. Norton, 2010).

if that analysis shows that the student composition follows the same compositional rules as the model, then the assignment is deemed to be satisfactory.

Gregorian Chant

The melodic and structural characteristics of plainchants are introduced through the monophonic “Kyrie Cunctipotens Genitor” (**Example 1**).⁵ The initial steps of the Gregorian chant assignment address melodic contour by having the students circle all leaps larger than a third and label the corresponding interval above the staff (4, 5, etc.). The students also note the frequency of those leaps. In the “Kyrie Cunctipotens Genitor,” there are only three leaps larger than a third: one perfect fourth and two perfect fifths. Recognizing the infrequency of leaps emphasizes the importance of conjunct motion in the construction of Gregorian chant. These same rules will, of course, govern melodic writing well into the Renaissance. In the incipit preceding the example, the students write the highest and lowest pitches of the entire melody in stemless noteheads. This general tessitura, they will learn later in the assignment, corresponds to the *ambitus*.

Example 1: The monophonic “Kyrie Cunctipotens Genitor,” with a sample analysis. The boxes represent items that the students circle in their analyses. The students also provide the tessitura.

Tessitura:

Ky-ri - e - le - i - son

Chri - ste - le - i - son

Ky - ri - e - le - i - son

The next part of the assignment addresses additional aspects of the ecclesiastical modes. The students identify the first tone and the cadential tone for each of the Kyrie’s three sections. In the “Kyrie Cunctipotens Genitor,” the cadential tone of the first two sections (D) is the final, while the cadential tone of the third section (A) is a co-final. A quick analysis shows that the first tone of each

5. See Liber usualis, ed. the Benedictines of Solesmes (Tournai, Belgium: Desclée, 1938), 25; Burkholder and Palisca, *Norton Anthology*, 11; and Seaton, *Ideas and Styles*, 42.

of the three sections is also either the final (D) or the co-final (A). The students also identify the pitch around which the majority of the melodic patterns are oriented, specifically in the first half of each section. This allows them to recognize that the co-final (A) also serves as the dominant in this particular chant. Once they establish the ambitus (D-C'), the final (D), and the dominant (A) of "Kyrie Cunctipotens Genitor," the students can identify the chant as being in Mode 1.⁶

In the final portion of the analysis, the students identify the text setting by circling any syllables that are set as melismas. They find that the last syllable of "Kyrie," the first syllable of "eleison," and the last syllable of "Christe" are all set melismatically, while the remainder of the text is set syllabically.

In the composition component of the assignment, the students are given a blank set of staves and are instructed to compose their own Kyries in the same style as "Kyrie Cunctipotens Genitor." Any leaps larger than a third must be similar in size and frequency to those the students identified in their analyses. The remainder of the motion should be primarily conjunct, with perhaps a few leaps of a third. Since the students are instructed to compose their Kyries in Mode 1, they must use the same ambitus as "Kyrie Cunctipotens Genitor." Of particular importance is making sure that the first tone and cadential tone of each of the three sections is either the co-final/dominant (A) or the final (D). The dominant (A) should play a central role in each section by acting as a structural pitch. Lastly, the syllables that are melismatic in "Kyrie Cunctipotens Genitor" must be set melismatically, while the rest of the text should be set syllabically.

The final component of the assignment asks the students to analyze their own compositions in order to confirm that their work is stylistically similar to the original. The students circle and identify any leaps larger than a third, notate the tessitura, and use the ambitus, final, and dominant to establish the mode. Finally, they circle the syllables in their Kyries that are set melismatically.⁷

Florid Organum

The florid organum assignment builds on the melodic principles of the Gregorian chant assignment to create a melodic trope over "Kyrie Cunctipotens Genitor,"⁸ using the well-known version from the *Codex Calixtinus* as a model

6. For a table of the eight ecclesiastical modes, see Seaton, *Ideas and Styles*, 36.

7. A subsequent monophonic secular song assignment (not included in this article) builds on the melodic constructs of the Gregorian chant assignment while adding the structure of *Bar* form, using Walther von der Vogelweide's *Minnelied* "Palästinalied" as a model.

8. In-class exercises that precede the florid organum assignment ask students to compose short parallel organum works based on models from the *Musica* and *Scolica enchiridis*, as

(Example 2).⁹ Unlike the Gregorian chant assignment, in which the students analyze and then compose entire chants, the students analyze only the first half of the polyphonic “Kyrie Cunctipotens Genitor.” For the second half, they are given the original tenor, over which they compose their own *duplum*.

Example 2: The polyphonic “Kyrie Cunctipotens Genitor,” with a sample analysis. The students compose a new solution to the second half based on their analysis of the first half.

The image shows a musical score for a polyphonic setting of the Kyrie Cunctipotens Genitor. It consists of four systems of music, each with a vocal line and a tenor line. The first system is annotated with 'Intervals: 5' and 'Motion: O C C'. The second system is annotated with 'U 6 8 U U 5 8'. The lyrics are: 'Cun - - - - - cti - - - - - po - - - - - tens', 'ge - - - - - ni - - - - - tor De - - - - - us om - - - - - ni', 'cre - - - - - a - - - - - tor e - - - - -', and 'le - i - - - - - son.'

The assignment begins by using the techniques introduced in the Gregorian chant assignment to analyze the melodic contour of the *duplum* (disregarding any leaps separated by a bar line in our edition) and identifying the tessitura of each voice. The students then analyze the polyphonic “Kyrie Cunctipotens Genitor” for harmonic content and voice-leading. On blanks provided above each system, the students identify which intervals are used at the beginnings of each of the first four phrases, which correspond to the first four words of text (“Cunctipotens genitor Deus omni”), as well as which intervals are used at well as a free organum trope based on the “Kyrie Cunctipotens Genitor” from *Ad organum faciendum*.

9. See José López-Calo, *La música medieval en Galicia* (Corunna, Spain: Fundación Pedro Barrie de la Maza, 1982), 51.

the ends of each phrase. The students find that each phrase begins on a unison or fifth and ends on a unison or octave. The students then analyze “internal cadences,” meaning those that fall on the changes in the tenor. In this example, the internal cadences are all either fifths or octaves, with a sixth in the second system that quickly resolves outward to an octave. Demonstrating that certain intervals are used in very specific contexts introduces the concept of harmonic function.

After analyzing the harmonic content, the students examine the harmonic motion, or voice-leading. They add arrows in the space between the staves to show the directions from which each pitch in the tenor, and its corresponding pitch in the *duplum*, are approached. These arrows allow the students to quickly label the type of harmonic motion used to approach each syllable of text by adding “C” for contrary motion, “O” for oblique motion, “P” for parallel motion, and “S” for similar motion below the staff. As the students discover, there are only two kinds of motion used in this work: contrary and oblique.

The composition portion of the assignment asks the students to create a new *duplum* to complete the excerpt. While the students are adding only one voice, they are forced to address not only melodic contour, but also harmonic content and voice-leading. Like the first half of the excerpt, the second half is comprised of four phrases: one for “creator” and three for the original melisma on “eleison.” The students must use the appropriate intervals for the beginnings and endings of phrases, as well as for all internal cadences. The students find that they often have limited choices. Each phrase must begin on a unison or fifth and cadence on a unison or octave. The majority of internal cadences must be perfect intervals, as well. Once the students decide how to approach the cadences, all that is left is to fill in the rest of the *duplum* with free melodic writing similar to what the students already crafted for the monophonic Kyrie, staying within the tessitura.

When analyzing their work, the students follow the same procedure as above to label tessitura, melodic contour, harmonic content, and voice-leading. The limited nature of the melodic and harmonic tendencies of this excerpt makes it easy for the students—and later the instructor—to quickly identify errors.¹⁰

10. A two-part substitute clausula assignment builds on the contrapuntal techniques established in the florid organum assignment by adding rhythm—specifically rhythmic modes. It is instructive to introduce Notre Dame organum duplum by comparing the “Benedicamus Domino” setting that appears in manuscript in the Seaton textbook (p. 70) with a modern transcription. The original organum duplum can then be compared with a variety of substitute clausulae. This same tenor later appeared in several motets, including two from the *Montpellier Codex*: “Ave virgo/Ave glorioso/Domino” and “Pucelete/Je langui/Domino.”

Polyphonic Mass

The “Kyrie Cunctipotens Genitor” melody also provides the foundation for a four-part polyphonic mass assignment in which the students complete the *triplum* to the first “Kyrie” of Machaut’s *La Messe de Nostre Dame* (Example 3a).¹¹ The students are given the first fourteen measures in their entirety and then the remaining thirteen measures without the original *triplum*. As with the previous assignment, the students are asked to fill in the missing music with a new melodic line that is melodically, harmonically, and rhythmically appropriate to the original composer’s style.¹²

The techniques for evaluating the melodic contour and the tessituras remain the same, but a new method for analyzing harmonies is introduced. In spaces provided above the score, students identify the interval between the *triplum* and the lowest sounding voice (noting that the tenor and contratenor often cross). This analysis shows that the *triplum* is always a third, a fifth, or an octave away from the lowest voice with the exception of one passing tone.¹³ In blanks below the score, the students identify each cumulative sonority as being either open (a fifth and an octave without a third) or a complete triad by writing “O” or “T.” Anytime a student writes a “T,” he or she is asked to circle it and note the metric placement of that sonority. The student finds that the downbeats of measures are typically open sonorities and that triadic sonorities only occur on weaker beats.

The rhythmic material found in Machaut’s *La Messe de Nostre Dame* is relatively limited. While rhythm in the tenor is dictated by isorhythm, the other voices are less strict. The *triplum* is the most rhythmically active with quarter notes and syncopations. To demonstrate the limited rhythmic choices, the students are given a table that shows the eight rhythms (with four retrogrades) that comprise the rhythms of every measure in the first Kyrie (Table 1). Starting with the tenor, the students add a number below each measure that corresponds to its rhythm, adding an “R” to that number to designate a retrograde. They repeat the same process for the remaining three voices.

11. Guillaume de Machaut, *Oeuvres Complètes*, Vol. 3, ed. Leo Schrade (Monaco: Éditions de Loiseau-Lyre, 1977), 1–4 and Burkholder and Palisca, *Norton Anthology*, 127.

12. A medieval motet assignment prior to the polyphonic mass assignment expands the contrapuntal texture from two to three voices. In the compositional portion of the motet assignment, the students are given the tenor and motetus voices and are asked to compose a new *triplum*. By adding a single line to two existing vocal parts, the students must address the intricacies of three-part vocal writing without actually composing all three voices. An excellent model is the motet “Porta preminentie/Porta penitentie/Portas” from the *Montpellier Codex*, which again gives students the opportunity to compare an image of a manuscript in their textbook (p. 79) with a modern edition.

13. For the purposes of this exercise, we reduce the octaves to label tenths as thirds and twelfths as fifths.

Example 3a: Machaut, *La Messe de Notre Dame*, “Kyrie,” mm. 1–5, with a sample analysis (not including melodic leaps). The students analyze mm. 1–14.

Interval to
Lowest Pitch: 5 8 5 3 5 8 7 5 8 3 5 8

Tessitura:

Triplum

Motetus

Tenor

Contratenor

Rhythmic Analysis: 1 3 4R 3 2R

Rhythmic Analysis: 1 3 1 2 3

Rhythmic Analysis: 1 2 1 1

Rhythmic Analysis: 1 2 2 5 2R

Harmonic Sonorities: O O [T] [T] O [T] [T] O O [T] O O [T]

Table 1: The eight rhythms (with four retrogrades) that comprise the rhythms in the first “Kyrie” of Machaut’s *La Messe de Nostre Dame*.

1	○•	
2	♪ ○	2R (retrograde) ○ ♪
3	♪ ♪ ♪	
4	♪ ♪ ○	4R (retrograde) ○ ♪ ♪
5	♪ ♪ ♪ ♪	5R (retrograde) ♪ ♪ ♪ ♪
6	♪ ♪ ♪ ♪ ♪	6R (retrograde) ♪ ♪ ♪ ♪ ♪
7	♪ ♪ ♪ ♪	
8	♪ ♪ ♪ ♪ ♪	

Once the students understand Machaut’s melodic, harmonic, and rhythmic style, they compose the remainder of the *triplum* in his style and then analyze their work for stylistic accuracy (**Example 3b**). Once again, the melody must move primarily stepwise and fall within the appropriate tessitura. The pitches that fall on beats must be thirds, fifths, or octaves above whichever tenor line is lowest at that point. The pitches that fall on the strong beats of every measure must support open sonorities, while the majority of pitches that fall on weak beats must contribute to triadic sonorities. The students must limit their rhythms to the eight rhythms and the four retrogrades, using each at least once.

Once the students complete the analysis of their newly composed *triplum*, the instructor simply confirms the proper melodic contour by looking at the frequency of leaps greater than a third. The instructor verifies proper harmonic content by making sure that the Os and Ts are accurate and fall on the appropriate beats. Lastly, the instructor checks to make sure that all of the rhythms come from Table 1, and that each rhythm and retrograde is used at least once.

Example 3b: Machaut, *La Messe de Nostre Dame*, “Kyrie,” mm. 23–27, awaiting a new *triplum* and an analysis.

23

R: e - ley - son.

R: e - ley - son.

R: e - le - i - son.

ley - son.

R: _____

H: _____

Soggetto Cavato

Following Seaton’s advice, a subsequent assignment asks the students to create a *soggetto cavato* on their own names and then compose part of a four-part cantus-firmus mass in the style of Josquin des Prez’s *Missa La sol fa re mi*.¹⁴

The students begin, as always, by analyzing the melodic contour of the example and the tessitura of each voice. Once again, the students circle any leaps larger than a third and write that interval above the staff. Beginning with this example, the students will also identify the melodic direction that follows the leap, noting whether the next pitch moves in the opposite direction, same direction, or repeats the second pitch of the leap by writing “opp.,” “same,” or “rep.” above the staff (**Example 4a**). This is a useful tool for demonstrating that leaps larger than a third are generally followed by motion in the opposite direction.

14. Josquin des Prez, *Opera Omnia*, I:2, ed. Albert Smijers (Amsterdam: G. Alsbach, 1957). There are two projects that bridge the gap between the polyphonic mass assignment, in which students compose one voice to complete a four-part texture, and the *soggetto cavato* assignment, in which they create all four voices. The first is a Renaissance motet assignment that introduces Renaissance panconsonance, as well as the technique of adding two new voices to two existing voices. Here, the model is the final section (mm. 121-50) of John Dunstaple’s *Veni sancti spiritus/Veni creator*. The second project is a cantus-firmus mass assignment, in which the students are given one of the four voices to an excerpt from the “Gloria” of Guillaume Du Fay’s *Missa Se la face ay pale* and generate another by transcribing material from Du Fay’s three-part ballade “Se la face ay pale.” They complete the four-part texture by composing the two other voices in Du Fay’s style.

Example 4a: Josquin, Missa La sol fa re mi, “Kyrie,” mm. 9-14, with a sample analysis.

The image shows a musical score for four voices: Superius, Altus, Tenor, and Bassus. Each part includes a vocal line with lyrics and an interval analysis above it. The interval analysis consists of numbers (1-8) and labels like '4-PT', '4-opp.', '7-PT', and '5-same' indicating the intervals between notes.

Superius: Interval to Bassus: 8, 3, 5, 3, 3, 3, 3, 3. Lyrics: [son.] Ky - ri - ee - lei - son.

Altus: Interval to Bassus: 5, 3, 3, 8, 5, 3, 5, 8, 3, 8. Labels: 4-PT, 4-opp., 4-opp., 4-opp., 4-opp. Lyrics: Ky - ri - e, Ky - ri - e e - le - i - son.

Tenor: Interval to Bassus: 3, 5, 8, 3, 8, 3, 3, 3, 8, 5. Labels: 4-opp., 4-opp., 7-PT, 5-opp., 5-opp., 4-opp. Lyrics: Ky - ri - e - e - le - i - son, Ky - ri - e e - le - i - son.

Bassus: Lyrics: La sol fa re mi La sol fa re mi Ky - ri - ee - le - i - son.

In the earlier Polyphonic Mass assignment, the students are asked to identify the interval between the *triplum* and the lowest voice in spaces provided above the score. In the *soggetto cavato* assignment, they replicate this process for the *superius*, *altus*, and tenor. They also circle any dissonances (2nds, 4ths, and 7ths) in the three upper voices, labeling those pitches as passing tones (“PT”), neighbor tones (“NT”), or suspensions (“Sus.”) and noting the metric placement of each dissonance. This process forces the students to make the startling revelation that there are only two dissonances in this entire excerpt—both of which are used in the exact same musical context.

Next, the students create *cantus firmi* based on their names using the *soggetto cavato* process. They do this by creating a permutation of their names (any combination of their first names, middle names, last names, nicknames, initials, etc.) that consists of either five or ten syllables. For each syllable in their names, they identify the hexachord syllable that most closely matches that vowel (**Table 2**), just as Josquin turned “Lascia fare mi” into “la sol fa re mi” and “Hercules dux Ferrariae” into “re ut re ut re fa mi re.” A student who has an “A” in his or her name can choose either “fa” or “la,” depending on which contributes to a smoother melodic contour alongside the other pitches.

Table 2: Solfege syllables and pitches for the five vowels.

A	E	I	O	U
fa/la	re	mi	sol	ut
F/A	D	E	G	C

The students begin the compositional process by transcribing their *cantus firmi* into the *bassus* line on the worksheet (**Example 4b**). They employ the rhythm from Josquin’s *bassus*, which is provided above the staff. A student with a five-pitch *soggetto cavato* will repeat the *cantus firmus* twice, while a student with a ten-pitch *soggetto cavato* will use it just once. The next step is to transcribe the intervals between each of the three upper voices and the *bassus* that were identified in the analysis into the corresponding blanks above each staff. Using those structural intervals, the students compose the three upper voices by matching those intervals with pitches. Those intervals align each time the pitch in the *bassus* changes. Lastly, the students smooth the melodic lines by adding conjunct motion to Josquin’s rhythms, which are again provided above each staff.

While grading the students’ analyses, the instructor verifies that melodic leaps are of the same type and the same frequency as those established in the first analysis, and that the harmonic content is the same as Josquin’s. The

Example 5a: Praetorius, *Nun komm, der Heiden Heiland*, mm. 1–13, with some analysis and awaiting completion.

4 - opp. 5 - opp.

Nun komm, der Hei - den - Hei - land, nun komm, der Hei - den, nun komm, der

4 - opp. 4 - opp. 5 - same 5 - opp.

Nun komm, der Hei - den - Hei - land, nun komm, der Hei - den, nun

sus. 4 - opp.

Nun komm, der Hei - den - Hei - land,

5 4 - opp.

Hei - den Hei - - land, Nun komm, der Hei - den Hei -

4 - opp. 4 - opp.

komm, der Hei - den Hei - land Nun komm, der Hei - den Hei - land,

sus. 4 - opp. NT 8 - same

Nun komm, der Hei - - - den Hei - land, der Hei - den Hei -

Example 5a: continued.

8

land, Der
 Begins point of imitation Begins point of imitation
 Der Jung- frau - en Kind er-kannt, Dass sich wun-dert

land, Der
 Der Jung - - frau - en Kind er - kannt,

11

Dass al - le Welt,
 al - le Welt Dass sich wun-dert al - le Welt, des sich wun-dert
 Dass Dass al - le Welt,
 Dass sich wun - - dert al - le Welt.

instructor will also compare the rhythmic lines to the students' composed line to confirm the rhythm was transcribed correctly.

Chorale Motet

While the previous examples have all been mostly homorhythmic, the chorale motet assignment introduces contrapuntal imitation, using Michael Praetorius's four-part chorale motet *Nun komm, der Heiden Heiland* as a model (**Example 5a**).¹⁵ Here, the students follow the now well-established methodologies for analyzing melodic contour, harmonic content, and voice-leading. What is new is the analysis of the points of imitation. Comparing Praetorius's *Nun komm, der Heiden Heiland* to the original chorale tune (**Example 5b**),¹⁶ the students find that Praetorius uses the first three phrases of the chorale as points of imitation in this excerpt. To reinforce the relationship between the original chorale and Praetorius's chorale motet, the students circle the phrases in the excerpt that correspond to the phrases in the chorale melody. The students find that the first six pitches of each of the four vocal lines are identical to those of the first phrase of the chorale melody, and that this point of imitation returns in measures 5 through 7. New points of imitation, based on the contours of the first four pitches of the chorale's second and third phrases, begin in measures 8 and 10.

Example 5b: Martin Luther, "Nun komm, der Heiden Heiland."

The image shows three staves of musical notation for the chorale melody. Each staff is labeled with a phrase number above it. The notes are in a single treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes.

Phrase 1: Nun komm der Hei - den Hei - land,

Phrase 2: Der Jung - frau - en Kind er - kannt,

Phrase 3: Dass sich wun - der al - le Welt, Gott solch' Ge - burt ihm be - stellt.

In the composition portion of the assignment, the students complete the excerpt by finishing points of imitation that are based on the second and third phrases of the chorale melody. In measure 8 of Praetorius's *Nun komm, der Heiden Heiland*, the second point of imitation is initiated in the second voice from the top. The students write the first five notes of the "Der Jungfrauen Kind

15. See Michael Praetorius, *Musae Sioniae, Teil V (1607)*, ed. Friedrich Blume and Hans Költzsch (Wolfenbüttel: Georg Kallmeyer Verlag, 1937), 114–15.

16. Burkholder and Palisca, *Norton Anthology*, 232. Praetorius's four-part chorale motet provides an instructive bridge between Martin Luther's monophonic adaptation of the hymn "Veni redemptor gentium" and J. S. Bach's cantata *Nun komm, der Heiden Heiland*. See Burkholder and Palisca, *Norton Anthology*, 713–35.

erkannt” point of imitation in the top and third voice, starting on the pitches provided. After the initial statement of the point of imitation, the students compose free counterpoint to complete the phrase. This process is repeated for the third phrase of the chorale, “Dass sich wunder alle Welt,” in measures 10 through 12, with the students again being given the opening pitch. The final measures of the original except are provided to supply a cadence.

The students’ analyses will demonstrate the proper use of points of imitation. The instructor should confirm that the pitches that are circled in the analysis of the newly composed voices are the first five pitches of the second and third phrases of “Nun komm, der Heiden Heiland.” As in previous assignments, the analysis will verify the proper use of tessitura, melodic contour, and dissonance, as well.

Palestrinian Counterpoint

The four-part textures of the previous examples are expanded to six parts in an assignment based on the Agnus Dei I from Giovanni Pierluigi da Palestrina’s *Pope Marcellus Mass* (**Example 6a**).¹⁷ The students follow the procedures established in the earlier assignments to analyze melodic contour and dissonances, again becoming aware of a remarkable absence of dissonance. When analyzing the harmonic content of the *Pope Marcellus Mass*, the students are also instructed to write the letter names of each pitch found in the harmonies in blanks provided below the score. As the texture increases with each successive entrance, the harmonies become complete triads. At times, the students may have only two pitches, as on the downbeat of measure 2 (G and D). By the downbeat of measure 4, the harmonies are complete triads. Lastly, the students return to the technique of circling the syllables in the excerpt that are set melodically.

In the composition portion of the assignment (**Example 6b**), the students follow procedures that are parallel to the ones outlined in the earlier assignments. Leaps must be similar in size and frequency to those they identified in the analysis, which means that the voices should move mostly in stepwise motion. Leaps larger than a third must be treated in the same manner as established in the analysis: that is, followed by motion (almost always stepwise) in the opposite direction. The tessituras of each voice must be limited to Palestrina’s tessituras, which allows the students to see how controlling each vocal range minimizes voice-crossing, resulting in a transparent texture. The harmonic content of the completed excerpt will reflect the harmonies outlined in the existing voices. Because of the triadic nature of the harmonies, the students are limited to just

17. *Le Opere complete di Giovanni Pierluigi da Palestrina*, Vol. 4, ed. Raffaele Casimiri (Rome: Edizione Fratelli Scaleri, 1939), 194–96 and *Norton Anthology*, 263–65.

three options for pitches on any given beat. Parallel fifths and octaves must be avoided, and dissonance should be used sparingly, just as found in the analysis. Lastly, repetitions of the word “Agnus” are to be set syllabically, while the first syllable of “Dei” should be melismatic.

This assignment introduces the students to the complexity of composing Palestrinian counterpoint in a six-part texture. While such a task may seem daunting at the outset, the three existing voices that are provided create an easily identifiable harmonic framework. The student needs only to compose the remaining three voices by filling-in and doubling the harmonies that are already there. Within those existing harmonies, the students are free to focus on replicating Palestrina’s melodic style. When grading the assignment, the instructor confirms the harmonic content, the proper use of dissonance, and the appropriate melodic contour.

Example 6b: Palestrina, *Pope Marcellus Mass*, Agnus Dei I, mm. 6–10, awaiting completion and analysis. Students complete mm. 6–15.

The image shows a musical score for six staves. The top staff is a vocal line with a melisma on 'A'. The second and third staves are vocal lines with lyrics 'i,'. The fourth staff is a vocal line with lyrics 'A - - gnus Dei - - - - -'. The fifth staff is a figured bass line with lyrics '(A - - - gnus'. The sixth staff is a figured bass line with lyrics 'gnus Dei - - - - - i,'.

Figured Bass

Without a doubt, one of the most important innovations of the Baroque Era was the use of figured bass. To introduce the students to the principles of figured bass, we have them write-out a realization for the figured bass in Giulio Caccini’s *Vedrò ’l mio sol*, using two realizations by H. Wiley Hitchcock as a

Example 7: Caccini, Vedrò 'l mio sol, mm. 25-28 and 54-57, with an analysis of both realizations. The students complete and analyze a third realization for mm. 25-35/54-64.

The image displays a musical score for the piece "Vedrò 'l mio sol" by Caccini. It consists of five staves:

- Staff 1 (Vocal):** Contains the melody with lyrics: "Ma sen - za mor - te io non po - trò sof - fri - re".
- Staff 2 (Realization 1):** Shows a guitar realization with fingerings: 8, 3, 5, #3, 5, 3, 8, 5, 3, 8, 6, 3, 8, #3.
- Staff 3 (Realization 2):** Shows a second guitar realization with fingerings: 5, 3, 5, #3, 5, 3, 8, 3, 5, 3, 15, #10. It includes two ornaments: "Ornament 1" (a grace note on the 5th fret) and "Ornament 2" (a grace note on the 5th fret).
- Staff 4:** An empty treble clef staff.
- Staff 5 (Bass):** Shows the bass line with fingerings: #, 6, #.

models (**Example 7**).¹⁸ In blanks provided below both realizations, the students write the interval between each pitch in the right hand and the bass line, with the largest intervals on top. Any intervals larger than an octave should be reduced by an octave. By writing the complete figures for both realizations, the students are introduced to the improvisational nature of realizing figured bass. Noting the differences between each of the realizations highlights the degree of freedom for the performer. The students can also see the drastic differences between the full figures in their own analysis and the shorthand figures in Caccini's original, which of course omit thirds, fifths, and octaves. Next, the students examine the ornamental figures in both realizations, as well as in the vocal line. The students circle each ornament, giving it a number for future reference.

In creating their own realizations, the students fill in the harmonies designated by the figured bass on the first and third beats of each measure, using the standard rules of voice-leading. The students then flesh out their realizations by using the ornaments they identified in their analyses. They are instructed to use each of those ornaments at least once, but in locations different from the original. Through this process, the students begin to learn that continuo playing involves more than merely filling out harmonies. Indeed, it is a highly evolved form of improvisation that requires technical skill, theoretical knowledge, and the ability to engage in a musical dialogue with other musicians during performance.

When analyzing their own realizations, the students may draw inspiration from either of the provided realizations. In grading the assignment, the instructor can simply compare the students' work to Hitchcock's realizations. The ornaments are numbered so that the instructor only needs to verify that each ornament comes from the original model.

High Baroque Ornamentation

The ornaments that Arcangelo Corelli published in the third movement of his Violin Sonata, op. 5, no. 1 serve as an excellent model of high Baroque ornamentation.¹⁹ In this assignment, the students are given the original, unadorned version of the first eight measures of the melody from the "Adagio" movement, as well as the embellished version (**Example 8**). The worksheet includes numbers above each distinct ornament for the students' reference and asks the students to identify whether each ornament begins with a consonance

18. Giulio Caccini, *Le nuove musiche*, ed. H. Wiley Hitchcock (Madison, WI: A-R Editions, 1970), 81–85 and *Norton Anthology*, 393–96.

19. Arcangelo Corelli, *Zwölf Sonaten*, ed. Bernhard Paumgartner (Mainz: Schott, 1953), 10–13. See also *Les Oeuvres de Arcangelo Corelli*, Vol. 3, ed. Joseph Joachim and Friedrich W. Chrysander (London: Augener, 1890), 2–15. The ornaments in the slow movements, which were published in a 1715 reprint of the original from 1700, are presumed to be Corelli's.

Example 8: Corelli, Violin Sonata, op. 5, no. 1, 3rd mvt., mm. 1–4. The students analyze the published ornaments, suggest a second version, and realize the basso continuo for mm. 1-8.

The image displays a musical score for the first four measures of the third movement of Corelli's Violin Sonata, op. 5, no. 1. The score is divided into three parts:

- Original:** A single-staff violin line in G major, 3/4 time, marked *Adagio*. It shows the original melody with six ornaments numbered 1 through 6.
- Embellished Version:** A single-staff violin line that replaces the original melody with various ornaments, including trills, grace notes, and slurs, corresponding to the numbered ornaments in the original.
- Your Embellished Version:** A single-staff violin line that is currently blank, intended for the student's own composition.
- Basso Continuo:** A grand staff (treble and bass clefs) in G major, 3/4 time, marked *Adagio*. It shows the figured bass accompaniment for the first four measures, with figures 6, 5, 7, 6, and 6 written below the bass line.

or dissonance, whether it ends with a consonance or dissonance, the kind of dissonance included in the ornament (passing tone, neighbor tone, suspension, etc.), and any other figures that are present in the ornament (a trill, etc.).

While the other assignments introduced in this article are primarily compositional in nature, this project deals exclusively with performance practice by asking the students to generate their own embellished version of the melody.²⁰ They begin by realizing the figured bass accompaniment, using the same procedure that was introduced in the figured bass assignment. They then write out their own embellished violin lines using at least seven ornaments from the model, but they may not use an ornament in the same measure as the original. To reinforce the role of the basso continuo as a collaborative partner, the students also complete the right hand of the continuo part with no fewer than five of the ornaments from the original violin part.²¹

When grading the assignment, the instructor simply confirms that the correct number and variety of ornaments are used in the violin line and the right hand of the continuo part.

20. Other projects related to ornamentation and improvisation are based on Girolamo dalla Casa's diminutions to Cipriano de Rore's madrigal *Tanto mi Piacque*; Claudio Monteverdi's ornamented version of "Possento spirto" from *L'Orfeo*; and William Babel's ornaments to "Sulla ruota di fortuna" from Handel's *Rinaldo*. These projects all tend to follow the same methodology outlined here for the Corelli ornamentation assignment.

21. Other assignments that involve instrumental music include a keyboard transcription inspired by William Byrd's *Pavana Lachrymae*; a fugue exposition based on J. S. Bach's Fugue No. 21 in B-flat Major from *Das Wohltemperierte Klavier*; and a Baroque dance modeled after the Courante I from Elisabeth-Claude Jacquet de la Guerre's Suite in A Minor from *Pièces de clavecin*.

Recitative

One of the final assignments introduces different techniques for expressing text in Baroque recitatives, using Alessandro Scarlatti's *Clori vezzosa, e bella* as a model (**Example 9a**).²² The students begin by analyzing measures 44–46, circling each chromatically altered chord and identifying the word or phrase that is set to that specific harmony by writing its English translation above the staff. The students find that the most dissonant moments occur during the emotionally charged words “gioire” (joy), “pena” (suffering), and “martire” (torture). The students then circle any words set melismatically, finding in this brief excerpt that “pena” is set not only chromatically but also melismatically.

Having gained an understanding of how melismas and chromaticism can be used to express specific words in a recitative, the students are now prepared to try it themselves. They are given the text from mm. 47–50 of the same work (“e più penar vorrei per palesarti più, gl'affetti miei”),²³ along with Scarlatti's original bass line (**Example 9b**). The students realize the harmonies in block chords in the treble staff and then add the Italian text above their realization, making sure to align chromatic harmonies with significant words. Finally, the students circle any words that they would like to set melismatically.

The students are then given three empty staves, in which they set the text to a vocal line that reflects the harmonies outlined in their realizations. Particularly emotional words like “penar” (suffer) and “affetti” (feelings) should align with the most dissonant harmonies, and may also be set melismatically. Lastly, a keyboard accompaniment is added to support the text setting and activate the rhythm of the harmonic realization.

As always, the final step is an analysis. Once again following the exact same analytical procedure outlined in the first of the assignment's three parts, the students circle the chromatically altered chords, identify that word by writing its English translation above the staff, and circle any words set melismatically. In addition to reinforcing the important connections between the words and the music, this final step facilitates quick grading. All the instructor needs to do is verify that the important words are appropriately highlighted through being set both dissonantly and melismatically.

22. Alessandro Scarlatti, *Three Cantatas for Voice and Cello with Keyboard*, ed. Peter Foster, Nona Pyron, and Timothy Roberts (Fullerton, CA: Grancino Editions, 1982), 16 and *Norton Anthology*, 629. An earlier project uses a similar methodology for composing Baroque arias, using Barbara Strozzi's *Lagrima mie* as an example.

23. “And I would like to suffer more to reveal to you more of my feelings.” Translation from *Norton Anthology*, 633.

Example 9a: Scarlatti, *Clori vezzosa, e bella*, mm. 44–46, with a sample analysis.

di - ven - ta mio gio - ir - e, la pe - na ed il mar - ti - re,

"joy" "suffering" "torture"

#6 6 7 4 3

Example 9b: Scarlatti, *Clori vezzosa, e bella*, mm. 47–50, bass line only.

6 b 4 b7 5

b5 5

Conclusion

Integrating composition and improvisation into the early music classroom has transformed “the history of music” into “the history of music-making.” Instead of passively learning historical details and music literature, the students are actively scrutinizing and then replicating various artistic choices made by composers and performers of early music. In doing so, the students become engaged not only in mastering musical concepts, but—more importantly—in actually making music.

What Is the Discipline of Music Appreciation? Reconsidering the Concert Report

JENNIFER L. HUND

In “Teaching Music History: Principles, Problems, and Proposals,” Douglass Seaton summarizes his approaches to music history pedagogy, naming a variety of issues facing instructors today and suggesting paths of inquiry and exploration for the future. While he directs the specific proposals to music history courses in particular, the two core principles referred to in the article’s title offer the music appreciation instructor food for thought: “Music history ought to investigate musical experience,” and “Music history students must not merely imbibe and regurgitate music-historical information but engage actively in the discipline.”¹

Listening is the primary musical experience investigated in music appreciation courses, most of which begin with a study of musical elements through recorded examples for the purpose of enhancing the listening of music for the remainder of the course. This musical experience may often be extended to live performance (most often a classical music concert), for which students write and submit a concert report. The particular questions students address may be different from instructor to instructor, but traditionally the purpose of the report is to apply listening skills and course information to the concert repertoire. Students are often encouraged to prepare for the performance by listening to the works in advance and then to provide a description of the music, sometimes with a review at the end summarizing what they liked or did not like about it.

In recent years, a new type of concert report has developed, in which the performance experience extends beyond the music itself and includes behavior, dress, and venue, among other non-music particulars. The concert report has been a mainstay in music appreciation curricula over the years, and the fact that some instructors have chosen to set different goals for this assignment suggests that it is not just the assignment that has changed over the years, but

1. Douglass Seaton, “Teaching Music History: Principles, Problems, and Proposals,” in *Vitalizing Music History Teaching*, ed. James R. Briscoe, Monographs & Bibliographies in American Music 20 (Hillsdale, NY: Pendragon Press, 2010), 60.

music appreciation as a discipline. If the goal of this basic writing assignment moves beyond what is heard at a performance to include what is seen, felt, and enacted, then students are expected to be learning about more than just listening.

That brings us to Seaton's second principle: "Music history students must not merely imbibe and regurgitate music-historical information but engage actively in the discipline." With the pedagogical focus of courses not only in music but in a variety of other fields moving towards more and more active learning strategies and developing modes of disciplinary thinking, it seems at first blush that part of this principle to engage actively is well on its way to being enacted.² Yet, as an instructor of music appreciation, I cannot help but mull over the last part of this principle: What is the discipline being studied in a music appreciation course?

Music appreciation has suffered from identity crises not only in the growing pains of its earliest years, but throughout the twentieth century. Unlike the specialized fields of musicology and music theory, music appreciation has always been concerned with teaching general audiences both informally and in structured educational programs ranging from elementary schools through universities. Its audience has been as wide and diverse as its goals, which accounts for the continual debates within the field. Yet for decades, music appreciation has closely shadowed music theory and musicology, both of which have provided the disciplinary approaches for its study today.³

2. The concept of disciplinary thinking (teaching students to think like a professional) has gone by several names, including "scaffolding" and "signature pedagogies." David Pace and Joan Middendorf, eds., *Decoding the Disciplines: Helping Students Learn Disciplinary Ways of Thinking*, New Directions for Teaching and Learning 98 (San Francisco: CA, Jossey-Bass, 2004); J. Peter Burkholder, "Decoding the Discipline of Music History for Our Students," *Journal of Music History Pedagogy* 1, no. 2 (2011): 93–111, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/22/46>; Barak Rosenshine and Carla Meister, "Scaffolds for Teaching Higher-Order Cognitive Strategies," in *Teaching: Theory into Practice*, ed. A. C. Ornstein (Needham Heights, MA: Allyn & Bacon, 1995); and Regan A. R. Gurung, Nancy L. Chick, and Aeron Haynie, eds., *Exploring Signature Pedagogies: Approaches to Teaching Disciplinary Habits of Mind* (Sterling, VA: Stylus, 2009).

3. Jeremy Yudkin, *Understanding Music*, 7th ed. (Upper Saddle River, NJ: Pearson Education, 2013); Jeremy Yudkin, *Discover Music* (Upper Saddle River, NJ: Pearson Prentice Hall, 2004); Kristine Forney and Joseph Machlis, *The Enjoyment of Music*, 11th ed. (New York: W. W. Norton, 2011); Charles R. Hoffer, *Music Listening Today*, 5th ed. (Boston: Schirmer/Cengage Learning, 2013); D. Kern Holoman, *Masterworks: A Musical Discovery*, 2nd ed. (Upper Saddle River, NJ: Pearson Prentice Hall, 2004); Roger Kamien, *Music: An Appreciation*, 10th ed. (New York: McGraw-Hill, 2011); and Mark Evan Bonds, Jocelyn R. Neal, Joseph S. Kaminski, N. Scott Robinson, and William Gibbons, *Listen to This*, 3rd ed. (Upper Saddle River, NJ: Pearson Education, 2013). A few notable exceptions include Arthur Komar, *Music and Human Experience* (New York: Schirmer, 1980); David C. Nichols, *Musical Encounters* (Upper Saddle River, NJ: Prentice Hall, 2001); Kay Kaufman Shelemay, *Soundscapes Classical* (New

In this paper, I look to the history of music appreciation in the United States not only to understand the position in which the discipline finds itself but also to tease out its own identity. Two defining features of the discipline are its focus on listening and its response to social and cultural changes experienced by its students—the general public. In the past sixty years, only the former feature has been explored and reinforced in textbooks, while the latter has been largely overlooked. In this paper, I discuss an alternative concert report assignment, one that opens the discipline of music appreciation beyond the models provided by music theory and musicology and is more in line with the two predominant features of the discipline as described in the literature.

Music Appreciation Pedagogy in the United States: A Brief Survey

In the United States, the course which has come to be known as “Music Appreciation” has at its foundations an interest in educating general audiences of all ages.⁴ And because its study takes place not only in schools but also in homes and in the public arena, a survey of its pedagogical history looks like a cultural history of America. The concerns, the methods, and the goals of teaching general audiences run in tandem with issues of technology, business, politics, education, and the social good.

In the late-nineteenth century, music educators were only just beginning to implement curricula in public schools, developing a system of study that revolved around performance, especially singing.⁵ Adults also had opportunities for being involved in music education as students by joining singing schools, attending lectures and performances, and reading publications. This instruction focused on understanding how music was put together for the purpose of getting more out of performing. The repertoire studied was, naturally, influenced by what performing ensembles or soloists were available and what music could be sung or played by the students or the instructor.

The goals and techniques of teaching general audiences forever changed as technological developments like the player piano, phonograph, and radio introduced in the early twentieth century allowed people to hear music without

York: W. W. Norton, 2001); and Steven Cornelius and Mary Natvig, *Music: A Social Experience* (Upper Saddle River, NJ: Pearson, 2012).

4. Music appreciation originated under the auspices of music education. James A. Keene provides a short overview of the history of music appreciation in his book *A History of Music Education in the United States* (Hanover and London: University Press of New England, 1982), 227–63.

5. Edward B. Birge points to the success of children’s choirs at the 1892 Columbian Exposition as the point of origin for a passionate interest in teaching children about music through choral singing. “Music Appreciation: The Education of the Listener,” *Music Supervisors’ Journal* 10, no. 4 (1924): 14.

producing the sounds themselves, listening to not only great works but also great performers from the comfort of home. Playback technologies eased repertoire limitations; the types, quality, and number of musical examples used in class increased exponentially. Technology also fixed music in time, giving teachers the opportunity to isolate excerpts, to give repeated hearings, and to compare different performances, which addressed the problems inherent in teaching music, an aural and transient art form. Without the aid of recordings, music existed for a fleeting moment for general audiences who could not read and hear scores in their minds. In literature and visual art, students had access to creative artifacts that allowed for repeated interaction and deep study of the great works of Western civilization. Recordings became that physical object, enabling listeners to experience and learn the great masterworks of Western European art music.⁶

The full impact of any new technological venture takes time, and within a few years the unbridled enthusiasm for machines that provided high-quality music in classrooms and homes, became tinted with concern for the sheer amount of music available. Communities that did not have access to “serious” music and people who did not have financial means to attend live performances could experience the beauty and power of music in their own homes and schools. Within a few years, the marketplace was flooded with all sorts of music in radio broadcasts and record sales.

The educational goal changed from introducing general audiences to concert music of the Western European tradition to cultivating discriminating taste for that music, to understand why it was good and other types of music were bad.⁷ One pedagogical method was focused on exposure: many students had no

6. Records functioned as teaching tools equivalent to those in literature and art, as a physical artifact that offered the opportunity for repeated study. Willys P. Kent, “The Need of More Music Study,” *Music Supervisors’ Journal* 2, no. 3 (January 1916): 30. Many teachers worked with local performing ensembles and taught students the repertoire on concert programs well in advance of the performance to build audiences. Frances Kessler, “Music Appreciation in Bloomington,” *Music Supervisors’ Journal* 16, no. 2 (1929): 43. The Victor Talking Machine Company even went so far as to create a special label, the Red Seal, for its classical recordings, which sold at a price four- to eight-times more than comedy and popular recordings. David L. Morton, Jr., *Sound Recording: The Life Story of a Technology* (Westport, CT: Greenwood Press, 2004), 39 and 57. In her 1934 survey of instructors and students of music appreciation courses at high school and college levels, Johanna Anderson only asked about classical works from the Western European concert tradition. “Music Appreciation for College Students,” *Music Educators Journal* 21, no. 3 (1934): 21–22.

7. Frances E. Clark, “An Appreciation,” *Music Supervisors’ Journal* 11, no. 5 (1925): 18 and “Radio and Music Appreciation,” *Music Supervisors’ Journal* 17, no. 3 (1931): 34. There was also a fear that a music culture centered on listening would destroy active, live music-making. William C. Mayfarth, “The Inclusion of Musical Studies in the Liberal Arts College Course,” *Music Supervisors’ Journal* 17, no. 2 (1930): 25, 52–53; Percy A. Scholes, “Good and Bad in Music: An Attempt to Solve One of the Educationist’s Biggest Problems,” *Music Supervisors’*

experience with art music, but instructors believed that by repeatedly listening to recordings, students would become more familiar with great music leading to greater enjoyment of it. Memory contests were organized to encourage kids, their families, and their communities to become familiar with recordings of masterworks, and prizes and recognition provided the incentive to participate.⁸

However, many pedagogues viewed the memory contest as an end in itself, not a means for further learning. These instructors wanted students to have a greater understanding of what they heard and to want to choose to listen to masterworks because they were great works of art, not because they could win a prize.⁹ Such a venture had at its core a principle of providing all people with the opportunity to experience, understand, and ultimately benefit from the aesthetic experience gained from earnest and concentrated study of the Western European canon, a principle which would later be questioned. Popular trade books and radio programs circulated information, listening excerpts, colorful descriptions, explanations, and conclusions necessary for “enlightening” the mind.¹⁰

Journal 16, no. 1 (1929): 13–25; and Paul J. Weaver, “The Cultivation of Discrimination,” *Music Supervisors’ Journal* 15, no. 5 (1929): 41–49.

8. Birge, “Music Appreciation: The Education of the Listener,” 16 and 18.

9. Frances E. Clark, an influential music educator in the early part of the twentieth century, insisted that all children, not a special few, be taught to appreciate music, in “Music Appreciation: Leaven or Garnish,” *Music Supervisors’ Journal* 14, no. 2 (1927): 21. In “Music Appreciation and the New Day,” Clark wrote that appreciation “involves not only passive listening which brought the music memory phase of the development, but in addition the rich experience of purposeful listening, which brings the cultivating choice, love for, and taste in beautiful music, the definite acquaintance with the moods, thought content, rhythmic and melodic patterns, the harmonic and form structures which spell ‘Music Understanding.’” *Music Supervisors’ Journal* 19, no. 3 (1933): 13. Edward B. Birge, Mabelle Glenn, Fowler Smith, Karl W. Gehrken, Grace Van Dyke More, Anne E. Pierce, Jacob Kwalwasser, Osbourne McConathy, and Peter W. Dykema, “What Is Music Appreciation? A Symposium,” *Music Educators Journal* 22, no. 4 (1936): 15–17; Percy A. Scholes, *Music Appreciation: Its History and Technics* (New York: M. Witmark & Sons, 1935); and Percy A. Scholes, “Appreciation of Music,” in *The Oxford Companion to Music*, 10th ed., ed. John Owen Ward (London: Oxford University Press, 1970), 46–47.

10. Megan Prictor, “appreciation of music,” in *The Oxford Companion to Music*, Oxford Music Online (Oxford University Press, accessed July 23, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e348>); Percy A. Scholes, *The Listener’s History of Music. A Book for any Concert-goer, Pianolist, Gramophonist, or Radio Listener. Providing Also a Course of Study for Adult Classes in the Appreciation of Music*, 3rd ed., 3 vols. (London: Humphrey Milford Oxford University Press, 1929). School public address systems were also brought into the educational fold. The ubiquity of technology also increased the need for more interesting teaching methods that took into account the unique nature of recording and radio. Max T. Krone, “Teachers’ Training in Appreciation,” *Music Supervisors’ Journal* 15, no. 4 (1929): 59, 61, 88. Arthur Stenius and Homer La Gassey, “Developing Music Appreciation,” *Music Educators Journal* 24, no. 5 (1938): 36–37. Morton J. Keston compared two methods of teaching listening: playing music with no verbal descriptions offered, and playing music after giving a verbal description to students. Keston concluded that verbal descriptions changed students’ personal listening preferences, making it more likely that they would choose to listen to classical music.

Corporations were also involved in this educational blitz. Record companies released collections of music specifically designed for use in the classroom and at home.¹¹ Compilations changed over the twentieth century from concert masterworks exclusively to the same sprinkled with folk and traditional music from the United States and around the world.¹² To give a sense of gravitas to their involvement in education, companies such as Victor Records hired respected pedagogues as educational directors.¹³ These teachers assisted corporations in backing up their business ventures with tried and true methods as well as more innovative approaches.

Beginning in the early twentieth century, music appreciation became more specialized as formal courses were incorporated into curricula at primary and secondary schools as well as institutions of higher learning and correspondence courses. In April 1906, the College Entrance Examination Board unanimously approved a list of entrance requirements (including knowledge and skills in “Musical Appreciation, Harmony, Counterpoint, Pianoforte, Voice, and Violin”)¹⁴ for students interested in pursuing a degree in music.

According to educators in the first half of the twentieth century, teaching all people about “good” music was of utmost importance during times of war and financial crises.¹⁵ Building good taste in music was a reflection of an educated

Morton J. Keston, “An Experimental Evaluation of the Efficacy of Two Methods of Teaching Music Appreciation,” *The Journal of Experimental Education* 22, no. 3 (1954): 215–26.

11. Olin Downes thanks the Columbia Gramophone Company for providing recordings that he refers to repeatedly in his book *The Lure of Music: Depicting the Human Side of Great Composers, with Stories of Their Inspired Creations* (New York: Harper & Brothers, 1918).

12. In the 8th revised edition of *What We Hear in Music* (1931), Anne Shaw Faulkner included examples of folk music and discussed issues like politics and nationalism, styles and subjects that did not appear in the first edition (1913). Faulkner, *What We Hear in Music: A Course of Study in Music History and Appreciation for Use In the Home, High Schools, Normal Schools, Colleges, and Universities. Also for Special Courses in Conservatories and Music Clubs*, 8th rev. ed. (Camden, NJ: RCA Victor Co., Inc., Educational Division, 1931).

13. Michael L. Mark and Charles L. Gary, *A History of American Music Education*, 3rd ed. (Lanham, MD: Rowman and Littlefield Education, 2007), 293 and Educational Department of RCA Victor, *Music Appreciation and History of Music. A Lecture-Laboratory Course in the Art of Listening for University, College, Clubs, Home Groups or Individual Study With or Without a Teacher* (Camden, NJ: RCA Victor, 1935).

14. Leonard B. McWhood, “Music in College and Secondary School,” in *Studies in Musical Education History and Aesthetics: Papers and Proceedings of the Music Teachers’ National Association at Its Twenty-Eighth Annual Meeting* (1906), 72. The appreciation component of the exam included knowledge of musical forms, biography, historical context, and a specific list of repertoire. *Ibid.*, 73.

15. During war time, communities rely on music for building a sense of unity, raising morale, and joining the rest of the nation in expressing patriotic sentiments. After World War I, Arthur L. Manchester, fearing a return to “pre-war apathy regarding music,” stressed the important role of small colleges in serving their communities by providing a site for regular musical performances and learning opportunities. Arthur L. Manchester, “The Small College as a Factor in the Development of a Musical Nation,” *The Musical Quarterly* 8, no. 4 (1922): 595.

and cultured society, which was also a strong society, one that could not be rocked to its foundations by political evils and destructive war.¹⁶ Music could provide moral uplift, an aesthetic experience that could raise one out of the everyday, out of pain and loss, and fill one with a sense of hope.¹⁷ Within the context of a liberal arts education, it could also help soldiers returning from war to make sense of their own experiences and of the world around them.¹⁸

During the first half of the twentieth century, teachers of general students and the general public struggled to determine their roles in society, and it became even more pronounced at mid-century with the increasing availability of new technologies, the ubiquity of popular music and culture, and the diverse and uneven pedagogical methods and materials for teaching general students. These factors raised questions about repertoire and the Western European canon. Some educators were interested in increasing the level of enjoyment experienced while listening to classical music, impressing on listeners the weight and importance of what they were hearing as an individual work of art. Others believed that listeners should have more information than music only, supplementing the aural study with biographical information about composers and contextual information about the style period in which they worked. Nonetheless, these two groups had two things in common: an emphasis on listening, and of listening predominantly to great works of the Western European canon.¹⁹

16. A. Duncan Yocum, "Appreciation of Music, Literature and Art as a Social Aim," *Annals of the American Academy of Political and Social Science* 67, New Possibilities in Education (Sept. 1916): 1–12. Willys P. Kent described the purpose of music appreciation as the development of good taste in "Why Study Music Appreciation? A Talk to High School Pupils," *Music Supervisors' Journal* 4, no. 1 (Sept. 1917): 20. Alice L. Dement conducted a survey of the top 55 male students in Stanford University's graduating class of 1942. She found that while their specialized education in fields like medicine and business prepared them for their professional lives, they wished they had taken more liberal arts courses like music appreciation to enhance their personal and social lives. "Professional Men Look at General Education," *The Journal of Higher Education* 27, no. 8 (1956): 409–12.

17. Will Earhart, "The Roots of Music Appreciation: Seeking a Fundamental Basis for a Subject Which Many Teachers Find Difficult to Approach," *Music Educators Journal* 35, no. 2 (1948), 57 and Max Schoen, "The Teaching of Appreciation in Music," *The Musical Quarterly* 13, no. 1 (1927): 39–58. Along with these lofty goals were more practical ones: music was also a key component in a liberal arts education that could help young women receive a general education appropriate for being a public school teacher, a librarian, or an administrative assistant. Robert B. Eckles, "Liberal Science at Purdue: An Experiment," *The Journal of General Education* 3, no. 4 (1949): 313–16.

18. *Ibid.*, 314; Howard D. McKinney, "The Real Aims of Music Appreciation," *Music Educators Journal* 35, no. 3 (1949): 9–10, 42–45.

19. James Bakst, "The Teaching of Music Appreciation," *Improving College and University Teaching* 7, no. 4 (1959): 119–23; Jeanne Bamberger, "The Appreciation of Music," *College Music Symposium* 8 (1968): 53–66; Robert K. Beckwith, "Music Appreciation," *College Music Symposium* 8 (1968): 67–75; Jacob Kwalwasser, "Music Appreciation: Is It Vital?" *Music*

Others chose to move the study of music appreciation along with the sea changes in society and culture by incorporating popular music in the classroom experience.²⁰ Technological innovations continued to be welcomed with courses taught successfully over television through educational broadcasting services. Like the player piano, phonograph, and radio before it, television reached larger audiences in new ways, providing not only a course by also a teacher to students who are unable to participate in a traditional classroom course, such as students in rural areas and those with unconventional schedules.²¹

Many pedagogues revealed their concern about the state of music education, expressed the need for instructors who were both good musicians and good teachers, and questioned the need for music appreciation.²² The tenure system at institutions of higher learning valued scholarship and specialization over teaching non-majors, and music appreciation courses were often given to junior faculty who made do until they could teach more narrowly-focused

Supervisors' Journal 16, no. 4 (1930): 13–17; and Hans Tischler, “The Teaching of Music Appreciation,” *Journal of Research in Music Education* 7, no. 2 (1959): 169–73.

20. When listening to popular music in class, R. William Graham uses a comparative approach to help make the “classics” more relevant to a generation of students who are more familiar with popular music. R. William Graham, “Teach the Classics through Popular Music,” *Music Educators Journal* 41, no. 4 (1955): 67–70.

21. Edward G. Evans, Jr. evaluates the method, style, and success of his “telecourse” in music appreciation aired through the assistance of the University Broadcasting Council of Cleveland in “Music Appreciation by Television,” *Music Educators Journal* 41, no. 2 (1954): 28–29, 31.

22. Esther L. Gatewood, “The Business of Teaching Music,” *Music Supervisors' Journal* 11, no. 5 (1925): 46, 48; Kate Hevner Mueller, “Studies in Music Appreciation,” *Journal of Research in Music Education* 4, no. 1 (1956): 3–25; Linda Pohly, “Teaching Teachers of Music Appreciation—What We Can Learn from MGS Pedagogy,” *College Music Symposium* 47 (2007): 127–38; Arthur R. Tollefson, “Enhancing Music Appreciation with Scholarship,” *College Music Symposium* 10 (1970): 31–34; and David Willoughby, “Wingspread Conference on Music in General Studies: Music Programs Exist for Everyone,” *Music Educators Journal* 69, no. 1 (1982): 54–56.

Some vocal critics questioned the purpose and efficacy of music appreciation courses. Charles Rosen wrote, “Courses in enjoyment or Music Appreciation should not be called teaching at all, but are a benevolent—and sometimes sinister—effort of public relations: a gigantic advance publicity to persuade people to go to more concerts and buy more records, and a hope that by exposing the ‘students’ to music and persuading them that they like it, they will eventually acquire the taste for it. But whose taste?” Charles Rosen, “The Proper Study of Music,” *Perspectives of New Music* 1, no. 1 (1962), 81. Virgil Thomson famously coined the term “appreciation racket,” writing “It is uncritical, in its acceptance of imposed repertory as a criterion of musical excellence. It is formalist, in its insistence on preaching principles of sonata-form that every musician knows to be either non-existent or extremely inaccurate. It is obscurantist, because it pretends that a small section of music is either all of music or at least the heart of it, which is not true. It is dogmatic, because it pontificates about musical ‘taste.’ Whose taste?” Virgil Thomson, *The State of Music*, 2nd ed. rev. (New York: Vintage Books, 1962), 118.

courses to upper-level music majors.²³ To remedy the lack of good course materials, textbook publishers enlisted the help of respected musicologists and music theorists to provide ready-made courses of study, complete with readings, recordings, and materials for the instructor.²⁴ Theory and history offered a language to general students interested in being more knowledgeable about fine arts and high culture, and these fields could achieve more immediate results than composition or performance, which required more specialized knowledge and skills.²⁵

This method continues today. Most textbooks begin with a quick dive into aural skills: students learn general terms related to musical elements, the building blocks of sound, including melody, harmony, texture, form, instrumentation, and articulation. This overview is followed by a chronological survey of the development of musical style in the Western European classical tradition, beginning with chant and ending roughly around the present day. Elementary analysis plays a vital role in textbooks' requisite listening guides, narrative descriptions of what to listen for while studying the recording. This goal—to gain a greater understanding of musical sound through listening—sits at the origin of music appreciation as a discipline and was pursued in an unprecedented way only after the development of recording technology. The goal of learning how to appreciate music through repeated listening, to treat music as a text to be read, contemplated, re-read, and understood was made possible with recorded music.²⁶ This was the goal when music appreciation was in its infancy,

23. Bruce Benward, "Music Appreciation Goes to College," *Music Educators Journal* 35, no. 6 (1949): 43 and Arthur L. Manchester, "The Small College as a Factor in the Development of a Musical Nation," *The Musical Quarterly* 8, no. 4 (1922): 59–604.

24. Pauline Alderman, "Musicology for the Music Educator," *Music Educators Journal* 44, no. 1 (1957), 27 and Claude V. Palisca, "A Curriculum for Understanding Music through Discovery and Discussion: The Yale Music Curriculum Project," *College Music Symposium* 9 (1969): 36–47.

25. Lloyd Hibberd defines music appreciation as "a mixture of elementary theory, history, and aesthetics" in "Musicology Reconsidered," *Acta musicologica* 31, no. 1 (1959): 25–31. Analysis and historical context not only provide a language for students, but according to some experimental research, actually improves students' ability to effectively identify, apply, and describe elements of musical style. Lewis W. Gordon, "College Music Appreciation: Pedagogical Approaches and Preliminary Findings," *College Music Symposium* 36 (1996): 103–113.

26. Alternative models for teaching music appreciation have been proposed. Elise Kuhl Kirk puts less emphasis on analysis and historical models and instead "places prime emphasis upon opening doors to music's multifaceted vistas . . . [By doing so,] the student is encouraged to become a vital critic, continually seeking and challenging the universal roots of all creative expression." Elise Kuhl Kirk, "Music, Myth and Man: A New Concept in Teaching Music Appreciation," *College Music Symposium* 19, no. 1 (1979), 208. Phil Ford places listening at the heart of musical experience, but also revels in pleasure, in the accumulation of "a-ha" moments. These moments are experienced by students, not told to them by an instructor or passed down as knowledge, as often happens in textbooks. Instructors should let their own excitement be seen and students' excitement be encouraged. Phil Ford, "Appreciation without

when recording technology was new and was a tool to study and ultimately enhance the live music experience.

Today, listening to recorded music is the norm, the most common way to hear music on a daily basis, while experiencing music in live performance has become the alternative.²⁷ The pedagogical emphasis in music appreciation focuses on studying recordings as texts and uncovering objective meaning in them. Music does not exist only as recordings, but also as lived performance experience. This is the aspect of music that is weakened in the discipline's reigning pedagogical method and preserved in most textbooks.

The Concert Report

Why is the concert report such a common part of the music appreciation curriculum when that curriculum focuses on music as a recorded idiom? Is it simply to build a future audience for Western European classical music? Is it to raise attendance at concerts and recitals in our music departments? Is it to support creative enterprise? Is it to encourage students to break out of isolated, everyday recorded listening experiences and connect to a communal, social, live musical performance?

In his reference guide *Writing about Music: An Introductory Guide*, Richard J. Wingell describes the concert report as an assignment in which students “[apply] acquired conceptual information and insight to new experiences.”²⁸ He emphasizes to students that instructors are not interested in dress, space, or audience behavior, and that to complete the assignment successfully, students should do research by listening to the repertoire repeatedly and knowing something about the music's history. Clearly, for Wingell and many other instructors, the “conceptual information” that forms the basis of the discipline is what is known as the musical elements, the building blocks of sound. This type of report often concludes with students giving a review of the music, why they did or didn't like it. This type of report treats music as a text to be read/heard and described, leading to a greater understanding and comprehension/

Apologies,” *College Music Symposium* 46 (2006): 31–44. Martha Snead Holloway suggests guiding students in a music appreciation course through basic composition exercises to connect them to an activity that they learn about mainly through listening. Martha Snead Holloway, “The Use of Cooperative Action Learning to Increase Music Appreciation Students' Listening Skills,” *College Music Symposium* 44 (2004): 83–93.

27. The sale of iPods (only one of many brands of personal listening devices) increased from roughly 125,000 in December 2001 to around 350 million in September 2012. Sam Costello, “Total Number of iPods Sold All-Time” (accessed November 18, 2013, <http://ipod.about.com/od/glossary/qt/number-of-ipods-sold.htm>).

28. Richard J. Wingell, *Writing about Music: An Introductory Guide*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2002), 89.

appreciation of it. And the fact that the music is heard live is inconsequential to the ultimate goal and purpose of this report.

Although the concert report assigned in my course is in a constant state of modification from semester to semester, it follows the trends of other instructors who require students to describe not only what they hear but also what they see and experience.²⁹ These reports allow for visual and behavioral observations: how the performance space is designed, lit, and decorated; how performers and audience members are dressed; how musicians interact with each other and their audience within that space; how people behave, with observations about actions that seem odd or strange (perhaps they are ritual behaviors); how comfortable or uncomfortable the student feels and why; what the purpose of the performance is; how the music is planned or programmed in a certain way to achieve a certain effect. In these reports, therefore, music is part of a holistic experience, involving sounds, behaviors, location, intentions, and interactions.³⁰

I call my assignment a Performance Response (see Appendix: Performance Response Form), and students write descriptions of their observations and experiences at a musical performance. They answer specific questions about the performance space, the musical style of three works, and the interaction between performers and between performers and audience. Students are asked questions that require them to give factual information, write vivid descriptions, and propose conclusions (“Why do you think . . . ?”). At the end, they reflect on their personal experience using their observations. In other words, students are given a template for building an argument based on observation using specific and detailed language. One goal is to create a greater understanding of musical experience as an audience member or performer and the roles performance space, musical style, and interaction play in that experience. Another goal is to improve the quality of writing by allowing students to write about more familiar social and cultural ideas instead of asking them to wrestle exclusively with

29. As just one example, Gavin Douglas notes that music is not static or frozen in time, but rather “the way it is performed, what the piece does, how it fits into a particular society, who uses it, why they use it, where it is played, who pays for it, the ideology that it represents, reinforces, or challenges, all have fluctuated quite significantly over the years.” And the concert report he suggests in one that isn’t about music or sound. See, “Some Thoughts on Teaching Music History from an Ethnomusicological Perspective,” in *Vitalizing Music History Teaching*, ed. James R. Briscoe, Monographs & Bibliographies in American Music 20 (Hillsdale, NY: Pendragon Press, 2010), 38.

30. Music students who are part of the music school or conservatory system realize that it has its own unique culture. My concert report assignment takes into account how a student who is not part of that culture views it or experiences it. For more on the conservatory culture, see Henry Kingsbury, *Music, Talent, and Performance: A Conservatory Cultural System* (Philadelphia: Temple University Press, 1988) and Bruno Nettl, *Heartland Excursions: Ethnomusicological Reflections on Schools of Music* (Urbana, IL: University of Illinois Press, 1995).

musical terms that are new or that have different meanings in regard to the Western European canon than they do in common usage. Students may also earn extra credit by interviewing someone afterwards: if students are audience members, they interview a performer; if students are performers, they interview an audience member. This Performance Response is a rudimentary type of fieldwork, based solely on real-time observations.³¹

The project begins, however, with preparation. As in most music appreciation courses, students learn musical elements, a general foundation for describing sound. To write an effective response, students describe in writing what they hear as they hear it. Over the course of the first few weeks of the semester, students are taught musical elements in isolation, learning how to listen specifically for one thing or another. Along the way, short in-class listening quizzes (four to five multiple-choice questions) give students the chance to practice listening for more than one element while receiving immediate feedback. These guided questions about texture, dynamics, tempo, instrumentation, and the like are repeated for several listening examples with the intention of getting students in the habit both of describing what they hear in real-time and of being able to provide correct terms immediately. After several weeks of guided quizzes, students are required to analyze a song and make connections between musical sound, compositional choice, and musical meaning.³²

To prepare students for the type of listening required for the Performance Response, they participate in a demonstration in modeling, not only on the specific day on which the skill is taught, but also in every class period that follows. The specific modeling involves watching a 5-minute performance video and guiding students through the process of listening, watching, and writing. The first time they watch the video, students are given prompts related to space, musical style, and interaction. They share their ideas for each prompt in an open discussion, and we compile a list of their contributions in a file projected

31. As Jeff Todd Titon notes, "Fieldwork is no longer viewed principally as observing and collecting (although it surely involves that) but as experiencing and understanding music. The new fieldwork leads us to ask what it is like for a person (ourselves included) to make and to know music as lived experience." In "Knowing Fieldwork," in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, 2nd ed., eds. Gregory Barz and Timothy J. Cooley (Oxford, New York: Oxford University Press, 2008), 25. Harris M. Berger describes a type of fieldwork for popular music that takes into account the total experience in "Phenomenology and the Ethnography of Popular Music: Ethnomusicology at the Juncture of Cultural Studies and Folklore," in *Shadows in the Field*, 62–75.

32. This assignment requires students to engage in close, focused, repeated listening. 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 (2012): 117–132, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/41/88>.

on the screen.³³ As we talk through the observations, students are asked to clarify their observations and use more specific language, especially terms we have learned in class. Slowly, we build an ideal response that is uploaded to our course web page as a model for students to refer to later as they write up their own observations at concerts and recitals.

Each remaining class period involves a lecture introduction for the day's topic with content and questions that are explored through musical works. Students are asked specific questions about musical style to prompt thought before listening and to spur discussion about what they hear. We use the content of the conversation to lead back to the introductory contextual questions. This lecture-discussion format provides additional real-time listening models.

In my large-enrollment course (220 people), students are required to attend only two performances during the semester, one from a list of traditional performance venues for Western European classical music (concert venues with seating facing a raised stage) and one from a list of venues with spaces that are more interactive (restaurant, art gallery, or outdoor venue with no prescribed seating). The first response is due shortly before mid-term, and the second must be submitted two weeks before the end of the semester. Students must, however, submit their individual response forms within 48 hours of the start time of the performance they've attended to make sure the experience is fresh in their minds, resulting in more thorough, interesting, and successful responses. The second response contains additional questions asking students to compare their second performance experience with the first. Some students are involved in the performances approved for this assignment, and they are given alternative questions to answer from their own perspective as performers.

Reflection

This assignment is far from revolutionary or particularly new: my cursory Internet search for concert report assignment descriptions showed many instructors exploring goals that capture the entire live music experience as well as applying musical terms in a new situation.³⁴ What this assignment and others like it offers, however, is a glimpse of ways in which they show some change in the discipline of music appreciation or, at the very least, reveal where the tensions

33. While I collect responses on a Word file, some instructors use other means to collect such data, including social networking devices like Twitter. Christine Greenhow, Beth Robelia, and Joan E. Hughes, "Learning, Teaching, and Scholarship in a Digital Age: Web 2.0 and Classroom Research: What Path Should We Take Now?" *Educational Researcher* 38, no. 4 (2009): 246–59.

34. My initial Internet search in Spring 2013 resulted in roughly 30 websites for courses at both the university- and the high school-level. Unfortunately, the links to the courses were made inactive at the end of the semester.

lie between traditional and alternative methods of teaching music appreciation courses today.

The political, cultural, religious, and social contexts for music appreciation courses have changed dramatically since the middle of the twentieth century, and for such courses not only to simply exist but also to continue to be meaningful for students, it is essential for the discipline to reflect those changes. Many alternative types of concert reports, like the Performance Response, continue the essential skill of listening and also require students to place their musical observations within larger cultural and social contexts and to make connections and draw conclusions about those connections. This achieves a level of higher-order learning that instructors routinely seek to reach with students. By incorporating observations of social, behavioral, and visual aspects of performances, these assignments are also expanding the model of music appreciation to include the discipline of ethnomusicology, albeit in a crudely basic way. And this inclusion is not merely at the level of subject—of incorporating the study of “world music.” It is also at the level of discipline—of engaging in the sorts of activities (fieldwork) and questions dealt with by scholars of ethnomusicology (behavior, interaction, function, ritual, to name a few).

Changing the focus of the concert report to include cultural and social contexts calls into question what it means to “appreciate music.” At its earliest inception, students were taught to appreciate the aesthetic beauty of music with the goal that it would impact their own social behavior, generating, like the Great Books model, a well-formed society. Another purpose for such a course might be the building of a future audience for Western European classical music. With funding for art on the decline in recent years, it is no wonder that this might become a priority in teaching general students. If the goal is to bolster the sheer enjoyment of listening to music, then this course is unnecessary. Students already enjoy listening to music. If we hope to teach how to listen in a more discerning manner, we must then choose the music to discern, opening wide the issue of Western European classical canon.

Perhaps the discipline of music appreciation is an introduction to the world of what professionals in music do. The concert report itself is an opportunity for encapsulating the inquiries, priorities, and concerns of many different music fields. In the Performance Response, students are asked to make sense of why the music selections were programmed in a particular way, why a certain performance venue was chosen, why the performers and audience behaved the way they did (and how they know it either was or wasn't appropriate), and to suggest a purpose for the performance. Answering such questions borrows modes of inquiry from music fields such as arts management, music business, conducting, composing, as well as theory, musicology, and ethnomusicology. With additional information and preparation, students could learn to think

like specialists in these fields and provide knowledgeable, informed, and even nuanced responses to open-ended questions facing professionals.

One of the reasons early practitioners of music appreciation focused on theory and history was the belief that these two fields offered information as well as general music skills that could be learned with greater ease and in less time than learning how to play an instrument or compose a piece. New technologies and their ready availability and easy use allow a rethinking of the models for a music appreciation discipline, models such as therapy, education, sound engineering and design, arts management, criticism, librarianship, conducting, instrument design, building, maintenance, and care, as well as ethnomusicology, historical musicology, and theory. This type of rethinking generates the possibilities for a variety of creative projects incorporating a basic level of disciplinary thinking from many music fields. Students become acquainted with traditional questions along with newer issues that press against these fields through relevant readings, guest speakers, and listening. They also get a taste of what these professionals experience, the types of questions they need to answer to do what they do, by engaging in creative hands-on projects.

The concert report gives students the opportunity to enter the musical experience in a new way, one that looks a little like an ethnomusicologist. Perhaps other projects throughout a semester could be created to give students an idea of what it's like to be a professional in another music specialty. Students could use recent research in music therapy and brain science to create playlists or musical activities for residents of dementia or Alzheimer's facilities, helping them to access memories. Composition software allows students to create original sound files without the conventional training in composition. With guidance, students can apply their knowledge of musical elements in the creation of sound design for a short scene from a film, TV show, or play. Using educational research, students can develop a lesson plan to use music concepts to teach a non-music topic, such as math, science, or history. Students could develop an advertising campaign for a new CD release by incorporating research, design techniques, and business models found in today's world of arts management and music business. Modeling historical instrument manuals and treatises, students could design and build an instrument, write a description of how to play it, and provide a demonstration of what that instrument sounds like. Using their knowledge of basic music theory, students can analyze a work, providing an untraditional descriptive paper or graphic representation of that analysis. Students interested in history could create a documentary film that preserves factual accuracy but is put into conversation with current fashion trends and slang as well as contemporary music issues.

By opening the discipline of music appreciation in this way, the musical experiences also change, combining listening experiences with creative

experiences. In some small way, students get to engage actively in professions of music. And general students, who pursue degrees outside of music, are encouraged to bring their knowledge and expertise from a variety of other fields to bear on their learning about music. Their own musical experiences are enhanced by their contact with professionals, and their understanding of creative processes will undoubtedly change as they participate in them personally. A music appreciation course with this sort of focus gives students the chance to investigate musical experiences as a professional might, as well as the opportunity to engage actively in the discipline(s).

Appendix: Performance Response Questions

Basic Information (2 points)

1. What is the name of the group who performed? If there is no name for the group, list the names of the individuals who performed. (Did you perform?)
2. What was the date, time, and location of the performance?

Description of the Performance Space (24 points)

3. What is the approximate size of the performance space in relation to our classroom?
4. Where are the performers located in the space? (Please draw a simple diagram if you think that would help you better answer this question.)
5. How many audience members are there, and where is the audience located in the space?
6. Where are you located in the space? Did you stand? Did you sit?
7. Describe the design and decoration of the space. Be specific. Look around and give a vivid description of what you see with the assumption that your reader has never been to this location.
8. Why do you think the concert organizers chose this space for the performance?

[Question for the second Performance Response] How is this performance space similar to or different from the space for Performance Response #1?

Description of Musical Style (30 points)

9. Choose three pieces/movements from the performance—you must write about the first and last piece, and then choose one other from the middle of the performance. For each piece, give a detailed description of the musical style as you listen to it using terms from class, including tempo,

dynamics, melody, rhythm, and so on. In other words, you will provide a running commentary of what you are hearing.

- If you use information from another source (i.e., Wikipedia or other Internet site, program notes, friend's assignments), you will earn 0 points on the assignment and will be reported to the Office of Dean of Students for plagiarism.
10. Why do you think they played this particular music and played it in the order they did?

Description of Interaction (24 points)

You must provide specific examples in your answers to each of the following questions to receive full credit.

11. How did the musicians interact with one another during the performance? (If you performed, be sure to give an example of how you interacted with other musicians.)
12. How did the musicians interact with the audience during the performance? (If you performed, be sure to give an example of how you interacted with the audience.)
13. How did the audience interact with the performers during the performance? (If you were in the audience, be sure to give an example of how you interacted with the performers.)
14. Do you think the type of interaction between musicians and between musicians and audience was appropriate? How did you know it was or wasn't appropriate?

[Question for the second Performance Response] Explain how the level of interaction was similar to or different from Performance Response #1.

Reflection on Your Observations (20 points):

15. Based on all your observations, what do you think the concert organizers were trying to accomplish with this performance? What was the purpose of the performance? (If you performed, what were the goals of your performance and how did you know what they were?)
16. As a member of the audience, do you think the performers successfully achieved their goal? Use your observations about space, musical style, and interaction from this Performance Response to explain your answer. (As a performer, do you think you achieved your goal? Use your observations about space, musical style, and interaction from this Performance Response to explain your answer.)

Extra Credit (10 points)

If you were in the audience, speak with a performer after the performance. Musicians love to talk about their work, so don't be shy! Instead of telling a performer what you did or didn't like about the performance, ask him/her a question that connects with our discussions about music and musicians in class.

Suggested questions: What did he/she find most meaningful about the performance? What was challenging about the program? How was the music for the program chosen? What information about the composer or historical context was particularly helpful in understanding and interpreting the work? What is his/her favorite aspect of performing this program in general?

If you performed, speak with an audience member after the performance.

Suggested questions: Why did you choose to attend this performance? What did you find most meaningful about the performance? What was challenging as a listener about the program? What was your favorite aspect of attending this performance in general?

Name of the person you spoke with: _____

[You must obtain a signature from this person and scan it to this form.]

Questions and answers from the interview:

Student Engagement through Faculty Engagement: Faculty Learning Communities as Professional Development

REEVES SHULSTAD

As a graduate student at The Florida State University (FSU), I served as one of Douglass Seaton's research and teaching assistants, and under his supervision, I received invaluable instruction and guidance in music history pedagogy. Douglass was very methodical in his instruction, asking his assistants to observe his music literature and music history courses before instructing classes of our own. Douglass was generous with his time and resources, sharing his teaching philosophy, his course and lesson plans, and his approach to assessment. We had access to his teaching files and library to help with class preparation. Regular discussions about pedagogy eventually included other teaching assistants, and I became a mentor to others who came after me. Douglass is committed to the art of teaching and has a passion for sharing and expanding his knowledge about the process. The dynamic he established with me and other teaching assistants was that of a community dedicated to finding compelling ways to convey musical style and history to students.

The meaningful collaboration I experienced at FSU created an appreciation for professional development with long-lasting impact, and I have recently benefitted from returning to that high level of collaboration with my colleagues in a Faculty Learning Community (FLC). FLCs are long-term, sustainable groups investigating pedagogy in higher education. This article reveals the way in which such a community facilitated my research on student engagement in introductory music courses with large enrollments. Through my ongoing involvement with this group, I redesigned a course in order to strengthen

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students' understanding of course goals and developed tools that help me track student engagement throughout the semester.

Faculty Learning Communities

In his 1993 article "Teaching as Community Property: Putting an End to Pedagogical Solitude," Lee Shulman, Professor of Education at Stanford University and past president of the Carnegie Foundation for the Advancement of Teaching, contrasts faculty experiences in their disciplines (where they typically have long-term connections with people and publications) with their experiences with pedagogy (where faculty often grapple with issues and problems in closed classrooms).¹ Shulman advocates for discussions and research of pedagogy to become community property—a value shared by all faculty that deserves the attention of all involved. Creating an FLC focused on pedagogy provides one solution to combat "pedagogical solitude," and to maximize the FLC's utility, members must be willing to honestly discuss challenges they have faced in the classroom. In her book *Learning Community: Finding Common Ground in Difference*, Patricia Calderwood states, "Because community is such a fragile state, the ways that group members heed its vulnerabilities and fragilities offer the opportunity to develop the habits and practices that protect and deepen the social relations of community. This is counterintuitive to the notion that community within a group is strong because commonalities indicate strength and resilience."²

Milton Cox, the Associate Director of the Center for the Enhancement of Learning, Teaching, and University Assessment at Miami University, Ohio as well as the founder of the Lily Conferences on College Teaching, began developing learning communities over thirty years ago and has published extensively on ways to establish a variety of FLCs.³ The benefits of being part of a learning community are manifold and come largely from the long-term relationships members develop with one another as well as the resulting meaningful

1. Lee S. Shulman, "Teaching as Community Property: Putting an End to Pedagogical Solitude," *Change: The Magazine of Higher Learning* 25, no. 6 (November/December, 1993): 6.

2. Patricia Calderwood, *Learning Community: Finding Common Ground in Difference* (New York and London: Teachers College Press, 2000), 3.

3. A special issue of *New Directions for Teaching and Learning* entitled *Building Faculty Learning Communities* provides a blueprint for creating and assessing FLCs and how to they can be effective over the long term. Two articles from this collection are Laurie Richlin and Milton Cox, "Developing Scholarly Teaching: The Scholarship of Teaching and Learning through Faculty Learning Communities," *New Directions for Teaching and Learning* 97 (Spring 2004): 127–35 and Muriel Blaisdell and Milton Cox, "Midcareer and Senior Faculty Learning Communities: Learning throughout Faculty Careers," *New Directions for Teaching and Learning* 97 (Spring 2004): 137–48. Other resources include the Faculty Development website of the University of Miami, Ohio, <http://www.units.muohio.edu/flc/>.

pedagogical discussions, which may be nearly non-existent at some institutions. Different types of FLCs function in various ways. A community can respond to a group-identified issue or can proactively address new pedagogies. These communities can be either discipline-specific or trans-disciplinary.

A Model Learning Community at Appalachian State

In 2011, Appalachian State University's Faculty Development office piloted a program referred to as the Scholarly Teaching Academy. The call specified that applicants should already be successful in the classroom and ready to work on self-identified pedagogical issues through a faculty learning community facilitated by a professor in the College of Education.⁴ While intended for more seasoned faculty with a track record of successful teaching, it was open to faculty at all levels and in all departments. The application for a place in the Academy required applicants to describe the self-identified project and provide a curriculum vitae and letters of recommendation from the Dean and colleagues. If accepted, participants agreed to two-year commitments working with this group.

After completing a comparative analysis of each of the accepted members applications, the facilitator chose pedagogies to discuss in monthly meetings based on group needs. These included threshold concepts, Paideia seminars, incubator presentations, and presence pedagogy.⁵ Along with our discussions of these different pedagogies, each member of the group worked on an individual project, putting together a plan of goals, research, and action.

4. "Faculty and Academic Development: Scholarly Teaching Academy," <http://hubbard.appstate.edu/scholarly-teaching-academy>.

5. Glynis Cousin, "An Introduction to Threshold Concepts," *Planet 17* (December 2006): 4–5. Cousin discusses avoidance of stuffing curriculum so that students have room to grasp threshold concepts. This article reinforced my belief that more is not better and providing space along with various assessment opportunities for students to grapple with the course content allows for the material covered to have more staying power.

Paideia Active Learning, <http://www.paideia.org>. Paideia Seminar is a collaborative, intellectual dialogue organized by open-ended questions about a text. A facilitator poses open-ended questions about a text and then takes notes on the discussion. The facilitator does not interject into the discussion unless facilitation is needed. The facilitator reports back to the group at the end of the discussion.

Incubator presentations provides a opportunity for a colleague to present a pedagogical issue, listen to the group discuss the issue, and then respond to the discussion.

Stephen Bronack, et. al., "Presence Pedagogy: Teaching and Learning in a 3D Virtual Immersive World," *International Journal of Teaching and Learning in Higher Education* 20, no. 1 (2008): 59–69, <http://files.eric.ed.gov/fulltext/EJ895226.pdf>. Presence pedagogy is a concept developed by IT faculty at ASU regarding Virtual Learning Communities. Students become involved in a 3D virtual world and they can remain in that world as long as they are participating in the learning and creating of knowledge.

Student Engagement: Course Goals and the Student Engagement Interview Protocol

My project for the academy was student engagement in general education courses with large enrollments. Every semester, I teach Introduction to World Music, a course with an enrollment of seventy-five students and a mix of music majors and non-music majors who take the course as a General Education requirement. We meet in a dimly-lit recital hall, which creates distance between the instructor and the students and also limits the ways students can interact with each other. The limitations of this classroom, the diversity of student backgrounds, and the number of students rendered the pedagogical approaches I had developed in smaller, more malleable classrooms ineffective. In smaller classes, I had developed a de-centered classroom, allowing for more student involvement and less lecturing.⁶ In classes with large enrollments and spatial limitations, I could not effectively evaluate student comprehension through class discussion because students were more reluctant to speak in a large room and were not in a position to make eye contact with other students. Small group discussions could not be created spontaneously, as I had successfully done in the past with smaller classes.⁷ I had been teaching for a long time with no trouble developing a rapport with students, so it was an odd experience to feel so disconnected.

As part of the work with the Scholarly Teaching Academy, each participant developed a Teaching Excellence Plan. During our monthly meetings, members of the Academy shared their progress on their plans and received feedback from the group. Feedback included suggestions on organization, solidifying outcomes and goals, and creating bibliographies. The facilitator scheduled individual time with each member to discuss their plans in more detail. A condensed version of my teaching excellence plan to create a more dynamic classroom environment that will inspire learning in courses with large enrollment is shown in **Table 1**. The rest of the plan included identifying potential resources, a plan for evaluating the project, and a list of proposed deliverables.

6. Several articles were helpful to me in this process, including Pamela Starr, "Teaching in the Centrifugal Classroom," in *Teaching Music History*, ed. Mary Natvig (Burlington, VT: Ashgate, 2002), 169–80 and Pamela L. Caughie and Richard Pearce, "Resisting 'The Dominance of the Professor': Gendered Teaching, Gendered Subjects," in *Feminist Pedagogy: Looking Back to Move Forward*, ed. Robbin D. Crabtree, David Alan Sapp, Adela C. Licona (Baltimore: The Johns Hopkins University Press, 2009), 27–39.

7. Jennifer L. Hund discusses similar issues in large sections of music appreciation in her article "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), 117–18, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/41/88>.

Table 1: Teaching excellence plan.

I. Objective	Become more effective at engaging student participation in larger classes
Action	Investigate new technology that actively engages students and hone my skills on the technology I am currently using
Action	Research pedagogy on using groups in the classroom
Outcome	Use technology and small groups more effectively to enhance student learning in classes with large enrollments
II. Objective	Create assessments that will challenge and encourage students while allowing me to more effectively assess student comprehension
Action	Investigate different types of curriculum design including Backwards Design and Assessment Alignment
Action	Investigate alternative types of testing/presentations of course knowledge
Outcome	Connect class assignments to course goals and objectives more effectively Assess course outcomes more effectively by developing and improving tests, quizzes, and other assignments

Grant Wiggins and Jay McTighe's *Understanding by Design and Schooling by Design* proved to be the most helpful resources in dealing with my second objective.⁸ Using their concept of backwards design to revamp my course, I identified the desired results for the course, determined acceptable evidence, and planned learning experiences and instruction around the first two.⁹ As a result, I made more room throughout the course to discuss one of the important over-arching goals, students' awareness and critical evaluation of their own ethnocentrism. Not only is this an important goal in and of itself, but is also closely aligned to several of the Learning Outcomes of my institution's general education program. In past semesters of teaching this course, I emphasized this goal at the beginning of the course but neglected it and then had run out of time at the end of the course to really allow for contemplation, relegating student responses to a forum that became too tedious for me to deal with due to the number of students. The re-design created more space throughout the semester to approach ethnocentrism and allowed a full class period at the end of the semester for this discussion, preceded by students writing individual

8. Grant Wiggins and Jay McTighe, *Understanding by Design*, 2nd ed. (Upper Saddle River, NJ: Pearson Education, 2006) and *Schooling by Design: Mission, Action, and Achievement* (Alexandria, VA: Association for Supervision and Curriculum Development, 2007).

9. Wiggins and McTighe, *Understanding by Design*, 18.

responses that I could easily read beforehand. I found that students were able to discuss this issue more comprehensively at the end of the course and to apply the knowledge they had gained more effectively.

The other objective involved measuring student engagement during a class session. In the beginning of the course, students are engaged as I take them through the elements of music. This part of the class is very participatory: we sing, play rhythms with various percussion instruments, and study examples of popular music when learning about musical elements. The lack of engagement I experienced in previous semesters became an issue when we began delving into the music of specific cultures. Many of my class periods were too lecture-heavy and desperately needed time and space for students to interact with each other in order to reveal how much of the content they truly understood and how they would respond to various concepts.

Understanding how students respond to different class activities is an important part of the process of actively engaging them during a class session. Developing a Student Engagement Interview Protocol gave me a tool to better understand this perspective.¹⁰ After receiving feedback from faculty in the Academy along with other colleagues and students in the course, I improved the Student Engagement Interview Protocol to gather information.¹¹ My version of the protocol is shown in the Appendix.

I have used the protocol for three semesters in the same class session in the syllabus, which also includes a PowerPoint slideshow accompanied by my lecture, a short documentary film, small group discussions, and a short quiz. The responses to questions below have been the most helpful towards my own goals:

- Which aspects of the class session did you find to be the most engaging?
- What did you find to be the least engaging in the class session?

Students in all three classes ranked the documentary film highest overall as the most engaging element, and ranked the lecture as the least engaging element. The students' perceptions of the group discussions, however, were split. **Table 2** shows the percentages of the responses for the last two questions. Assembling students into groups is a challenge in the recital hall, but the data suggests that

10. The following source provided several resources and examples to help develop the interview protocol: Wanda K. Baker, Lloyd Bond, John A. Hattie, and Tracy Smith, *Certification System of the National Board for Professional Teaching Standards: A Construct and Consequential Validity Study* (Greensboro, NC: Center for Research and Evaluation, 2000), Appendix C. Thank you to Tracy Smith for directing me towards that source.

11. I would like to thank Tracy Smith and Jennifer L. Hund for their invaluable input on this protocol.

it is a component of the class that keeps some students engaged.¹² Part of my design for next semester will be to focus more on teaching students how to benefit from group discussions.

Table 2: Responses to student interview protocol.¹³

Which aspects of the class session did you find to be the most engaging?			
Answer	Spring 2012	Spring 2013	Fall 2013
	31 respondents	42 respondents	43 respondents
Group Discussions	32%	32%	18%
Visual Supplements	13%	76%	64%
Listening Examples	26%	0%	18%
Lecture	3%	0%	7%

What did you find to be the least engaging in the class session?			
Answer	Spring 2012	Spring 2013	Fall 2013
	31 respondents	42 respondents	43 respondents
Group Discussions	23%	30%	21%
Visual Supplements	0%	7%	0%
Lecture/Note Taking	39%	34%	24%
Nothing	16%	9%	39%

The other piece of data that has been helpful for me has been the students' perception of their engagement. The majority of the students perceive themselves to be completely or mostly engaged during the class period. I am still distant from the students in terms of space and unable to read their expressions, but I have some kind of quantitative, albeit self-reported, evidence that they are connecting to the material in class.

The re-design of the course and the interview protocol enable me to continue to track the level of engagement in this course, and the disconnection I felt has disappeared. Feedback from the students will allow me to continue to fine-tune the small group discussion portion of the class. Reinforcing overall course goals by connecting these discussions to other assessments has made the class much more cohesive.¹⁴

12. Ways to improve group discussions are included in Elizabeth Barkley's *Student Engagement Techniques: A Handbook for College Faculty* (San Francisco: Jossey-Bass, 2010); Chapter 9, "Tips and Strategies for Building Community," has been the most helpful.

13. Not all answers are included in this data as some were only 1% or less each time or only appeared once.

14. Other aspects of my teaching have been impacted by my involvement with the Scholarly Teaching Academy as well. I have been introduced to a variety of pedagogical ideas that I

Level of Engagement	
I was completely engaged during the entire class. I followed the lecture, understood the connection between audio/visual examples and the topics for today, and found the group discussion helpful to my understanding of the topics.	5
I was engaged during most of the class. I followed most of the lecture, understood the connection between the audio/visual examples and the topics for today, and found the group discussion helpful to my understanding of the topics.	4
I was engaged during the class. I followed most of the lecture, understood the connection between the audio/visual examples and the topics for today to some extent, and found the group discussion to be somewhat helpful to my understanding of the topics.	3
I was not completely engaged during the class. I followed some of the lecture, understood some of the connections between the audio/visual examples and topics for today, and found the group discussion to be somewhat helpful to my understanding of the topics.	2
I was not engaged during this class period.	1

1. Which aspects of the class session did you find to be the most engaging?

- Group Discussions
- Visual Supplements
- Listening Examples
- Lecture

2. What did you find to be the least engaging in the class session?

- Group Discussions
- Visual Supplements
- Lecture/Note Taking
- Nothing

Engaging with Research and Resources in Music Courses

JENNIFER OATES

My commitment to effectively incorporating research and resources into the classroom grew out of an incident in a class I took with Douglas Seaton during my graduate school studies. While discussing an assignment, a student wondered about how to locate a manuscript of one of Beethoven's compositions. Douglass, always ready for a teaching moment and unsatisfied with the sources the student had used, asked "What about Beethoven's thematic catalogue?" Upon seeing that the student was unfamiliar with the resource, Douglass leapt from his seat in the music library classroom and returned seconds later with the source in hand. Giving it to the student, Douglass asked him to describe the purpose of a thematic catalogue. Though initially terrified of using a German-language book, the student quickly saw how easy it was to navigate and glean information from a foreign-language resource.

Douglass's abilities to spot and create teaching moments and to introduce new resources to students are central to my own teaching, and have become even more important as technology and the growth of the internet continue to transform research. Given the ease of access to information, students, who have grown up surfing the internet, tend to seek out the path of least resistance, most often a Google search and/or *Wikipedia*. While they are able to evaluate information to a certain degree, information on the web tends to look similar making it difficult to distinguish between types of resources (blogs, e-books, dictionaries, articles, etc.). The single-search approach of a web search—not to mention the federated searches now offered by many libraries¹—leaves many students confused by terms like online catalogues, databases, and indexes; and the concepts required to navigate music libraries and electronic resources are just as foreign to them as the German thematic catalogue was to my classmate. As a music librarian and musicologist, I have found that introducing appropriate resources to students is a key component in both my own courses and library

1. Federated searches are those that allow patrons to search a library's online catalogue and electronic resources with a single query.

instruction sessions.² Getting students involved in and, I hope, excited about the research process must come first. Otherwise, learning about resources becomes a show-and-tell exercise followed by a paint-by-the-numbers assignment. Just as Douglass knew when he asked the student to decipher the thematic catalogue, I have learned that using experiential activities and exercises demonstrates to students what resources are out there, how to find useful information, and how to assess what they find.³ Students are taught how to explore their intellectual curiosity by engaging in research and asking questions that require academic resources to answer them effectively. In this article, I explore ways to introduce scholarly materials into the classroom as well as the opportunities research-based assignments provide for learning and engagement. I focus here on undergraduate music history courses, though information literacy sessions and introductions to research can be done in any undergraduate or graduate course. The exercises I include below can easily be adapted for classes of all levels and for music majors as well as non-majors, or can serve as a springboard for creating new activities.⁴

Information Literacy in the Curriculum and Classroom

Rather than attempting to present the full range of music resources available, which is quite overwhelming, providing a tiered or multi-level layered approach to information literacy and research skills allows students to explore basic resources first. This creates a solid foundation for them build upon in

2. For more on the importance of teaching students “the necessary skills to use” (p. 116) resources as well as the tendency of music research textbooks to focus on the what of research rather than the how see Marian Wilson Kimber, “Review Essay: Music Library and Research Guides,” *Journal of Music History Pedagogy* 3, no. 1 (Fall 2012): 111–18, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/71/105>.

3. Experiential learning exercises also facilitate the four essential learning outcomes of the Association of American Colleges and Universities’ Liberal Education and America’s Promise (LEAP) program: “1. Knowledge of Human Cultures and the Physical and Natural World; 2. Intellectual and Practical Skills, including inquiry and analysis; critical and creative thinking; written and oral communication; quantitative literacy; information literacy; teamwork and problem solving; 3. Personal and Social Responsibility, including civic knowledge and engagement—local and global, intercultural knowledge and competence, ethical reasoning and action, foundations and skills for lifelong learning, anchored through active involvement with diverse communities and real-world challenges; 4. Integrative and Applied Learning, including synthesis and advanced accomplishment across general and specialized studies.” Association of American Colleges and Universities, “Liberal Education and America’s Promise (LEAP): Essential Learning Outcomes,” <http://www.aacu.org/leap/vision.cfm>, accessed 4 June 2013.

4. For additional active learning examples for information literacy, see the roundtable “Music Library Association Conference 2013: Incorporating Faculty Collaboration, Active Learning, and Hands-On Experience into Music Library Instruction to Improve Student Learning Outcomes,” *Journal of Music History Pedagogy* 4, no. 1 (Fall 2013): 165–86, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/114/138>.

subsequent class sessions and/or courses. It is equally important to teach appropriate resources in the appropriate class (i.e., the research skills they learn will be reinforced through course assignments). If you have a music librarian introduce resources in class, be sure to let the librarian know what you want covered and what you expect your students to be able to accomplish in their research (perhaps even sharing or collaborating on the assignment[s] with him or her). Beginning with basic strategies and sources allows students to master these foundational elements first. Later sessions or courses can then introduce more sophisticated techniques and sources, such as indexes to music periodicals as well as reference materials (e.g., dictionaries, encyclopedias, thematic catalogues, collected works, monuments of music, facsimiles, etc.).

Covering materials required for assignments helps students to match appropriate resources with their needs. Devising assignments geared towards the disciplines in your program can make it easier to engage students in research.⁵ Instead of having a single, blanket assignment, offer options for discipline-specific projects. Performers might write program notes instead of a research paper. Education majors could investigate music education during the time period being studied or devise a lesson plan on a given topic.

For schools with graduated writing courses or requirements, adding research skills to these assignments is an easy way to incorporate information literacy. The four-semester music history sequence at Queens College, the City University of New York (CUNY), for example, is discussing creating a progressive research/writing sequence of assignments.⁶ The four courses, which are required for all music majors, are broken down as follows: Music History 1: Antiquity through the Renaissance, Music History 2: Baroque and Classical, Music History 3: the nineteenth century, and Music History 4: the twentieth and twenty-first centuries. (Some students also take an introductory music history course, which often includes some information literacy component, prior to enrolling in the history sequence.) For the past few years, there has been a loose, informal structure that has moved from short, two-to-three page writing assignments requiring basic resources in the first semester to a ten-page research paper using more sophisticated research techniques by the third or fourth semester (see **Table 1**). During my visit to these classes as the music librarian, I touch upon the resources listed in Table 1, which include some

5. Sources on engaging students in music history, research, and writing include Per Broman, "The Good, the True, and the Professional: Teaching Music History in an Age of Excess," in *Vitalizing Music History Teaching*, ed. James R. Briscoe (Hillsdale, NY: Pendragon Press, 2010), p. 22. See also Tim Watkins, "Some Thoughts about Teaching Music History: A Conversation with Douglass Seaton," this issue, pp. 193–211, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/124/146>.

6. I would like to thank my colleagues (Henry Burnett, Arbie Orenstein, Wendy Powers, and Emily Wilbourne) for letting me share our in-process ideas.

already discussed in previous courses and others that will be reviewed later in the semester. This plan is used as a guideline not a set of rules to be adhered to; when opportunities arise to introduce more advanced skills and sources earlier in the sequence, this is done. (This is particularly true in the first and second semesters of the sequence when the usefulness of the facsimiles of manuscripts is embedded into topics as appropriate.) Throughout the four semesters, skills and sources are reviewed and students are given multiple chances to practice the research process.

Table 1: A four-semester research plan (based on a plan under development at the Aaron Copland School of Music, Queens College, the City University of New York).⁷

Course	Resources
Music History 1: Antiquity to Renaissance	Music Library Homepage, CUNY Catalog (basic search strategies), Oxford Music Online (Grove), JSTOR, Music Library Tour, online streaming audio and video resources
Music History 2: Baroque through Classical	CUNY Catalog (advanced search strategies), journal indexes (RILM, Music Index, IIMP), collected works of composers
Music History 3: 19th Century	CUNY Catalog review, finding articles review, thematic catalogues, etc.
Music History 4: 20th and 21st Centuries	Review of resources per course instructor

Like many who teach music history, the Aaron Copland School of Music history faculty aim to present resources as tools to accompany required course activities, primarily what Per Broman refers to as “musicology making.” The view that “music history must encourage *musicology making*, that is original research through well-chosen and exciting assignments,”⁸ points to the potential positive outcomes of having students work with scholarly resources and work on a research project. Moving beyond the “nuts and bolts” approach to one that embraces intellectuality through research engages students in skills vital for any profession. As Marshall Gregory has noted, intellectuality encompasses analytical skills and critical thinking as well as “judiciousness, an avoidance of cant, a realization that first impressions are seldom authoritative, a sense that the easy answers may indeed be too easy, a pleasure in the processes of learning for [the students’] own sake, a hatred of dogmatism, and a sensitive nose for

7. Only sources available to Queens College students and faculty are listed in Table 1.

8. Broman, p. 22.

the smell of rotten evidence.”⁹ These are all skills vital to sifting through the growing amounts of readily available information that our students encounter, something they will be required to do throughout their life. Creating assignments that combine musicological inquiry with performance, education, and other aspects of their budding careers helps get students more excited about doing research.

Who Are the Students and What Do They Know?

An important first step in the research process is finding out who your students are and what they know. This can help guide your approach. Asking students about their goals often helps them (re)evaluate their objectives and what is required to achieve them. This can energize them as they see how their coursework is preparing them for their careers. Exercises for learning who your students are through their own eyes can be individual activities, community-based, or a combination of the two.¹⁰

For an individual approach, have them write their own obituary or their encyclopedia entry several decades after their death. Give them guiding questions, such as: What did you achieve during your career? What professional achievements are you most proud of? What is your legacy? Why will people remember you? What will people remember about you? The creativity and vision of your students may surprise you. Knowing what they want or hope their careers look like can help you shape exercises, class content, and approaches to their needs. It may also allow you to point them to opportunities and professional connections outside of the classroom, such as internships, mentors, and professional organizations.¹¹

A more group oriented activity is Marshall Ganz’s exploration of the story of self, the story of us, and the story of now (adapted by Barack Obama during his 2008 Presidential campaign). This is a useful tool for encouraging students to contemplate their goals, their place within the community (a particular class, the music department, the college community, etc.), and their impact on this community and beyond.¹² First consider their personal story: What makes

9. Gregory Marshall, “Introductory Courses, Student Ethos, and Living the Life of the Mind,” *Journal of College Teaching* 40, no. 2 (1997): 64.

10. For more on the positive impact of generating a sense of community in the classroom see James A. Davis, “Classroom Discussion and the Community of Music Majors,” *Journal of Music History Pedagogy* 1, no. 1 (2010): 5–17, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/8/6>.

11. For other individual approaches to writing assignments see Carol A. Hess, “Score and Word: Writing About Music,” in *Teaching Music History*, ed. Mary Natvig (Burlington, VT: Ashgate, 2002), 193–204.

12. Marshall Ganz, “Why Stories Matter: The Art and Craft of Social Change,” *Sojourners: Faith in Action for Social Justice* (March 2009), <http://sojo.net/magazine/2009/03/>

them unique? What are their goals? What have been or are their struggles? Like the obituary exercise, this step, which could be done as a written assignment (either in class or as homework), gives the instructor an understanding of each individual's situation and needs. The story of us allows the entire class (both the instructor and students) to discuss what they as individuals have to share, and encourages students to be invested in the success of themselves and those around them. The story of now establishes the challenges to be taken on during the class. An informal contract or list of objectives could be created and referred to throughout the semester to track their accomplishments. This community-building exercise, aside from encouraging individual self-awareness and understanding how the individual impacts the whole, gives the students a voice and gives them a chance to be invested in what the course will provide for them (and makes it clear that this is partly dependent upon what they put into the class).

Learning something about your student's current skills will offer opportunities for improving the skills they do possess and ensure they explore the tools required for their discipline. For example, towards the beginning of the semester, evaluate students' knowledge of resources and the research process with a short assignment. Library scavenger hunts gauge students' knowledge of the physical location of materials in the library, while exercises asking them to find a recording of Amy Beach's "Gaelic" symphony or a biography of Clara Schumann can assess their ability to find resources on campus. Open-ended questions can evaluate how students search for information. For example, have them answer five questions using any source(s) having them note where they found the answers. The questions could range from those require an image, such as "on which side did Sir Granville Bantock part his hair?", to more practical questions, like "what was the title of Douglass Seaton's dissertation?"¹³ Use the assignment to launch a discussion about how to assess sources. Why did they select a given source? How did they find it? Did it effectively answer the question? Assuming that students will consult *Wikipedia*, have the class compare entries in *Wikipedia* and in *Oxford Music Online*. Which one would they

[why-stories-matter](#); Marshall Ganz, "Public Narrative, Collective Action, and Power." In *Accountability Through Public Opinion: From Inertia to Public Action*, ed. Sina Odugbemi and Taeku Lee (Washington, DC: The World Bank, 2011), pp. 273–89, <http://leadingchangenetwork.com/files/2012/05/Public-Narrative-Collective-Action-and-Power.pdf>; Marshall Ganz, "Worksheet: Tell Your Public Story: Self, Us, Now," <http://www.wholecommunities.org/pdf/Public%20Story%20Worksheet07Ganz.pdf>; and Marshall Ganz, "Organizing Obama: Campaign, Organizing, Movement," paper presented at the American Sociological Association Annual Meeting, San Francisco, August 2009, <http://marshallganz.usmblogs.com/files/2012/08/Organizing-Obama-Final.pdf>.

13. Other questions might include having students identify the type of resource from a bibliographic or footnote citation to familiarize them with citation styles and content.

use for a music history assignment? Why?¹⁴ Probing their research methods and why they chose a particular resource engages students in asking questions, a vital part of the research process (and the root of Douglass's oft repeated phrase "keep asking questions"). Keep this exercise and have them do a similar search towards the end of the semester so they can see how much they have learned.

Over the past decade, students have become savvier in identifying reliable webpages, although they are not necessarily clear or consistent in their methods. They also are not always able to transfer these skills to print resources. In reviewing the resources they consulted, have the class consider what the author, date published, ascertaining who the audience for this resource is, and where it was published (.com, .edu, .gov, etc.) can tell us. By bringing in a book, you can have students apply the same principles to a print resource: What is the book about? Is it scholarly or reliable? For what kind of audience is the book intended? Students are usually initially overwhelmed by these questions. Once they look at the table of contents (which gives a general outline of the book), the publication date (is it timely or current?), and see if it has footnotes or endnotes, a bibliography, and an index (i.e., is it for a general reader or more scholarly audience?), they begin to realize that deciphering a book is just as easy. Selecting a book that uses abbreviations allows you to show students how to figure out what they mean and could lead to a discussion of abbreviations in *Oxford Music Online* (particularly *New Grove*) and the *New Grove* list of abbreviations.¹⁵ Using a book in another language can also illustrate how easy it is to collect information from a foreign-language source without knowing the language. Thus, with a single book, you can cover a wealth of issues: evaluating a sources' reliability, timeliness, audience, etc.; how to glean information from a foreign-language book when you do not know the language; and how to decipher abbreviations and other unknown features you might find in a book (or other resource). Different types of books will offer a different set of teaching points.

Information Literacy and Experiential Learning: The Nuts and Bolts

Information literacy sessions can be overwhelming with so much covered in a short time: the music library homepage, basic resources (such as streaming audio and video, electronic resources, and the library catalog), how to find journal articles, and so on. The intention of my visit to a class as a music librarian is to cover the sources required for course assignments and introduce additional sources that may be of use in future class projects, such as finding

14. You could compare lists of works in *Wikipedia*, *Oxford Music Online*, and a thematic catalogue to introduce students to thematic catalogues. Students could also be asked to write a *Wikipedia* entry on a topic using some of the resources discussed in class.

15. Wilson Kimber, 116.

a composition in a composer's collected works through *Oxford Music Online*. While we walk through various searches and sources as a group, I do not expect students to remember everything. Instead, I provide self-guided tools covering these sources allowing these budding scholars to review the process outside of class. For Queens College, these include "how-to" guides posted on the Music Library homepage and handouts I provide in class. The online guides feature screenshots and step-by-step instructions on how to find books, scores, and recordings in our online catalog; how to decipher call numbers; where materials are located in the music library (including maps); how to find articles using electronic and print resources; how to use online streaming resources; and a guide for using the reference section.¹⁶ Embedded within these are instructions on how to find sources not held by the college library and for requesting books and articles through the consortium of CUNY schools and Interlibrary Loan. At the end of class, I provide a handout containing screenshots of the music library homepage with reminders of how to use the page as well as screenshots of the CUNY Catalog page with similar cues (see Appendix A).¹⁷ A second handout, which we do not go over in class, consists of a series of flowcharts walking them through a search process (see Appendix B). This handout, as I explain to the students, provides a visual map that is intended to help them begin to navigate the various paths to finding appropriate resources. As the preface to the flowcharts says, these are examples of possible search processes and strategies. I encourage students to view these kinds of tools as starting off points rather than checklists or fixed paths.

I start each information literacy session showing how the Music Library homepage and the main library homepage serve as portals to resources. Websites like these function as a one-stop site for doing research with suggestions on where to find what you need. For example, my in-class library sessions begin with demonstrating how the answers to all of their research needs can be found through the Queens College music library homepage.¹⁸ After pointing out the main features of the portal, discuss what kinds of resources they might need and explore where to find them. Attempting to frame the questions in terms they might use, I provide a table breaking down the kinds of research needs they may have and where to go (see **Table 2**).

Beyond the research portal, students need to be introduced to the basic scholarly materials that we expect them to use in their assignments. When possible, particularly in courses with newer students, include a short tour of the

16. Queens College Music Library Homepage, "Finding Resources," http://qcpages.qc.cuny.edu/Music_Library/resources.php; also see Appendix A.

17. I also tell them about the handout at the beginning of class to let them know that I do not expect them to memorize everything.

18. Queens College Music Library Homepage, http://qcpages.qc.cuny.edu/Music_Library/, also see Appendix A.

music library to ensure that students physically see what the music library has to offer. Devote more time to resources that may be less intuitive for them to use, such as the library catalog and journal indexes, rather than those that are easier to navigate, such as JSTOR, *Oxford Music Online*, and streaming audio and video resources. When introducing the music library homepage, I point out the electronic resources available simply mentioning streaming audio and video resources. While I do a quick search on a major composer in *Oxford Music Online* in order to show the composer's list of works pointing to volume numbers for compositions in the composer's complete works as well as the bibliography (a great place to find additional sources), I spend the most time on the online catalog of the library. This is often the most foreign to them since many have never used a library catalog. While the basic keyword search shares some similarities with a Google search, attempting to search only scores or books is less intuitive. Doing a basic search shows how to navigate the catalog, how to use subject headings, and where to find the location and call number of an item (see the second page of Appendix A). An advanced search can illustrate how to limit searches by format (e.g., book, score, sound recording, etc.) and other means (see page three of Appendix A). Incorporating search strategies, such as truncation (see Appendix A) or Boolean search, further expands their skills.

Table 2: Types of sources and where to find them.

I'm Looking for . . .	From the Music Library Homepage Go T . . .
Quick but reliable information	<i>Oxford Music Online</i> (<i>New Grove</i>) or browse the Reference section
Books on music, scores, CDs, or DVDs	Search in CUNY Catalog (or browse the shelves!)
Journal articles	JSTOR, RILM, IIMP, Music Index, RIPM
Journals (not journal articles)	CUNY Catalog and/or E-Periodicals
Recordings accessible from off campus	Audio: Naxos Music Library, DRAM Video: Naxos Video Library, Opera in Video
I'm lost!	Your local music librarian!

One of the most challenging concepts for students is understanding the different search strategies for journal articles (via a digital archive, such as JSTOR, or an index, such as RILM [Répertoire International de Littérature Musicale], IIMP [International Index to Music Periodicals], Music Index, and RIPM [Retrospective Index to Periodicals of Music]) versus the journals themselves

(in the local library catalog or your library's listing of E-Periodicals). Pointing out that JSTOR contains around 100 journals, which is only a fraction of the music journals available, illustrates that JSTOR is not comprehensive. For example, Queens College has electronic access to around 300 music journal titles, of which only about a third are in JSTOR. Having the class define or discuss what JSTOR is or what its goals are gets students to think about the differences between seemingly similar electronic resources. JSTOR is a digital archive providing access to (eventually) complete runs of journals. Once they understand what JSTOR is, have them consider other options for finding articles in those journals not included in JSTOR. Introducing the concept of an index, perhaps using a book index as an example of what an index is, leads to RILM, Music Index, IIMP, and RIPM.¹⁹

More advanced activities, many of which can be integrated into any course with or without in-class information literacy session(s), might include having students explore different versions or revisions of a work through the collected works and/or thematic catalogue of a composer. This works particularly well for the score and Berlioz's program of *Symphonie fantastique*. With its interactive exploration of primary sources of Berlioz's program and other elements of the composition, the San Francisco Symphony Orchestra's "Keeping Score" website on this work can also be used to reinforce assessment skills and as an example of a reliable electronic source intended for the general public that supplements these reference resources.²⁰ A semester-long assignment might be to create a critical edition of a composition from a facsimile. Having students write accompanying essays would require research skills to place the piece within the context of its time period, and it would show them what is involved in creating a critical score edition. The students could also perform the works from their editions in class inviting exploration of performance practice issues as well. Tracing the history of a manuscript or publication of a work through RISM (Répertoire International des Sources Musicales) would show the precarious nature of tracking primary documents over time. Repertoire courses might include recital or repertoire planning assignments on given themes or topics requiring the use of bibliographies and print catalogues. For example, singers might be asked to create a recital program of works based on the texts of Shakespeare or Sir Walter Scott. While a Google search might be helpful, published catalogues and bibliographies are far more comprehensive and often

19. While these indexes offer some fulltext services, their primary function is as comprehensive indexes to music periodicals.

20. Keeping Score (created by Michael Tilson Thomas and the San Francisco Symphony Orchestra), "Hector Berlioz: *Symphonie fantastique*: Music Fueled by Desire," http://www.keeping_score.org/interactive/berlioz-symphonie-fantastique. Keeping Score has similar guides for Beethoven's Symphony No. 3 "Eroica," Copland's *Appalachian Spring*, Stravinsky's *Rite of Spring*, and on Mahler.

have already done the work for you! Several comprehensive, if dated, catalogues of music based on Shakespeare exist as does an extensive catalogue of musical settings of British literature of the nineteenth century.²¹ The range of resources, in print and online, is quite extensive. A quick browse through your music library reference section and electronic resources will uncover a wealth of assignment possibilities.

Conclusions

There is no one-size-fits-all solution to engaging students in research and resources. We, as teachers and librarians, know that these skills will serve them well in their careers regardless of their profession, and teaching these skills empowers students to answer their own questions and improves their problem-solving skills. Getting to know your students and their abilities can help you tailor activities to their needs, and can help generate their interest in research. In planning your research instruction sessions, consider what is most important for your pupils to learn. Is it the resources? The process? Other information or skills? This will guide you in creating activities and assignments that encourage them to think critically about what is involved in creating scholarly sources and to not take everything they read at face value. It will also help students achieve the goals you have set for them, whether it is a successful research paper or another type of assignment. While creating experiential activities and multiple assignment options for different majors can be time consuming, the payoff far exceeds the initial efforts. Tailoring assignments to abilities and needs of your class can be as simple as including short lessons in class rather than rewriting previously planned assignments after the semester has started. Sometimes incorporating additional time and in-class exercises to walk students through the process is all that is needed. Make use of the resources around you, particularly music librarians and music-related library webpages. Your music librarian might also be able to help you revise or create your assignments to incorporate research skills and resources. With a little creative thinking and planning, we can demonstrate, as Marian Kimber Wilson aptly stated, “how intellectually engaging and—dare we admit it?—how *fun* research in music can be.”²²

21. For Shakespeare, see Bryan N. S. Gooch and David Thatcher, *A Shakespeare Music Catalogue*, 5 vols. (Oxford: Clarendon Press, 1991); *Shakespeare in Music: Essays by John Stevens . . . [et al.]; with a Catalogue of Musical Works* (London: St. Martin's Press, 1967); Alan Boustead, *Music to Shakespeare: A Practical Catalogue of Current Incidental Music, Song Settings and Other Related Music* (New York: Oxford University Press, 1964). For Sir Walter Scott or other British authors of the Romantic period, see Bryan N. S. Gooch and David S. Thatcher, *Musical Settings of British Romantic Literature: A Catalogue*, 2 vols. (New York and London: Garland Publishing, 1982).

22. Wilson Kimber, 117.

APPENDIX A: Queens College Music Library Homepage Handout.

Q Queens College Music Library
Aaron Copland School of Music

Home CUNY Catalog Databases Finding Resources Services Exhibits Staff Giving

Summer Hours
June 24 - August 9
Monday - Thursday
10:00 am - 4:45 pm
Closed Fridays
Closed on July 4
Hours - All Libraries

Quick Resources
Connect from Home
Find Books, CDs, etc. (CUNY Catalog)
Renew Library Materials
Request Books or Scores:
- From Another CUNY Library
- Through Interlibrary Loan
Aaron Copland School of Music
Queens College Libraries
Queens College Home
CUNY Home

Location & Contact
Music Building, Room 225
65-30 Kissena Blvd.
Queens, NY 11367-1597
(tel) 718-997-3900
(fax) 718-997-3928
Follow us on Facebook

Databases
DRAM
Naxos Music Library
Naxos Video Library
Opera in Video
Oxford (Grove) Music
IIMP
JSTOR
Music Index
RILM
WorldCat
E-Periodicals
All Databases

Reference – Oxford (Grove) Music Online
Journal Articles – IIMP, JSTOR, Music Index, RILM
Streaming Audio – Naxos Music Library, DRAM
Streaming Video – Naxos Video Library, Opera in Video
E-Periodicals – Find journal titles (not articles) online
All Databases – Look at ALL the electronic resources QC has to offer!

I don't remember where to find _____!
Use these step-by-step guides on how to find:
- books, scores, & recordings
- articles on music
- streaming audio and video

Details on how to access electronic resources from home.

How do I find Books, Scores, and Recordings?

1. go to the Music Library homepage: http://qcpages.qc.cuny.edu/Music_Library/ OR Rosenthal Library homepage: <http://qcpages.qc.cuny.edu/Library/>
2. click on the “CUNY Catalog” link

The screenshot shows the Queens College Basic Search page in a Windows Internet Explorer browser. The search bar contains "Queens College". Below the search bar, there are several search options: Basic Search, Advanced Search, Command Search, Journal Title Search, Reserve Search, and Electronic Reserve. The Basic Search section is active, showing a "Select search type:" dropdown menu with options like "All Fields", "Title begins with...", "Author, last name first...", etc. The "Search for:" field contains "jordi nabucco". Below this field, there are examples: "global warming" and "shakespeare and othello". The "Select library:" dropdown is set to "Queens College".

Search by keyword (like Google), title, author, etc.

3. Type in a(n) composer's or author's name, a title of a composition or book, or a combination of both to see what materials Queens College has.
- No special characters (& “ ‘ ; ,) allowed.

4. Click search and scroll through results, which will include books, scores, recordings., and journals (but not articles)

Renew library materials, check for overdue items, and see what you have checked out. (You will need your library barcode, which is the number on the back of your ID.)

Search all CUNY libraries.
You can request books from other CUNY libraries and pick them up here at Queens College!

Can I search for only books, scores, or recordings? Yes.

1. Go to Advanced Search in the CUNY Catalog
2. Type in your search terms.
3. In the drop-down menu, select the format you desire (book, score, or sound recording).

The screenshot shows the 'Advanced Search' page of the Queens College library catalog. The search terms 'Shostakovich' and 'symphon*' are entered in the search fields. The results show 161 items for 'Shostakovich' and 2000 items for 'symphon*'. A 'View results: 37' link is visible next to the search button. A dropdown menu for 'Record type' is open, showing options like 'Book', 'Serial', 'Electronic Resource', 'Audiocassette', 'Computer File', 'Film', 'Map', 'Media', 'Microform', 'Mixed Material', 'Musical Score', 'Sound disc', and 'Sound recording'. The 'Musical Score' option is highlighted. Annotations include: 'Click number to view results.' pointing to the '37' link; 'Use an * to find different spellings of the same term or name. For example use, "symphon*" to include all terms beginning with "symphon" (symphony, symphonies, symphonic, etc.) in the results.' pointing to the asterisk in the search term; and 'Specify format you are looking for in "Advanced Search" mode.' pointing to the 'Musical Score' option in the dropdown menu.

Queens College - Advanced Search - Windows Internet Explorer

http://apps.cuny.edu:83/FJ/CG8B749KH255257QV6PRHAMPRLMMNE36/PYHNUJGAV354M34-11310?func=find_d&find_code=WRD&request=Shostakovich

My Account / Renew Display Options My e-Shelf End Session Help

You are searching: Queens College

Search Results List Search History All CUNY Libraries Choose a Library

Basic Search Advanced Search Command Search Journal Title Search Reserve Search Electronic Reserve

Advanced Search

HINT: Connect related terms with OR inside a box. Example: aged or elderly

Search keyword(s) In Type keyword(s) Phrase search? Results

All Fields Shostakovich No Yes 161

AND

All Fields symphon* No Yes 2000

AND

All Fields No Yes

View results: 37 Search

Limit your search to:

Library: Queens College Language: All languages Year from: Year to: Record type: All record types Format type: All formats Location: All locations

Book
Serial
Electronic Resource
Audiocassette
Computer File
Film
Map
Media
Microform
Mixed Material
Musical Score
Sound disc
Sound recording

The Catalog of the CUNY Libraries Library Services - © 2004 Ex Libris

Done Internet 100%

APPENDIX B: Finding Resources Handout.

Finding Resources and Unraveling the Music Research Process

You know the Music Library has lots of useful resources, but how do you navigate the numerous paths to information? The following roadmap will help you find the scholarly resources you need, and help you learn to ask questions that will lead you to valuable information and resources.

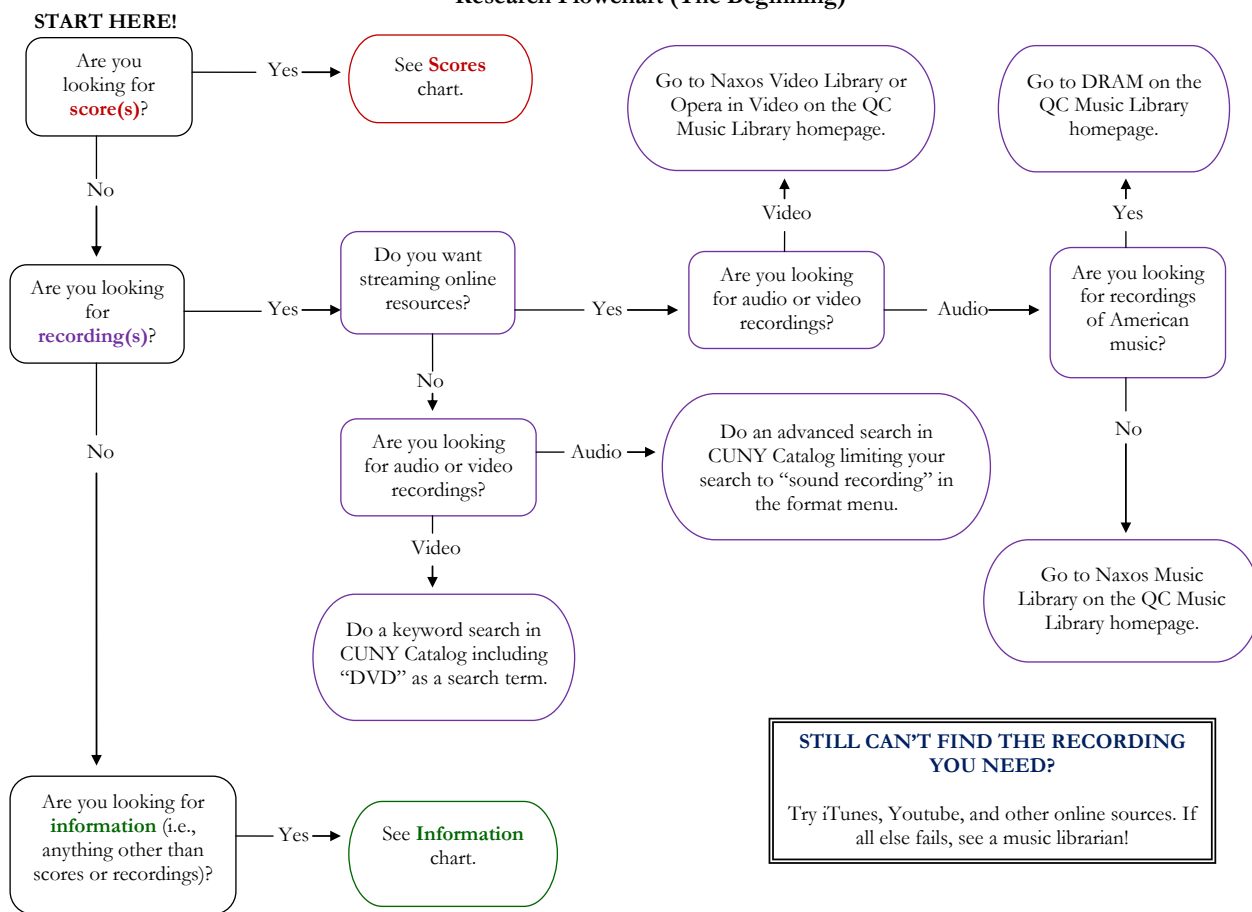
Before you begin...

- Have an idea of what it is you need. Do you need a score? A recording? Information? What kind of information do you need? A fact? A short biography of a musician? A definition of a term? A book on symphonies? Etc.
- Know why you need this information (or score or recording) as this will impact what kinds of materials you seek out. Are you researching a composition you will be performing? Are you curious to know more about it? Are you writing program notes? Are you writing a paper for class? Etc.

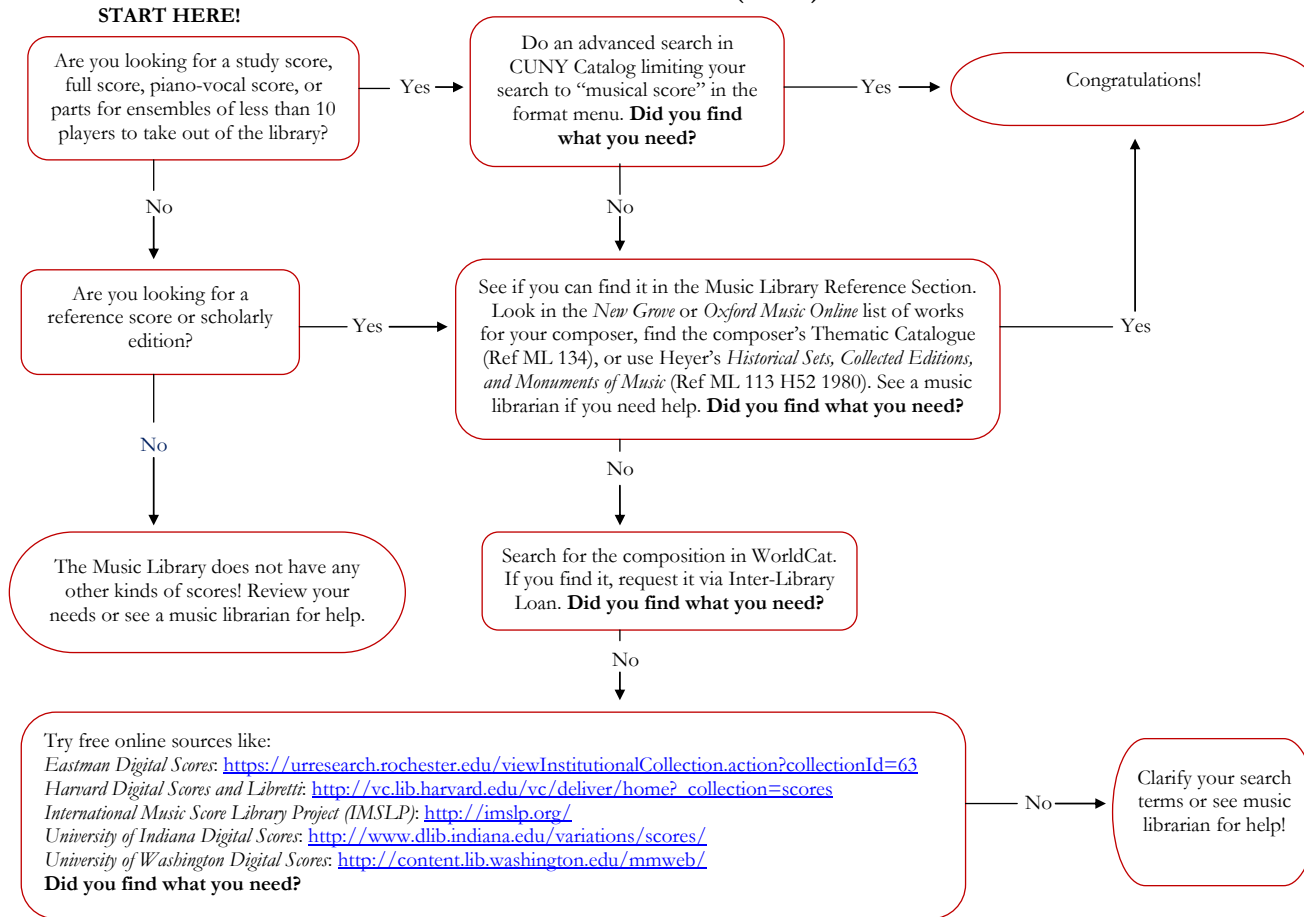
Words of wisdom...

- The following is a useful guide to doing research. It is not exhaustive.
- The true roadmap of research is the string of questions you ask yourself and answer as your research progresses. Each research project varies, and often leads to different paths. Use these flowcharts as a first step to your research, and let your questions lead you beyond what is listed here.
- Always seek out your local librarian for more help (or if you get lost)!

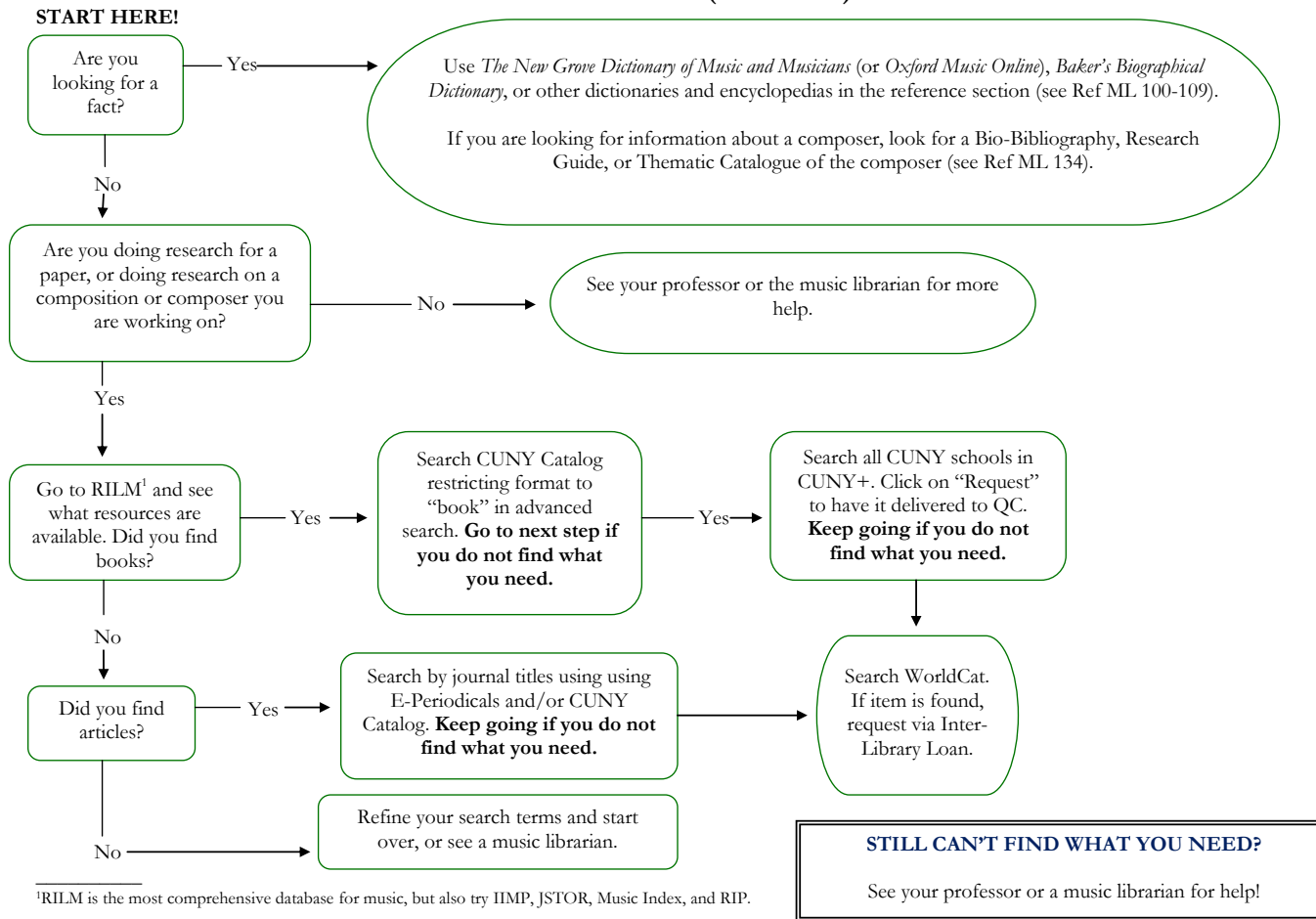
Research Flowchart (The Beginning)



Research Flowchart (Scores)



Research Flowchart (Information)



Appendix A: Queens College Music Library Homepage

Queens College Music Library
Aaron Copland School of Music

Home CUNY Catalog **Databases** Finding Resources Services Exhibits Staff Giving

Summer Hours
June 24 - August 9
Monday - Thursday
10:00 am - 4:45 pm
Closed Fridays
Closed on July 4
Hours - All Libraries

Quick Resources
Connect from Home
Find Books, CDs, etc. (CUNY Catalog)
Renew Library Materials
Request Books or Scores:
· From Another CUNY Library
· Through Interlibrary Loan
Aaron Copland School of Music
Queens College Libraries
Queens College Home
CUNY Home

Location & Contact
Music Building, Room 225
65-30 Kissena Blvd.
Queens, NY 11367-1597
(tel) 718-997-3900
(fax) 718-997-3928
Follow us on Facebook

Databases
DRAM
Naxos Music Library
Naxos Video Library
Opera in Video
Oxford (Grove) Music Online
IIMP
JSTOR
Music Index
RILM
WorldCat
E-Periodicals
All Databases

Reference – Oxford (Grove) Music Online
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2. click on the “CUNY Catalog” link

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Annotations and callouts:

- Search by keyword (like Google), title, author, etc.** (points to the "Search type:" dropdown menu)
- Renew library materials, check for overdue items, and see what you have checked out. (You will need your library barcode, which is the number on the back of your ID.)** (points to the "My Account / Renew" link)
- 3. Type in a(n) composer's or author's name, a title of a composition or book, or a combination of both to see what materials Queens College has. - No special characters (& " ' ; , .) allowed.**
- 4. Click search and scroll through results, which will include books, scores, recordings., and journals (but not articles)**
- Search all CUNY libraries. You can request books from other CUNY libraries and pick them up here at Queens College!** (points to the "All CUNY Libraries" link)

Can I search for only books, scores, or recordings? Yes.

1. Go to Advanced Search in the CUNY Catalog
2. Type in your search terms.
3. In the drop-down menu, select the format you desire (book, score, or sound recording).

The screenshot shows the 'Advanced Search' page of the Queens College library catalog. The search results for 'Shostakovich' and 'symphon*' are displayed, with a total of 37 results. A callout box points to the 'View results: 37' link with the text 'Click number to view results.' Another callout box points to the 'Record type' dropdown menu, which is open and shows 'Musical Score' selected. A third callout box points to the search input field with the text 'Use an * to find different spellings of the same term or name. For example use, "symphon*" to include all terms beginning with "symphon" (symphony, symphonies, symphonic, etc.) in the results.'

Click number to view results.

Use an * to find different spellings of the same term or name. For example use, "symphon*" to include all terms beginning with "symphon" (symphony, symphonies, symphonic, etc.) in the results.

Specify format you are looking for in "Advanced Search" mode.

Appendix B: Finding Resources and Unraveling the Music Research Process

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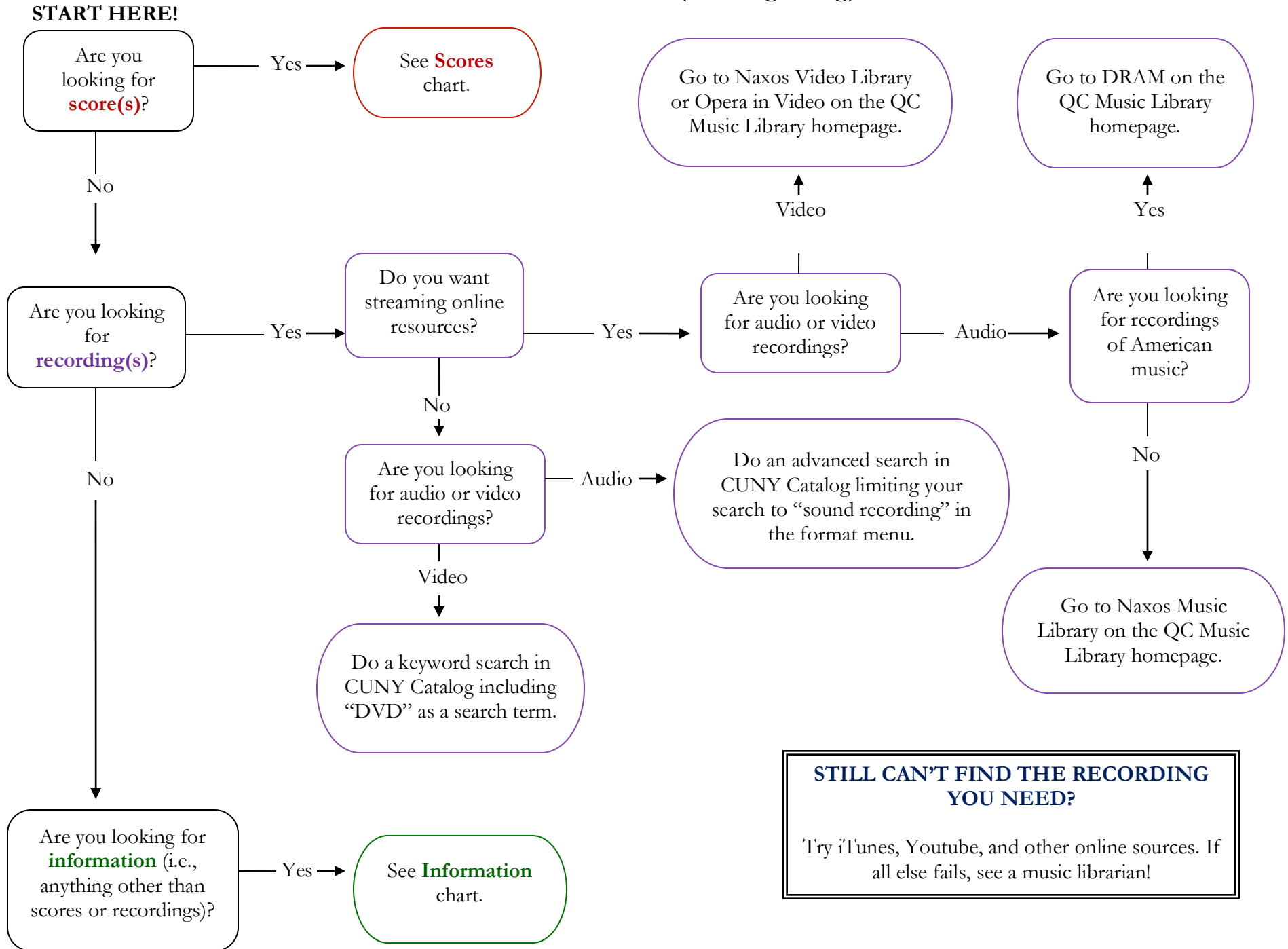
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- Know why you need this information (or score or recording) as this will impact what kinds of materials you seek out. Are you researching a composition you will be performing? Are you simply curious to know more about it? Are you writing program notes? Are you writing a paper for class? Etc.

Words of wisdom...

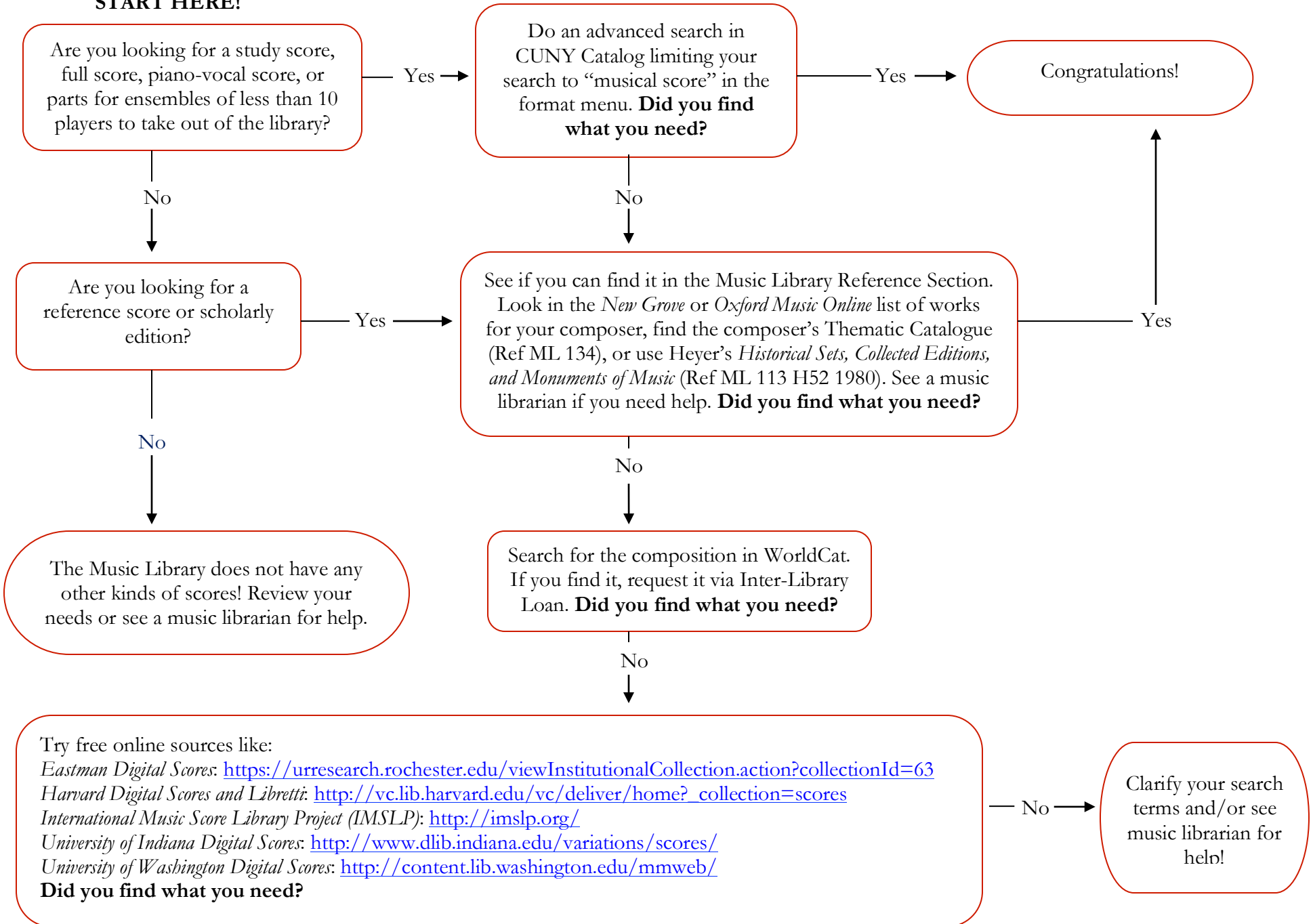
- The following is a useful guide to doing research. It is not exhaustive.
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- Always seek out your local librarian for more help (or if you get lost)!

Research Flowchart (The Beginning)

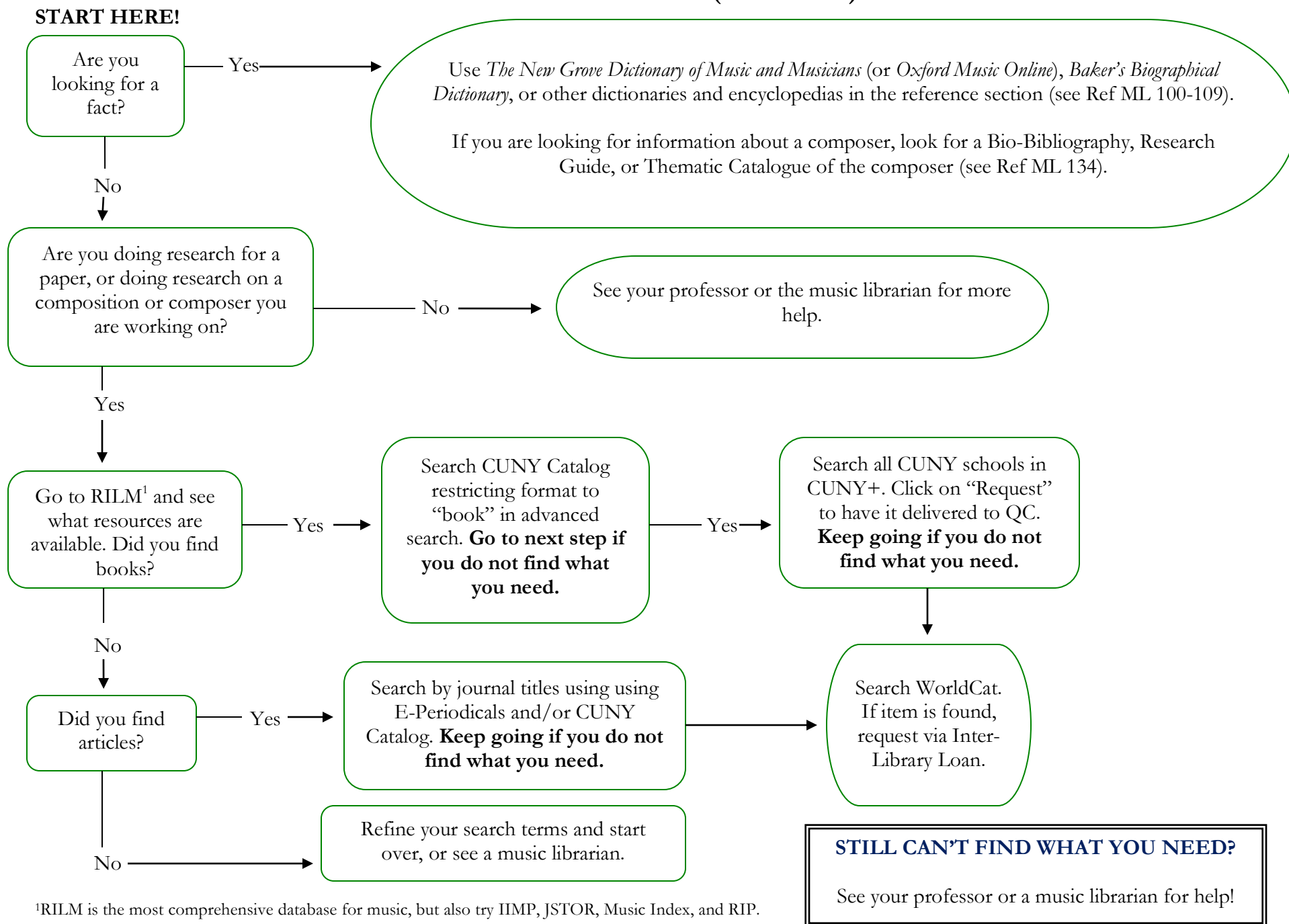


Research Flowchart (Scores)

START HERE!



Research Flowchart (Information)



¹RILM is the most comprehensive database for music, but also try IIMP, JSTOR, Music Index, and RIP.

Beyond Coverage: Teaching for Understanding in the Music History Survey Classroom

TIMOTHY M. CRAIN

For some time now, music historians have faced the problem of an enlarging amount of material which must be “covered” in the music history survey courses. Calls to incorporate popular music (broadly defined), jazz and relevant world music traditions, or subfields of critical inquiry like performance practice (to name but one) have expanded music history survey courses to the breaking point. Thus, the two most vexing problems with the music history survey in most American universities and conservatories (whether it includes two, three, or four courses) are what should be covered and how should it be taught.

The music student population at my school, the University of Massachusetts, is comprised of those seeking the Bachelor of Music degree with specializations in Sound Recording Technology (40%), Music Business (25%), Music Education (25%), and Performance (10%). Many of those enrolled in these programs lack formal music schooling in Western traditions before coming to school. Moreover, a large percentage of our total student body has no experience performing in a traditional concert band, choir, and/or orchestra. Rather, students’ interests are in rock, jazz, or other popular traditions, and their career aspirations will most likely keep them in these types of music. The pedagogical focus in the music history survey courses (Music History I: Antiquity to 1750; and Music History II: 1750 to the Present), however, has been on canonic preservation—an entitlement of the Western classical tradition and a linear imperative which emphasizes getting from point A (e.g., Antiquity) to point B (e.g., the present). Why should students care about this material? How does it relate to other courses and practical careers in music? How will students be allowed to explore their own creativity and connections with the materials?

To address these questions, I identified educational priorities that resonated more closely with the interests and strengths of the particular student body I was educating. The first half of this paper reviews pedagogical methodologies from other disciplines that I have found helpful in addressing these priorities in music history survey courses: “uncoverage;” “backward design” (as described in the work of Grant Wiggins and Jay McTiegh); Lee Schulman’s concept of

“Signature Pedagogies;” and new approaches to assessment. The second half of the essay describes how I apply those ideas in teaching with a developmental model for music history and a composition assignment using the concept of isorhythm.

Coverage and “Uncoverage”

The primary approach to teaching the music history survey sequence has long been the “coverage” model, which emphasizes the transmission of knowledge from instructor to student, typically focusing on surface detail in order to get through the material. Ultimately, this approach casts the professor (and the text of choice) in the role of historical authority, as students memorize, retain, and restate factual and analytical information. It does not recognize the multiplicity of musical backgrounds among students, the level of preparation for advanced study in music, and a diversity of learning abilities. What then should be the primary educational task for the music history survey courses in the twenty-first century when a growing number of university music programs, like my current institution, reconsider their educational goals and the repertoire incorporated in their programs to more appropriately reflect the backgrounds of the students in them? Should the music history survey courses embody the approach summarized above, or something else?

The coverage model of teaching music history is so deeply embedded within the culture of our profession that its ultimate objectives are rarely discussed. It is safe to assert that one of the reasons for the reliance on the coverage model rests upon the hegemonic assumption that music students lack factual, basic knowledge of the Western classical canon, and thus cannot engage in advanced levels of musical thinking, understanding, and practice. This perceived deficiency of fundamental informational data, therefore, has to be addressed before students can move on to courses with higher-level, systematic, and focalized approaches to understanding music. Unfortunately, even when music students take more advanced, upper-level undergraduate music history courses, the coverage model tends to persist only within a more narrowly defined genre of music (e.g., Jazz, American Musical Theater, Film Music), style period (e.g., Medieval, Renaissance, Baroque, Classic, Romantic, Contemporary), or perhaps by geographical location (e.g., American Music).

Another consideration when rethinking the focus on the coverage model of music history survey courses is that we have moved into an era of easily available factual abundance powered by online resources. Students first turn to search engines like Google or online resources like Wikipedia when they need to know the facts about a composer or piece of music. But pitfalls are apparent as there often is no scholarly filter in the Wiki-world; search engines

like Google usually rank sites in terms of the number of hits they receive. If we are to accept the fact that the online world has now supplanted the print world for factual information (and I believe we have to at this point), the preferable online resources for finding the “facts” on a music subject are any number of authoritatively edited music reference sources, journals, and books now available to students through their university libraries. Furthermore, open access peer-reviewed web publications, professional society websites, and other online community educational forums are constantly being created and updated with links providing a vast network of informational sources on a topic. The very abundance of information found online turns this situation into a serious pedagogical challenge. What can we as musicologists and teachers of music history offer to learners when the facts and coverage about any musician, style, time period, and genre are instantly available from easily negotiated sources, and when a composer’s or performer’s work can be heard with a few key strokes?

It has been encouraging to see the musicological profession increasingly engage its membership in the systematic study of student learning, developing a disciplinary infrastructure rooted in the scholarship of teaching and learning, and applying methods and approaches that are appropriate to the study of music history.¹ Other disciplines like history have an extensive and established scholarly literature and discourse that has at its core a critique of the coverage model.² Pedagogues have investigated the numerous pedagogical approaches of teaching a survey course and have ultimately challenged the preeminence and legitimacy of that model. In the article “Uncoverage: Toward a Signature

1. Recent, important activity in the field of musicology has begun to address the deficiency of print materials in the area of music history pedagogy. A leader in this movement has been Douglass Seaton, “Teaching Music History: Principles, Problems, and Proposals,” in *Vitalizing Music History Teaching*, ed. James Briscoe, College Music Society Monographs & Bibliographies in American Music 20 (Stuyvesant, NY: Pendragon Press, 2010), 59–72. Other work in this field includes *Teaching Music History*, ed. Mary Natvig (Burlington, VT: Ashgate, 2002) and *The Music History Classroom*, ed. James A. Davis (Burlington, VT: Ashgate, 2012).

2. On the scholarship of teaching and learning which has clear pedagogical connections to the teaching of music history, see Todd Estes, “Constructing the Syllabus: Devising a Framework for Helping Students Learn to Think Like Historians,” *The History Teacher* 40, no. 2 (February 2007): 183–201; Julie Roy Jeffrey, “The Survey, Again,” *OAH Magazine of History* 17, no. 3 (April 2003); Sam Wineburg, *Historical Thinking and Other Unnatural Acts: Charting the Future of Teaching the Past* (Philadelphia: Temple University Press, 2001); Joel M. Sipress and David J. Voelker, “From Learning History to Doing History: Beyond the Coverage Model,” in *Exploring Signature Pedagogies: Approaches to Teaching Disciplinary Habits of Mind*, ed. Nancy Chick, Aeron Haynie, and Regan Gurung (Sterling, VA: Stylus 2009), 19–35; David Pace, “The Amateur in the Operating Room: History and the Scholarship of Teaching and Learning,” *American Historical Review* 109, no. 4 (October 2004): 1171–92; and Lendol Calder, William W. Cutler III, and T. Mills Kelly, “History Lessons: Historians and the Scholarship of Teaching and Learning,” in *Disciplinary Styles in the Scholarship of Teaching and Learning: Exploring Common Ground*, ed. Mary Taylor Huber and Sherwyn P. Morreale (Washington, DC: American Association for Higher Education, 2002), 45–67.

Pedagogy for the History Survey,” Lendol Calder persuasively argues against the coverage model, basing his work on that of cognitive psychologists.³ He argues that the facts-first, data-driven approach will only lead to the failure of attaining any deeper understanding of the subject by the end of the course.⁴ Furthermore, he claims that the coverage model is a “wrongheaded way” to introduce students to history because it implies either that students will already know how to put the facts they learn to use or that they will develop this ability in later, upper-level courses.⁵ “To cover” can mean to travel over or blanket a certain length of time or topic which, of course, can promote superficiality. Moreover, coverage can also mean to conceal or cover up something. Applying Calder’s ideas to survey courses in music history should endeavor to “uncover” the larger questions and cognitive contours of history as an epistemological domain. In short, the pedagogical thrust of any survey course in music history should be historical thinking or forms of inquiry, not simply content mastery, in which students learn to think like historians and musicians of the past by actively doing history and transforming data into understanding through practical experience.

Backward Design and Signature Pedagogies

Backward design is a curricular approach that begins by identifying clear learning outcomes for a unit, course, and/or entire curriculum.⁶ These learning outcomes arise out of important questions and issues about which music historians and musicians debate. Students eventually offer their own positions and interpretations which they must justify on the basis of evidence. The advantage of this type of curricular design is that outcomes can be specific and in line with the educational goals of individual departments and/or institutions, avoiding a “one size fits all” approach. Once the learning outcomes are clearly identified,

3. *The Journal of American History* 92, no. 4 (March 2006): 1,358–70. See also Lendol Calder, “Looking for Learning in the History Survey,” *Perspectives* 40, no. 3 (March 2002): 43–45, <http://www.historians.org/publications-and-directories/perspectives-on-history/march-2002/looking-for-learning-in-the-history-survey>. For important summaries of cognition as it relates to learning, see John D. Bransford, Ann L. Brown, and Rodney R. Cocking, eds., *How People Learn: Brain, Mind, Experience, and School* (Washington, DC: National Academies Press, 2000).

4. For a summary of studies demonstrating that students remember very little from lecture-based, coverage courses, see L. Dee Fink, *Creating Significant Learning Experiences: An Integrated Approach to Designing College Courses* (San Francisco: Jossey-Bass, 2003), 2–4.

5. Calder, “Uncoverage,” 1,359.

6. Grant Wiggins and Jay McTighe, *Understanding by Design*, 2nd ed. (Upper Saddle River: Pearson, 2006). Lendol Calder actually borrows the term and concept of “uncoverage” from Wiggins and McTighe. For an intriguing and specific discussion of backward design in music history, see William A. Everett, “Creating a Music History Course: Course Design, Textbooks, and Syllabi,” in *The Music History Classroom*, ed. James A. Davis (Burlington, VT: Ashgate, 2012), 1–14.

the instructor or a group of faculty can design a set of learning experiences that will systematically move students toward a mastery of the requisite skills and knowledge.⁷

I am also interested in providing students with highly interactive and experiential modes of learning, such as “signature pedagogies,” which require students to demonstrate what they know through doing.⁸ Thus, in music, a signature pedagogy challenges students to think and understand what musicians do in performance, audio engineering, or scholarship. This method pursues answers to larger disciplinary questions that are useful to practitioners in multiple programs of study within a music department.

A signature pedagogy must constantly revisit the big questions of why we study something like music history through a regular, recurring pattern of cognitive habits in critical inquiry. Calder acknowledges six crucial paths to understanding and keeping the learning objectives in focus: questioning, connecting, sourcing, making inferences, alternative perspectives, and recognizing limits of one’s knowledge. Others have developed an approach known as the “five C’s of thinking:” change over time, causality, context, complexity, and contingency.⁹ Wiggins and McTighe also suggest six facets in teaching for complete and mature understanding: explanation, interpretation, application, perspective, empathy, and self-knowledge.¹⁰ In the end, it is up to the teacher to best identify a mode of inquiry and appropriate level of understanding of the desired educational result for a particular student body (whether they be students at a traditional conservatory, in a liberal arts college, or in a music teacher training program).

Assessment

While the move away from the traditional coverage addresses overall course design, it also brings into question how to assess student learning. Evaluating students when a course focuses on content knowledge of a specified time period through lectures and textbook reading assignments is relatively straightforward. Multiple-choice questions, fill-in-the-blank statements, brief definition assignments, and standard essay questions are widely used to gauge student

7. Ernest L. Boyer, *Scholarship Reconsidered: Priorities of the Professoriate* (San Francisco: Jossey-Bass, 1990), 23–24.

8. “Signature Pedagogies in the Professions,” *Dædalus* 134, no. 3 (Summer 2005): 52–59; see also Lee S. Shulman, “Pedagogies of Uncertainty,” *Liberal Learning* 91 (Spring 2005), 18–25.

9. Thomas Andrews and Flannery Burke, “What Does It Mean to Think Historically?” *Perspectives* 45, no. 1 (January 2007): 1–5, <http://www.historians.org/publications-and-directories/perspectives-on-history/january-2007/what-does-it-mean-to-think-historically>.

10. For a complete and thorough discussion of their facets of learning, see Wiggins and McTighe, *Understanding by Design*, 82–104.

learning of historical content. What happens, however, if we want to assess understanding rather than simple content knowledge? Understanding and the assessment thereof, thus, have several meanings. First, the music history student who understands historical inquiry or application realizes that history is an ongoing conversation about the past that relies on a variety of sources and emanates from a variety of perspectives to form multiple narratives and interpretations. The materials of music, therefore, are constantly being recycled and are continually open for reuse and reinterpretation. Just because something is old does not mean it is necessarily fodder for the dustbin. Second, in historical discourse the student must have an awareness of continuity and change over time, of the many ways that the past differs from the present but at the same time acknowledging that the present is rooted in the past.¹¹ Given just the basic discussion above, one can see that authentic assessment of understanding poses a significant challenge in the music history survey course.

To understand, according to Wiggins and McTighe, “is to be able to widely and effectively use—transfer—what we know, in context: to apply knowledge and skill effectively, in realistic tasks and settings.”¹² The assessment must be authentic and not based on decontextualized knowledge. Assessments should be problem-based and require the application of knowledge or demonstration of ability to creatively come up with a solution to a problem or question.

New Models

Inspired by the concepts of uncoverage, backward design, and signature pedagogies, I created a framework for learning, a model of developmental tendencies in the study of history in which students can explore changes in musical style across time and place. Students apply this model to develop their own understanding of music through discussion, listening, analyzing, writing, and composition. Ultimately, students use this understanding of musical style to enrich their planned careers as audio engineers, teachers, business professionals, and performers.¹³

11. For informative examples of strategies for teaching students to think historically, see Joel M. Sipress, “Why Students Don’t Get Evidence and What We Can Do About It,” *The History Teacher* 37, no. 3 (May 2004): 351–63 and Geoffrey Scheurman, “From Behaviorist to Constructivist Teaching,” *Social Education* 62, no. 1 (1998): 6–9.

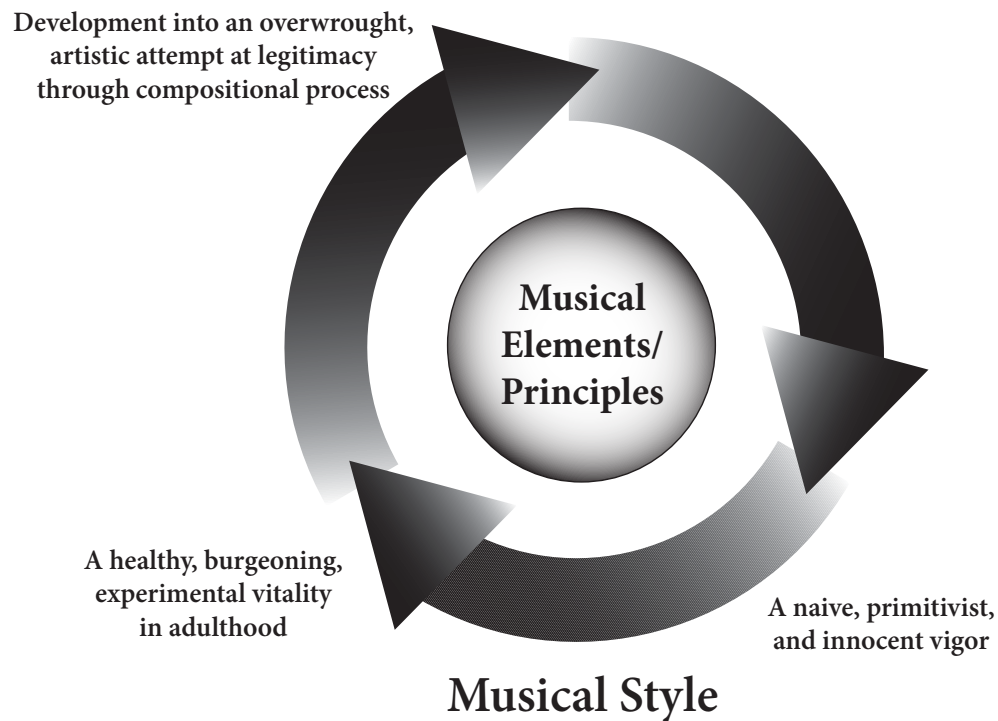
12. Wiggins and McTighe, *Understanding by Design*, 37, 7.

13. See, for example, the collection of short essays in “Musicology and Undergraduate Teaching,” *College Music Symposium* 28 (1988): 10–23, and particularly the contribution by James A. Hepokoski, “‘Music History’ as a Set of Problems: ‘Musicology’ for Undergraduate Music Majors,” 12–15. See also Anne Hallmark’s, “Teaching Music History in Different Environments,” in *Musicology in the 1980s: Methods, Goals, Opportunities*, ed. D. Kern Holoman and Claude V. Palisca, (New York: Da Capo Press, 1982), 131–44.

Developmental Tendencies

The students' quest for deeper understanding begins with questions of the very nature of music itself. They wrestle with unanswerable questions to uncover preconceived notions about music and to establish our realm of inquiry: What is music? What is music history? Why study it? What stories and/or patterns reveal themselves when studying the past? Two overriding questions which specifically frame all our subsequent discussions of music are: (1) How might a metaphor of life cycle describe the development of music and inform our understanding of style and the ideas which transform it?; and (2) Is this type of developmental tendency rooted in a common, Western aesthetic which can be experienced in a musical style period, in a specific genre, and so on? I show students a figure illustrating a three-stage inherent developmental tendency in Western musical expression. I argue that this model is legitimate for most Western styles (classical, pop, and jazz) on many different levels (see **Figure 1**).

Figure 1: A developmental tendency model in western music.



If the developmental model is laid flat and conceptualized as spiraling upward in circles to represent the passage of time or a musical style period, while the three inherent developmental stages remain stationary around the outside of the spiral, one can see how the spiraling circles overlap and what might seem to be dissimilar musical styles because of their compartmentalization within a

certain style period actually have common musical traits or aesthetic assumptions which cut across or down through time. In other words, understanding the developmental tendencies of Western musical expression is treated recursively by examining the developmental process of music many times rather than linearly, which dictates superficiality.

Note, too, that at the heart of my diagram is the placement of musical elements (i.e., instrumentation, melody, harmony, texture, form, and so on) which label, identify, and are helpful when describing, explaining, or reporting what one has experienced within a musical interaction. To focus mainly on musical elements, however, sometimes leaves out a discussion of the felt experiences of music—the connection of mind and body. By engaging in a discussion of the sensory side of music, a teacher of music history can reframe the way music is initially approached through a series of foundational principles of musical expressivity rather than the sometimes isolated discussion of musical elements. These principles can revolve around (1) sound/silence, (2) motion/stasis, (3) unity/variety, (4) tension/release, and (5) stability/instability as principles of musical expressivity.¹⁴ Ultimately, a repertoire of musical works (the Western European canon or something else) is simply a resource that supports the cognitive framework of the model or the course. Students place musical works, composers, and genres on the developmental model based on their own arguments and as supported by acceptable musical and contextual evidence.

Composition Assignment

The intellectual framework informed by backward design and uncoverage served as a catalyst to facilitate a more active approach to learning which allows students a creative space to experiment with musical materials. An extended “research” paper—a traditional project most undergraduate music majors undertake to demonstrate learning—is not the only option to promote a deeper understanding of music in a survey course.¹⁵

Historically-informed composition assignments are successful alternatives to research papers.¹⁶ For some students, composing can be a very liberating experience, while for others it can be absolutely terrifying. The power

14. I am deeply indebted to the work of music education scholars Janice Smith and Michelle Kaschub for their work in this area. See *Minds on Music: Composition for Creative and Critical Thinking* (Lanham, MD: Rowman & Littlefield Publishers, 2009), 15–19.

15. Erinn E. Knyt, “Rethinking the Music History Research Paper Assignment,” *Journal of Music History Pedagogy* 4, no. 1 (2013): 23–37, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/95/123>.

16. For a thorough and penetrating exploration of teaching and learning music composition in tertiary institutions, see Mandy Lupton and Christine S. Bruce, “Craft, Process and Art: Teaching and Learning Music Composition in Higher Education,” *British Journal of Music Education* 27, no. 3 (2010): 271–87.

of challenging students to creatively engage with the musical materials lies in the personal nature of the task. Musical composition allows for a gradual development of ideas and engagement with a subject. It reveals the creative process, as well as the final products of an extended encounter with a historical problem or a work of literature, visual art, or another piece of music. And not least important for the music history teacher, composition assignments provide the opportunity for and the satisfaction of responding directly to students in a manner that guarantees their attention through dialogue on a project that typically becomes very personal.

I assign one major composition project per semester for my students in the music history sequence. For this project, I choose a genre that students often find complicated or difficult to understand as described in the textbook. The creative process opens their eyes to understanding in a way that simple analysis does not. The project has two main purposes. First, students must grapple with the creative process and create a musical work of substance. Second, students gain a deeper understanding of their pieces by chronicling all stages of the compositional process and reflecting on what goes into their initial inspiration, their compositional choices, and the development of each idea. They summarize in writing what they have learned over the course of the assignment in relation to the initial learning goals.

Many students struggle to understand isorhythm in the *Ars Nova*. In my course, students compose (in modern notation) a *talea* of durations in any pattern as long as there is some symbolic meaning or system to the pattern. Next, they compose a melodic pattern (or select a pre-existent melody) with a number of notes different from the number of durations in the *talea*. Like the *talea*, the color must have a system or a symbolical meaning. These symbolic meanings can be personal to the student, rooted in the history of the Church, or have any other type of inspiration. The final direction is to create a complete isorhythmic line of music by combining the *talea* and color.

Students then implement the isorhythmic line in a multi-voice composition. They are encouraged to use different texts in the various lines (like a motet) if the composition is for multiple voices. Or, for the more motivated student, he or she can create multiple isorhythmic lines and try to use each isorhythmic line in a different voice in a polyphonic composition. Other students use the isorhythmic line for the bass line in a song their rock bands are composing. I place no restrictions on what group or type of music is appropriate for the assignment.

As one can tell from the barebones description above, I only try to guide the students' thinking and approach, making suggestions about additional resources or strategies as needed. I rarely address specifics of compositional style, as I want the students to feel unencumbered and as little observed as possible while

they explore their own creative spirit. The students are usually able and willing to run with the project on their own. At the end I am always pleasantly surprised as they emerge with remarkably sophisticated compositions.

Evaluating a composition project and the written summary/journal of that process requires a unique set of criteria. The evaluation must chart growth in various related skills of learning as made evident in the manipulation of musical ideas. Thus, the criteria I use to evaluate compositions are: (1) a clear, growing sophistication and handling of the initial musical ideas as the student works toward the finished composition; (2) a careful and thoughtful description of process, including compositional inspiration and choices; (3) signs of an attempt to organize and prioritize the features of the composition believed to be most important to the understanding of the work; and (4) evidence that the student has reached some deeper insight or understanding about the nature of music, composition, and the context which inspired its creation (both original and contemporary). The advantage of this rubric is its ability to provide clear evidence of student understanding and a process of thinking, not just an explanation of the finished product.¹⁷

To further the learning experience and to show how all work, even an assignment, has potential for professional use, I select around ten compositions I consider to be the strongest in the class to be performed during a student recital hour. For the recital, the student composers are in charge of all aspects of the performance: they recruit performers and rehearse their works; they distill their extended prose descriptions to an appropriate and succinct length for program notes; as a group they determine an order of performance, one which they feel will hold the audience's attention for fifty minutes; and they compile program notes and distribute them to all music students in attendance (see the Appendix for an example of a program). After the recital, the student body discusses the merits and limitations of each composition and the overall effectiveness of the recital. Students thus are exposed to multiple solutions to and interpretations of the compositional problem of isorhythm in a contemporary context and are made aware that just because something has been used in the past does not mean it still has relevancy to the present.

An active engagement with musical materials through composition is important for two reasons. One, it pushes most students into moments of uncertainty comparable to the ambiguous situations they will face outside class, when historical judgment may be all that separates him or her from advancing

17. All music students take a course called Musical Practices 1 as beginning music majors and as a pre-requisite before entering the survey sequence. In this course, which emphasizes the experiences of music while instilling basic vocabularies to describe music, students undertake more rudimentary compositional exercises that are evaluated using the same rubric as the music survey composition assignment.

in their careers or failing. And two, it drives students into situations of risk-taking and foreboding, excitement and exhilaration. It forces students to engage with the materials and make them their own rather than treating music from class merely as relics of the distant past. The exercise of composing and cataloging the process of creating an isorhythmic work uncovers important aspects of the historical enterprise, such as the misplaced idea that history has one master narrative (or master work) and how different interpretations of a single compositional model can be, even when everyone works from the same evidence. Historical knowledge, as students learn, is full of multiple interpretations which hopefully bring students to the realization that the claims and arguments made by historians are always debatable but are made more convincing through the proper use of evidence to support one's thesis. Whether an instructor uses written prose or musical composition as an assessment tool is really secondary to the idea that students must *demonstrate* understanding (the goal of a signature pedagogy) through active problem solving rather than assuming that history is a stable, authoritative body of facts which must be digested, memorized, and regurgitated on exams.

Conclusion

My (re)vision of the music history survey courses at my home institution focused on providing the academic scaffolding necessary for students to succeed in understanding the developmental tendencies of Western musical practices, respecting the diverse musical backgrounds and lives of the students by incorporating more contemporary and familiar types of music into the fabric of the courses, and finally implementing several student-centered learning exercises with multiple "correct" outcomes to reinforce a broader consideration of repertoire and styles. The reward for yielding a significant portion of my authoritative position in the classroom, although it has been disconcerting for me at times, has been far more engaged students who embrace the course and material as their own.

In no way am I suggesting, however, that what I have presented in this article is a signature pedagogy every music history survey teacher should adopt. I merely wish to continue the conversations across the discipline about what works and what does not in particular situations. Perhaps the greatest benefit for me in the pedagogical research I have undertaken and the manifest changes I have made to my classroom teaching is the opportunity to talk with students, not at them, about their work, their ideas, and their discoveries. Thus I am afforded the luxury of becoming one of many voices as my classroom expands to not "cover" more musical material, but rather to include the entire intellectual and musical life of the students.

Appendix: Isorhythmic Program Sample

The University of Massachusetts Lowell

Department of Music

Durgin Concert Hall
Student Recital Hour, 1-2 p.m.
26 February 2009

Isorhythmic Compositions by UML Student Composers
Dr. Timothy M. Crain, instructor

Program

Isorhythm No. 1	Jeremiah Smith, <i>engineer</i>	Jeremiah Smith
<i>Buddying Up</i>	Pam Craven and Ben Lyons, <i>guitars</i>	Kathryn Davidson
<i>Carissa's Hat</i>	Everly McCormack, <i>piano</i>	Everly McCormack
Sonata in AC#	Bonnie Anderson, <i>piano</i>	Andy Chau
Isorhythm No. 1	Bonnie Anderson, <i>piano</i>	Jacob Weinreb
<i>Crivelarre</i>	Amanda Molhan, <i>soprano</i> Craig Peura, <i>tenor</i> Andy Chau, <i>clarinet</i>	Kevin Webb
"My Autumn" Isorhythm	Andy Chau, <i>violin</i> Theresa Cleary, <i>viola</i> Odaeze Ogunedede, <i>cello</i>	Kathleen King
<i>Chromatically Chronological Composers</i>	Theresa Cleary, Michael Coelho, Elizabeth Farmosa, <i>violins</i> Jon Reagan, <i>guitar</i>	Theresa Cleary

Amazing Mary Was Graced by a Little Greensleeved Lamb Mark Ledwich
 Theresa Cleary, *viola*
 Elisabeth Hodge, *double bass*

A Portrait of Gracie Benjamin Scibelli
 Benjamin Scibelli, *electric bass*

Concert Notes

Isorhythm No. 1: I began my composition by trying to construct a subtractive rhythmic palindrome that would extend for an irregular amount of measures (prime numbers other than two or three) so as to maximize the isorhythmic potential when combined with my melodic pattern. Continually, I ended up having a talea of two and one half measures of duple compound meter. So, I decided to double its length by having an additive palindrome immediately follow for a total talea of five measures. In standard modern notation exact durations are masked by ties over beat divisions and bar lines, but they are as follows: dotted quarter, quarter, dotted eighth, eighth, eighth, dotted eighth, quarter, dotted quarter, eighth, dotted eighth, quarter, dotted quarter, dotted quarter, quarter, dotted eighth, eighth.

In constructing the melody I applied some chromatic harmony with enharmonic spellings. Its basis is a descent: C, B, B \flat , A, A \flat , G, G \flat , F, E, E \flat , D, C. I then took each of these notes and spelled triads using each respective note as either its root, third, or fifth. All the other chord members are diatonic to C major. I then selected the harmonic progression from these choices based on creating an open cadence followed by a closed while preserving the descending motion. Each chord was then made into a seventh chord with all members except the chromatic descending members being diatonic to C major. The resulting progression is as follows (commas represent bar lines): C major 7, B half diminished, B \flat major 7, A minor 7, F minor 7, D half diminished, G major, G major, F \sharp half diminished, F major 7, C major 7, F \sharp fully diminished, D minor 7, F major seven (F minor 7), C major 7, C major 7. I chose inversions based on voice leading with smallest possible steps and minimizing leaping. I then chose to have two voices. The lower voice outlines a consonant interval from each chord inversion in the progression while the upper outlines the two remaining notes that may or may not be harmonically dissonant. Each melody is sixteen measures in length.

Now for the fun part! The lower voice reads the entire five-measure talea as stated and applies its melodic formula as suited. The upper voice simultaneously reads the talea in reverse while applying its formula. The rhythm of each

voice conflicts as their harmony coincides. The effect is something of a constant hemiola or hocket. Generally it is clumsy and disorienting and probably very difficult to execute but not a problem to hear thanks to MIDI. I have only notated and recorded sixteen measures (one statement of the superimposed melodies and three and one fifth statements of the talea) as notating both conflicting patterns until they simultaneously concluded and began again would not happen until the end of the eightieth measure.—*Jeremiah Smith*

Buddying Up: For the tenor line of *Buddying Up* I used the third and fourth line of the Irish folk song “Oh Danny Boy” as the color. I chose these lines so that the cadence at the end would be stronger. I was going to use just the 12 notes of the last line but decided that I wanted it to be longer so I chose to use the last 24 notes since 24 is a multiple of 12. The rhythm (talea) is formed by saying “USS Alabama.” I took the rhythm of those words to create the seven durations of the talea. I switched the “USS” and “Alabama” rhythms so that the piece would end on a quarter note with more finality. Together the color and talea numbers create a 12/7 ratio which is both the date of the bombing of Pearl Harbor and the date that my grandfather passed away. He was in the US Navy in WWII on the USS Alabama and two of his favorite pieces were “Oh Danny Boy” and “Amazing Grace.” The title I chose for the piece also follows this theme as we never called my grandfather anything like “Grandpa,” “Grampie,” “Pops,” or any other traditional grandfather name, we just called him “Buddy.”—*Kathryn Davidson*

Carissa’s Hat: The composition of my isorhythm started as a joke when I told Carissa Gray I should use Morrissey lyrics translated into Latin as text for my isorhythmic composition. Upon checking a translation website and discovering that Latin was not an option, I decided to just base my entire melody on a line of text from “Nowhere Fast” by The Smiths: “If he day came when I felt a natural emotion, I’d get such a shock I’d probably jump in the ocean.” Obviously I was trying to be as ridiculously melodramatic as possible, but I went with this concept to create a melody anyway. I took the number of letters in each word and applied that number to the scale degrees of C major; for example, “If,” having two letters, would translate to D since that is the second scale degree of C major. So I did this for each word in the phrase and came up with a melodic line. I omitted the last two notes (“the ocean,” which would have been an E and a G) for two reasons. First, I had already decided that my color would consist of 19 pitches. Also, if it ended on the word “in,” both the first and last note in the order would be D. Next I composed my talea, which I had previously decided to make a palindromic rhythm, since I have always had a strange fascination with palindromes. I composed it so that the rhythms would fit evenly into a triple time signature because of the symbolism of the number three. I decided to flat

the B in the melody since the melodic line started on D and sounded as though it could be in either d minor or F major.

I decided to pick 19 pitches for the color for a few reasons. First of all, my current age is 19, and 19 is also a prime number, which I think is an interesting concept. As far as the number of durations in the talea, there were also a few reasons. It seemed significant to me that nine is the perfect square of three, and that three was the most symbolic number in the Middle Ages. Also, the idea of a perfect square, a number that is the product of a number times itself, seemed to contrast well with the concept of a prime number, a number that is divisible by nothing except itself and one. In addition, I was born in September, the ninth month in our calendar, and it is also the number of letters in my last name. Also, coincidentally, it is the number of letters in the name “Morrissey,” who wrote the lyric on which I based my melody. It takes 39 measures before the pattern begins to repeat itself; there are 13 repetitions of the talea and six repetitions of the color before they both come together again to repeat the beginning pattern.—*Everly McCormack*

Sonata in AC#: This piano sonata is simply a day in the life of the composer. The very major key of B shows the excitement in a day. The piece begins with longer valued notes to show how the day starts slowly and calmly and as the piece goes on the note values are smaller showing the craziness of a day and the ups and downs that can happen. The accidentals also show how one day can not always be perfect. The constant B bass line keeps the “time,” similar to the hours of the day. The piece goes through the daily trials and tribulations of life and then finally ends on the tonic of B, showing that “he,” the composer, is indeed “home.” This sonata will put the listener in “his” shoes.—*Andy Chau*

Isorhythm No. 1: My isorhythmic composition is based on chance. I decided that I would use dice to compose my piece! To get the color (the pitch pattern) I rolled the dice. I ended up deciding on a series of numbers that spanned from one to twelve. For each number I then assigned a pitch class within one octave. For example:

1	2	3	4	5	6	7	8	9	10	11	12
C	C#	D	D#	E	F	F#	G	G#	A	A#	B

Once I had the pitches for my color I then used the dice to determine my rhythm (talea). I dropped them and listened to the rhythm that they made when they hit a wooden table. I notated the rhythms that I heard and came up with my talea. My mathematical calculations allowed me to surmise that my isorhythmic

pattern would repeat itself after six repetitions of the talea, with 11 repetitions of the color. I feel that the piece turned out to be pretty interesting.—*Jacob Weinreb*

Crivelarre: In my composition, the text in the upper voice is a riddle in Latin. The riddle asks .

What is greater than God?
More evil than the devil,
The poor have it,
The rich need it,
And if you eat it, you will die?

The answer simply is nothing. In case one can not figure out the riddle, all one has to do is look at the clarinet part, specifically the notes that the clarinet plays. I mapped out the letters of the alphabet, and assigned each one a note. Using this cipher, the word “NOTHING” has been encoded into a collection of pitches: G \flat A \sharp F \sharp A \flat B \flat G \flat and G. These seven notes make up my color (pitch pattern). I chose a combination of nine durations for my talea, giving me a “tenor” line of 63 notes. Interestingly, this random collection of pitches sits mainly in G \flat major, with a few flat-II chords thrown in. When I composed the upper voices, I discovered I could use many different traditional Western harmonies, such as V-I, Neapolitan 6th chords, I-VI, and so on. The title of the piece is not complicated “Crivelarre” is the Italian word for riddle.—*Kevin Webb*

“My Autumn” Isorhythm: I composed this isorhythm composition with inspiration from my niece. She is five years old and I wanted to capture that as much as I could. I developed my first talea based on her name. I wrote out the alphabet and added a sequence of values: half note, whole note, quarter note, eighth note, dotted eighth note, sixteenth note, eighth note, half note (I wanted to include the dotted eighth, sixteenth note value because I felt it encompassed her 5-year-old energy very well). Every time this sequence was to repeat, I would omit the first value (i.e., half note) and add it at the end of the sequence (I added this because I noticed too much repetition in my talea figures). My first talea was based on her name, which came out with the rhythm: half note, sixteenth, dotted eighth, sixteenth, dotted eighth, sixteenth, dotted eighth, half note. The rest of my tale as just used the various sequences developed going in order of the alphabet, in eight-note sequences. I did something similar with my pitch content (color). For each letter of the alphabet I went up in thirds, starting on C (A–C, and so on). I was originally going to use her name for this as well, but as ‘A’ and ‘U’ show up a lot in her name (her middle name is Angel), I found a lot

of repetition. So instead I chose her birthday, 2 September. I just added one and two to the alphabet and included the notes in the sequence for the number two. This gave me the pitch sequence E D F G D G E D C G B B. I divided this series in two and used them as my two colors. The first color has three taleas in the main melodic line, in the violin, and two tale as for the second color. I used one talea each for the viola and cello throughout the entire piece. In the viola, however, the talea is used once, then reversed, and back and forth until the end of the piece. I added a second section to this piece, and I used the same basic principles. The only difference is that for the second section I used different names for my figures. For my taleas, I used a combination of two of my cousins names, Ashley Jak(e). I made two taleas based on this, changing the order of values in my alphabet. For my color, I used their sister's name, Sarah Christin(e). I think now I should change the name of the piece from "My Autumn" to "Loved Ones" as now the piece is not based solely on my niece! Unfortunately, my computer program did not cooperate when I was composing. To make a contrast, I took out some of the dotted values, making it sound slightly more "grown up," as my cousins are older than my niece. Everything came nicely together at the end, with each section ending on the note A.—*Kathleen King*

Chromatically Chronological Composers: My isorhythmic composition, *Chromatically Chronological Composers*, combines my love of art music and music theory. The rhythmic pattern (talea) I chose corresponds with the number of syllables in the last names of ten of my favorite composers, arranged in chronological order by their birth dates:

Victoria (Vic-to-ri-a): four sixteenth notes
 Bach (Bach): one quarter note
 Handel (Han-del): two eighth notes
 Tchaikovsky (Tchai-kov-sky): eighth note triplet
 Dvořák (D-voř-ák): eighth note triplet
 Puccini (Pu-cci-ni) eighth note triplet
 Rachmaninoff (Rach-man-in-off): four eighth notes
 Stravinsky (Stra-vin-sky): eighth note triplet
 Shostakovich (Shost-a-ko-vich): four eighth notes
 Lauridsen (Lau-rid-sen): eighth note triplet

The pitch pattern (color) repeats itself through a series of root position triads in the key of E \flat major. I chose E \flat major because it occurs very often in the music of W. A. Mozart, and it seems to be one of his favorite keys. The color is as follows:

E♭	G	B♭
F	A♭	C
G	B♭	D
A♭	C	E♭
*F♭	A♭	C♭
B♭	D	F
C	E♭	G
D	F	A♭
*D♭	F	A♭

This pattern repeats itself until the original E♭ tonic triad occurs in the beginning rhythmic motive. The triads marked with an asterisk are borrowed—a Neapolitan 6th and a subtonic major VII chord. The guitar part contains this isorhythm while the Viola II and III parts are roughly based on the triads underneath the isorhythm. Viola I, however, simply plays an E♭ major scale to emphasize the use of the scale in the pattern.—*Theresa Cleary*

Amazing Mary Was Graced by a Little Greensleeved Lamb: My piece is based on three very well-known musical compositions “Amazing Grace,” “Mary had a Little Lamb,” and “Greensleeves.” I started with the entire melody of “Mary had a Little Lamb” as my color. This is a simple melody that is easily recognized. I then took the rhythm of the melody to “Amazing Grace” and called it my talea. This gave me 26 pitches and 18 rhythmic values, meaning that the color is repeated nine times while the talea is repeated 13 times. After composing the double bass line, I decided to try and be more creative by placing “Greensleeves,” which is composed in the relative minor of “Mary had a Little Lamb,” in the viola line. I knew this procedure would cause an interesting contrast of pitches. Overall, I think that the piece came out very well with the occasional dissonant intervals that are magically resolved.—*Mark Ledwich*

A Portrait of Gracie: I aimed to create an entire work for the electric bass playing only harmonics, allowing the performer to display the full spectrum of the instrument, something rarely done for the bass. The piece begins with a melodic progression, working towards the isorhythmic component of the piece. The pitch pattern for the isorhythm was inspired by Jaco Pastorius’ “A Portrait of Tracy,” which I quoted and worked into an original melodic idea. The pitch pattern (color) repeats over a shorter rhythmic pattern (tale a), the basis of all isorhythms, until the cycle repeats itself—*Benjamin Scibelli*

Second Biennial Conference of the East Asian Regional Association of the International Musicological Society (October 2013): “Teaching Western Music History in 2013” in East Asia

BRIAN C. THOMPSON, GUEST EDITOR

Teaching music history has probably never been more complicated, with pedagogical methods, technology, and students’ expectations changing more rapidly than ever. Those teaching Western music history in Asia must also consider questions of language and culture—concerns that have been previously explored in this journal.¹ These and other issues were behind a decision to hold a roundtable on teaching history at the second biennial conference of the International Musicological Society’s regional association for East Asia (IMS-EA), held at the National Taiwan University, October 18–20, 2013.

That the IMS has established a branch in East Asia is itself a statement on the growth of music scholarship in this part of the world. Korea’s Seoul National University hosted the highly successful inaugural conference in September 2011, titled “The Current Musicological Scene in East Asia.” Organizers of the 2013 meeting opted for a less prosaic title: “Musics in the Shifting Global Order,” a theme that seemed predicated on the stream of recent paperbacks charting the rise of the “Asian tigers,” if not on Jacques Barzun’s contention that the West had entered a period of cultural decline.² According to the call for papers, the conference set out to explore how the West had “ordered, prescribed or organized” the musics of East Asia, what the consequences might be for

1. See “Teaching Western Music in China Today,” *Journal of Music History Pedagogy* 2, no. 2 (Spring 2012): 153–91, <http://www.ams-net.org/ojs/index.php/jmhp/issue/view/13>.

2. Before attention turned to mainland China, hundreds of publications appeared about the so-call “Asian tiger” economies (Hong Kong, Taiwan, Singapore, and Korea). Among the earliest was *The Four Asian Tigers: Economic Development & the Global Political Economy*, ed. Eun Mee Kim (Bingley, UK: Emerald Group Publishing, 1999). The decline of Western culture is a major theme in Jacques Barzun’s *From Dawn to Decadence: 500 Years of Cultural Life, 1500 to the Present* (New York: Harper-Collins, 2000). The Chinese translation of this book was published in 2002 with the subtitle: 500 Years of Western Cultural Life.

the study of music in this region, “what musical or scholarly traditions have resisted the shifting, and what new formations have emerged from it?”³

Taking these questions and the conference theme as its starting point, our roundtable, “Teaching Western Music History in 2013,” aimed to examine the state of teaching history in this part of the world. After the initial introductory statements, both the panellists and audience were invited to discuss three topics with the questions projected to stimulate audience discussion:

1. *The music*: Should we still be focusing on Western art music? How can we introduce other musics? How qualified are we to teach other musics?
2. *The methods and materials*: Are the standard textbooks still working? Are they right for Asian students? Are online materials helping teachers to meet students’ needs? How are we engaging students? What are the best approaches to helping students to understand the music?
3. *The students*: Are students’ expectations being met? Are students prepared for cultural analysis? Are students skills changing—if so, how?

Each of the participants in this Roundtable took a different approach to addressing these and other questions in their opening remarks. Some discuss their teaching practices and environments in detail, while others speak to the issues more broadly. Annie Yen-Ling Liu, the only participant teaching in mainland China, focuses on effective teaching practices in her institution, and her belief in the importance of contextualizing the music. Jen-yen Chen, who as director of the Graduate Institute of Musicology at National Taiwan University teaches only graduate students, adopts a more philosophical approach to the questions. Hon-Lun Yang shares her experience in using problem-based learning at the Hong Kong Baptist University. My own essay and Joseph Jones’s concentrate on issues related to teaching at the Chinese University of Hong Kong. My essay addresses the wider issue of reading habits in our time, and its impact on how we teach. Jones explores issues of content, materials, and digital communication. In the final essay, David Francis Urrows, from the Hong Kong Baptist University, expresses his reservations about the premise of the conference and takes a skeptic’s view of the “shift.”

As many in Taipei noted, not only has the place of Western music (or perhaps “Western” music) never been stronger in Asia, but Asians have embraced an imported classical tradition that now struggles in the West. And yet, while teaching in East Asia may require strategies specific to the needs of students in the region, many of the wider cultural changes discussed will resonate with readers in other parts of the world.

3. “Call for Proposals,” IMS-EA, 2nd Biennial Conference, 2013 October 18–20, Taipei; <http://www.gim.ntu.edu.tw/imsea2013/Call%20for%20Papers.html>.

Teaching Music History at the School of Music at Soochow University: An Interdisciplinary Approach to Western Music as a Living Tradition

ANNIE YEN-LING LIU

How we answer the questions posed to the panel will vary according to the type of school or program in which we teach. My institution, Soochow University, has recently expanded its department of music into a school of music with a largely international faculty in performance, musicology, ethnomusicology, theory, and composition. Because the performance majors in the school will focus primarily on Western art music, we have designed the history curriculum to center on this tradition. Our four-semester survey course uses a traditional textbook (Grout/Palisca/Burkholder) that we supplement with more specialized articles and book excerpts.

With minimal alteration, the questions posed to the panel could also be posed to professors in geographical centers outside of Asia. Questions of incorporating non-Western and vernacular musics into our teaching and the usefulness of traditional textbooks must be addressed by each professor teaching music history in a college or university, given the expansion of repertoires, methodologies, and objects of study during the last several decades. Our task here is to consider specific challenges or issues concerning the teaching of musicology in Asia.

One of the most important roles of a music historian in the Asian context, I would claim, is to reconstruct the social and cultural conditions of past forms of music. This differs in some respects from the role of the historian in the United States or Europe. For instance, I would suggest that “interdisciplinarity” is even more pressing when teaching students who have less familiarity with Western literature, philosophy, and visual art. Broad landmarks in cultural and intellectual history (“Humanism,” the “Renaissance,” “Romanticism”) need to be defined and characterized with representative figures and artworks. Among more specific or local examples, when I introduce instrumental music in the Renaissance period, I show students Hieronymus Bosch’s *The Garden of Earthly Delights*, in which instruments are used as tools of torture to those confined in hell, to discuss the association of instruments with the body, dance, and in

this context, the sin of lust. In a later period, Johannes Vermeer's *A Lady at the Virginals with a Gentleman* ("The Music Lesson"), which depicts a man and a woman left alone in the same room, suggests a similar association of instruments with the body and physical intimacy. The madrigal allows for a discussion of forms of poetry and subject matter (the Petrarchan sonnet, lyric poetry, the pastoral imagination, gender) as well as the study of text depiction.

An interdisciplinary approach helps hold the students' attention and make history courses more productive and culturally relevant. One tendency among students I have encountered is to adopt a "memorization approach," as if Western music exists in a vacuum as a series of either value-neutral or monumentalized mythical figures and facts. Emphasizing cultural contexts by exploring the visual arts and literature not only enhances students' interest in Western culture but also prevents them from thinking of the construction of music history as socially irrelevant and one-dimensional.

I also want my students to learn to engage with Western art music as a living tradition and not an antiquarian phenomenon enshrined in a museum of "classical masterpieces" from the eighteenth and nineteenth centuries. Emphasizing relevance, for me, is a key issue in teaching Western music history in East Asian countries. One way to do this is to draw upon contemporary musical examples, whether from "art music" or from film, pop culture, and mass media. Caroline Shaw's *Partita for 8 Voices*, which won the 2013 Pulitzer Prize in Music, can be presented as a contemporary manifestation of the Baroque suite. Drawing upon contemporary musical works that have a clear association with the past can help students understand the continuity and evolution of the Western art tradition. Shaw's *Partita* also includes a prominent use of overtone singing and other vocal traditions and may be used to introduce ideas of cross-cultural exchange.

Non-Western musics or techniques may be introduced as they occur within the traditional narrative: well-known examples include Turkish "topics" in the music of Viennese classicism (Mozart and Beethoven) and Indonesian music as it influenced Debussy. The history of music in the twentieth and twenty-first centuries becomes increasingly engaged with these East-West connections; the film music and operas of Tan Dun, for instance, may be presented as case studies of such cross-cultural connections. Shaw's use of overtone singing in *Partita* may be traced back to Stockhausen's *Stimmung* as well as Inuit "throat-singing" traditions. One can also compare how the "exotic" is constructed by composers of different periods: Mozart's use of "exotic" characters and musical idioms in *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) differs sharply from Rameau's use of "exotic" subject matter in *Les Indes galantes*. Adopting this comparative approach in introducing non-Western musics may provoke students to think about motivations and cultural issues of using non-Western musical influences or borrowings in Western art music.

Some might ask how qualified we are to engage with non-Western culture. My answer is that we are not presenting histories of non-Western musics independently, on their own terms, which would be presented in a different class (ethnomusicology). Focusing on the interaction of East and West makes use of our training as musicologists.

Teaching students how to listen to diverse styles developed in Western music history remains a fundamental task for a music historian. Practices of score reading, musical analysis, and close listening are linked to the “literate” tradition that students study in their performance studios. Music history classes should deepen their understanding of this living tradition at the same time that they open up new potential repertoires from the past.

Teaching Music History at National Taiwan University: Western Music in a World Context

JEN-YEN CHEN

The teaching of the history of European art music has long formed a core subject of the music curriculum at East Asian institutions of higher education, especially in those nations strongly influenced by Western technology and culture, such as Japan, South Korea, and Taiwan. However, with recent intellectual developments that have called the exclusivity of this specific musical tradition into question and promoted greater awareness of other musics, the issue arises of the extent to which Western music history remains an indispensable part of music teaching, particularly in regions with distinctive indigenous musical styles and practices. The following contribution to the roundtable “Teaching Music History in 2013” of the International Musicological Society’s East Asia Regional Association’s 2013 conference comes from a US-trained historical musicologist who currently serves as a faculty member at National Taiwan University, an institution highly influenced by Western academia (for example, a majority of its current professors earned their doctoral degrees at European and North American universities), and whose research has continued to focus on Western art music, yet has not escaped (nor cared to try escaping) the effect of “recontextualization” in a changed physical and cultural location.

Should we still be Focusing on Western Art Music?

Yes, we should still be focusing on Western art music, though not for its aesthetic “superiority,” but rather in the spirit of Bruno Nettl’s “Mozart and the Ethnomusicological Study of Western Culture”;¹ in other words, as a culturally specific and significant phenomenon which counts as only one among many musics, though one which, for reasons too complex to be considered here (which include aesthetics, though certainly not only aesthetics), has enjoyed

1. Bruno Nettl, “Mozart and the Ethnomusicological Study of Western Culture: An Essay in Four Movements,” in Katherine Bergeron and Philip V. Bohlman, eds., *Disciplining Music: Musicology and Its Canons* (Chicago: University of Chicago Press, 1992), 137–55.

a disproportionately broad dissemination around the world, with numerous consequences for global musical practices. Among the important aspects of such an approach is the recognition that judging the music to be “great” is itself profoundly cultural, and therefore cannot evade the critical analysis of culture. I therefore reject a recent tendency to disparage such analysis, which actually does disservice to aesthetics, as if unbounded transcendentalism were the only valid mode of experiencing music affectively.

How can we Introduce Other Musics?

How can we *not* introduce other musics? Can an approach to Western art music that treats it as a self-contained tradition, made within and for the West, and shaped only by the West, truly represent the tradition meaningfully and accurately, given the transnational character of contemporary society and the contribution of the music to this character? Indeed, the segregation of “Western” from other musics, implicit not only in the principal question addressed in this section but also in the two which I formulated in response, demonstrates the restrictive nature of the linguistic expressions used to discuss culture. This is not to deny the heuristic value of expressions and categories, without which discussion and therefore teaching would not be possible. But their very artificiality and limitations, which teachers must somehow convey to students even in rudimentary undergraduate courses, suggest an answer to the next question posed to the panel.

How Qualified are we to Teach Other Musics?

The wholly reasonable heuristic assumptions that culture does not lack differentiations and that a scholar must necessarily focus on an extremely limited subset of culture allow the above question to be acknowledged as a legitimate and important one. The specialist of the subset which has come to be defined as “Western” music (again, for reasons too complex to be considered here) of course cannot become also a specialist of the remaining portion of the culture; but he or she is actually qualified to teach this portion, insofar as the teaching of Western art music underscores this specific tradition’s character as a subset, and not as the whole. For such a purpose, just enough knowledge of the “other” musics would be required in order not to confound the segment with the totality.² And knowledge could in fact consist of something as simple as taking a

2. Since this assertion may seem to continue to promote an entrenched and unequal relationship of power by apparently marginalizing the other musics which only need to be known “just enough,” it can be simply explained that Western music may equally be known just enough, in order to forestall a totalizing notion of any other musical tradition. Thus, specialists

critical stance towards “universal” Western musical values, such as harmonic and contrapuntal complexity, the importance of originality and radical innovation, etc.

Are Online Materials Helping Teachers to Meet Students’ Needs?

Yes, inasmuch as they provide students with material through which to appreciate the endlessly diverse ramifications of Western art music in contemporary society, such as videos of Three Tenors performances on YouTube, recordings of innovative cross-cultural work such as Yo-Yo Ma’s *Silk Road Project*, the advertisement of the music through moving and still images, and the music’s reception in fan pages, discussion boards, and blogs. Thus, the articulation of culture in cyberspace, now an inescapable aspect of contemporary life, also impacts the study and practice of Western art music, for which traditional media such as printed writings and the highly formalized mode of concert-hall performance can no longer be sufficient (while remaining nevertheless significant). To the extent that the Internet has become conceptually central in today’s world, it needs also to form an indispensable component of the teaching of Western music history, even if only primarily as another instance of the technological revolutions that have greatly shaped this history (comparable to the invention of printing around 1500 and of recording around 1900).

How are we Engaging Students?

Since the roundtable consisted of faculty members currently teaching in East Asia, my response to the above question specifically concerns students living in this region of the world for whom Western music is both a “native language” (it having long constituted a core area of music education at the primary level) and a tradition from abroad, forming a dynamic mixture of insider and outsider characteristics. For those Asian students who love Western art music, teachers may engage them by, in the encouraging words of Yosihiko Tokumaru,³ taking up the important task of “re-introducing Western music to Asia,” i.e. by helping them develop the ability to think critically about the multifaceted cultural ramifications of a music they have made a central part of their lives. For those Asian students who don’t like Western art music and may resent being required to study it, teachers may likewise foster an appreciation of the value of thinking

of Arabic, Persian, Chinese, Indonesian, South American, and other musics are likewise qualified to teach Western music.

3. Spoken to me during an evaluation of the Graduate Institute of Musicology, National Taiwan University, which took place in April 2013. I wish to express my thanks to Professor Tokumaru for his advice.

critically about the music, or indeed about any musics or cultures, including both those they *do* like and those they don't.⁴ And perhaps here lies the greatest value in continuing to include Western music history in university music curricula: if education is not merely to be about "what I like" (the problem of egocentrism applying just as much to teachers as to students, when the former simply choose to focus in their courses on the music they happen to prefer), but also to promote understanding of other tastes and perspectives, then a tradition that now constitutes a focal point of debates about what is good music for intellectual study and aesthetic appreciation (this roundtable serving as evidence of the point) should be ideal material for pedagogy in a deeper critical sense.

4. The legendary passion for European classical music often imputed to East Asians, while true to a certain extent, should not be exaggerated to the point of a homogenizing generalization which neglects the wide diversity of musical tastes among this population.

Teaching Music History at Hong Kong Baptist University: Problem-Based Learning and Outcome-Based Teaching and Learning

HON-LUN YANG

There are many challenges in teaching Western music history, and it is even more exacting to do so in Asia, particularly in Hong Kong, where the students' mother-tongue is not English and the educational environment is exam-oriented.¹ As Melanie Lowe has written, it is a daunting task to cover a huge teaching content in a two-semester (or even a three/four semester) music history sequence and to teach that material to students of varying music backgrounds, many of whom see in it little relevance to their daily life; doing so outside of North America brings its own unique issues.² I would say even though Grout-Palisca-Burkholder's *A History of Western Music* is designated as the standard text for the history course I teach in the Department of Music at Hong Kong Baptist University, it is used largely as a reference. In a semester of twelve to thirteen teaching weeks, I can cover only the basic canonic composers and works. In addition, one class meeting is set aside for contemporary Chinese music, covering both Chinese composers living in the West (as represented in Grout), and those residing in the People's Republic of China. I have tried various pedagogical initiatives in the past—from using PowerPoint that includes images and video links to using on-line platforms to try to engage students in discussion. Last year, I decided to replace the teacher-centered teaching mode with “problem-based learning” (hereafter PBL) in response to my university's implementation of outcome-based teaching and learning (OBTL).³

1. Due to Hong Kong's colonial background and universities' international aspiration, English is the medium of instruction for the majority of subjects despite students' varying command of the language.

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

3. Over the past few years, a significant amount of funding has been allocated by the Hong Kong government to local universities to implement OBTL. My PBL project, “Incorporating Problem-based Learning to Facilitate OBTL in the Teaching of Music History,” is supported by Hong Kong Baptist University's Teaching Development Grants.

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PBL, a teaching approach that originated in North America in the 1960s in health science and related disciplines, uses problems as an initiative to set out the learning process that result in a vibrant and active learning environment, leading to the development of higher order cognitive skills.⁴ Some of the benefits associated with this practice include: increased levels of curiosity in domains of study; better appreciation of the relevance of the curriculum, as students perceive the problems as pertinent to future professions; and better integration of learning from all curriculum components.⁵ If applied to the Western music history classroom, I thought, PBL might help solve the problems of having too much content to cover in a short period. Learning is placed in students' hands through well worked-out problems that will render the learning relevant to them, and the approach itself can open up different learning methods to help motivate students and prepare them for life-long learning.

There are many different PBL models and I am still exploring what works and what does not. For the past semester (Spring 2013), ten problems of different scope and nature were designed,⁶ including assignments such as:

- Use “19th-century piano music” as a keyword search on Youtube and study the resulting videos. Write at least five sentences regarding the types of pieces represented in the resulting videos and their respective musical characteristics. . Find one aspect of these observations that is of interest to you and then do more research on it through the web or other sources. Write no more than 500 words about what you have learned. Then share your short report on Jan 21.
- As a group, make a lapbook⁷ about romanticism and orchestral music or art song in the nineteenth century. Your lapbook is intended as

4. There is a large body of literature on PBL. The earliest example is the seminal work of Howard Barrows and Robyn Tamblyn, *Problem-Based Learning: An Approach to Medical Education* (New York: Springer, 1980), and more recent ones include, for example, Jessie Ee and Oon Seng Tan ed., *PBL Made Simple: Lessons for the Classroom* (Singapore: Cengage Learning Asia Pte Ltd., 2009), and Terry Barrett and Sarah Moore ed., *New Approaches to Problem-Based Learning: Revitalizing Your Practice in Higher Education* (New York: Routledge, 2011).

5. Henk Schmidt et al., “Constructivist, Problem-Based Learning Does Work: A Meta-Analysis of Curricular Comparisons Involving a Single Medical School,” *Education Psychologist* 44, no. 4 (2009): 227–49.

6. One of the challenges in implementing PBL is designing high-quality problems that are engaging and motivating, that are based in the “real-world” and open to multiple ideas, that provide stimulus for collaborative enquiry, and that contribute toward learning outcomes. In the case of my project, there is no doubt that the chosen problems need to be revisited and refined if PBL is to be continued.

7. A lapbook is a layer book with flaps and foldables that contain information pertinent to a single subject. The making of lapbook as a creative way of learning has become popular among primary and secondary educators in the past several years.

educational reading for the general public, so it should be fun and easy to understand.

- Your class has been invited to produce six radio programs each twenty minutes in length devoted to Verdi, Wagner, and Britten for their bi-centenaries and centenary celebrations respectively. Please submit your assignment as a pre-recorded radio program ready to be broadcasted on air.

Each three-hour class is run approximately as follows: in segment 1, students present their responses to the problem started in the previous week; in segment 2, students discuss the readings pertinent to the topic of the class in a Q & A format using questions they received a week in advance,⁸ and in segment 3, students are introduced to the problem of the following week and begin brainstorming for solutions while my teaching assistant and I help guide students' discussions.⁹

Regarding the outcome of my PBL, I find that students are more active and more engaged in the learning process. I am quite happy with their solutions to the "problems" despite certain mistakes and oversights in some of their works. Their exam performance did not differ significantly from previous, traditionally-taught classes. Nonetheless, my present PBL class setup took away time previously spent on listening skills.

In terms of learning experience, which is measured through various questionnaires, two-fifths of my students favored PBL and three-fifths preferred traditional learning. Those who liked it did so for reasons identified in previous studies, such as the benefits discussed earlier in the article. Those who disliked it cited the following reasons: too hard, not suitable for Hong Kong students, too much work, too time consuming, too much time spent on activities not related to music history (such as the lapbook project requiring art and craft skills), difficult to coordinate with group mates, unfair workload, non-comprehensive learning.

My PBL attempt naturally raises many important issues pertinent to the teaching and learning of Western music history. First, what should be the scope of our present-day Western music history curriculum; who is responsible for

8. Class readings are taken from Mark E. Bonds, *A History of Music in Western Culture* (Upper Saddle River, NJ: Prentice Hall, 2003); Barbara R. Hanning, *Concise History of Western Music* (New York: Norton, 2002); and Douglass Seaton, *Ideas and Styles in the Western Musical Tradition* (Boston: McGraw Hill, 2007).

9. As discussed in various studies, tutors play an important role in facilitating the PBL learning process by providing students suitable intervention, useful advice, and timely feedback, particularly when students are at a learning bottle-neck. See for instance, Deirdre Connolly and Charlotte Silen, "Empowering Tutors: Strategies for Inspired and Effective Facilitation of PBL Learning," in Barrett and Moore, *New Approaches to Problem-Based Learning*, 215–28.

gate-keeping the curriculum's breadth and depth; who decides what essential skills must be taught and learnt; and how is its cultural relevancy and political correctness determined in this global era? Second, what is good teaching and learning, and is it good or bad to challenge students' comfort zones as I did? Last, is it worthwhile to try out new teaching approaches when academics are very much stretched for their precious time to publish and do service, let alone the risk of getting bad evaluations from students? For me, trying out new teaching approaches, be it PBL or something else, is what makes my teaching life interesting.

Teaching Music History at the Chinese University of Hong Kong: “Reading” History

BRIAN C. THOMPSON

In this paper, I discuss some of the challenges in teaching Western music history in my institution. It is in many ways an exceptional teaching and learning environment, rich in opportunities for both instructors and students. But there are also difficulties, mainly in teaching language-based subjects. These result in part from the nature of the environment, but may also stem from a wider problem of literacy in a broad sense, and from changing attitudes towards reading.

The Context

Although its name might suggest otherwise, the Chinese University of Hong Kong (CUHK) is in many ways a cosmopolitan institution. Established in 1963 through the amalgamation of three colleges, the University has always provided instruction in both Chinese and English.¹ Applicants to all undergraduate programs are required to have attained a high level of proficiency in both English and Chinese. Once admitted, students must take language courses and pass further proficiency tests in both languages to graduate. In the Department of Music, more than half of all courses are taught in English. Among the notable exceptions are the courses on Chinese music, and one of the distinguishing characteristics of the department is that it provides extensive instruction in both Chinese and Western music. Indeed, students are required to take courses in both musical traditions, including instrumental lessons. This curriculum within the music department is consistent with the philosophy and goals of the University.²

1. In contrast, English is the official language of instruction at the territory's other comprehensive university, the University of Hong Kong, which was founded in 1911.

2. The University cites the “bilingual and multicultural dimensions of student education” as part of its vision. See “Mission & Vision, Motto & Emblem,” <http://www.cuhk.edu.hk/english/aboutus/mission.html>.

The actual interests of music students, on the other hand, are not quite in sync with the University's vision. Typically, at least 90% of our students are primarily interested in Western music. It is the music that they know best. Many come from secondary schools where music was given some emphasis, and most have progressed through the Associated Board of the Royal Schools of Music (ABRSM) exams on their primary instrument. As with undergraduates just about everywhere, what most are interested in when they arrive in our department is learning to play that instrument better. Nevertheless, they are required to take lessons in a second instrument and take a number of courses on Chinese music, including the history of Chinese music. So our program differs from those in most Western countries in its overall approach to curriculum and in the music history we teach.³

Overall, the department offers a wide range of courses, given its modest size (12 full-time faculty) and broad mission. Due to the diversity of the music curriculum and to the large number University-wide courses all undergraduates are required to take, music students must complete only three semesters of Western music history. In their second year of university they take a two-semester survey, after which they select from a list of electives and occasionally special topics courses.⁴ Instructors use a combination of textbooks and selected readings in these courses.⁵ The music department also offers four general education (GE) courses, three of which are taught in English. I teach two of these—one that explores a wide range of musics through the history of sound recording, and a second on film music that is part history and part appreciation.⁶

The Problem

Having taught at CUHK for just over a decade, and offered courses on many topics, I find that the one problem that continues to concern me is the students' reluctance to read. We already assign a limited number of pages per week because students are studying in their second language, but this is not a

3. In the sixteen years since China reclaimed sovereignty over Hong Kong, music has remained an area within university studies that is still highly cosmopolitan. For a discussion of the pre-handover context, see Greta Olson, "Report from Hong Kong: Present Directions and Thoughts about the Future," *Current Musicology* 58 (1995): 121–8.

4. Western music history electives are offered on jazz, romanticism, nationalism, film music, and women in music.

5. In the survey, instructors have in recent years used Barbara Russano Hanning's *Concise History of Western Music*, 4th ed. (New York: W. W. Norton, 2009). In the pair of courses I teach on film music, I use Mervyn Cooke's *A History of Film Music* (Cambridge: Cambridge University Press, 2008), while in most electives selected readings are the norm.

6. The Music Department also offers a course titled "Appreciation of Chinese Opera," and a traditional "Music Appreciation" course, in which Roger Kamien's *Music: An Appreciation*, 7th brief edition (New York: McGraw-Hill, 2010) is used.

question of ability. Students’ command of written English is very high, and I am not aware of any studies showing that the level of English among Hong Kong university students has declined over the past decade. Nor have I observed any decline in the verbal skills or basic comprehension of texts in English. Among the students I have taught from Mainland China (accounting for 10-15% of the students in my GE courses), the average student’s verbal abilities are perhaps only slightly lower than their Hong Kong counterparts, due presumably to their having had fewer opportunities to use the language, while their ability to understand readings seems to be about the same as the Hong Kong-born students. This is also true of the growing number of Korean students in my GE courses,

From my experience with both music students and those taking my GE courses, the common problem is, I expect, becoming a universal one: a declining interest in reading. While students seem unprepared to invest much of their time in reading either textbooks or the higher-level content of journal articles, they are generally open to new topics and are interested in learning. To illustrate, several years ago, I experimented with the so-called “flipped classroom,” in which students undertake the work—reading, viewing, listening—before class, and then come to the classroom to engage in some way, rather than listening to a lecture. While teaching the music history survey, I used role-playing and debates as a way to engage students in learning about nationalism in music, the “War of the Romantics,” and other topics. To explore each issue, I began by assigning students to groups. Rather than simply giving each a side (pro or con) on a particular issue, I assigned a role—Vaughan Williams, Bartók, etc.—and provided each student with a number of short readings by or about their character. They then had several weeks to prepare to debate from their character’s point of view. In each debate, the students seemed to enjoy the process and the game of taking on the role. The problem, however, was that few had taken the time to do the reading that was needed to prepare for the debate.

Regrettably, this was not an isolated case. Each term, I receive emails from students who think that their lecture notes are all that they need and ask if they really must read a particular article, chapter, or passage—even though it has been assigned as “required.” Based on what I often read in final examination essays, many students do not take my advice. The reasons for this are no doubt many. There are real demands on students to frequently “change channels,” as they say, and absorb material in both English and Chinese. And although Hong Kong students may have better attitudes towards reading than their peers in some countries, their facility with English-language texts is limited when compared with those whose first language is English.⁷ They will, then, be at a

7. Shek Kam Tse, et al, “Attitudes and Attainment: A Comparison of Hong Kong, Singaporean, and English Students’ Reading,” *Research in Education* 76 (2006): 74–87.

disadvantage in any language-based subject, where teaching and learning are dependent largely on printed texts. That said, a declining interest in reading may be a much wider problem, one that extends well beyond the community and region in which I live. I have had this conversation with colleagues in North America. PowerPoint, YouTube, and video games are all frequently cited distractions from reading.⁸ But many believe it originates in the culture of the Internet, and its ability to provide quick answers to simple questions. Whatever the reasons may be, new approaches to teaching and learning are needed if students are to benefit from studying history—both gaining a deeper understanding of the music that they play and acquiring transferable skills and abilities.

Those solutions are likely to be found through some combination of reading and other activities, both in the classroom and in online environments. In my experience, the “flipped classroom,” is not a natural fit for the humanities, and my experiment with it was not encouraging. Still, it may provide a way forward. A focused discussion of ways in which this model might be adapted to teaching music history could be profitable, regardless of where one is teaching. In my teaching environment, I have not found students to be uninterested in history. Rather, they face obstacles of culture, in the widest sense, and require new approaches to learning, approaches that may need to be employed long before they begin their university studies.

8. A discussion of the positive effects of leisure reading on academic success is beyond the scope of this short article, but what I perceive to be students' declining interest in academic reading may result in part from students devoting less of their free time to reading for pleasure. See, for example, Jude D. Gallik, “Do They Read for Pleasure? Recreational Reading Habits of College Students,” *Journal of Adolescent & Adult Literacy* 24, no. 6 (1999): 480–88.

Teaching Music History at the Chinese University of Hong Kong: Course Content, Textbooks, and Online Tools

JOSEPH E. JONES

In this essay, I discuss three issues related to teaching the undergraduate music history survey at the Chinese University of Hong Kong. I begin by suggesting the obvious: that the way we title our courses should accurately describe their contents. The choice between teaching “Western art music” and “music in Western culture” might significantly alter an instructor’s approach and the students’ perspectives. In the second section, I explore the merits of traditional textbooks compared to more focused readings that favor depth over breadth of knowledge. Finally, I share reflections on various online tools and their potential value to teaching and learning.

Course Titles and Content

The music history survey at the Chinese University of Hong Kong (CUHK) is taken in the second year of a four-year degree program. It is titled “A History of Music in Western Culture,” the same title given by Mark Evan Bonds to his widely-used undergraduate textbook. In teaching “A History of Music in Western Culture,” it is acknowledged that classical music is no longer an exclusively “Western” tradition. One could argue that it never was; classical music, at least of the common practice period, has been deeply engrained in cultures outside of Europe and the Americas for some time. The majority of students at CUHK and in other programs in Hong Kong have studied and performed Western classical repertoire since childhood. At the same time, many have only limited knowledge of traditional Chinese musics—like me, they are unacquainted with the instruments, notation systems, and performance practices.

Should musicologists in Asia continue to focus on Western art music in their courses? The answer to this question is self-evident, but the fact that classical music is more or less a global practice raises a host of fresh questions. Should our focus on Western art music embrace *histories* of that music that

extend beyond the West? Instead of “A History of Music in Western Culture,” should we teach “A History of Western Musical Traditions” as the latter does not impose artificial geographic or cultural boundaries? Practically speaking, do we have the resources to discuss the composition, performance, and reception of Western art music in places like Mongolia or Lebanon? In short, we must decide individually or as institutions whether our teaching should center on “Western art music” or “music in Western culture.” Acknowledging considerable overlap between the two, the focus of each could and probably should differ in significant ways.

Teaching Materials

Students at CUHK often complain that assigned readings in the textbook include topics not discussed in class. The instructor’s rationale is clear enough: a limited amount of content can be presented in lecture (our history survey spans from antiquity to the present and is taught over two fourteen-week terms). Textbook readings are thus intended to supplement classroom content. From the comments received in course evaluations, it seems that students object not because they are lazy, rather that they prefer to explore fewer topics but in greater depth. I am hardly an expert on the education system in Hong Kong, but my impression is that secondary school assessments often prioritize memorization over a deeper synthesis of knowledge. By the time students reach university, many understandably view “history” as a body of facts that can be retrieved from online sources as needed. But while they openly disparage rote learning, they also seem leery of exams that assess critical thinking and writing.

With this in mind, we might ask if standard textbooks—whether in print or accessed through publishers’ websites—are still effective. Should we consider assigning more targeted readings, even in our introductory courses? *Grove Music Online* provides far greater depth than textbooks, while electronic databases such as *JSTOR* and *IIMP* offer access to recent scholarship in full text. Without a doubt, assigning such readings would save students considerable expense at the bookstore. Using readings would also allow the instructor to approach topics from multiple perspectives and to ultimately encourage conversations that move beyond dates and definitions. But what is sacrificed when we favor depth over breadth of knowledge? Should we still value breadth in an age when recordings and scholarship are so easily accessed? How do we balance teaching students *what* they need to know with teaching them *how* to find the information they need? With increasingly sophisticated research tools at our disposal, the balance appears to be shifting toward depth and toward training students how to approach historical issues from several angles.

Online Teaching and Learning

At CUHK, relatively few music students use a laptop computer in the classroom. Those who wish to take notes increasingly do so on small-screen devices: mobile phones, iPads, or comparable products. If this trend has not already reached my colleagues' courses in Europe and North America, I suspect it will soon. What does this mean for the instructor? If you are experienced with an online class management service such as Blackboard, you should familiarize yourself with the company's mobile app—if not through personal experience, then by reading user reviews. Presently, Blackboard's app garners an uninspiring two-and-a-half stars out of five on iTunes and Google Play. If you are eager to capitalize on Facebook's ubiquity by creating "Pages" for your courses, you might need to test the notification system and adjust your privacy settings. At the moment I prefer Edublogs.org, a free service that facilitates access to course-related materials and provides a virtual space for discussions. Throughout the term, I ask students to write short posts on assigned topics, some of which involve independent fact-finding (e.g. finding information related to a composer's conducting career) while others are more reflective in nature (e.g. making comparisons between opera productions). Students also share materials related to their research projects and can read updates about their classmates' work.

Online platforms are not necessary for effective teaching, but they are an efficient way to provide access to syllabi, lecture slides, links to videos, translations of song texts, and so on. They are also excellent tools for promoting an interdisciplinary approach in our courses. When teaching music from sixteenth-century Italy, one might ask students to compare pictures of Renaissance and Baroque cathedrals and virtual galleries of paintings by Tintoretto and Rubens. The study of Debussy's *Prélude à l'après-midi d'un faune* can be paired with the poetry of Mallarmé and works by Renoir. Such exercises help foster a deeper understanding of the socio-historical contexts in which musicians and composers lived while circumventing some of the limitations of textbooks. Although such comparisons can be made through traditional means (e.g. paper handouts and PowerPoint), services like Facebook and Edublogs create a secondary platform for students to learn—both from the instructor and from one another. We may need to acquaint ourselves with new technology every few years, but the benefit to our students makes it well worth the effort.

Teaching Music History at Hong Kong Baptist University: Confessions of a Skeptic

DAVID FRANCIS URROWS

When I was invited to participate in this round table, I expressed doubts that I was the right person to ask; the results of reading my paper in Taipei only confirmed my fears. At the time it was a little difficult to explain just why this was so, but my misgivings did not diminish over several months of thought on the question, “Should we still be focusing on Western art music?” My skepticism extends all the way from the idea that there is a viable alternative to basing undergraduate music education on the teaching of this repertory and history (i.e., classroom realities and student expectations), all the way to the title of this conference. The “changing world order” may indeed be a fact, but the change in our discipline might be something quite other than what most people assume; it might just be a wishful notion that turns out to be a self-fulfilling prophecy. Following the text of my presentation, the conclusion of this essay continues these post-presentation questions.

In-betweeness: Teaching on the *Semi-Periphery* of Western Art Culture

Chief among the wishful thoughts to which I refer is the notion of a putative “decentralization” of Western art music in musicological study and discourse. One can decentralize anything by an act of will: simply stating that something will henceforth not be central is sufficient, if rather tenuous (“I’m gonna wash that man right outa my hair.”) The next step, much in evidence at the conference, is to surround yourself with similarly-inclined people. The problem with all this for me is that it doesn’t fit well with global real life as I experience it, where Western art music continues to be quite central, in particular with regard to undergraduate education resources, although this centrality is by definition “in-between” everything which surrounds it. Music theory and analysis continues to mine deeply in the seams of Western music, though not only art music. Western art music continues to hold a hegemonic position in the global music industry. Musicology cannot, I propose, exist in a vacuum, ignoring or uninfluenced by these other dimensions of global music culture(s). In the sphere

of musicology the circle has been greatly enlarged by the inclusion of other repertoires (which I support), but I do not observe Western art music much dislodged from its central position by this.

Why do I fail to share anxieties about whether we should be doing something else? At worst, I am suspicious of unspoken social and political agendas and ideological goals which may lie behind this, with which I share little sympathy. Even if we accept that today our research is very often interdisciplinary and transcultural, and even if we are able to develop new areas of expertise, to engage with such a suggestion forces us to beg many practical questions pertaining to qualifications, to mission (in a secular sense), and the wisdom, or lack thereof, of reinventing ourselves to merely assuage, perhaps, a misplaced political correctness, or worries originating in an apologetic sort of self-condemnation. At best, this seems to me to fly in the face of the fact that today more people are studying Western instruments and Western music repertory in the Asia Pacific region now than perhaps in any major world area at any time in history.

Western music historians are only responding to a supply and demand equation. Giorgio Biancorosso pointed out during the question and answer part of an earlier session of this conference that “music is (also) labor.” He meant this in the sense that we continue to teach the history of the Western canon not only because of its historiographic structure and immense literature, but because it is what so many people are studying, playing, interpreting, striving to understand, and making part of their cultural, or even multi-cultural, post-modern lives and careers. That is the dynamic path: they are not playing that repertory simply because we are teaching a background historical narrative relating to it. Nevertheless, the dialogue between performance and historical teaching is a crucial channel of communication, one which needs to be widened, not narrowed, and certainly not diverted.

Since the end of the Second World War, urban Asian Pacific societies have moved from the periphery to what an anthropologist would identify as the semi-periphery of Western art culture.¹ When people speak of a “shifting global order,” they are generally speaking in geo-political terms, and have in mind economic clout as well as political dominance. If such a shift is taking place geopolitically, then the political-economic rise of Asia—in relation to culture—may well be taking place in inverse synchronization with the rise in the esteem and popularity of Western art music, which has been “trending” here for the past 60 years. Despite many ambiguities, and the existence of parallel national and indigenous musical cultures (which I have no intention of ignoring or

1. I'm aware that there are alternatives to the center/periphery model, including the idea of multiple centers. It would however be difficult to argue in the context of this conference for Asia as a center of Western art music.

speaking lightly of) Western art music has largely conquered the practice room and the concert hall. In addition, I might just mention the saturation of images and sounds of Western art music in media and advertising, as well as intermedial art transfers, throughout Asia today. Debates continue in part due to the fact that music, as Richard Krauss put it, is double-edged sword: it “not only transcends social differences, it can also accentuate them, serving as a symbol to be loved or hated.”²

If I may borrow an idea from one of my European colleagues, Nicholas Standaert, this round table is itself an expression of a common dilemma that he has called “in-betweenness;” we feel, as we find ourselves so often in Asia, “in between”—an idea described in the simple but meaningful character, *jian* (間). This is what it means to be at the semi-periphery. We are in between the periphery and the core, in between East and West, in between musical traditions, in between national and global forces, in between encounter and understanding. We are stuck, we are caught, we are between the proverbial rock and a hard place. The forces of politics and culture are not, I suggest, moving in the same direction but, like two tectonic plates, are sliding to a large extent in different directions and at different rates. This, however, is not necessarily a bad place to be, at least metaphorically speaking. Prof. Standaert points out that it is the very idea of *jian*, of “in-betweenness” “which allow[s] not only the encounter and construction of identity between people in the past, but also between historians and their subjects in the present...”³

Before I left Hong Kong for this conference, I asked some of my students, “should we teach something other than Western music history”? They reacted with a mixture of bemusement, shock, and incomprehension. (Some of their comments cannot be repeated in print.) They are also “in between” and their far more fragile sense of identity, as I understood it, was immediately threatened by the idea. They saw themselves at risk of losing their place in the encounter and dialogue in which we are taking part. They are stakeholders in Western art music’s position here at the semi-periphery, and do not want to see it marginalized.

Post-Conference Reflection

After I read my paper with as much conviction as I could muster, a colleague from a UK university pointed out that he had encountered hostility to the

2. Richard. C. Krauss, *Pianos and Politics in China: Middle-Class Ambitions and the Struggle over Western Music* (New York: Oxford University Press, 1989), 32.

3. Nicholas Standaert, “‘In-betweenness’: Conceptualizing ‘Strangers and Distant Lands’: Encounters between Chinese and Europeans during the 17th and 18th Centuries,” paper delivered at the International Symposium, “Strangers and Distant Lands: The West in Late Imperial China,” School of Chinese, University of Hong Kong, December 7–9, 2012.

teaching of the Western canon (and the music itself) from certain students who were bored and alienated by the repertoire due to what I took to be a lack of exposure and preconceived derogatory ideas. He asked if I had any similar experiences. I took it that these students were either not music majors, or were only interested in musics well outside the Western art music tradition. My clumsy answer—based on 25 years of non-hostile rapprochement in Asia—was that “things are different on this side of the globe.” I was immediately corrected by another colleague with the valid observation that I could not well speak for all of Asia, and that he had had such experiences while teaching his classes in Taiwan. On reflection, I realized that my department, with its strong emphasis on performance skills, public examination results, juries, and other performance requirements, admits as a consequence few if any students who would be likely to share such antipathies. Although some of our undergraduates major in a traditional Chinese instrument, we typically do not admit students who play “pop” instruments. Required Chinese and Western music history surveys appear to be largely successful in answering needs related to intellectual interest as well as identity (although we will never satisfy everyone completely). It might be an entirely different matter with students taking a general education course, but the general education courses which my department offers cover a wider range of musics (including popular repertoires) than the courses offered to music majors. So, in a sense I could say that my department has already responded to pressures of this kind, that we have to serve multiple audiences with multiple intellectual and professional needs, and that some of these needs are repertoire and tradition-based. I believe that the teaching of music needs to be primarily about music, and not about other issues (such as using music and its history for social and political engineering purposes), and from the standpoint of today I do not see an alternative, nor even the need for an alternative, for the current basic, undergraduate professional music education.

***Music in America 1860–1918: Essays, Reviews, and Remarks on Critical Issues.* Selected, prepared, and introduced by Bill F. Faucett. Monographs and Bibliographies in American Music 19, edited by Michael J. Budds. Hillsdale, NY: Pendragon Press, 2008. xiv + 259 pp. \$46.00. ISBN 978-1576471418 (Paper)**

TIMOTHY M. CRAIN

In *Music in America, 1860–1918*, compiler and editor Bill Faucett presents a rich collection of first-hand historical reviews, accounts, and articles on both well-known topics, including the search for an American musical identity, and neglected aspects of American music, such as copyright issues during this era. The selections included in the volume provide an opportunity for readers to experience a representative sampling of the defining musical topics, outlooks, and personalities of the era. The task of chronicling the musical paths of this definitive period in United States history is not unproblematic, because American culture from 1860 to 1918 witnessed a contentious search for national consciousness that sometimes resulted in thorny discussions of what American music was or should be. Yet each chapter and the topics and themes touched upon present a recognizable American musical tapestry, woven together with its diverse and sometimes contradictory strands. While the volume offers no ground-breaking interpretations of the material (and Faucett does not claim such an interpretive intention), the primary significance of the compilation is the assembly of carefully chosen and valuable textual excerpts that draw attention to the role written representations had in the formation of America's musical identity, rather than to musical works themselves.

As part of Pendragon's series of Monographs and Bibliographies in American Music, the book includes a brief foreword by series editor Michael Budds, who immediately seeks to establish the uniqueness of the volume, stating, "No other comparable collection concerning this particular subject exists" (xi). Following a preface that explains the book's technical aspects, Faucett begins with an

introductory chapter that outlines the scope and content of the compilation, putting forward two main motivations for the book. First, he suggests that the collection of written excerpts can help to clear up the misperception that musicians and those involved or interested in serious music-making during this era were unoriginal, and that the view of them as imitators of their European predecessors and counterparts is a stereotype in long need of correction. Second, Faucett aims to show that this era produced a large amount of serial writing on musical events, people, and compositions, offering an important lens to view musical ideas and life through contemporaneous written criticism. This justification is quite important, as these excerpts document the largely overlooked yet significant role print culture had in the construction of American musical identity.

Even though Faucett has arranged the main chapters chronologically, they are organized just as much by topic, with the selections in each chapter arranged by an ascending timeline. Chapters 2–4 focus on identity, the Civil War, and music education, respectively. The next two chapters introduce passages relating to Gilmore’s Peace Jubilees, other significant music festivals, and a collection of excerpts chronicling the reception by critics of performers and conductors, who had just as much to do with shaping American musical culture as did composers. Chapter 7 includes passages relating to copyright and publishing and to the proposed establishment of a national conservatory. Chapters 8 and 9 move to selections on Dvořák and nationalism before turning to excerpts on the American classical canon, including passages on works by John Knowles Paine, Edward MacDowell, John Philip Sousa, George Chadwick, and a few others. In the following chapter Faucett abruptly shifts topics, redirecting our attention with selections focused on the relatively unexplored impact of technology on music during this time. Chapter 11 deals with the reception of “modern” music, including orchestral works, jazz, and ragtime, and Chapter 12 features excerpts written just prior to and during World War I, offering views on asserting American musical independence from the cultural dominance of Europe. The final two chapters reflect the problematic nature of American music itself: each is really a scrapbook of topics and writings that do not align themselves neatly in any of the previous chapters but that nonetheless offer some interesting perspectives and quotations on American musical culture. Taken as a whole, the arrangement of material might seem rather arbitrary, but it reflects the subject matter in mirroring the less than unified picture of American music during this period.

Other aspects of the organization are important to mention. Each chapter and individual excerpt is preceded by brief introductory comments, which are helpful in whetting the reader’s appetite for the subsequent selections but do not offer detailed critical commentary or contextualization. Faucett offers

no conclusion or afterword, but these are not really necessary due to the clear intent of the book as an anthology of primary materials. At the end of the book there is a useful timeline of landmarks in American music prepared by Budds, along with a succinct list of cited sources and recommended readings. The list seems rather thin, but this is perfectly logical, as the focus of the book is on source materials rather than secondary resources. The listing of periodicals at the end of the bibliography is a nice summary, but redundant, since all the source readings have full bibliographic entries that identify the periodicals from which each is extrapolated.

Overall, *Music in America, 1860–1918* is packed with useful information on individuals, milestones, and works important to this era. The textual selections Faucett includes and their bundling into broadly conceived chapters illustrate clearly how American musical culture of the time was wrestling with issues such as self-definition, resulting in interesting textual constructions of identity. The nation's notable identity crises and self-conscious quest for a distinctly American music in this period is perhaps best illustrated in Chapter 11, which gathers together passages on the critical reception of "modern" music by American critics, composers, and educators. Major contemporary Europeans Strauss, Debussy, Schoenberg, Stravinsky, Prokofiev, and even Liszt are given coverage, but Faucett also includes selections dealing with the music of U.S. composers Ornstein, Loeffler, and Ives. Moreover, this chapter incorporates several short selections on jazz and ragtime, highlighting the peculiar musical dynamic at work in American culture at this time. The implication here is that the pursuit of a uniquely American music during this period needed discourses that stressed continuity but also pointed to flexibility and individuality to differentiate "modern" American music from European examples. Faucett does not state explicitly whether he considered such interpretations in his selection process, but the combination certainly inspires this type of inquiry and illuminates America's problematic search for its own identity.

While the compilation effectively presents a diverse set of topics and themes involved with American music, it does omit one topic that would have rounded out the volume nicely. The neglect of selections addressing the importance of American women during this era, whether they were composers, performers, educators, or patrons, is significant. A small sampling of women writers, including excerpts by Constance Woolson, Mabel Daniels, and Florence Currier Pillsbury, are interspersed among the chapters, but the topic of women involved in music is limited to two small passages discussing women composers. Given the prominence of the Suffrage movement during the time frame of the book, a chapter devoted to women or more excerpts written by or focusing on women would have been welcome.

What, then, is the significance of this book? Is the claim that the compilation is “one-of-a-kind” accurate? Based on the contents, it is, as no other volumes in the critical literature on American music assemble excerpts from serial musical publications on this subject and from this time period. And what are the most beneficial pedagogical uses for this volume? Perhaps most importantly, the selections, whether taken individually or in groups, immediately call for examination of both the actual music and the deeper socio-cultural factors at play. Interpretations of cultural history or theoretical frameworks for the music are not offered. Instead, the volume simply identifies common musical topics in serial publications during this era, allowing the instructor wide latitude in shaping points of discussion and selecting readings and corresponding music for use in the classroom. Moreover, the musical landscape presented in the volume certainly does not survey the entire territory of the period, but can be used in conjunction with similar volumes of primary source materials compiled from the era, such as Karl Koenig’s *Jazz in Print (1856–1929)* (2002). Alongside other such anthologies, this collection would certainly help students understand more thoroughly the complex musical motivations of this era.

The six decades of musical activity that this book encompasses are as much characterized by the consumers, participants, and interpreters of musical culture as the producers. The content of *Music in America, 1860–1918*, thus, is more about the socio-cultural milieu out of which music arose, with its focus on individual, national, and institutional values and issues, rather than the canonizing of American composers and compositions. One would hope that for student readers the selections would underscore the sometimes paradoxical nature of American music history, revealing a linear, historical imperative in the study of the subject to be unrealistic and unfaithful to the actual musical culture of the time. Indeed, the collection of texts included by Faucett does not form a neat historical narrative, and this is a strength of the book, which I hope will inspire students to dig deeper and weave their own interpretive tapestries in new and innovative ways out of the overlooked and overlapping materials of America’s musical past.

**James Parakilas. *The Story of Opera*. New York and London: W. W. Norton, 2013.
xx + 473 + 34 pp. \$71.25.
ISBN 978-0-393-93555-4 (paper)**

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For many years the standard textbook on opera history has been the now-comically misnamed *A Short History of Opera* by Donald Jay Grout (1947; the fourth edition, prepared by Hermine Weigel Williams for Columbia University Press in 2003, runs to 1030 pages). Two important supplementary sources are Joseph Kerman's popular *Opera as Drama* (revised edition, Berkeley: University of California Press, 1988) and Piero Weiss's *Opera: A History in Documents* (New York: Oxford University Press, 2002). Since 2012, however, three new surveys have appeared: Robert Cannon's *Opera* (Cambridge: Cambridge University Press, 2012), *A History of Opera* by Carolyn Abbate and Roger Parker (New York: W. W. Norton, 2012; to be reviewed in a future issue), and James Parakilas's *The Story of Opera*; in addition, Michael Rose examines the composition histories of selected notable works in *The Birth of an Opera: Fifteen Masterpieces from Poppea to Wozzeck* (New York: W. W. Norton, 2013). Whereas Cannon and Abbate/Parker present comprehensive histories, Parakilas proposes to introduce the reader to the experience of attending an opera and to the various stories opera tells, including the social, political, and cultural assumptions underlying them.

Parakilas organizes his book in two parts. The first lays out what one sees and hears at an opera: how people dress, both cast members and audience; the design and acoustics of the house; and the types of music heard (solo arias, ensembles, orchestral music, dance). He draws examples from various operas to illustrate his points. He concludes this section with a detailed study of the first half of *La traviata*: the translation of play to opera, the dramaturgy of Act I, and rhetorical devices employed in the Violetta/Germont duet in Act II, Scene 1.

In the remainder of the book Parakilas undertakes a survey of operatic development. He traces seventeenth- and eighteenth-century opera chronologically: court opera on classical subjects in the beginning (with emphasis on

Monteverdi's *Orfeo*); public opera in Venice on classical and historical subjects (Monteverdi, Cavalli); opera in France and England (Lully, Purcell); eighteenth-century opera on classical stories (Handel, Rameau, Gluck); and comic opera (*The Beggar's Opera*, Pergolesi, Mozart).

With the Romantic age the focus changes. From here on Parakilas examines operas by plot topic: stories of political conflict, domestic conflict, and legend for the nineteenth century, and stories of "human interest"—meaning social conflict—and dream worlds (both pleasant and nightmarish) for the twentieth century. Within each topic, he discusses six to twelve operas in varying degrees of detail. Parakilas chooses works from different lands and periods; in addition to standard repertory items, he includes non-canonic works such as Grétry's *Richard Coeur-de-Lion* (political opera) and Rimsky-Korsakov's *The Legend of the Invisible City of Kitezh* (legendary opera). The twentieth-century topics include two operas from 2000, Heggie's *Dead Man Walking* and Saariaho's *L'amour de loin*. Besides *La traviata* and Monteverdi's *Orfeo* individual operas that receive the fullest treatment include Cavalli's *Giasone*, Handel's *Giulio Cesare*, the Mozart /da Ponte comedies, Meyerbeer's *Les Huguenots*, Wagner's *Die Walküre*, and Debussy's *Pelléas et Mélisande*. As this list shows, he often emphasizes works according to their historical importance rather than frequency of performance. His discussions of these works draw upon many of the most notable and authoritative secondary sources available.

Each chapter in the historical survey begins with a timeline that summarizes political, social, and musical events, referencing only the operas discussed in the text. Occasional sidebars include short passages from primary documents ("In Their Own Words") or explain concepts in creating and producing operas ("On Stage and Off"). Chapters end with a short selected bibliography and assorted questions for class or individual consideration. One of the most impressive features of the book is its superb array of illustrations with often detailed captions; subjects include scores and poster bills, historic and recent stagings, paintings or other artworks that illuminate the story or background of an opera, and so forth. All the illustrations are available as PowerPoint slides to instructors who adopt the book. The appendices include a glossary of basic technical and musical terms; Parakilas refers the reader to Wikipedia for further information. A website offers students chapter outlines and playlists, as well as access to video excerpts from Metropolitan Opera performances for a fee. Karen Hiles has prepared an instructor's manual that includes sample syllabi and lecture advice.

In the preface Parakilas states that he has designed this book both to introduce people to opera and offer opera lovers new ways to think about the genre (p. xvii). While the book indeed addresses both audiences, the casual writing style and presentation make it most suitable for novices. The narrative contains

numerous informalities (e.g., Brünnhilde as Wotan's "right-hand gal," p. 363) that many graduate readers—and reviewers—might well find off-putting. Certain emphatic words, especially "endless," recur excessively and often to exaggerated effect, as in the "endless" choruses and dances in Purcell's *Dido and Aeneas* (p. 167). The discussion of eighteenth-century comic opera overuses the phrase "seeing or hearing double," and its meaning is not always clear. Some word and phrase choices seem inapt and overdramatic: Gluck accompanies "Che farò senza Euridice" with "sawing" eighth notes, the continuous motion of which "seems to tell us that we don't dare breathe until [the aria] is over" (pp. 209–10). At the same time, for every annoying colloquialism or "endless" reiteration we also find witty and astute turns of phrase: "The mordents . . . on the repeated violin notes at the beginning of the aria set the mordant, teasing tone" (p. 186); *Wozzeck* is a drama of "interconnected disconnections" (p. 387); and "[Katarina Izmailova's] case is fascinating to contemplate because it is too contradictory to adjudicate" (p. 406).

Parakilas strives to relate operatic elements and styles to modern popular culture. Some allusions are thought-provoking, such as the comparison of Rameau's scores to cinematic soundtracks (pp. 197–98). Others, though, seem forced and simplistic: Mozart comic operas are breezily described as "the sitcoms of the day: stories of ordinary people who learn to cope with duplicities defined by traditional inequities of class and gender, and who emerge capable of loving with their eyes open. That's all." (p. 254) Moreover, to call opera buffa servants the "rap singers of opera" (p. 248) misleadingly implies that patter is exclusively rhythmic and non-melodic, when in fact melody is almost always present, in the orchestra if not in the voices.

Parakilas's musical analyses are frequently rich in insights and alert to significant nuances: notable examples include his discussions of Puccini's use of *parlante* and orchestral and vocal doubling to create ironic effect in *La bohème* (pp. 323–26) as well as rhythmic disjunctions between voice and orchestra that dramatize Jenůfa's isolation in Janáček's opera (pp. 379–83). He introduces the terms "acting style" and "singing style" to distinguish narrative and reflective sections, and the manner in which he applies these terms—for instance, describing the mature styles of Wagner and Janáček as idiosyncratic approaches to acting style (pp. 358, 379)—offers innovative ways to think about individual composers' language. French opera receives its just due with extended and highly informative discussions of works by Lully, Rameau, Grétry, and Meyerbeer, in addition to *Faust*, *Carmen*, and *Pelléas*. Parakilas's analyses include various reflective questions arising from the developments in the plots. While he sometimes risks "over-problematizing" a work, so to speak—asking for example whether the conclusion of *Fidelio* promotes the equality of the sexes or reinforces traditional patriarchal hierarchy (pp. 270–71)—others, such as

those raised by the multivalent ambiguities of plot and music in *Lady Macbeth of Mtsensk*, are well worth considering (p. 405).

By focusing on the stories opera tells rather than a comprehensive survey, much new understanding is offered, but inevitably much is also sacrificed. With some exceptions, the book has little to say about the composers: it does not include biographies (except as they bear upon the topic of the opera), work lists, or concentrated discussions of individual composers' achievements or influence. Many important operas never appear in the text: nowhere does one find *L'elisir d'amore*, *Il trovatore*, *Falstaff*, *Tosca*, *Elektra*, or, perhaps most surprisingly, *Die Zauberflöte*. Other works, such as *Der Freischütz*, *Rigoletto* (save for a brief commentary on the Quartet), *Tristan und Isolde*, *Parsifal*, *Madama Butterfly*, and *Salome*, receive only passing mention. Both of these lists could be expanded. While Parakilas devotes almost a whole chapter to Lully, he discusses only one opera each by Puccini and Strauss (*La bohème* and *Die Frau ohne Schatten*); Massenet is barely mentioned, and Smetana never appears.

When appropriate, Parakilas provides fairly detailed plot synopses, and while most of these are good, there are occasional inaccuracies. The jailer in *Fidelio* is Rocco, not Roc (p. 267); the unnamed king of *Les Huguenots* is Charles IX, not his brother Henri III, who ascended two years after the massacre (p. 274); and Figaro does not address "Largo al factotum" to Count Almaviva, as he becomes aware of the Count's presence only after the aria (p. 308). Enrico Ashton browbeats Lucia into marrying Arturo Bucklaw to save himself from political disgrace and possible execution rather than financial ruin (p. 312). Germont does not suggest that Violetta's tuberculosis will eventually drive Alfredo away; as he confesses in the last act, he did not believe at the time that she was seriously ill (p. 318). Some assertions fall victim to overstatement. It is difficult to accept that "the exchange of roles and musical styles between masters and servants . . . virtually disappears from the comic operas of Rossini" (p. 310), when such a switch between Prince Ramiro and his valet Dandini is a fundamental plot component of *Cenerentola*. Parakilas describes the opera orchestra as "percussion poor" (except for the timpani), but this is not true for a number of twentieth-century operas, including Puccini's *Turandot*, Shostakovich's *The Nose* (which includes an innovative all-percussion interlude), Britten's *Death in Venice*, and Messiaen's *Saint François* (p. 30).

In the operas he examines Parakilas explores the socio-cultural assumptions that allegedly underlie the works. Frequently his examinations yield important insights, as in the discussions of class and racial divides in *Wozzeck* and *Porgy and Bess*. On the other hand, his readings of *Carmen* and to a lesser extent *La traviata*, both heavily informed by the feminist interpretations of Catherine Clément and Susan McClary, result in some curious statements. If *Carmen* "wanted to be free of [Don José] the moment she seduced him" (p. 304), why

does she throw a tantrum in Act II when he tries to obey the bugle call and then entice him to join her smuggling crew? Further, if “the possibility never arises that Don José might give up his Spanish identity to become Carmen’s Gypsy husband” (p. 302), what are we to make of his fevered exclamation in the final duet that “if necessary, to please you, I’ll remain a bandit, everything you want”? And while women such as Violetta Valéry, according to Clément, are frequently “crushed by the bourgeois family” (p. 316), Parakilas might have mentioned that male characters receive their share of class or racial prejudice, if admittedly less often: two examples in Verdi include the plebeian Simon Boccanegra and the “damned Indian” Don Alvaro of *La forza del destino*.

Despite its title, this book is an introduction to the experience of opera rather than a narrative of the genre. The reader will learn more about how opera works and the stories it tells—or rather the stories some operas tell—than about its composers, development after 1800, and most historically influential works (e.g., *Tristan*). It might better have been titled *Experiencing Opera*. In terms of writing style, presentation, and content the book is more suitable for freshman or sophomore classes—including music appreciation classes focused on opera—than for upper-level or graduate courses focusing on opera history. Nevertheless, no other source covers so extensively what it can mean to attend an opera, and the topical studies offer a very astute accounting of the sociological issues operas can raise, as well as the diverse ways in which composers have responded to these issues in their music. On these grounds, whatever the reservations raised here, Parakilas achieves his goal of writing a book from which both opera lovers and connoisseurs will learn.