Digging in Your Own Backyard: Archives in the Music History Classroom

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Few would dispute that archives are necessary for the professional researcher. After all, even as libraries digitize greater portions of their holdings with increasing precision, there still exists a world of material unavailable to the scholar who does not visit the repository in person. Even aside from practical issues of access, the emergence of "book studies" or "material studies" have placed archival objects at the center of many methodological and theoretical considerations. Scholars in these fields have advocated a "materialist turn" (a response to the so-called "linguistic turn" of the mid-twentieth century), which deemphasizes interpretations of textual "content" *per se* without acknowledging how this content has been mediated by an object, in which, on which, through which, and by which a text becomes available to its receiver.[1] The claim is that this material, too, requires consideration. While the specific debates about the benefits and limitations of these approaches are too broad to engage with in this article, suffice it to say that the issues raised around them are often central to the ways we plan, conceive of, and carry out research.

Given that archival materials are central to graduate and professional work, it may seem obvious that they would be just as valuable in the undergraduate classroom. And yet how exactly? In North American undergraduate courses, where time is short and experience is limited, it may seem indulgent to incorporate obscure material that is unavailable outside of archives. Put roughly, if

1. A complete review of this complex literature lies beyond the scope of this article. For a general overview, see Christopher Tilley, Webb Keane, Susanne Kuechler-Fogden, Mike Rowlands, Patricia Spyer, eds. *Handbook of Material Culture* (London: Sage Publications, 2013). For a critique of the idea of the "material turn" (with an emphasis on Actor-Network Theory) see Dan Hicks, Marcy C. Beaudry, *The Oxford Handbook of Material Culture Studies* (New York: Oxford University Press, 2010), especially the introduction. For studies in how these ideas can be applied to the classroom, see Eleanor Mitchell, Peggy Seiden, Suzy Taraba, eds., *Past or Portal? Enhancing Undergraduate Learning through Special Collections and Archives* (Chicago: Association of College and Research Libraries, 2012).

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undergraduate students are learning basic historical narratives, should they focus primarily on so-called "major players" rather than devote their time to the local or the obscure? While we recognize this as a valid concern, we nonetheless contend that archival work can enrich the undergraduate classroom. Working through archives can make explicit for students the ways in which disparate materials are assembled into the historical narratives that form the bedrock of their course reading. Moreover, working with archives can be ideal for helping to develop skills central to humanistic thought: learning how to ask critical questions, how to pose imaginative answers to those questions, and how to test those answers rigorously against the available evidence.

Of course, there are a number of other potential challenges to working in archives that, as teachers, we cannot afford to ignore. Archival objects are fragile, expensive, and they require extra resources: curators and archivists to maintain them, librarians to supervise the object's viewing, special spaces and viewing areas for researchers, materials to preserve and restore them, and so on. However, if music history professors are fortunate enough to have local archives at their disposal, some of these challenges can be turned into opportunities that allow students to become acquainted with the sites and practices of hands-on research. In addition, as major libraries make their archival holdings increasingly available online, students can interrogate their course materials using images from across the country, thus getting a taste of far-ranging research without leaving campus.

The goal of this paper is to suggest some of the potential benefits of including archives in class at the undergraduate level. Our strategies are necessarily rooted in our own experiences of teaching music majors in a liberal arts college and conservatory environment. At Oberlin College and Conservatory, O'Leary incorporates objects from the Frederick R. Selch Collection into many of his classes. This repository, donated to Oberlin by Patricia Selch in memory of her husband, contains more than 700 instruments (with a particular strength in colonial and early American string instruments), over 9,000 rare books and scores (including first and early editions of treatises by Gaffurius, Mersenne, and Zarlino, as well as first editions of Billings, Lyons, and other American tune books), dozens of artworks, and thousands of pieces of ephemera (ranging from British and American theater, to brass-band memorabilia, to newspaper clippings). At Christopher Newport University, Ward-Griffin has access to the Josephine L. Hughes Collection, consisting of over 5,000 pieces of individual sheet music and numerous books dating from 1797 to the 1940s, with over sixty percent of the music dating from before the Civil War.

Our experiences differ from each other's, as do our ideas about how to use objects in the classroom. We also recognize at the outset that our discussion is neither exhaustive nor definitive. Much of what we have done in the classroom

with archives has been fortuitous: we are simply lucky to have the materials at hand. Moreover, our classes are small, numbering 20 or fewer students, allowing for more individualized approaches; not all the strategies advocated here will be applicable to large lecture classes and, even those that do work, may need adjustment. Still, despite the obvious differences in our situations and the great variation in teaching music history across North American schools, there are certain goals that transcend our individual experiences. We feel that some of the ideas we share here can be adapted to classrooms with limited access to collections of archival material. Such strategies can be used for local histories, ethnographies, depositories, and even for personal or family items that the students may themselves hold. In what follows, we will first introduce some broad considerations about what archival material can offer that secondary sources cannot. Then, we will turn to some of the more concrete uses to which we ourselves have put archives in the undergraduate classroom.

I. Why archives?

Why would archives be any better than facsimiles, textbooks, and modern editions in the undergraduate classroom? To begin to answer these questions, we must first describe how archival materials may differ from other classroom materials, a difference that can be summarized as the distinction between a "text" and a "book" (and by extension, between "music" and its score). Roughly speaking (and holding at bay for now the familiar ontological debates about texts and scores), the text is the intellectual "content" of a book. It can exist abstracted out of time. A book, however, contains text, but it also contains something extra. This "something extra" will be altered when a book is damaged, even if the text does not change. Books, scores, ephemera, and other objects exist in time and space, and therefore carry an irreducible past. This is simply to say that they have been used, and that past use is part of the object.

In his famous essay, "The Work of Art in the Age of Mechanical Reproduction," Walter Benjamin calls this "something extra" an aura, and worries that mechanical reproduction "emancipates the work of art from parasitical dependence on ritual" by reproducing the text independently from the object.[2] We highlight two kinds of rituals here. The first is past rituals, evidence of which often accrues to the object over time. Annotations, dog ears, worn pages, and other marks remind us that the texts contained within the books have always already been mediated by a material, a user, and a set of customs and norms that have dictated how the book was to have been used. (This is not to assume that the book has in fact been used accordingly or, one might say, dutifully.) Yet

2. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," ed. Hannah Arendt, tr. Harry Zohn (New York: Harcourt, 1968), pp. 217-51, here 224.

there is another, different kind of ritual, one that unfolds in the present day. The donning of white gloves, the highly observed entrance into the hushed archival space, the triangles of foam, the weights, the magnifying glasses, the special pencils and other accouterments of archival studies make working with these objects special, marking a period of time that exists somehow apart from the everyday, a period in which the individual becomes aware of time in a different way than he or she experiences it in mundane life. When these objects are moved beyond the archival space, into exhibitions, displays, or performance contexts, they also take on new rituals that encourage a contemplative, even reverential kind of behavior.

Can these properties and these rituals be mobilized productively in the classroom to create a kind of knowledge that texts alone cannot give? In the sections that follow, we suggest ways in which we've mobilized them toward pedagogical ends.

II. Microhistory

Many archives (especially local archives) contain historical oddities—objects that will likely never be anthologized or digitized because, crudely speaking, they are not "significant" enough to warrant the expense. And yet it would be difficult to deny that these more obscure holdings can offer a wealth of historical information that is hard to discern in secondary sources. They can reveal traditionally marginalized voices or grant access to points of view that do not always survive in written form. To put it bluntly, rather than being presented with "facts," as one might assume in a textbook, students working with unfamiliar objects are inundated with questions. Learning to manage such questions productively—to shape, to home, to hone them—is an essential lesson in historical research.

A strategy for helping students address the questions they pose to an object is to have them maneuver between broader, pre-existing historical narratives on the one hand, and local, particular questions about the individual object on the other, trying to devise a plausible history of the object by noting how it meets expectations set up by past scholarly work, and (especially) how it may not. This, roughly speaking, is the method of inquiry proposed by a group of scholars who refer to themselves as microhistorians (including Robert Darnton, Carlo Ginzburg, Jonathan Spence, and Jill Lepore), and who have typically used such objects to link the local with the broad, the obscure with the mainstream. They usually take a sociological approach to history, building a "thick" context in order to explain the significance of things that may seem utterly foreign to

onlookers.[3] To paraphrase Giovanni Levi, the simple act of buying a loaf of bread actually encompasses the wider system of the whole world's grain markets.[4]

It was with this "double vision"—relating the micro and the macro, the obscure and the prominent—that we attempted to approach our archival work with undergraduates. In one upper-level course about early nineteenth-century American music at Oberlin Conservatory, for example, students chose a single instrument from the school's Frederic R. Selch Collection. Students were to spend the next twelve weeks using this object to pry open a thick, localized cultural context, the kind that typically may remain outside the scope of wide-sweeping historical surveys. This project required students to interrogate what they read in secondary literature from class using primary sources from archives: instruments, treatises, historical books, and other ephemera. It was to serve as an introduction, not only to archival research, but also to formulating a strong research agenda and asking compelling historical questions.

One student came into the first meeting having chosen a clarinet that to an untrained eye seemed, frankly, unremarkable. The collection contained ornate and unusual instruments, but this one was dusty, cracked, and studded with dozens of small, unseemly nails. Could this awkward object sustain an entire semester of investigation? But this student's work exceeded all expectations. Her sharp eye immediately homed in on details that made this dull object seem suddenly mysterious: a thumb key that was never added, a slightly odd shape. She noticed an inherent contradiction in the object: on the one hand this object was odd and marred by tacks, but on the other hand the clarinet was at one time a luxury good, lined with ebony and ringed with ivory. Why did it look like this? Who made it? What happened to it?

As she began to interrogate this instrument, she embarked on a journey that lasted for the rest of the term. To address her research questions, she compared her clarinet to other clarinets in the Selch collection, noting subtle similarities between models whose provenance was already known. Armed with these observations, she dove into the vast secondary writing on the history of the clarinet to see how scholars have characterized these same features, toggling back and forth between the physical object and the scholarly literature in order to zero in on a potential date and manufacturer for this clarinet. But she did not stop at the physical details. She then brought the object to the attention of a local instrument restorer who suggested to her that the nails were the sign of meticulous repair. The question then became, why would anybody want to

3. For a brief history of the term, see Carlo Ginzburg, "Microhistory, Two or Three Things That I Know about It," *Critical Inquiry*, 20, no. 1 (Autumn 1993): 10 - 35. See also Jill Lepore, "Historians Who Love Too Much: Reflections on Microhistory and Biography," *The Journal of American History* 88, no. 1 (June 2001): 129 – 144.

4. Giovanni Levi, "On Microhistory," in *New Perspectives on Historical Writing,* ed. Peter Burke (University Park: Pennsylvania State University Press, 1991), 96.

spend so much energy to repair this instrument? What made this instrument so special? This led her to open her inquiry into the broader social context that surrounded this instrument. By the end of the course she produced a paper and an exhibition, which interlaced details about the physical object with descriptions of the instrument industry of early nineteenth-century New England, the typical instrumental ensembles of the same period, and broader discussions of how instruments were marketed to various classes of people at the time. Her work became a multi-layered tale that superimposed thick cultural context upon positivistic inquiry, revealing a vast world of instrument construction, advertising, and use—all starting with a single clarinet.

In a certain sense, this student reached no conclusion: her ideas about where this instrument may have come from cannot be fully corroborated. But the very fact that this object was "unknowable" proved to be in itself an advantage, for in devising plausible explanations about what this could have been, where it came from, how it was used, and how it compared to other instruments, this student was required to cull from a wide variety of sources to make a compelling story about it. Skills like database searching, evaluating sources, and verifying evidence naturally became part of this project. In the end, she realized that she was not writing the capital-H history of this instrument, but rather putting forth a plausible, historical argument, drawing upon the best evidence she could find.

In a similar manner, Ward-Griffin brought students into the Josephine L. Hughes Collection for an upper-level seminar. She instructed students to choose one or two pieces of sheet music from the full inventory list and to write a "backstory" that both historically contextualized it and used the object as a jumping off point for telling a broader history of American music.[5] What appealed to her about this concept was how such a limited focus could spawn such wide-ranging narratives. Students visited the archive, scheduled individual follow-up appointments with the special-collections librarian, Amy Boykin, and were given scanned copies of their scores to bring home. (Because of copyright restrictions, she scanned only scores that were in the public domain and that were dated from before 1923.) They were also encouraged to compare their scores with other versions of the same piece through the Sheet Music Consortium, an online catalog that provides information and some images of sheet music collections from libraries across the United States. In this way, students could connect their projects to the wider dissemination of sheet music in the nineteenth and twentieth centuries.

5. This backstory project was inspired by National Public Radio's program "BackStory with the American History Guys." Featuring three U.S. history professors, this national radio program tells elaborate backstories of subjects in the newspaper headlines, focusing on practices such as shopping during Black Friday, or the past use of contemporary objects, such as tools of the trade.

Beyond the excitement of gaining special access to the hidden recesses of the library, this project invited students to undertake detective work on their pieces. Rather than beginning with a set narrative into which they would come to situate the piece, the students used their observations to generate a list of questions. The foci of these questions ran the gamut from lithography to dedications. Some of them were quickly revealed to be dead ends, but most offered a jumping off point for further research. The production of questions was also key to thinking about history more broadly. Since the people who composed many of these pieces were either forgotten or unknown, students were challenged to find other ways to situate the score in their conception of American music life. In order to help them do so, students read recent musicological studies that advocated different approaches to thinking about research. In class students led discussions about how they might write alternate music histories and wrote reflections on how the listener, the performer, the impresario, and the businessman may each occupy different perspectives in their telling of history. The blended approach to the seminar—combining "newer" perspectives on music with "older" unfamiliar objects—was once again meant to push students to think beyond well-worn narratives about progress and composer biography.

While it may be daunting or risky for a professor to focus on "unknown" objects in class, we have found that allowing students to lead the exploratory process can produce excellent results. Perhaps the most successful of the backstory assignments was entitled "Stealing Georgian Opera." In examining one printed version of the aria, "Ah! What is the Bosom's Commotion" by Michael Kelly, the student noticed slight discrepancies in the notation that stood out in the context of the rest of the piece and were not found in the other copies of the score, either in the Hughes Collection or through the Sheet Music Consortium. Reviewing the secondary literature on music printing of this time, the student learned that such "typos" were commonly placed into pirated copies of music and, what is more, that these bootleg copies of music frequently circulated in the U.S. After undertaking extensive research into the history and location of printing houses in the United Kingdom and realizing that the printing house listed on this version of the score was never in existence, he suggested that this piece of sheet music was most likely a pirated copy. The student presented his work at the campus's annual undergraduate research conference, published it in the college's journal and was honored with an award that recognized it as an outstanding contribution to undergraduate research at the university that year. This kind of modest enquiry—blending one's own observations with support from secondary literature—is exactly the sort of contribution that students may be able to make as undergraduate researchers. Like O'Leary's example of the clarinet—and indeed, like much musicological work—the history may not be

definitive. But it is intriguing, and, most importantly, deeply engaged in creating knowledge.

The "backstory" assignment, then, required students to realize that there is no one path to take, but that research is itself a process of deciphering, of separating the wheat from the chaff. By focusing on a single primary source object, students learn how to undertake scholarly investigation, in all of its circuitousness and difficulty. Although students may enter into an archive determined to find *the* definitive story, the missing pieces and many versions of the same piece force them to entertain the idea that there is no single history to be uncovered. In one class discussion, a student tellingly remarked that she had not known that there were so many different ways to *think* about music. In spite of her thorough training in the performing styles for different composers and pieces, she had previously been trained to approach all music with the same focus on composer intention in mind. Bringing students into the archive, then, is an invaluable way to cultivate ownership not only of history, but of making meaning out of music in general. Students develop their own expertise and learn to trust their own ideas as much as those in the secondary literature; in short, they become researchers.

III. Narration and Authority

In both of our previous examples, students used a single object to "test" existing historical narratives, and then to offer alternative interpretations of the historical record based on their analysis of empirical data. Part of our goal in these cases was to introduce students to some of the complexities surrounding the construction of narratives. Certainly archives can be central to this endeavor, but, as professional historians know very well, archives can also complicate this task. Anita Helle, for example, has noted that the ways in which archives order objects can also impose a way of seeing, in that the techniques we have for storing, retrieving, and accessing these objects can "reconfigure the hierarchical field of what is to be valued."[6] Similarly, cultural theorist Mieke Bal has argued that, just as there are many kinds of things to be collected, there are many narratives produced by the reordering of objects within a collection.[7] As students are forced to make sense of these objects and their contexts, can we simultaneously make them aware of the methodological difficulties of creating historical narratives?

6. Anita Helle, ed., *The Unraveling Archive: Essays on Sylvia Plath* (Ann Arbor: University of Michigan Press, 2007), 3.

7. Mieke Bal, "Telling Objects: A Narrative Perspective on Collecting," in *The Cultures of Collecting,* ed. John Elsner and Roger Cardinal (Cambridge: Harvard University Press, 1994), 111-112.

To address such issues, Ward-Griffin once again joined forces with librarian Boykin in the sheet music collection at Christopher Newport. Working with sheet music offers special problems that other kinds of materials do not. For example, the power of the archive is often thought to be located in the singularity of its materials or in the unique story or narrative that an object is thought to embody. However, while recognizing that every individual piece of sheet music is a unique object, the ubiquity of similar objects is one of the most salient features of these pieces—they were, after all, pop songs or mass media. A complete understanding of what they are must account for both their individuality and their multiplicity. Rather than being concerned with the rarity of a particular archival object, it may be more useful to focus on how the archival objects demonstrate the material processes that regulate or effect performance.

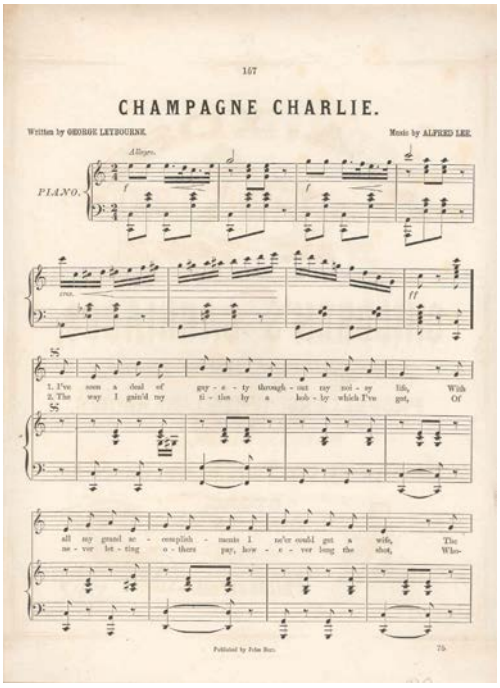
For a survey class, Ward-Griffin pre-selected a dozen pieces, all of which were available in different editions, transcriptions, and publications. She and Boykin then spread this music out for students to view, keeping different versions of the same piece together to invite comparison but disregarding questions of style or chronological order. What students encountered as they entered the room was very different from their previous academic experiences in a music history classroom. Rather than confronting these pieces as singular, anthologized texts, students encountered them as objects that presented music in a state of flux. The multiplicity of versions suggested a complex history of dissemination, a welter of performance styles, and a variety of implications for instrumentation and realization.

In the first part of the class, students moved from one piece of music to the next, reading the inscriptions, the places of publication, and humming or "air playing" the melody lines. Students then clustered around one or more pieces and were asked to speak about what they saw. Usually, the first thing they noted was the imagery, particularly the detailed cover art. For instance, students compared different covers of "The Old Armchair" and discussed what the domestic imagery may tell us of the likely place of performance and ballad style of this piece. Students also examined advertising tunes, such as "Dr. Tichnor's Antiseptic March," and paid attention to the advertisements alongside which music was published, such as the sheet music for one version of "Champagne Charlie," which rather incongruously includes an advertisement for baby carriages on the verso (**Figure 1**).[8] Frequently, students forged productive connections with their peers, who were looking at different pieces across

8. Henry Russell, *The Old Arm Chair* (1840); Louis Blake, arr., *Dr. Tichenor's Antiseptic March* (New Orleans, LA: Sherrouse Medicine Company Ltd., 1895); Alfred Lee, *Champagne Charlie* (Jules Berr, n.d.). For more on the place of Champagne Charlie in American musical culture, see Gillian M. Rodger, *Champagne Charlie and Pretty Jemima: Variety Theater in the Nineteenth Century* (Urbana-Champaign: University of Illinois Press, 2010).

the classroom, noting similarities in themes, publication details, or imagery. It was an exercise in narrative building: students created their own order and conceptual apparatus to link the various objects around the room.

Figure 1: Alfred Lee and George Leybourne, "Champagne Charlie," (Jules Berr, n.d.). Image courtesy of the Josephine L. Hughes Collection, Christopher Newport University.



Using multiple objects with ostensibly the same score accomplished two goals. First, the variation between the objects "destabilized" the very idea of an authoritative text. When students were presented with multiplicity, they were forced to localize their arguments, to limit any grand notions of what a text "means" or "is," and instead focus on what a text "has meant" or "was in a particular context."[9] Second, in terms of historiography, the end result was to shift students' focus from a composer-centric to a consumption-oriented history of American musical life.[10] The ubiquity of this music led into a discussion of the circulation of printed music in the nineteenth century and the interplay between music making and commerce in America.

9. This echoes Richard Taruskin, "The Musical Mystique: Defending Classical Music Against its Devotees," in *The Danger of Music and Other Anti-Utopian Essays* (Berkeley: University of California Press, 2009), 330–53.

10. This was also the historiographical suggestion Richard Crawford posed in *America's Musical Landscape: The Business of Music from Billings to Gershwin* (Berkeley: University of California Press, 2000).

Much like the history of American music, the archive offered up a jumbled selection of pieces that could be interpreted in multiple ways. By having students serve as the interpreters, they learned to develop the very narrative skills needed to bring these objects—and music history—to life. Offering students access to the scattered and "unprocessed" contents of archives, then, can make them aware of the construction of history in a way that no textbook can, even despite our best efforts to problematize narratives. In part, this is because students must learn to deal productively with an over-abundance of material, with a plethora of rich, tantalizing detail that, at some point, may have to be siphoned off in order to create a historical argument. This process, moving from observations, to vague hunches, to preliminary conclusions, engages students in the very "making" of music history.

IV. Historical Imagination

We have found that abstract issues of historiographical method can be confusing to undergraduates, who often lack experience with different varieties of historical narrative that would explain how different methodological theories can take a more concrete form. Lost in abstraction, our students have occasionally expressed frustration—some have said, rather bluntly, that they would like to focus more on music and less on theory. We sympathize. However, on a general level we have found some strategies for incorporating these theoretical issues into undergraduate courses in concrete ways. We believe that integrating the study of archival objects into our courses can offer students a glimpse "under the hood," so to speak, presenting them with the raw, often chaotic materials that eventually become fashioned into the coherent narratives they find in their texts. By drawing on their previous historical experience, their deductive powers, and their instincts as musicians, we encourage them to think through historical data to create historical arguments.

Rather than focus on epistemology or ontology directly, we have asked students to consider other questions that arrive at similar considerations indirectly. For example, one question we have explored with students is, what could count as historical evidence? In a large music history survey, O'Leary used archival materials in an attempt to unveil the process by which histories are assembled. The subject was the dispute that raged in the colonies in various forms from the 1640s to the 1720s between what Americanists call "Old-Style" (or "Usual-Way") singing on the one hand, and "Regular Singing" on the other. As background, O'Leary pointed out to students that there was there was a contradiction at the heart of Puritanical worship. On the one hand, Puritans felt psalms were most properly sung during worship, and they acknowledged a long interpretive tradition that relied on Biblical evidence to prove this. On

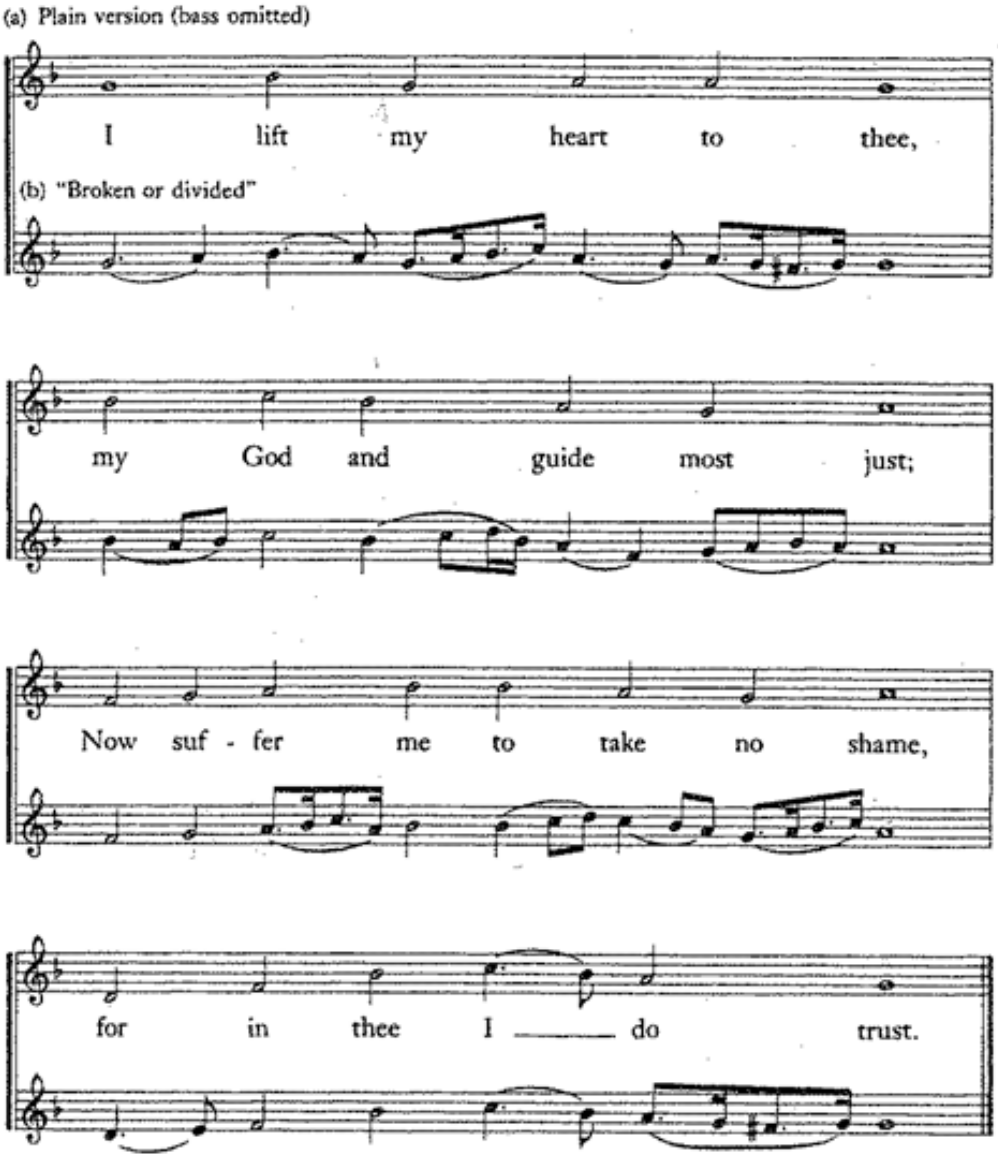
the other hand, central to Puritanical belief was also the concept of "total depravity," and they felt that any music accompanying a Biblical text would be just as sinful as that music's composer.[11] O'Leary then discussed how Puritans attempted to work through this contradiction with their books, how they tried to strip down what they thought had become extravagances in Roman Catholic and Anglican worship by eliminating all parts of the service for which there was no evidence in scripture: no choirs, no instruments, and no "composed" music. Instead, Puritans sang monophonic psalm tunes, and followed a tradition of "lining out" by which one member of the congregation would sing the psalm line by line, and the congregation would imitate. In the early eighteenth century, however, a group of reformers noted that even in this stripped-down oral tradition, the singing of psalm tunes had corroded beyond recognition, and from church to church the once-familiar tunes accumulated their own idiosyncrasies. For them, deviation from scripture-sanctioned music was a sign of laxity in practice, which was akin to decadence and immorality. The next generation of reformers sought to address the issue of incorrect singing by promoting what they called Regular Singing: the establishment of singing schools and singing from sheet music in order to fix the psalm tradition and ensure it was being performed as "correctly" as possible. Yet even though—for moral and musical reasons—Regular Singing appeared to supersede the Old Style, evidence shows some resistance to singing in the Regular Style and that the Old Style continued to hang on long after the establishment of singing schools.

The question is why. It is at this point where O'Leary brought out examples from the Selch Collection archives to try to ascertain a couple of specific questions about Puritan worship: How did they learn songs? How did they choose which songs to sing? How did congregations respond to the person who was lining out? In the Selch Collection, there are early editions of the two main Psalters the settlers brought with them from Europe (called the Ainsworth Psalter and the Sternhold and Hopkins Psalter), as well as a facsimile of the Puritans' own *Bay Psalm Book*. Using a document camera, O'Leary asked the students to think how these books would have been used in connection with the services. Immediately students noticed just how little music there is in each of the books—and in the case of the *Bay Psalm Book*, there is no music at all until the ninth edition. O'Leary asked them to speculate why this might be the case, and usually the answer comes readily: that Puritans would already have known the tunes. As a class, then, O'Leary asked them to stand and try to

11. This has been elucidated frequently in the literature, but most recently by Glenda Goodman, "'The Tears I Shed at the Songs of Thy Church': Seventeenth-Century Musical Piety in the English Atlantic World," *Journal of the American Musicological Society*, 65, no. 3 (Fall 2012): 691-725.

approximate what singing in a Puritan service may have been like. During the course of their singing, O'Leary approximated the original tune, but did not sing it exactly as it is printed, and when he showed them the music, students noticed immediately that the congregation had sung the song incorrectly—that their practice had "drifted" away from the text (**Figure 2**).

Figure 2: Two versions of "Southwell tune" from *A New and Easie Method* (1686) set to Psalm 25, cited in Nicholas Temperley, "The Old Way of Singing: Its Origins and Development," *Journal of the American Musicological Society* 34, no. 3 (Autumn, 1981), 526.



What, O'Leary asked, was the difference between the two styles? Which did they like better? For some students, Regular Singing was preferable: they felt more secure, the sound was more "correct." Others, however, felt that they could be more enthusiastic about their singing with improvisation, that they could put a personal stamp on it, even amid the crowd of other students, and that the Old Style was more expressive of their devotion; it was more fun.

O'Leary concluded with a historiographical question. Security, fun, enthusiasm, joy—are these present-day experiences a kind of historical evidence? Students tended to answer, No, of course not; "joy" is not a kind of knowledge, but rather a "feeling." Moreover, our present day feelings are somehow "ours," not "theirs" in the past, and that we could only attribute this "joy" to people of the past through a sheer act of imagination. But O'Leary asked the students to reconsider. He told students that the historian's job is to explain anomalies and fill gaps in our historical record, and that this all starts with an act of what R. G. Collingwood (and later Leo Treitler) called the "historical imagination."[12] O'Leary told them that none of what we did in class was really accurate (nobody really knows what the Puritans sounded like). But he suggested that creating a dialogue between hermeneutic interpretation and historical data allowed us to "reanimate" how people may have felt about a particular practice by translating it into our own analogous terms. In doing so they created a historical argument (one that will need further testing, of course, to be convincing). While our imagination can create a historical argument, our evidence must refute it.

Yet, even if there exist creative ways to use archives to introduce problems of historiography at the introductory level, what would be the purpose of doing so? While we acknowledge that dispensing with historical narrative would be impossible, we believe that presenting prefab historical narratives to students can lead to a danger—that ultimately we as faculty may end up doing some of the tough thinking for our students, setting up paradigms or "lenses" through which students come to view all evidence. We have found that it can then be difficult for students to let go of these paradigms in the upper levels of study. Our goals in bringing "incomplete" or "unfinished" narratives to students at the introductory level is to develop their intellectual flexibility, and to encourage them to be critical not only of narratives, but of narrating.

This becomes especially apparent when undergraduates begin to write research papers. While a great deal of pedagogical research has dealt with ways that students may become more invested and involved in the learning process, such as through flipped courses, when it comes to individual research, it can be difficult to translate the student-centered classroom into student-centered

12. Leo Treitler, *Music and the Historical Imagination* (Cambridge: Harvard University Press, 1989).

research.[13] In our experience, students tend to rely on secondary sources for their work because they are more practical and offer a ready-made argument against which they can push back. By no means is this negative (far from it), but ultimately students may have few opportunities to learn how to access and evaluate primary sources for themselves. They may not consider how they, too, can interact with primary sources just as the scholars they cite do—or, put differently, how they can shift from consumers to producers of knowledge. While we acknowledge that this goal could be achieved without archives, we maintain that using an object whose past is unknown by necessity emboldened students to begin with their own observations.

Ward-Griffin witnessed this process in one of her classes, when a voice student examined an obscure opera aria and quickly observed a number of similarities in range and melodic contour between this aria and "Un'aura amorosa" from *Così fan tutte* that he had recently sung. Diving into the secondary literature, he learned that "Un'aura amorosa" had been performed by the composer during this same time period and hypothesized that it may have influenced the composition of this second aria. In this way, the student learned to trust his own instincts as he began to consider the genealogy of possible performances that had led to the composition of the little-known piece. Most importantly, through this act of historical imagination, the student set up his own framework for telling the history of this piece. The archive's capacity for engaging our historical imaginations allowed this student to draw upon expertise that he had gained as a sensitive listener and performer. In this respect, then, archives enable student involvement, not just for the sake of increasing student input, but to produce a richer and more varied historical account.

V. Enthusiasm

So far, much of our attention has been given to reanimating rituals that once surrounded objects in the past. Yet what about the rituals of today that we associate with archival work? What about all the ways that archival work requires us to behave extraordinarily, to become hyperaware of what is in our hands and how we act around it? Indeed, one of the most common responses from

13. In music scholarship, active learning and flipped classrooms have been the focus of studies in *Engaging Students: Essays in Music Pedagogy (Volumes 1, 2, and 3)*, particularly Kris Shaffer and Bryn Hughes, "Flipping the Classroom: Three Methods" (2013), Trevor de Clercq, "Toward a Flipped Aural Skills Classroom: Harnessing Recording Technology for Performance-Based Homework" (2013), and Amanda L. Scherbenske, "Student-Centered Learning Strategies for Teaching World and Popular Musics" (2015). In music history, recent edited anthologies have advocated for active learning strategies, as seen in James Briscoe, ed., *Vitalizing Music History Teaching* (Pendragon Press, 2010) and James Davis, ed., *The Music History Classroom* (Routledge, 2012), as well as many articles in this *Journal*.

students is how enthusiastic they are about the process of an archival class, be it about watching the professor's theatrics as he or she prepares to handle an object, or about their own encounter with something that has been through so many hands and has witnessed so much history. In the book *Past or Portal,* Toni Bowers relates that she once taught a course on Richardson's *Pamela* at the University of Pennsylvania in which each member of the class was given an object to investigate throughout the semester relating to the novel (contemporary reviews, satires, burlesques, diatribes, and so forth). In her essay she transcribes her students' responses. The most common reactions were how "enthusiastic," how "excited," how "awesome," how "cool" the whole endeavor was.[14] Our students' reactions have been similar. But is this "cool factor" pedagogical?

We suggest a few ways to harness this enthusiasm toward pedagogical ends. First, there is an act of defamiliarization—both of the classroom experience and the classroom material—that can in and of itself be a historical lesson. As Margreta de Grazia and Peter Stallybrass wrote in their article, "The Materiality of a Shakespearean Text": "When the materiality of the early texts confronts modern practices and theories, it casts those modern practices and theories into doubt, revealing that they, too, possess a specific—and equally contingent—history. It makes us face our own historical situatedness."[15] We believe that the experience of defamiliarization can be key to adopting a critical mindset. We have seen students become newly critical of their own opinions about what is "right" or what is "good" by being wrenched away from their habitual modes of interacting with music.

For example, O'Leary taught a course on the history of musical instruments using objects from the Selch Collection. Each student was initially asked to describe the provenance and history of a particular instrument in the collection, and relate it to a broader overview of that instrument's development. As the semester continued, however, the class became something else entirely. Members of the historical performance department graciously agreed to demonstrate various different historical instruments with students, and then to explain why they would choose one particular instrument over another in a given context. Catherine Meints, who teaches viola da gamba and cello, explained that, for playing Bach, she would choose one particular German baroque cello, while for playing Strauss she would choose another instrument. The reasons were not simply because of some gesture toward historical fidelity—she was not trying to "get it right" (she was, after all, well aware of the debates surrounding performance practice from the 1980s and 1990s). For her,

14. Toni Bowers, "Crazy for Pamela in the Rare Books Library: Undergraduates Reflect on Doing Original Research in Special Collections," in *Past or Portal?*, 56-57.

15. Margreta de Grazia and Peter Stallybrass, "The Materiality of the Shakespearean Text," *Shakespeare Quarterly,* 44, no. 3 (Autumn 1993), pp. 255–83, here p. 257.

certain instruments offered advantages because of their construction and their timbre. As more historical-performance professors began to talk to the class, the course became a kind of ear training in timbre: what might be the effect of using this particular flute as opposed to that one? Developing a kind of critical ear in this way (not all cellos sound like "cello") is necessary for a conservatory student, and being connoisseurs of timbre can open up new possibilities for score interpretation that may have seemed otherwise straightforward. Beyond that, however, it engaged the students as musicians, linking the development of instruments to present-day artistic choices: that the construction of instruments over time brought out different possibilities of timbre, articulation, and voicing which they, as musicians, could exploit today.

Ward-Griffin witnessed a similar example of defamiliarization in January of 2016, when one of her music history courses hosted a musical concert for the university and local community based on the materials in the archives. Featuring student performers, this evening presented selected pieces from the archive, alongside introductory remarks by the students who had researched the pieces during the previous semester. In one instance, a composition student had realized an incomplete handwritten piece called the "Horticultural Rag." Full of metrical irregularities, an incomplete repeat, and typographical mistakes, this piece only offered a melody line and some nonsensical words. As the student explained to the audience, there was no way of knowing what the composer may have meant and that, confronted with this scarcity of information, he latched onto the "rag" title. Sung by a soprano and accompanied by the piano, the performance drew upon stylistic dimensions—including later effects such as jazz and musical-theatre singing styles—that made sense of the nonsensical parts of the rag and delighted the audience. This realization not only transmitted knowledge of the style, but also updated the piece to help a twenty-first century audience enjoy music for which very little written archival evidence survives. Performance scholar Diana Taylor has suggested that performance itself constitutes a kind of embodied knowledge and that something is lost in the accumulation of documents from a performance (papers, reviews, scores) in an archive. If, as she put it, the collection "succeeds in separating the source of 'knowledge' from the 'knower'" (that is, the performer), then inventive performances of archival objects can reinvest knowledge back into the musicians themselves. In performing this work, then, students adopted the rhetorical maneuvers needed not simply to historicize, but to reframe the archival object for new audiences.

These examples demonstrate how working in archives can draw upon students' experiences, tastes, and joys as musicians and listeners. In both examples, perhaps paradoxically, we have found enthusiasm and doubt to be two sides of the same coin. So much of what we read in pedagogical studies now

focuses on student-centered learning. In its more insipid forms, "student-centered" becomes a kind of learning that asks students only to relate what is going on in class to their own past experiences and their own personal passions—in other words, to articulate what about their studies is familiar. Certainly this is a necessary part of any learning process, but we have found that archival work brought students beyond this step, not by engaging them on their terms, but rather through their confusion and their discomfort. In the end, we believe that incorporating archival work in the classroom can achieve the opposite ends of student-centered learning. Engaging students through archival work functions in many ways like a ritual, bringing the students beyond themselves and asking them to encounter something in which time, space, and history work differently than it does for their personal lives. Such an experience, we think, is the first step toward becoming an informed historian and musician.

In a pedagogical world of clickers, blogs and online discussion forums, bringing students into physical archives can seem positively retrograde. It can also seem unforgivably positivist; its focus on objects may easily be conflated with a search for objective data that these things are meant to reveal. But, as we have argued in this article, the goal of such endeavors is to make students aware not only of the materiality of historical objects, but also of the historiographical maneuvers and processes that this material undergoes in the making of history. And archival holdings and objects are uniquely positioned to do so as they prod students to consider the cracks in music history narratives.

"Long-braided Lolitas," or Teaching Undergraduate Music History in a Study Abroad Context

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> *Then, when the curtain opened on the group of knock-kneed and long-braided Lolitas jumping up and down, the storm broke. Cries of "Ta gueule" came from behind me. I heard Florence Schmitt shout "Taisez-vous garces du seizième"; the garces of the sixteenth arrondissement were, of course, the most elegant ladies in Paris. The uproar continued, however, and a few minutes later I left the hall in a rage…*[1]

This account by Igor Stravinsky describes, of course, the infamous premiere of *Le sacre du printemps* on May 29, 1913 in Paris. As most students of music history will learn, *The Rite* not only produced a riot but also signaled a fundamental shift in the musical landscape. In a single evening, so the story goes, Stravinsky and his collaborators dropped the curtain on the Long Nineteenth Century and raised it on a new, modern era. *The Rite*, as both a work and an event, thus fits beautifully into a linear timeline of music history. It also demonstrates one of the central problems in teaching and learning about that history.

Like all music, *The Rite of Spring* manifests a complex intersection of social, cultural, musical, and political influences. Yet the standard undergraduate survey course—as music historians often lament—rarely allows time to examine all of these factors in full detail or in proper context. With limited time and resources, instructors must choose what is most important and useful for students to know. This aspect of the survey course has tended (in combination with other factors) to privilege a prescriptive, linear focus on "great works" and "great composers." Recent discussions in music history pedagogy grapple with these practical and philosophical dilemmas, often concluding with calls for innovative approaches in the curriculum.[2] Yet a primary challenge for such innovation

1. Igor Stravinsky, in Igor Stravinsky and Robert Craft, *Expositions and Developments* (Berkeley: University of California Press, 1962), 143.

2. See the Roundtable discussion, "The End of the Undergraduate Music History Sequence?" in this *Journal* 5, no. 2 (2015): 49–76; and "Essays in Honor of Douglass Seaton" in

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lies in identifying what can be changed. How diverse ought the curriculum to be? Should teaching "great works" be relinquished in favor of broader coverage? What sort of contextual information—particularly extra-musical information—ought to be provided? If undergraduates do not know "great composers," will they be disadvantaged in the future?

These questions reflect not only disciplinary developments but also broader trends in pedagogical scholarship. Efforts to de-linearize set narratives have been accompanied by attempts to decentralize the pedagogical process away from the lecturing professor. Such approaches seek both to diversify the subjects taught and to increase student involvement in the learning process. Terms like the "centrifugal classroom" and titles such as *Teaching Naked* or *Flip Your Classroom* vividly express this urge to change teaching models and contexts in an effort to foster active learning and student engagement.[3] As issues in music history pedagogy intersect with these greater didactic concerns, a central challenge for music history teachers lies in shaping the environmental and experiential encounters that their students have with the discipline. Music history teachers must thus confront two separate but related issues: what can (or should) the teaching of music history accomplish, and how can those goals, once identified, be met in the ever-expanding field of music history?

This article describes one attempt to engage these issues through a course entitled "Rites of Spring: Paris, the Ballets Russes, and the Arts of Modernism."[4] Using an interdisciplinary study abroad model, "Rites of Spring" sought to address both musicological and pedagogical challenges. The course itself centered on Sergei Diaghilev's original ballet company (1909-1929) and the ways in which the troupe mirrored the aesthetic and socio-political currents of the early twentieth century. Taking students to Paris and London, "Rites of Spring" used the Ballets Russes as a paradigm for exploring those currents in their historical and physical context. In describing this course, we hope to illustrate how diverse approaches to pedagogy can foster new encounters with music history for undergraduate students and lead to direct, experiential, and individualized modes of teaching and learning.

this *Journal* 4, no. 2 (2014): 191–318.

3. Linda Woodbridge, "The Centrifugal Classroom," in *Gender and Academe*, eds. Sarah Munson Deats and Lagretta Tallent Lenker (Lanham, MD: Rowman and Littlefield, 1994), 133–51; quoted in Pamela Starr, "Teaching in the Centrifugal Classroom," in *Teaching Music History*, ed. Mary Natvig (Aldershot. UK: Ashgate, 2002), 169. José Antonio Bowen, *Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning* (San Francisco: Jossey-Bass, 2012); Jonathan Bergmann and Aaron Sams, *Flip Your Classroom: Reach Every Student in Every Class Every Day* (International Society for Technology in Education, 2012), http://site.ebrary.com.libproxy.furman.edu/lib/furman/detail.action?docID=10759765.

4. Hereafter, *The Rite of Spring* or *The Rite* (indicated by italics) refers to Stravinsky's work, while "Rites of Spring" (in quotation marks) refers to our study abroad course.

"Rites of Spring" in Context

"Rites of Spring" linked three separate yet related modes of praxis connected to music history, study abroad, and primary sources. Douglass Seaton has written that "music history ought to investigate music experience" and music history students must "engage actively in the discipline."[5] Others have put forward ideas for original assignments and activities that develop students' pre-professional skills and intersect with their interests and majors (most of which are not in music history); examples include games to improve listening skills, blogging to practice writing skills, classroom activities to enhance professional skills (such as public speaking), and alternatives to the traditional music history research paper.[6] Whatever the method, the goal, in Pamela Starr's words, is for "the instructor [to set] in motion the structures and processes that enable students to develop . . . their own understanding of the evolution of musical style and to use this understanding to enrich their careers as performing musicians and teachers."[7] An emphasis on innovative pedagogy thus leads to an emphasis on individualized and experiential learning outcomes.

Study abroad programs are acknowledged to be one of the best models for innovative learning, fostering "intense student-faculty interaction" and providing participants with dynamic, experiential environments.[8] Yet these programs are challenging to assess, since each institution must develop its own set of local best practices.[9] Some universities, for instance, contract with non-profit organizations (e.g. IES Abroad), while others maintain their own international campuses (e.g. New York University-Paris or Oklahoma University in Arezzo).[10] In

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

6. Nathan C. Bakkum, "A Concentric Model for Jazz History," in this *Journal* 5, no. 2 (2015): 5–22; Kimberly Francis and Travis Stimeling, "E-Publishing in the Undergraduate Music History Classroom," in this *Journal* 4, no. 1 (2013): 1–22; Sara Haefeli, "Using Blogs for Better Student Writing Outcomes," in this *Journal* 4, no. 1 (2013): 39–70; Erinn E. Knyt, "Rethinking the Music History Research Paper Assignment," in this *Journal* 4, no. 1 (2013): 23–37; and Scott Stone and Jessica Sternfeld, "Music Librarian and Faculty Collaboration: How an Historiography Assignment Improved a Music History Class," in *Music Reference Services Quarterly* 17, no. 1 (2014): 21–32.

7. Starr, "Centrifugal Classroom," 169–70.

8. Bowen, *Teaching Naked*, 206.

9. The National Association of International Educators (NAFSA) offers a wide range of professional resources to guide institutions and individuals as they develop international programs. See https://www.nafsa.org/Professional_Resources/. See also *The Handbook for Research and Practice in Study Abroad: Higher Education and the Quest for Global Citizenship*, ed. Ross Lewin (New York: Routledge, 2009), which offers a number of case studies for planning and implementing programs.

10. See https://www.iesabroad.org/, https://www.nyu.edu/paris.html and http://www.ou.edu/cis/education_abroad/programs/ou-in-arezzo.html.

his extensive review of the study abroad literature, Richard Edelstein notes that assessments tend to focus on pedagogical or experiential outcomes specific to each program.[11] Few of these studies share any set of broader norms (theoretical, methodological, or conceptual), making them difficult to quantify. This reflects the evolution of international education; as Edelstein observes, study abroad has transitioned from its original focus on foreign language acquisition towards a wider, less-determinate set of goals. Many programs now emphasize "global citizenship" or "intercultural competence" alongside a specific disciplinary focus.[12] Students on study abroad are not just investigating a subject but are meant to be cultural diplomats, advancing mutual understanding and cultivating international good will. Yet such objectives are as difficult to define as they are to measure and the study away literature has yet to reach consensus either on outcomes or assessments.

What all study abroad programs do share, however, is the idea that learning off-campus is different from learning within the standard classroom. This is not difficult for music students to grasp, since most easily understand that (for example) listening to an excerpt from Mozart's *Le Nozze di Figaro* in class and attending a staged production at the Metropolitan Opera House are two distinct experiences. But what makes them different? One answer is that in the second situation students encounter primary sources in non-pedagogical and unmediated contexts—that is, contexts that exist for purposes other than teaching (like artistic performance) and that are not facilitated or interpreted for students in a pedagogical setting (like a classroom).

Music history pedagogy has typically addressed this difference either by bringing primary sources into the classroom or by taking students to the sources themselves. Text-based primary sources (from Oliver Strunk's classic volume to more recent, specialized materials) have become a standard element in the curriculum.[13] Many teaching faculty incorporate visits to a library or fieldtrips to a live performance as part of their instruction. In recent decades, gains within the digital humanities have made direct access to sources easier than ever.[14] However, such sources usually remain supplemental, rarely (if ever) forming the substance and basis of an undergraduate music history class.

11. Richard Edelstein, "Globalization and Student Learning: A Literature Review and Call for Greater Conceptual Rigor and Cross-Institutional Studies," Research & Occasional Paper Series: CSHE.6.14, *Center for Studies in Higher Education* (2014): 1–15.

12. Edelstein, "Globalization and Student Learning," 7.

13. Oliver Strunk and Leo Treitler, *Source Readings in Music History*, rev. ed. (New York: Norton, 1998); as an example of more recent, specialized source readings, see Michael L. Mark, *Music Education: Source Readings from Ancient Greece to Today*, 3rd ed. (New York: Routledge, 2007).

14. Examples of this kind of direct access to sources are described by Drew Edward Davies in his essay, "The Digital Humanities and Teaching Iberian and Latin American Music History," published in this issue on pp. 99–105 as part of the Roundtable on "Ibero-American Music

Full-fledged interaction with primary sources in music is instead traditionally reserved for graduate students and scholars. Yet, as Catherine Johnson and Wendy Duff write, students need fuller engagement with primary sources "at the undergraduate level so that they become comfortable . . . long before they start graduate-level research."[15] While Johnson and Duff have in mind a specific environment (the archives), their observations reflect the invisible hierarchy that surrounds primary sources in many settings. Students sense that gatekeepers (librarians, archivists, curators, and others) have "the power to deny [them] access," although they might not understand why.[16] Thus, as Todd Samuelson and Cait Coker observe, "it is not simply students' lack of interest in or knowledge of primary research materials . . . that prevents them from engaging with special collections materials. Instead, we suggest that students are blocked by an arrangement of cultural forces and preconceptions that they may not recognize."[17]

In teaching "Rites of Spring," we sought to recognize that the "arrangement of cultural forces and preconceptions" was not only a factor for primary sources but also, as the literature demonstrates, for music history and for study abroad. This "arrangement" and the ways in which we might address it had a direct impact on our course and on the decisions we made about its design, content, activities, and assessments.

"Rites of Spring": Design and Content

"Rites of Spring" was designed for a music department within a liberal arts university. Our department offers degrees of Bachelor of Music in performance, composition, music education, and music theory, and of Bachelor of Arts in music. Approximately 200 students (out of a student body of 2,800) major in music, and all must take an introductory class in music history, followed by a three-semester survey of Western music and a one-semester survey of World Music. Music students complete their required music history courses by the end of their junior year. Students majoring in other disciplines within the university must take one appreciation or applied course in the visual and performing arts (usually in the music, art, or theater departments).

and the Music History Curriculum: Reform, Revolution and the Pragmatics of Change. For an index of "substantive open access" projects in musicology, see the list maintained at http://drm.ccarh.org/.

15. Catherine A. Johnson and Wendy M. Duff, "Chatting Up the Archivist: Social Capital and the Archival Researcher," *American Archivist* 68:1 (2005): 128.

16. Johnson and Duff, "Chatting Up the Archivist," 121.

17. Todd Samuelson and Cait Coker, "Mind the Gap: Integrating Special Collections Teaching," *Portal: Libraries and the Academy* 14:1 (2014), 55–6.

The music department has typically offered one upper-level music history elective in each year; this course is taught seminar-style and requires students to have completed at least two classes in the music history survey sequence. Like most undergraduate seminars, these electives provide a complementary depth to the survey sequence but are effectively limited to upper-level music majors. Although "Rites of Spring" was listed as an upper-level music elective, it had several distinct differences from other courses in the music history curriculum.

"Rites of Spring" took place during our university's "May semester," a three-week term in which students enroll in one intensive course. It began with three days on campus, followed by two weeks in Paris and four days in London. During our on-campus sessions, we gave nine hours of lectures, assigned scholarly readings in musicology and dance history (e.g., Garafola, et al), and set short writing exercises requiring critical engagement with course materials.[18] The concentrated approach allowed us to outline musical and theatrical developments in Paris and St. Petersburg at the turn of the twentieth century and to posit Diaghilev's ballets as revolutionary not just for their novel choreography and breakthrough music but for their integration of the components of ballet (music, dance, choreography, costume, set design) into a unified artistic vision. Once we left campus, a typical day comprised group excursions to a library, museum, or archive, student presentations, and evening performances or discussions.

Our primary goal was to show our students how to think critically, contextually, and historically about music and dance. We hoped that in doing so they would come to see historical narratives not as "fixed" but as active and evolving in light of ongoing scholarly dialogue with source materials. Our syllabus therefore identified three course objectives:

1. To understand the history and influence of Sergei Diaghilev and the Ballets Russes on the avant-garde in the early twentieth century (*topic*).
2. To grasp complex relationships between artistic innovation and political, social, and geographical factors in Paris and London in this time period (*context*).
3. To develop a critical framework for interacting with non-print (visual, musical, and performative) primary and secondary sources (*practice*).

With these goals in mind, we aimed to link our students' growing musical-historical knowledge to the development of their artistic literacy—in other

18. Lynn Garafola, *Diaghilev's Ballets Russes* (Oxford: Oxford University Press, 1989); Jennifer Homans, *Apollo's Angels: A History of Ballet* (New York: Random House, 2010); Sjeng Scheijen, *Diaghilev: A Life* (Oxford: Oxford University Press, 2009)—to name a few of the sources we used.

words, to join their knowledge about the Ballets Russes to their ability to use that knowledge across a range of disciplines and interests.

"Rites of Spring" had no prerequisite requirements but was open to students of any level and in any discipline. This was deliberate; we wanted to attract students with diverse interests and different levels of experience.[19] In certain ways, our course resembled the traditional seminar, with a small class size and topical focus. In other ways, it resembled a survey course, since it provided an entry-level, "overarching framework" of information about Diaghilev's company.[20] Most of our time was spent with primary sources (including ballet costumes, paintings, drawings, cartoons, programs, non-print ephemera, and live performances). The course invited many different encounters with these materials and asked students to investigate sources through a variety of settings: for instance, the curated experience of museum exhibits, the interaction with fragmentary records in archives, or the reinvention of a work in performance.

"Rites of Spring": Activities and Assessments

A typical day abroad comprised group excursions, student presentations, and evening performances or discussions. We describe them in some detail below in order to illuminate more fully the tenor of the course and the direct, experiential methods of learning that it involved.

Short Lecture and Excursion: Each day began with a short lecture, in which we outlined the questions for students to consider in light of specific venues or materials. Our goal was to guide our students' analysis by giving them a framework within which to examine materials in different artistic disciplines. For very large cultural heritage institutions (such as the Louvre), we provided specific and detailed guidelines about what our students would see and how they would approach the material. Our intention was not to be tourists seeing the sights but scholars engaging sources with a clear set of questions. As a result, we

19. About half of our group were music majors who had taken at least two music history classes; the other half were non-music majors who understood basic terminology in music and dance, either from a formal classroom experience or from participation in those fields. Given the teaching of information literacy at our university, all students had received general and targeted research instruction on using print sources, major databases, and citation styles, and they knew how to find sources in different disciplines. Our students displayed a strong aptitude for engaging in music history and problem-solving in the research process. But their greatest challenge lay in knowing how to enter into an evolving dialogue of scholarly ideas in the field, and they had not grasped how to treat non-print sources in a research process or how to interact with such sources in a way that intersected with their experience and practice of music or dance.

20. For more on the idea of a historical framework, see J. Peter Burkholder, "The Value of the Music History Survey," in this *Journal* 5, no. 2 (2015): 57–63.

did not try to "do everything" in any location; instead, we selected individual rooms, even individual artworks, of primary relevance to our course.

Student Presentations: In conjunction with the excursion, each day two students made presentations each day on individual ballets danced by the Ballets Russes. Their goal was, first, to deliver the material they had prepared ahead of time and, second, to respond to the non-print sources of the location in which they presented. We organized these presentations so that the students' topics intersected with the materials encountered that day. When we visited the Picasso Museum, for example, the presentations were on *Pulcinella* (for which Picasso designed the costumes and sets) and *Le train bleu* (for which he painted the stage curtain). Although Picasso's materials for these ballets were not in his Museum, the students gained insights into his stylistic periods, interest in different media, and artistic collaborations; and they were able to draw relationships between the materials they saw in person and those they had studied in class.[21] One presenter linked Picasso's *Women Bathing* (1918) and early paintings of his wife Olga Khokhlova to his collaborations with the Ballets Russes and commented insightfully on the flattening of perspective and treatment of the female body that shaped Picasso's works in these years. By the student's own account, the direct encounter led her to observe and wrestle with the paintings—and her own responses to them—with an immediacy not present when she had viewed reproductions of the works.

Evening Activity: At the end of the day, we either attended a ballet performance or hosted a discussion session. The former allowed our students to see artistic interpretations that took up the kinds of questions we were asking them to consider, while the latter allowed us to reflect as a group on the themes of the course. Out of many outstanding performances, the most seminal was the Royal Ballet's production of *Afternoon of a Faun*, choreographed by Jerome Robbins after Vaslav Nijinsky. After the ballet, our students were able to consider Robbin's choreographic decisions as both homage to and departure from Nijinsky's scandalous movements. They raised questions about the intersection of past and present in the artistic interpretations (Nijinsky's vision, Robbins' choreography, and the execution by principal dancers Sarah Lamb and Carlos Acosta); and they evaluated the ballet from multiple perspectives touching on costume, gesture, use of space, set design, staging, choreography, and music. In doing so, they grasped the sense of an ongoing creative dialogue about this work and entered into that dialogue with knowledge and imagination.

A majority of these course activities did not follow a historical sequence or chronology. This arose from practical and pedagogical considerations: first, we had to go to museums and attend performances when those were available, not

21. We later saw some of Picasso's costumes for *Parade* at the Victoria & Albert Museum Archives.

when they fit into our sequence; and second, the situation mirrored the reality of music history in practice, in which our narratives about "what happened" reflect how we interpret a complex array of evidence, sources, and our own encounters with them.

The last day of our course offered a striking example of this juxtaposition. Our subject was Balanchine's final choreographies for the Ballets Russes, with *Le fils prodigue* (1929) as our primary example. But the student presentation that day was on *Le Festin* (1909), one of the troupe's earliest ballets and a collaboration primarily between Fokine (choreography) and Bakst and Benois (costumes and sets), with music drawn from a potpourri of nineteenth-century Russian composers. With these works bookending our morning discussion, we then visited the Victoria & Albert Museum Archives at Blythe House and saw Ballets Russes costumes and ephemera from the earliest through the latest ballets. The convergence of these experiences accomplished at least three pedagogical goals: (a) it summarized information we had studied throughout "Rites of Spring"; (b) it allowed our students to see how scholars piece together narratives from surviving, yet fragmentary, archival records; and (c) it juxtaposed disparate elements—individual works against a repository of artifacts from many different works—in a way that highlighted the complexity of our topic and placed students within an active milieu of scholarship.

Since the course methodology and materials were new for our students, we wanted to ground their experiences within familiar components. We gave three very traditional assignments—a guided journal, a short presentation (already mentioned), and a long presentation—to hone critical abilities and promote academic rigor. In the journal assignment, we asked the students to reflect on three course activities per week (approximately 500 words per entry) and to link those to the concepts and questions under discussion. The short presentation, as described, required students to master information on a single ballet and to present their findings within the context of materials encountered at an assigned venue. For the long presentation, we asked students to investigate a larger theme—for example, "The Ballets Russes and Russian Folklore" or "*Mir isskusstva* and the Petersburg Avant-garde"—and to develop a scholarly perspective on it using both primary and secondary sources.[22] Students were expected to relate print and non-print materials and to think critically about the intersection of traditional research methods with primary source material.

22. Access to secondary sources is always a logistical problem on study abroad. To offset some difficulties, we coordinated library resources with technology supplied through Furman University's Center for Teaching and Learning (CTL). Students had access to a combination of e-books (for which our library purchased rights), materials on the course website (within copyright restrictions), and electronic databases. Thanks to a grant from CTL, we also provided students with iPad-minis so that they had equal access to technology for their research, presentations, and logistical planning.

Such oral and written work was clearly traditional in form; but what it required in terms of materials, setting, and modes of investigating sources was fresh to our students and, in our observation, prompted tangible curiosity in every member of the group.

Given our experiential focus, a primary challenge lay in linking outcomes to assessments. Bergmann and Sams comment on this difficulty in relation to the "flipped classroom."[23] As they point out, an experiential learning environment poses unique difficulties for building "an appropriate system [of assessment] that objectively measures student understanding in a way that is meaningful for the students and the teacher. How do we know if our students have mastered the course objectives?"[24] In "Rites of Spring," we adopted Bergmann and Sams's two modes of assessment—formative and summative. Formative assessments involve regular, unscripted interaction with students to see that they are learning correct information and mastering key points. Students carry "the burden of proof" and must demonstrate this learning, while the instructor monitors student progress. Our formative assessments took place throughout each day, while we were sharing meals, discussing ideas, asking questions, or reflecting together on an experience (such as a ballet performance). Students' oral and written work (as demonstrated in journals and short presentations) revealed varying degrees and depths of knowledge; and we were able to use these formative assessments in order to judge quickly when they grasped material and when they struggled with it. When they did not understand, we guided them through conversations, closer observations of works under discussion, or reviews of course texts. Formative assessment requires constant engagement with students, and this is precisely what the intensive study away model fostered in our course.

Summative assessments, in Bergmann and Sams's terms, are "high-stakes assessments" that require students to demonstrate mastery and proficiency in specific areas of the course.[25] The most familiar summative assessment is an exam, but we did not give exams in "Rites of Spring." Instead, the students' final presentations constituted their primary way of demonstrating mastery of a subject and synthesizing related materials. These presentations were graded on an A-F scale, whereas journal assignments and short presentations were assessed as satisfactory/not satisfactory. The different grading schemes helped to emphasize which assignments reflected developing learning and which required mastery.

23. Bergmann and Sams, *Flip Your Classroom*, 85–89.
24. Bergmann and Sams, *Flip Your Classroom*, 85.
25. Bergmann and Sams, *Flip Your Classroom*, 88.

"Rites of Spring": Student Outcomes

"Rites of Spring" offered a unique musical-historical experience at the undergraduate level. With a foundational approach to a discrete musical topic, it fostered direct encounters with primary sources in an interdisciplinary, study-abroad context. In doing so, it not only allowed students to study the history of a musical event and set of works, but it also led them to engage with a creative vision and discover the ideas to be both historically significant and presently relevant.

Student evaluations of the course were extremely positive. Many noted how much and how differently they had learned. Of those who had taken previous music history courses, this ranked as their favorite in both pedagogy and perceived relevance. Suggestions for improving the course were mainly logistical: more evening group discussions and more consistent access to wireless internet (common feedback on study abroad). A number of students also suggested "more lectures" and more time replicating a classroom experience. The logistical aspect of this comment was not unexpected—short-term study away courses, especially those traveling to multiple cities, face difficulties in designating a space for group meetings—but the pedagogical element came as a surprise. Our students were essentially asking for more traditional pedagogy in a non-traditional environment. In future iterations of the course, we plan to address this request by adding a few more lectures and by facilitating small-group meetings for students to raise questions and pursue guided work on their projects.

Since our students came from a variety of backgrounds, they were interested in different aspects of the course. The music students gravitated to ballets with music by Stravinsky and Prokofiev but were critical of ballets whose music seemed less complex. The students with a strong background in dance, however, focused on the virtuosity of the dance, barely noticing the music. While studying a shared topic, the students thus experienced different aspects and emphases through each other's eyes. The idea that movement, design, or fashion could compete in novelty with the music of a "great composer," for example, was particularly eye-opening for our music students. In part because of these kinds of interactions, students began to act as agents (rather than just receivers) of knowledge, cultivating new ways of expressing ideas and communicating about the value, significance, and meanings of art.

One final presentation, entitled "The Ballets Russes and American Ballet," exemplified this kind of broad learning and engagement. The presentation examined the influence of the Ballets Russes on the development and reception of ballet in America before and after World War II. In discussing the founding of the New York City Ballet and the American Ballet Theater, the student traced

the legacy of the Ballets Russes in the work of Lincoln Kirstein, Isadora Duncan, and George Balanchine. In doing so, she sought to establish the "motivation, execution, and means" whereby American ballet became a "high art" form deemed capable (in Balanchine's words) of "[doing] something for [the] souls and minds" of "future citizens."[26] This presentation ranked among the finest in the course for its depth of material and integration of sources. It demonstrated not only that the student had met the course objectives (surrounding the history and artistic relationships of the Ballets Russes and a critical framework for examining those), but that she had also gone beyond those outcomes to produce meaningful insights into the legacy of an ephemeral art form.

"Rites of Spring": Faculty Outcomes

Teaching "Rites of Spring" has informed our work in the music history classroom, with three applications emerging from this course. First, we have found value in what we might call "case studies," where we ask students to present briefly on short, individual topics related to the course but not part of our main lecture material. In "Rites of Spring," this practice allowed us to survey all Diaghilev's ballets despite our limited time. Such an assignment can provide one solution for the limitations of the standard music history course. Second, we have begun to use primary sources in whatever form they are accessible (special collections, digital surrogates, local performances) as the basis of assignments. This has worked particularly well in large lecture classes. For instance, we have designed assignments in early music that ask students to trace a given chant through different medieval manuscripts (e.g., using resources like the CANTUS database or the Salzinnes digital project) or to observe the rich networks of information in a Renaissance chansonnier (accessible in facsimile or in digital format).[27] In these assignments, students consider how the contextual information of a primary source might be captured and communicated in modern form, and to examine whether there are creative ways to preserve, perform, and transmit a musical work that exists in a non-reproducible format (such as a heavily-illuminated Renaissance manuscript or, in "Rites of Spring" terms, a ballet for which only some materials survive). We have also taken smaller classes on "field trips" to special collections or research libraries in other cities in order to help them engage music history and its contemporaneous materials. Here, we especially ask students to consider how these materials constitute the historical record and what potential (and perhaps conflicting) interpretations might be made.

26. George Balanchine, quoted by Homans, *Apollo's Angels*, 466.

27. See http://cantusdatabase.org/ and http://salzinnes.simssa.ca/. Digital projects like these, which allow students to search and manipulate materials, are especially valuable for undergraduate students.

Finally, this experience has prompted us to consider more interdisciplinary approaches in music history, especially in topics courses or seminars. Courses like "Looking at Beethoven" (employing concert programs, letters, paintings, excerpts from the "conversation" books, and other non-musical materials to enrich a study of the music) or "Listening to Degas" (through which students might study a likely repertoire for Degas's dancers while engaging his paintings of their milieu) could be accessible to both music and non-music students. It is true that such courses would require teaching faculty to present music without reference to specialized terminology and to give equal time to non-musical concepts and events. But this cross-disciplinary investigation is precisely what enlivened "Rites of Spring" and, in many ways, made its music more meaningful than in a solely musicological paradigm.

While teaching this course, we were well aware that many of our students would probably not go on to pursue careers in musicology, art history, or dance pedagogy (although some have). But we did want to change both our own pedagogical mindset and also our students' experience in the course: instead of bringing music history, so to speak, to our students we wanted to enable our students to place art in a broader context. We wanted them to understand the Ballets Russes as part of a continuing conversation about the value and meaning of art—and to know that they have something both to learn and to contribute to this conversation. As Balanchine observed:

> . . . the power of admiring things, which exists, is lost because everyone is doing it on his own and for nothing. Every once in a while people agree. We meet and we say, "Do you see that little flower? How beautiful it is." "Yes, I see." Well, let us be people who look at flowers together. Let us have a million people saying that a rose is a beautiful shade of pink. . . . And when fifty million people say loudly, "I love this beautiful thing" the power will be there.[28]

28. Balanchine, quoted by Homans, *Apollo's Angels*, 466.

Music History Beyond the Classroom: Active Learning through Local History

Kristen Strandberg, Wabash College

In all of my music history classes, I encourage students to listen historically. By putting ourselves in the position and mindset of past audiences, we can better understand their perceptions and values. While we can only know so much about these audiences and their values, inserting this human element into our musical narratives can help students relate to music that may otherwise seem inaccessible. Introducing students to tangible historical objects and physical spaces helps to build an even more direct connection with the past. When students interact with pieces of history in the form of documents, objects, or historical buildings, they make a connection to the past that is far more direct than those generated by classroom discussion alone, with learning outcomes that encompass much more than a knowledge of the musical styles and facts emphasized in the traditional music history classroom.

In the spring of 2013, students in my "Classical and Romantic Music" course at Wabash College in Crawfordsville, Indiana, presented a concert of Civil War Songs at a local historical site that is now a museum. In an event open to the public, students in the class performed war songs, discussed the historical contexts of each piece, and read letters and other documents from the museum's archives. In written comments and personal conversations, both students and Crawfordsville residents reported learning a great deal about Civil War music and history, and also noted that the personal perspectives shown in the songs and documents brought the composers' and authors' experiences to life. Many also commented on the ways in which the venue added a sense of immediacy to these narratives; at the end of the concert both students and audience members enthusiastically expressed their fascination with the material and enjoyment of the presentation.

In this essay, I show that interactive community-based projects such as the Civil War concert exemplify active learning techniques by allowing students to experience history, while also serving as a means of teaching students to

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empathize and understand others' perspectives.[1] The Civil War concert additionally serves as a model for similar projects in other music history courses and other communities, as opportunities to engage with local historical venues and resources exist near any campus. Perhaps above all else, the immediacy of local narratives enables an especially meaningful dialogue with the past.

Planning and Programming

My students at Wabash were familiar with the local Lew Wallace Study & Museum in Crawfordsville, Indiana, although many of them had never visited the site. Lew Wallace was a Civil War general for the Union Army and later governor of the New Mexico Territory, best known today for authoring the novel *Ben Hur* in 1880. Upon returning to Crawfordsville after the war, General Wallace built his study—a tall square brick structure resembling a large mausoleum—as his writing space. The study sits on a large tree-filled green space the size of an entire city block near the center of town. Surrounded by brick walls and a gate, it is open to the public for tours and special events, including community festivals on the grounds. The former horse stable serves as the museum office, and Wallace's home (now privately owned) is adjacent to the property. Although the study is the centerpiece of this large green space, the structure itself is rather small, and the fifty people attending our event filled the space to capacity. The study consists primarily of one room, resembling a Victorian-era home library, which holds several pieces of Wallace's furniture and personal belongings. The space itself was of specific interest as a local historical site, but it also helped the class make connections to broader ideas of parlor song and chamber music genres that during the nineteenth century would have been performed in precisely this type of environment.

Early in the semester, I approached the museum's director, Larry Paarlberg, to discuss ideas for a collaborative project. Paarlberg was enthusiastic about the concert format, and he informed me that the museum archive holds dozens of letters written during the war by Wallace, his wife, and local residents, which we were welcome to incorporate into the event. Along with providing these immensely helpful documents, the museum staff was eager to reach out to the Crawfordsville community and made all necessary arrangements for ticketing

1. For another perspective on the pedagogical benefits of staging a Civil War concert, see Wendy K. Matthews, "Understanding the Music of the Civil War: Performing Ensembles and Multimedia Arts Integration Projects," *College Music Symposium* 53 (2013). The project in which Matthews was involved was a much larger-scale collaboration among multiple departments and over 170 participants. Its multimedia format, including video integration, also sets it apart from the event at Wabash. Yet, both efforts worked with the same goal, as Matthews puts it, "to show the impact on humanity by telling the story of the war through those who experienced it," while building student skill sets in several areas.

(the event was free but seating was reserved and limited due to the small space), local advertisements, and a short blurb in the local newspaper.

The students in "Classical and Romantic Music" that semester did well in their studies of nineteenth-century music, although their lack of familiarity with the repertoire necessitated a conscious effort on my part to make analogies and connections to styles, genres, and experiences more familiar to them. Wabash is a liberal arts college with a small music department, and unlike performance-oriented students at many larger institutions, most of my students had not previously encountered the course's repertoire. In this context, the inclusion of more American music proved to be an added benefit of the Civil War project. By discussing one slice of American music-making in great depth, especially through a local lens, the Civil War music we studied became more tangible and more real to students than did much of the European music that typically constitutes the majority of repertoire in survey courses.

Since our class had only eight students, we had to make use of the limited performing forces available to us. As a group, we chose several songs from Richard Crawford's edited collection, *The Civil War Songbook*.[2] All students sang, a French horn player added some fanfare-like motives, and two guitar students arranged parts from the piano accompaniments, as there was no piano at the museum. The students successfully arranged these parts themselves, occasionally consulting with me or other faculty members. Because these students were not focusing primarily on performance in their musical studies, and because this event was a relatively small component of the course, we did not investigate period guitar music or performance practices for this particular project. Although these creative arrangements arose out of necessity, they did in a certain sense replicate the historical character of the concert, as this music was originally meant for amateurs to sing and play informally. Understanding that nineteenth-century performers had also needed to adapt this music according to the available instruments and voice parts helped the students to form a closer connection to the historical context of the Civil War period.

Students who did not spend time arranging the music researched some of the songs and the perspectives they provided, and then spoke briefly about these historical contexts to the audience.[3] Although I had expected to edit these contextual statements, I was quite impressed with the students' work—perhaps

2. Richard Crawford, ed. *The Civil War Songbook: Complete Original Sheet Music for 37 Songs* (New York: Dover, 1977).

3. Suggested contextual readings include Christian McWhirter, *Battle Hymns: The Power and Popularity of Music in the Civil War* (Chapel Hill: University of North Carolina Press, 2012), in which each chapter discusses one type of civil war song based on its perspective—songs of the Union, the Confederacy, from the home front, etc. McWhirter explores not only the ways in which the songs reflect responses to the war, but also demonstrates how the songs helped to form public responses. Steven H. Cornelius' *Music of the Civil War Era* (Westport,

its quality was in part a result of their own excitement about the project—and suggested very few revisions. Several students also read excerpts from letters found in the museum's archives. These letters between local soldiers and their families provided some of the most fascinating and moving perspectives on life during the Civil War. Many of the letters referenced local activities and places, and ranged from discussions of life on the battlefront to passages that reflected the agonizing uncertainty of soldiers' families waiting at home. Many of the letters' authors were killed in battle. In each of these cases, the student reader stated the demise of the author after reading the letter, and the silence that spontaneously filled the room following these statements attested to the moving experience provided by the immediacy of the historical space and personal perspectives. We ended the concert on a patriotic note with the "Battle Hymn of the Republic," during which we invited the audience to sing along. The crowd, which filled the space to its full capacity, enthusiastically joined us.

We were careful to select songs (shown in **Figure 1**) for their feasibility, musical variety, and difference in perspective (that of a soldier versus a wife at home, for instance).

Figure 1: Program for "A Concert of Civil War Music"

"Battle Cry of Freedom"
by George Frederick Root

"The Soldier's Return"
Music by J.R. Thomas
Text by W.H. Morris

"When Johnny Comes Marching Home"
by Louis Lambert

"The New Emancipation Song"
Music by Mrs. E.A. Parkhurst
"Ashokan Farewell"[4]
by Jay Ungar

"Battle Hymn of the Republic"
Music by William Steffe
Text by Julia Ward Howe

The personal perspectives shown in the songs had a profound impact, but the letters referencing nearby locales, and most significantly the immediacy of the physical space, made the experience even more meaningful.

CT: Greenwood Press, 2004) takes a broad approach in discussing Civil War music, musicians, and contexts, including both rural and urban.

4. This work was written in 1982 by Jay Ungar for the music camp run by Ungar and his wife.

Connecting with the Past: Objectives and Outcomes

In *Teaching for Quality Learning at University*, John Biggs and Catherine Tang discuss types of student engagement, ranging from low-level tasks such as memorization, to high-level activities such as application and theorization.[5] This spectrum relates to the level of activity required of the student, from the passive lecture to active problem-based learning. It is not surprising that the level of engagement is directly proportional to the level of activity. Of course, some students will thrive even at the passive lecture-style level of activity, but even these students will perform better with active learning.[6] Active learning modes are especially effective at engaging less-highly motivated students. The Civil War project exemplifies active learning by necessitating active hands-on roles for students, requiring students to become the teachers, and encouraging students to apply their newly-acquired skill sets in other contexts.

Because the project culminated with a performance, students needed to be actively involved in the music, readings, and discussion of their research. If nothing else, a desire to avoid public embarrassment or letting down their classmates provided motivation, as each student was responsible for his (I say "his" because Wabash is a college for men) own portion of the research and music. The fact that the project culminated at an off-campus location also stimulated students to do their very best. No longer confined to academia or the classroom, the students' studies took on a new importance as part of a larger public initiative.

Seeing the public's interest in one of our course projects not only further sparked the class's interest; it also showed students the value and potential for public discourse surrounding academic subject matter. The project demonstrated that musicology—or any academic discipline—need not be confined to a college or university environment, and also that academic and public musicology are not mutually exclusive.[7] It was important for my students—especially as undergraduates in a liberal arts setting—to engage with the public as a part of their academic experience. Doing so enabled them to create a dialogue between their work inside and outside the classroom, and also between public and academic spaces.

5. John Biggs and Catherine Tang, *Teaching for Quality Learning at University*, 4th ed. (Maidenhead, Berkshire: McGraw-Hill/Society for Research into Higher Education/Open University Press, 2011), 6.

6. Biggs and Tang, *Teaching for Quality Learning,* p. 6.

7. The relatively recent movement promoting public musicology and alt-ac careers has tended toward this mutual exclusivity, and there are certainly many valuable outlets for public musicology outside of academia. Of course, many academics engage with public musicology and aim to bring academic research to the public, but rarely does the academy itself reach out to the public through off-campus events.

The project's public setting also allowed the students to become the teachers, and to exhibit a high level of active learning and student engagement.[8] As educators, we know that explaining an idea or concept to another person works to solidify that material for the person in the role of the teacher. Even more significantly, the Civil War project allowed students to take ownership of the material. They did not simply present ideas and facts they had learned from a textbook; they were sharing their own discoveries and research.

Finally, the students learned valuable lessons about empathy and perspective through this project, as the archival materials and song texts showed war from multiple points of view. Such a consideration of others' ideas through historical sources encourages students to apply a similar approach to understanding diverse perspectives in other contexts. This ability to apply skills to other situations demonstrates one of the highest levels of active learning.[9] Although we cannot expect every student to reach this level of application, these types of activities provide students with the necessary tools to apply their skills elsewhere.

To demonstrate a variety of perspectives on the war, we paired the archival readings with songs whose texts emphasized similar narratives. We began with texts that presented a glorified, masculinized approach toward war. With lines of text such as "Down with the Traitor, Up with the Star; While we rally round the flag boys," our first musical selection—"The Battle Cry of Freedom"—demonstrates relatively generic themes of camaraderie (indeed, Confederate troops appropriated it with only some small changes). The reading paired with this song exhibited similar sentiments. The text was written by a fellow soldier describing General Wallace in an idealized, heroic manner:

> General Wallace was a princely figure, particularly in the saddle, and he rode a handsome blooded roan stallion, a single-stepper that was the pride of the division. As he came riding up, his military accoutrements flashing in the red light of the rising sun, and the charger moving as though to the sound of music, he presented a sight that is not seen more than once in a lifetime.[10]

The glamorous portrayal of war (e.g. Wallace as a "princely figure" riding a stallion that is the "pride of the division" while his "military accouterments"

8. Biggs and Tang, in *Teaching for Quality Learning*, 62, note that teaching someone else the material constitutes "the most active" form of learning. On this, they cite M.C. Wittrock, "The Generative Processes of Memory," in *The Human Brain,* ed. M.C. Wittrock (Englewood Cliffs, N.J.: Prentice Hall, 1977).

9. Biggs and Tang, *Teaching for Quality Learning*, 6.

10. The description of General Wallace is attributed to General John M. Thayer and is quoted in Wallace's autobiography. See Lew Wallace, *Lew Wallace: An Autobiography*, vol. II (New York and London: Harper & Brothers Publishers, 1906), 543, fn 1. Wallace's wife, Susan, finished the autobiography after Wallace's death.

shine in the sun) perfectly echoed the stereotypical masculine vigor of "The Battle Cry of Freedom."

Certainly the intended audience for these two texts—a song and a letter—were quite different. In her article on teaching the Civil War with primary sources, Anne E. Ward notes that students should consider the audience and format of primary source documents.[11] Although we did not specifically address these issues with the public, my students and I talked about the purpose of these texts. The role of a song such as "The Battle Cry of Freedom" was to rally and to build morale, while the description of Wallace was intended to be a private document and shows a quasi-voyeuristic perspective.

Both the song and the letter portrayed war in a positive light as the epitome of masculinity or nobility. While stereotypes of machismo and courage in soldiers carry some truth, I felt it was important to demonstrate multiple points of view within this traditionally masculine space of war culture by also including portrayals of soldiers' vulnerability and horror.[12] With this in mind, our second song showed a much more personal point of view. "The Soldier's Return" is sung from the first-person perspective of a soldier, but instead of glorifying war, the lyrics emphasize the soldier's nostalgia for a loved one at home:

> We parted with a cheerful smile/ When last I pressed her hand . . . Her glowing glance in memory/ Unceasingly will burn . . . When gazing at the glimmering stars/ And resting on the ground . . . How oft, to hold that little hand/ And hear her vows I yearn . . .[13]

The smooth and lyrical musical line, originally written for solo voice with piano accompaniment, reflects the sentimentality of the text. This second selection thus provided a stark contrast to the first, and the concert took on a more serious tone.

11. Anne E. Ward, "Teaching Civil War Mobilization with Online Primary Sources." *OAH Magazine of History* 26, no. 2 (April, 2012): 39. Also see Susan H. Veccia, *Uncovering Our History: Teaching with Primary Sources* (Chicago: ALA Edition, 2004), p. 61. Veccia's audience is elementary and secondary educators, but many of her points can be applied to college-level teaching.

12. On the topic of masculinity in war songs, also see Carol Beynon, "(Re)Constructing and (Re)Mediating Societal Norms in Masculinity: Reconciling Songs of War," in *Exploring Social Justice: How Music Education Might Matter*, ed. Elizabeth Gould, June Countryman, Charlene Morton, and Leslie Stewart Rose (Toronto: Canadian Music Educators' Association, 2004), 38-51. On the similar topic of Civil War ballads emphasizing the perspectives of mothers whose sons were at war, see Richard Leppert, "Civil War Imagery, Song, and Poetics: The Aesthetics of Sentiment, Grief, and Remembrance," *19th-Century Music* 40/1 (Summer, 2016): 20-46. This issue of *19th-Century Music* is a special issue on "Music, the Civil War, and American Memory," with several interesting articles.

13. Lyrics by W.H. Morris, "The Soldier's Return," in *The Civil War Songbook*, ed. Richard Crawford (New York: Dover, 1977), 54-7.

A letter by Major Sullivan Ballou provided another personal and moving perspective from a soldier at battle. Ballou's words are much more somber than the nostalgic "The Soldier's Return." Major Ballou's text is a heart-wrenching goodbye to his wife, as he senses he will not come home alive.[14] Ballou demonstrates conflicted feelings about war, stating that "I have no misgivings about, or lack of confidence in, the cause in which I am engaged, and my courage does not halt or falter," then adding: "I cannot describe to you my feelings on this calm summer night . . . I [am] suspicious that Death is creeping behind me." He then expresses gratitude for his wife, and near the end of his letter offers her some comfort: "I shall always be near you; in the gladdest days and in the darkest nights . . . and if there be a soft breeze upon your cheek, it shall be my breath; or the cool air fans your throbbing temple, it shall be my spirit passing by."[15] This letter demonstrated not only yet another perspective on war, but also showed the complex and contradictory feelings of a single individual.

While one student read Ballou's letter aloud, another student and I played the beautifully haunting "Ashokan Farewell" by Jay Ungar, which is best known as the theme of Ken Burns' 1990 documentary miniseries, *The Civil War*. Indeed, the idea of pairing Ballou's letter with this particular song comes directly from Burns' documentary. For our performance, I transposed the original violin part and played it on the cello, while a student played the arpeggiated guitar chords from the original score. Although this is a modern work—a point we made clear to the audience—"Ashokan Farewell" was an extremely effective accompaniment to Ballou's words. After the student finished reading the letter, we played until the music reached the final cadence. The reader then stated that Sullivan Ballou was killed a week later at the First Battle of Bull Run. The room was silent for several seconds, and the rallying excitement of the "Battle Cry of Freedom" seemed far away and naively lighthearted.

For college students in Crawfordsville, Indiana, war often seems like a distant concept, very much removed from their own reality. A historical event such as the Civil War seemed even more removed, as the people, ideologies, and conditions of the conflict were too far in the past to be particularly meaningful. Seeing the experiences of actual people through informal documents such as letters—and perhaps even more importantly, seeing *multiple* historical points of view—helped students to understand that the experiences of each soldier were unique, personal, and complicated, often simultaneously embracing pride and worry, excitement and profound sadness.

14. The full text of this letter is printed on the National Park Service's website: "Manassas National Battlefield Park: "'My Very Dear Wife'—The Last Letter of Major Sullivan Ballou," *National Park Service*, accessed 31 March 2016, https://www.nps.gov/resources/story.htm?id=253.

15. Ballou, "Last Letter."

Letters by General Wallace's wife also added to the realism of the war and of other historical events. The physical space we occupied certainly enhanced the experience, and the fact that Susan Wallace's letters were written from Crawfordsville provided another tangible connection to the war. Her voice also added an important perspective on the home front, as she often noted her anxiety for her husband fighting on distant battlefields. For example, at one point, she laments: "It was not till Thursday we could get reliable news—how the days went by I leave you to imagine!"[16] In another letter she admits that she was "feeling quite well though bearing about a constant anxiety and weight of dread."[17] Many narratives and song texts of the Civil War focus on the soldiers themselves, while the perspectives of those at home, which are perhaps easier to identify with, are too often left out. By including writings by women, and showing a wide spectrum of emotions from soldiers' perspectives, the project helped to enrich traditional masculine portrayals of war.[18] Through the project, soldiers became more than flat stereotypes heroically fighting for their cause; their worries and nostalgia helped to portray them as real people instead of figments of the distant past.

Scholars including Melanie Lowe have discussed the importance of helping students relate to history by drawing connections to the present via creative assignments and discussions that ask students to compare past and current trends.[19] I build upon this idea by suggesting further ways that we as educators can help students to bridge the gap between past and present. In this case, the immediacy of the physical space and the perspectives of local figures provided the connection to my students' lives in Crawfordsville today. Furthermore, as students examined the letters and song texts describing the atrocities of war, they came to the unsettling realization that many of the authors were young men their own age, making all of the sentiments expressed in the letters and songs much less distant.

16. Susan Wallace, letter to Miss Bronson, 4 March 1862. From the collections of the General Lew Wallace Study & Museum, Crawfordsville, Indiana.

17. Susan Wallace, letter to Miss Bronson, 21 July 1862. From the collections of the General Lew Wallace Study & Museum, Crawfordsville, Indiana.

18. For more on the traditionally masculine associations with war, see C.H. Gray, *Postmodern War: The New Politics of Conflict* (New York: Guilford Press, 1997). For more on women taking on traditionally masculine roles during the war, see various essays in LeeAnn Whites and Alicia P. Long, ed. *Occupied Women: Gender, Military Occupation, and the American Civil War* (Baton Rouge: Louisiana State University Press, 2012), as well as Drew Gilpin Faust, *Mothers of Invention: Women of the Slaveholding South in the American Civil War* (Chapel Hill: University of North Carolina Press, 1996).

19. For further discussion of helping students make connections to the present when studying music of the past, see Melanie Lowe, "Teaching Music History Today: Making Tangible Connections to Here and Now," *Journal of Music History Pedagogy* 1, no. 1 (Fall, 2010): 45-59. Also see Mary Natvig, "Classroom Activities," in *The Music History Classroom*, ed. James A. Davis (Burlington, VT: Ashgate Publishing Company), 23.

Historical Narratives, Community Engagement, and the Music History Curriculum

Lew Wallace, along with the museum dedicated to his life and career, is a source of great local pride, and connecting our studies to a local venue benefited both the students and the community. Students connected the historical narratives we studied in class to real people and places, and discovered that their own community served as a player in these broader narratives. As Kevin Levin notes in his discussion of taking classes to Civil War battlefields, "even with all the resources now available to a twenty-first-century classroom, there is still no substitute for finding ways to connect students to the history in their own communities."[20] My students similarly saw that music history could be a part of *our* history, and not simply an ephemeral idea residing in an unfamiliar time and place.

Furthermore, as one of my students aptly noted, the project enabled us to engage more directly with the community not simply by encouraging the public to attend a college event on campus, but by bringing our project to an off-campus community space. We might think of this type of community engagement as a branch of service learning, as it creates a dialogue, not only between the past and the present, but also between the community and the college.[21] Following the Civil War concert's success, I have considered other community-based projects that my classes might undertake at other local historical sites. Countless similar opportunities present themselves in many other communities as well.

In follow-up conversations, many students spoke about the ways in which the primary sources and the local historical venue enhanced the experience, and they advocated for similar community-based projects in future courses. I sat down with several of the students nearly a year later, before presenting on the project at the 2014 Teaching Music History conference in Chicago. As the students discussed the value of the project, I was astonished by the amount of detail they remembered from the event.

One potential objection to incorporating this kind of project into a music history survey—in this case a course covering the Classical and Romantic

20. Kevin Levin, "Teaching Civil War History: From the Classroom to the Battlefield," *Civil War History* 62, no. 1 (2016): 78.

21. Many pedagogical studies have emerged within the past decade on service learning, but most discuss practices more directly related to volunteer work and providing services to fill community needs. For more on community engagement in higher education, see Dan W. Butin, *Service-Learning in Theory and Practice: The Future of Community Engagement in Higher Education* (New York: Palgrave Macmillan, 2008), especially Chapter 7; Marshall Welch's *Engaging Higher Education: Purpose, Platforms, and Programs for Community Engagement* (Sterling, VA: Stylus, 2016), discusses community engagement primarily on a broader curricular and institutional level.

eras—is that doing so places a disproportionate amount of emphasis on one historical time, place, and event. Musicologists and historians have recently engaged in a great deal of discussion about balancing large-scale narrative and case studies, especially in courses intended to cover a lengthy chronological period. Some historians, for example, celebrate the concept of "big history," which balances breadth and depth by discussing the entire existence of the universe from the Big Bang to present day by examining only a handful of crucial moments.[22] In music history, some pedagogues strive to demonstrate a breadth of musical styles and trends by discussing dozens of musical works throughout the course of a semester, while others have advocated for a pared-down curriculum that closely examines several case studies.[23]

Certainly any approach toward a historical narrative will create some important connections while missing others. A broad approach with wide coverage will maximize students' understanding of musical style and chronology, although it will omit many nuances and build some false assumptions. On the other hand, focusing on fewer case studies emphasizes building students' skills in analysis and research, but does so at the expense of chronology and a larger sense of a narrative. For my purposes in a liberal arts classroom, I have steered toward the latter model, focusing on building student skill sets by focusing on fewer examples. In part because most of my students are not pursuing careers in performance, much of the music we study is unfamiliar to them. In order to give students the tools that they will need in order to research, write on and think critically about music history, we therefore need to find ways to make these topics relevant.[24]

While a project such as the Civil War concert places disproportionate emphasis on a single moment in history, it allows students to develop invaluable skills and make meaningful connections. These skills range from directly pragmatic skills including research, performance, and public speaking, to

22. Textbooks following this approach include David Christian, *Maps of Time: An Introduction to Big History*, 2nd ed. (Berkeley: University of California Press, 2011), and David Christian, Cynthia Brown, and Craig Benjamin, *Big History: Between Nothing and Everything* (New York: McGraw-Hill, 2013).

23. Musicology faculty at Vanderbilt University were among the first to advocate a thematic, rather than chronological, approach to music history which strives to examine several case studies in depth instead of covering vast amounts of repertoire. Melanie Lowe's talk at the American Musicological Society conference in Milwaukee in 2015 and subsequent article outline the approach at Vanderbilt. See Melanie Lowe, "Rethinking the Undergraduate Music History Sequence in the Information Age," *Journal of Music History Pedagogy* 5, no. 2 (2015): 65-71.

24. This lack of student familiarity is certainly not the only reason to promote the case-study model of constructing narratives of music history. Vanderbilt University, for instance, is a strong performance school and as noted above, was among the first to adopt a non-traditional and non-chronological music history curriculum.

ephemeral skills such as the development of perspective and empathy, and the ability to consider the complex and differing views of others. While there are many ways to encourage students to understand the mindset of past listeners, or listeners with differing experiences or points of reference, historical objects and spaces provide a uniquely tangible connection with the past, and opportunities to engage with local history present themselves near almost any college campus. Local historical sites do not necessarily need to relate specifically to music history in order to provide valuable learning opportunities; rather, students can build contexts around period-appropriate music in virtually any historical space. Indeed, part of the advantage of making use of a local venue without a specifically *musical* history is that students will need to ask thoughtful questions and pull together contexts themselves, weaving together narratives of daily life and music history. Finally, engaging the community through experiential learning gives students an additional sense of purpose, while also demonstrating the vast opportunities for outreach and dialogue between the academy and the public.

Critical Thinking and Writing Strategies in the Music Bibliography Classroom

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Introduction

Even if performance students are not required to write a thesis for their graduate degrees, writing skills are invaluable for their future success. In order to support themselves, twenty-first century performers often must supplement their careers by writing reviews and program notes, not to mention applications for fellowships and grants in which persuasive writing is necessary. A research and bibliography class may be students' only opportunity for garnering such writing skills. Historically, nearly every graduate program in music performance requires a research and bibliography class in music, generally taught by musicologists or librarians with backgrounds in music history. Not every one of these courses, however, requires students to write a research paper. Students enrolling in these classes come from a diversity of music concentrations: musicology, theory, performance, composition, and education. Students pursuing Ph.D. degrees are often placed into a different track than those seeking M.M and D.M.A. degrees in performance. The performance students often are given a diluted alternative, requiring only an annotated bibliography in the course. While a research and bibliography class has traditionally focused on finding research materials, citing sources properly, and producing an annotated bibliography, in many cases less attention has been devoted to critical thinking and to writing an article-length research paper, especially in sections devoted primarily to performance students. Some of my colleagues at other institutions incorporate exams, library scavenger hunts, and take-home assignments. While these exercises are no doubt useful for students, they do not alone teach students how to communicate effectively in prose. Even if performance students' culminating experience is a recital, a substantial paper is beneficial not only as a writing sample for further study, but also as a means to develop their writing skills for practical career purposes.

There has been little inquiry into how research and bibliography classes designed for music students have been taught in universities during the past

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fifty years. The articles that have appeared, moreover, have been primarily geared towards librarians, not performers.[1] Furthermore, the research is grossly outdated, and comes from a time when musicians used card catalogues, not internet catalogues, databases, or other online resources. Although there are a few textbooks on how to conduct music research, these textbooks are almost a decade old, and the sources and citation styles that they describe are already somewhat outdated. Even though they contain many good research and writing tips, they are nevertheless geared towards a diversity of students, not strictly towards performers.[2]

A twenty- to twenty-five-page research paper may seem old-fashioned (or even punitive) for today's students. Performers are sometimes tasked with a culminating project of producing a thesis for the M.M. and D.M.A. degrees, but unlike students in the humanities, many have had few other avenues to develop their critical thinking and writing skills. Many students pursuing master's degrees in performance have completed a B.M. degree, of which the culminating project is a recital. It is rare for B.M. students, with the demands of an intense theory, history, and keyboard core, to have the same opportunities to develop their writing skills as liberal arts students. Because most universities and conservatories only require a two-semester writing sequence or advanced placement equivalent, these students may not have had ample opportunity to take classes that focus on developing writing skills. In large lecture classes, moreover, a professor (or often a teaching assistant who has had little writing experience him or herself) cannot devote ample time to working individually with students on their writing. Lastly, performance students have almost certainly not had a course solely on writing about music.

I currently teach at one of the largest music performance programs in California and have taught the graduate bibliography class over a dozen times. Based on my own experience and from conversations with my colleagues across the country, I will suggest an approach for a graduate bibliography class primarily geared towards master's students in performance. While many of the

1. Particularly during the 1960s-70s, the journal of the Music Library Association, *Notes*, devoted attention to bibliography classes. Paugh and Marco, for example, conducted a survey of over thirty instructors teaching music bibliography, however, these classes were limited to Ph.D. students and has no mention of teaching writing within these classes. Sharon L. Paugh and Guy A. Marco, "The Music Bibliography Course: Status and Quo," *Notes* Vol. 30, No. 2 (Dec., 1973): 260–62. See also Vincent Duckles, "The Teaching of Music Bibliography: A Consideration of Basic Text Materials," *Notes*, Second Series Vol. 20, No. 1 (Winter, 1962 - Winter, 1963): 41–44.

2. See Kendra Preston Leonard's reviews of Bellman, Herbert, and Wingell as well as RILM's reference on musical terms and conventions. Kendra Preston Leonard, "Guides to Writing about Music," this journal, vol. 2, no. 1 (2011). Jonathan Bellman, *A Short Guide to Writing about Music* (New York: Pearson Longman, 2007); Trevor Herbert, *Music in Words* (New York: Oxford University Press, 2009); Richard J. Wingell and Silvia Herzog, *Introduction to Research in Music* (Upper Saddle River, N.J.: Prentice Hall, 2001).

methods I present can be applied to teaching other groups, I specifically find them useful for teaching graduate students in performance. Because performers often lack confidence when it comes to writing, it is very important for the instructor to empower them. By breaking down the writing process into steps and giving careful feedback, writing a research paper comes within a student's grasp.

The Research Paper

The first day of class can be wholly devoted to making explicit the reasons that students should learn how to write. Rather than painting a picture of a bleak job market, I choose to focus on the positive: more than ever, performers have the ability to have an exciting and varied career. In order to maintain this career, however, performers must be able to articulate and explain their art in prose. A research paper is an excellent exercise to acquire these skills. In order to engage students in writing, expectations of what makes a good research paper need to be explained early on in the class. I focus especially on the following features:[3]

1. The paper is written to a scholarly audience that is musically informed. The paper puts forth a critical and original perspective on a musicological, ethnomusicological, or theoretical issue.
2. The paper is well-researched, utilizing appropriate primary and secondary resources, including, but not limited to, scores, letters and writings in translation (and for the particularly ambitious student, manuscripts, sketches, and writings in their original language) as well as peer-reviewed books and articles.
3. The paper employs musical examples, tables, and figures, as needed.
4. The paper is well-organized, cited with proper footnotes, endnotes, or other rules for attribution (usually *Chicago Manual of Style*, 16th edition), and is written in academic prose.
5. There are no superfluous sections or information in the paper that are not directly related to the argument.

In addition, after presenting these points, the instructor may also choose to present the students a rubric with the breakdown of how each paper will be graded according to these criteria. A rubric not only makes expectations clear to students, but also makes the grading process for the instructor faster and easier.

3. Another list of successful music research paper attributes can be found in Herbert, *Music in Words*, pp. 37–8.

Writing Through Reading

The syllabus for my research and bibliography class is both explicit and firm in order to reinforce the importance of deadlines to students. While the syllabus is intended for a fifteen-week semester, the first weeks of class can be condensed to suit instructors on the quarter system. The first half of the class focuses on thinking critically about scholarly article and book chapters. I teach students how to speed read, to identify a thesis and methodology, to evaluate sources, to understand context and significance, to recognize successful lines of argumentation, and to emulate effective writing styles.

Students learn to write, not only through practice, but also through reading. In doing so they learn how to deconstruct arguments and evaluate how (or if) these arguments are supported effectively. As Jonathan Bellman aptly points out, "Students too often look upon the musical scholarship they read in books and journals as something to be neither questioned nor used as a model, seeing it instead as the intimidating product of higher, perhaps more boring but certainly wholly alien, intellects."[4] One should emphasize that all sources contain an element of subjectivity and no source is 100% dependable. As students read, it is essential that they evaluate the authority of the author, the author's tone, and how convincing his or her argument is. Students should determine, for example, whether or not the article is peer-reviewed, or if the chapter within the book is published by a reputable university press. The more they read, the more students learn how to discern credibility in sources.

Each week at the beginning of the semester, I have students write a short, two- to three-page paper in response to the readings, requiring a summary of the main points, an explanation of the author's position and the extent to which it is controversial, and an evaluation of the source's credibility and strength of argument. Because students are reading as they begin to write their own papers, I often rotate assignments by requiring students to write responses to readings only every other week. I do not suggest instructors assign specific musicological or theoretical readings, but rather readings that the instructor deems well-written from a variety of topics and perspectives. It may be helpful to divide the readings into themes for each week. I always include one week devoted to readings on historiography; this is valuable so that students learn to dissect narratives and can observe potential author bias. I also devote one week to readings on musical analysis so that students can see how musical examples, figures, and tables are used to effectively communicate an argument. For other weeks, I find that readings on performance practice, opera, film music, and jazz are particularly appealing to graduate students in performance.

4. Jonathan Bellman, *A Short Guide to Writing about Music*, p. 92.

The second half of the class is devoted to students implementing skills garnered from these readings into their own writing. When discussing the undergraduate term paper, Carol Hess has suggested that the instructor request the paper in three steps: an outline and annotated bibliography; a rough draft and lastly, a final polished paper.[5] For a graduate bibliography class, I further divide the research paper into five steps: an annotated bibliography, an abstract proposal, a sentence outline, a rough draft, and a final paper. Separating the writing process into steps makes the process of writing an extended paper less overwhelming and helps students avoid procrastination. Moreover, the instructor is able to catch cheating, namely plagiarism and papers written by a paper-writing service, if there is a significant disparity in quality of the work from step to step.

Research

During the first part of the course, students need to learn to identify and differentiate among primary sources (e.g. composers' writings, letters, as well as manuscripts), secondary sources (e.g. peer-reviewed journal articles, scholarly books, *Urtext* editions), and tertiary sources (e.g. encyclopedias, textbooks, dictionaries, edited scores). Many undergraduate students in performance have simply relied on music dictionaries, encyclopedias, or their music history textbooks. It must be made clear that tertiary sources, while useful for procuring basic information, are not usually appropriate sources for a research paper. A difficulty lies in explaining to students that the function of the source makes it primary, secondary, or tertiary. In one class meeting early on in the semester, the students make a list of which kinds of materials are traditionally grouped into these three categories. Because of their class readings, students usually grasp the concept of a secondary source. However, identifying a primary source is more difficult for them, especially when primary and secondary (and even tertiary) sources could function as a primary source, and vice versa, depending on methodology and context. After classifying sources, we make Venn diagrams showing how these materials can function differently based on the research question. Students undertaking historiography projects may use textbooks and encyclopedias as primary resources, while students conducting reception histories may rely on newspaper and magazine reviews. For example, a student studying the change in how women composers are covered in textbooks during the twentieth century would use music history textbooks as primary sources.

The age of the internet comes with advantages and disadvantages. Online databases such as JSTOR, Music Index (EBSCO), and RILM make secondary

5. Carol Hess, "Score and Word: Writing about Music," in *Teaching Music History*, ed. Mary Natvig (London: Ashgate, 2002), pp. 200–201.

sources more easily available to students. Moreover, as K. Dawn Grapes has pointed out in her recent article in *College Music Symposium,* students can more easily procure primary sources such as manuscripts and newspaper articles online.[6] The primary drawback of the web, however, is that students rely too heavily on Wikipedia and other similar sites to procure information. That is not to say that these sources are not useful in the research process. While Wikipedia articles can help identify sources to get a student started on his or her project, they do not always provide reliable information for a college research paper. Classifying sources in this way provides a good opportunity to talk about the difference between self-publishing a blog entry or an online article and publishing in academic journal article. Because of the peer-review process, academic journal articles are vetted for accuracy and are generally more reliable. This lesson informs the student on how to be discriminating in choosing appropriate sources for his or her topic.

Annotated Bibliography

The annotated bibliography assignment does not simply teach students how to format a citation correctly. It also helps them acquire a general idea of what each source communicates and how. This is also a useful time in the course to teach graduate students to cite as they go, taking careful notes on each resource and storing these notes succinctly. It is also important for students to note sources that they do not find useful, so as not to wind up inadvertently perusing these sources multiple times.

I find that the books in the Routledge Music Bibliographies series serve as useful models for annotated bibliographies. I put several of these on reserve for students, and copy a page or two from a selection of them to use as guides. Encouraging students to use these bibliographies as models, I require them to write a two to three-sentence overview of each source that summarizes the main point of each book or article, and also points out the strengths and limitations of each source. I require at least three-five primary sources, three-five secondary sources, and no more than one tertiary source in their bibliographies.[7]

6. K. Dawn Grapes, "What Would Beethoven Google? Primary Sources in the Twenty-First Century Classroom," *College Music Symposium* vol. 56 (2016).

7. Even though it is more than twenty-five years old, Emanuel Rubin's article on digital sharing in this context is still useful. See Emanuel Rubin, "Doing it on the Mainframe: Using an Interactive Database of Bibliographic Citations and Student-Centered Abstracts to Teach Graduate Research Methods and Bibliography," in *The "Music Information Explosion" and its Implications for Teachers and Students: Proceedings of the Session at the Thirty-Third Annual Meeting, Washington, D.C., October 25, 1990* (CMS Report No. 9), edited by Thomas F. Heck (Missoula, MT: College Music Society, 1992), pp. 44–55..

Plagiarism should be brought up in class at this point. I often find that paraphrasing without proper citation is unintentional, particularly because in some cultures paraphrasing without attribution is perfectly acceptable, if not expected. I remind students that in the American academic system accurate citations are critical to stay active in scholarly conversation and are a way to give other scholars credit for their ideas. It is helpful to point out to students that citations are standardized in the same way that mailing addresses are.[8] Students would never give a vague address for a party invitation, but instead would give all the important details. In addition, the instructor must point out the difference between citation styles. In line with most scholarly journals in musicology and music theory, I teach students to employ Chicago citation style, but make them aware of other citation formats such as APA and MLA. Students often confuse footnote style and bibliographic style (for example, footnotes often appear with authors' last names first, periods instead of commas, etc.), so I perform drills in class so that they can master these differences. During one class I will bring in several books, articles, scores, and printouts of websites, and have the students make a both bibliographic and note citations of these sources. Because the students will produce the same citations, they can also correct each other's work in class. Designing an annotated bibliography introduces students to proper formatting for their final papers. By compelling them to peruse and select initial sources, moreover, the annotated bibliography assignment also prepares them to formulate abstracts of their topics.

The Abstract Proposal

Ideally, an abstract should be written after the paper is completed, and in this sense, it is distinct from a proposal. It summarizes the main points, methodology, and conclusions that a paper argues, whereas the proposal is written to pitch an article or presentation before it is written. I prefer a hybrid of the two: a proposal written in abstract form, similar to how one would propose a presentation for a professional conference.

I teach students how to write 350-word abstracts involving four components: the context of the argument, the thesis, the methodology, and the significance of the project. The elements can be ordered in several different ways in the abstract. I prefer that they establish the context in the first paragraph, and follow this by stating the thesis at either the end of the first paragraph or the beginning of the second paragraph. The thesis is typically followed by a discussion of the methodology (either at the end of the second paragraph or the beginning of an optional third paragraph); and the abstract concludes with

8. I am thankful to Lindsay Hansen for pointing out this analogy to me.

a discussion of the significance of the project. There are many variants on this model. For example, the context and significance can be blended in the first paragraph and the thesis can come last. The advantage of my model is that it explains the project succinctly and convincingly. Abstracts written according to this model can be used not only for professional conferences in which students eventually may want to participate—regional chapters and the national meetings of the College Music Society, as well as individual instrumental or vocal societies, for example—but also for thesis and dissertation proposals.

The ability to write a convincing abstract comes largely from reading effective examples. One way for students to learn how to write a successful abstract, as well as a suitable topic, is to read entire articles and then discuss the abstract written after each article. Wingell and Herzog suggest having students sift through abstracts in musicological journals to get a sense of the proper scope for topics.[9] While I find this method useful, the student often selects a topic that is too broad; one that is more suited to an extended article rather than a term paper. Thus, I prefer to ask students to peruse abstracts for conference papers, which lead to a topic of a more suitable length for a one-semester or quarter-long class. Students review abstract booklets from recent professional music conferences such as those of the American Musicological Society, the College Music Society, the Society of Ethnomusicology, and the Society of Music Theory. I ask students to skim roughly fifty to one hundred abstracts within a week and then ask them to choose five abstracts that they find persuasive and five that they do not. We then discuss the effectiveness or ineffectiveness of these abstracts in class. (I present the abstracts in a pdf document of a conference program so that students can easily do a search and find with keywords on their laptops or IPads). In addition to learning how an abstract is constructed, students also learn how to choose a convincing topic.

Choosing a Topic

Instead of assigning specific topics to students, I brainstorm with them and lead them to a topic of potential interest. This can prove one of the hardest aspects of the course for students. I have found that performance students generally gravitate towards topics related to a piece they are currently playing or a general history of their instrument. This is useful to help them to begin research for their theses. Many find it more rewarding, however, to select a topic peripheral to their areas. The professor might even require this to further challenge the students.

9. Wingell and Herzog, *Introduction to Research in Music*, p. 166.

Performance students in particular are often hesitant to take critical positions when writing research papers. Students often chose topics that simply recount histories of composers and their music, provide overviews of secondary literature, or simply walk through a piece chronologically without an overarching argument. Especially in an age where musicological discourse has shifted away from positivistic pursuits towards critical and cultural theory, an argument, be it broad or narrow, is central to a good research paper.

When undertaking a research project, the student can situate his or her topic into one of three paradigms:

1. Exploring a subject that very few people have studied before, and explaining (in a convincing manner) why the subject is worthy of being studied.
2. Exploring a subject that many people have studied, and showing how his or her approach to this subject is original.
3. The "Goldilocks" paradigm, which finds an ideal middle ground between the first and second paradigms.

By presenting this middle ground as ideal, I do not mean to imply that topics in the first and second paradigms are not fruitful (and, in fact, much of musicology has historically been in first two paradigms). However, graduate performers generally benefit from choosing topics in the third paradigm because they tend not to be too broad nor too narrow. Some examples of topics that graduate students have proposed concern lesser-known works by well-known composers ("The Mandolin Works of Beethoven" or "The Early Operas of Schubert"), works by understudied composers who were prolific in their time ("The Oboe Concerti of Carl Ditters von Dittersdorf" or "Michael Haydn's Requiem") or understudied composers who remain in the concert/operatic canon (Massenet or Delius).

Outlining

I advise students to make multiple outlines throughout the writing process. At every step an outline is not only about clarity and organization, but also hierarchy. Like an abstract, the organization of the outline may be flexible, as long as each point relates directly back to the thesis. Students (and even advanced scholars for that matter), tend to digress in their papers. This is why making an outline is particularly important. While I prefer a complex sentence outline as opposed to a traditional broad outline, I do stress the importance of generating different types of outlines as part of the student's own brainstorming and

writing process. Before writing the sentence outline, a topic outline comprised of words and simple phrases that sequentially lists topics and subtopics is helpful before forming a formal sentence outline. A sentence outline builds on the topic outline, introducing complete ideas and shaping them into sentence form. Lastly, a "post-writing outline," written after the rough draft, can be used as a tool to identify digressions and superfluous information in the paper.

The Drafts

Once the students have a sentence outline, writing a rough draft proves fairly easy. I must emphatically convey to them, however, that a rough draft is an intermediate point in the writing process and there are at least two or three more drafts leading to the finished project. (I often mention that I do five to ten drafts before one of my articles is ready for publication).

In classes upwards of twenty students, I find it difficult to read twenty rough drafts followed by twenty final papers in a semester. In order to accomplish this, I make required fifteen-minute appointments with each student during office hours to go over rough drafts individually. Just by reading the first three pages of the draft, I can ascertain the suitability of the thesis, check organization, and note stylistic inconsistencies or grammatical errors. I provide students with feedback on general problems in their papers, and give them specific areas to improve before the final paper is due. At this point, I can also advise them to seek out the college writing center or acquire a tutor or coach for the more technical aspects of their writing.

The final paper should be clear and carefully edited. I encourage students to read their papers out loud in order to catch clumsy language or grammatical errors. Obviously though, very few writers, if any, can catch all of their mistakes and inaccuracies. Between the due dates of the rough draft and final papers, one class is allotted to peer-review. Students come to class with two printouts of their papers, and exchange these papers with two other students. The first half of this class is devoted to reading the papers, and the second half is devoted to writing up reader's reports. (This works in a two and a half to three-hour seminar; in shorter classes this process can also be divided over two class periods). While this activity helps the writer, it also helps the reader. As previously noted, reading aids writing, and students reading other students' writing is no different. This process is especially helpful for students who might not speak English well.

Some Considerations for English Language Learners

Non-native speakers will often be intimidated at the task of writing a substantial research paper. However, with reassurance and attention, they will be surprised at what they can achieve. While music instructors lead students to writing convincingly about music, we are not copyeditors. That is to say, while we are responsible for helping students to think critically, research carefully, and organize an argument, we cannot proofread grammar and word choices in every paper. Focusing on the substance of the paper and not the minutiae empowers these students. Still, the paper needs to be clear and small grammatical errors can obscure the substance of the paper. In addition to the college writing center, pairing non-native speakers with native English speakers in the class during the peer-review can also be very useful. While this seemingly would place an additional burden on students, the native-English-speaking students are generally eager to help. While English Language Learners chiefly benefit from copyediting, native-English speakers can learn when they are relying too much on jargon, colloquial phrases, or otherwise unclear language in their writing. Thus, this is an invaluable learning process for both groups.

Grading

In courses such as this, it is often difficult to determine a proper way to weight grades for each step of the paper-writing process. One could make a case that each step should be weighted equally; however, I believe the final paper should carry the highest percentage of the grade—up to 30% or 40%. At the end of the day, performers are only evaluated on how they play or sing in recitals or juries, not what they do in the practice room. Therefore, I count each cumulative step as 5–10% of the grade. This also allows some room for small assignments like bibliography quizzes or library scavenger hunts, as well as leaving room for the evaluation of more subjective criteria such as class participation, effort, and improvement.

Conclusion

Even though research and bibliography skills are necessary for graduate students in performance, the ability to write a strong, well-argued, cohesive paper is also important. It is a daunting task, not only for the student, but also for the professor. For this reason, many instructors have shied away from teaching writing comprehensively within this course. Breaking down the paper into steps not only makes the task manageable for students, but also for the professor.

The celebrated composition teacher Donald Murray has an eloquent way of describing the kind of step-by-step approach that I am recommending here. "What [writing] requires," he says, "is a teacher who will respect and respond to his students, not for what they have done, but for what they may do; not for what they have produced, but for what they may produce, if they are given an opportunity to see writing as a process, not a product."[10] One can draw analogies between Murray's description of the writing process with preparing a piece of music.[11] This greatly resonates with performance students. The several drafts leading up to the final paper are like rehearsals, whereas the final paper is the concert. There are many steps between the initial sight-reading of a piece and the final live performance. Students spend many hours in practice rooms fine-tuning short passages and polishing the overall piece, all the while receiving feedback from their peers and instructors. Likewise, students in the classroom begin with a general outline of a topic, break down a paper into pieces, write and rewrite it many times, and receive comments from their professors and peers. In other words, the learning process in performance can be replicated in teaching writing. By presenting this familiar learning paradigm to graduate performance students, writing a paper becomes a manageable task instead of an insurmountable hurdle.

10. Donald Murray, "Teach Writing as Process Not Product," in *The Essential Don Murray* (Portsmouth, NH: Boynton/Cook Publishers, Inc. 2009), p. 5.

11. Hess and Bellman also have used this metaphor. Bellman, *A Short Guide*, p. 91; Hess, "Score and Word," p. 201.

Framing a Critical, Interdisciplinary Approach to Film: Teaching *Amadeus*

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"How might I interpret the film *Amadeus* as a Mozart reception document of the 1980s?" "What does 'authenticity' mean in relation to that film's soundtrack and screenplay?" "How is Salieri characterized in the film, and why?" These are the sorts of questions one might wish that students would formulate when considering the popular music biopic (biographical film) *Amadeus* in relation to music history. The reality can be quite different. Surveys of second year Music History students at the University of Auckland in 2012-2014 show that they tend to view music history as established fact, and have great difficulty posing complex critical questions and constructing critical, evidence-based arguments. Most writers on the subject of historical literacy agree that the ability to read, write and think critically about a range of media is an especially valuable skill. These abilities not only serve students' immediate studies within historical disciplines, but also enable graduates "to negotiate and create the complex texts of the Information Age."[1] This is especially true of music history: one can draw on a broad range of sonic, visual and digital media to answer the increasingly varied questions that music historians address. But how is one to help students prepare for the interdisciplinary skills, attitudes and understandings this requires? How do we best equip students to analyze and read critically the films, YouTube clips, cartoons and diverse other source material they might want and need to study?

One useful way to address such questions is for music history teachers to bring co-teachers from other disciplines in to a given music history course: a cartoon historian, for example, or a teacher from film studies, as befits the subject matter. This allows students to learn from experts the language, kinds of questions and broader ways of thinking that the other discipline offers, which in turn helps students to decipher that discipline's key textual types. It also

1. Jeffrey D. Nokes, "Historical Literacy," *Social Studies: Newsletter of the Utah State Office of Education* (May 2011), 6.

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permits another perspective—sometimes radically different—on the content of the course. The new approaches that this disciplinary "crossing over" brings are not only useful for the teacher: they can also help students to see knowledge in general as something that is constructed and open to critique, and to think about their discipline through a new lens.[2]

With this in mind, we (teachers from music history and film studies, respectively) collaborated over three years on a unit within a second year Music course with forty students, entitled "Music, History and Ideas." The course was thirteen weeks long, and met twice weekly, for a two-hour lecture and a one-hour tutorial (the latter mostly comprised of small-group discussion). The unit was designed to help students to read *Amadeus* in ways that would help them to understand how myths and stereotypes are constructed about historical figures, and how to critique them. Thus we sought to develop a literacy skill that is highly relevant to today's undergraduates: the ability to read popular and visual media critically.

To summarize our findings: we observed that music history students are keen to use various types of texts as sources when writing essays and assignments. They would willingly discuss audio and visual aspects of *Amadeus*, for example, at some length. However, they tended naturally towards basic description of both aspects, and were often not capable of reading film *critically*—indeed sometimes not aware of the need for such reading. In this paper, we address these findings and offer guidelines on how to guide students towards richer, more thoughtful readings of music biopics in particular, and film more generally. In particular, we sought to address the following needs that we saw in the student cohorts:

1. To develop a more complex understanding of film than students currently tend to possess, especially with regard to the relationships between music and image;
2. To foster awareness of the intelligent and knowing ways in which narrative films are designed to manipulate the viewers, and thus to help students arrive at a more critical reading of any given biopic.

The understanding, skills and attitudes developed by addressing these two needs may relate directly to particular topics that students are keen to pursue in the context of music history—questions of the kind posed at the outset, for example. More broadly, by addressing these two needs, the teacher helps develop students' critical skills in the increasingly interdisciplinary and multi-media contexts in which today's students live and work.

2. On this subject see also Robert J. Nash, "Crossover Pedagogy: The Collaborative Search for Meaning," *About Campus* 14 (2009), 2-9.

Miloš Forman and Peter Shaffer's *Amadeus* is a special case among music biopics, and possesses two distinctive qualities that make it an excellent teaching tool for our purposes.[3] First of all, the director and producers (by which we mean the team that craft the sounds and images of the film) have done their historical homework: each of the film's scenes is based on at least some evidence of the kind that can be read in sources like Mozart's letters and contemporary anecdotes.[4] To be sure, some of this "evidence" (for example the myth that Mozart composed works in a fluent stream, largely without corrections) has been discredited and comes from unreliable (in the sense of mythmaking) sources such as Friedrich Rochlitz's anecdotes.[5] But these aspects of mythmaking—building on the Mozart mythology of Mozart's time—make the film all the more suited to critical study by upper-level music history students.[6] Second, with regard to both the musical and visual aspects, the film is put together in a highly complex and intelligent way. It is not unreasonable to liken *Amadeus* to a Mozart opera in terms of the clever interweaving of music and narrative and the knowing ways in which the producer manipulates the audience. This complexity means that, just as for a Mozart opera, one can listen and watch on various levels: now submerged in the popular myth-making and swept along by the unfolding plot, now pulling back to laugh along with the producers at the cleverly subversive or comic moments that are created. There are many musical and biographical allusions for the knowing viewer/listener to discover.

A case in point is the extended scene in which Mozart (Tom Hulce) presents himself for the first time in the court of Emperor Joseph II (Jeffrey Jones), and extemporizes on a tune apparently composed by Antonio Salieri (F. Murray Abraham). The scene is bulging—even overladen—with musical, cultural, national and political references, but not all of them are easy for students to hear or spot. One subtle "insider" joke in this scene occurs when Mozart, seemingly spontaneously, develops the Salieri theme into his own "Non più andrai" from *Le nozze di Figaro*, as he recalls Salieri's tune ("from one hearing only") at the fortepiano. The reference is wonderfully ironic and pointed: "Non più andrai" is sung by Figaro at the end of Act I as he pretends to send off the

3. Miloš Forman (dir.) *Amadeus* [director's cut version] (Burbank, CA: Warner Home Video c2002; original 1987); see also Peter Shaffer's play *Amadeus*, on which the film is based (London: Deutsch, 1980).

4. For more on this topic, see especially Simon P. Keefe, "Beyond fact and fiction, scholarly and popular: Peter Shaffer and Miloš Forman's *Amadeus* at 25," *The Musical Times* 150/1906 (2009), 46. For a much less sympathetic view (a listing of factual "errors" in *Amadeus*), see Jane Perry Camp, "*Amadeus* and Authenticity," *Eighteenth-Century Life* 9 (1984), 117

5. See Maynard Solomon, "The Rochlitz Anecdotes: Issues of Authenticity in Early Mozart Biography," in Cliff Eisen ed., *Mozart Studies 2* (Oxford: Oxford University Press, 1991), 1–59.

6. For another angle on the use of *Amadeus* in teaching undergraduates, see Per F. Broman, "Teaching Music History in an Age of Excess" in James R. Briscoe ed., *Vitalizing Music History Teaching* (New York: Pendragon Press, 2010), 22-23.

flirtatious youth, Cherubino, to war: "You won't go any more, amorous butterfly/Fluttering around inside night and day… ." Forman and Shaffer's Mozart adds a little twiddle on the end, and laughs flippantly, so that the absorbed viewer is left to wonder at the outrageous presumption of the young composer in the presence of such august company (**Figure 1**). The knowing listener, meanwhile, marvels at the innuendo, cleverly laid down by the producer to show Mozart's character in the most frivolous light, and to further the idea that Salieri's character (perhaps aligned here with Cherubino, the novice) is not so pious and pristine as Salieri would like.[7]

Figure 1: "From one hearing only": Mozart/Hulce recalls and embellishes a theme by Salieri

This is one of many such moments in *Amadeus* that can usefully spawn student discussion of the layered nature of this and other music-related films—the manifold ways in which producers (sometimes building on historical evidence, sometime not), *construct* plots and characters. Like the work of painters and composers that we revere, films are carefully planned and considered in terms of what to include, so that intended and serendipitous elements are retained only if they contribute to the story telling. Every inclusion/exclusion, whether visual, aural, juxtaposed or kinetic, must contribute to the intended range of meanings and insights available to audiences. Of course, audience members may construct their own readings, which may differ, more or less, from those intended by filmmakers.

In this article, we provide guidance on how *Amadeus* can be used to encourage this kind of critical reading. We begin by setting up the framework for interdisciplinary understanding of film. This part involves the discussion of "crux points"—concepts that are likely to be tricky for students (and teachers

7. See also Keefe's comments on this scene, "Beyond fact and fiction," 49-50.

if they are not from film studies). Each point is illustrated with examples from *Amadeus*. We then move to a discussion of *why* these concepts are likely to be tricky for students, and some pedagogical strategies that can help.

A framework for interdisciplinary understanding of film

The director as artist

The above example nicely illustrates the idea that a film director is, in a real sense, an artist—someone who heads a team of experts to compose narrative through characters and (potentially) history.[8] Just about everything that the audiences see and hear, including all props, settings lighting and blocking, is deliberately crafted. In the above example, it is the director and the director of music who have worked to incorporate pointed variations on Mozart's themes; it is the director who has chosen the costumes from designs supplied by wardrobe, and who has dressed Salieri in black and Mozart in purple for maximum contrast; and it is the director, working with the actors, who cues Mozart to laugh absurdly and Salieri to look on with pursed lips. Most immediately, the director addresses those film viewers who are ready and willing to build on the popular image of Mozart they have obtained from other sources—popular biography, CD and book cover images, delicious chocolates ("Mozartkugeln") and so forth. But the director also addresses an audience of connoisseurs, those who will "get" what it means to compose variations on a theme and segue into "Non più andrai," and who are well aware of the multiple audio and visual clues that are being used not only to set up Mozart in diametric opposition to Salieri, but also to subtly suggest that Salieri is on Mozart's level with regard to virtue if not virtuosity.

While excerpts on YouTube are valuable for their accessibility and their related items of commentary about famous scenes, these are often edited down and are not the finished text intended by the film's creator(s). It is advisable, and in this case essential, to work with the director's cut as well. Consider, for instance, the scene of Mozart's arrival at court. In the director's cut it is clear that Salieri is reluctant to allow Emperor Joseph II to play his new march for Mozart, and the sly, knowing glances of the musicians reveal Salieri's minority status as an Italian among German-speakers. These subtle messages are all but absent from the edited version of the scene.

8. For a similarly sympathetic understanding of *Amadeus* as the work of a creative artist (under which term he considers both Shaffer and Forman), see Robert L. Marshall, "Film as Musicology: 'Amadeus,'" in *The Musical Quarterly* 81/2 (1997), 173-179. Auteur theory (a term coined by American film critic Andrew Sarris) is highly relevant here; this theory of filmmaking, in which the director is viewed as the key creative force in film, grew out of French cinematic theories of the late 1940s of Alexandre Astrucin and André Bazin.

Furthermore, as with other arts, there are messages to be read in aesthetic values of balance and slightly varied repetition, used here to build up systems of symbolism and composition within the films frames. Over time an entire rhetoric has been constructed through sets of filmic codes that have become conventions. In *Amadeus*, for example, characters are repeatedly positioned within or behind frames-within-the-frame of the film—doors, windows, theatre boxes, and even the space under a table laden with rich foods—in order to give symbolic meaning to narrative action and/or characterization. Light and shade as created by natural and candlelight is another recurring motif, exemplified in **Figures 2–5**. In Figure 2, the priest is positioned to the right of the window frame between two sources of light: daylight and the candle. Salieri, sandwiched between natural light and the slightly luminous painting in the background, by contrast, is more typically framed to the left of the frame within the frame (**Figure 3**). This contrast suggests that Salieri is indirect and somewhat shadowy in terms of personality. In Figure 4 Mozart enters, his central placement implying his callow youthfulness: he is the center of his own world and too naïve to negotiate court life, whose strictures are suggested by the guilt edges at guards that frame, but do not confine, Mozart's figure.

Figure 2: The priest framed by two natural light sources: daylight and candlelight

Figure 3: Salieri, off center and framed by natural light and the artificial light of the artwork

Figure 4: Mozart enters the court of Joseph II, framed by doors and ornate edges

Each shot, of course, is not only visual but also aural in nature. The aural components include the ambient sound of the setting, sound effects to account for the presence and/or movements of people or objects, dialogue, and frequently music, specifically designed to underpin or to contradict the more literal reading of what is happening on screen. As well as enriching a narrative, these audio-visual components can be used to comment on society in the time of the film's setting, and to help us make connections to society today. One can think in terms of three historical periods available for consideration and study in this film: that of the film's setting; that of the film's making, in this case the 1980s; and that of the viewing audience. In this article we primarily address the setting: how it is constructed in the film, and how students can step back from simple readings of the film as "retelling history" to better understand the artfully manipulative and multi-layered nature of this retelling.

Being "stitched into the narrative" and how to "unstitch"

In order to understand the concept of "director as artist," students can benefit from strategies to help them to step back from the film. First attempts to write about film are frequently limited to simple statements of "what happened," in which the student conflates the character and plot created by the actor and director, in this instance with Mozart and his life. One useful way of helping students to step back is for teachers to model the process of "longitudinal reading"—pulling out tropes and themes in the visual and auditory narrative for closer examination of the role that they play in persuading and informing the viewer/listener. This "longitudinal reading" helps them to start to see the plot as cleverly formed and manipulative.

A case in point is the portrayal of Salieri's relationship to the cross, an essential element of his transition from unquestioning but misguided faith to a consuming anger with and rejection of God. The older Salieri, who relates the events from an institution for the insane, is also deluded about his active role in Mozart's death. Salieri claims to have scuppered Mozart's career at court, to have frightened Mozart by dressing up in the costume (that of Don Giovanni) worn by Mozart's recently deceased father, and to have given Mozart a commission for a major work (the *Requiem*, K626) with an almost impossible deadline knowing that Mozart was ill. Salieri tells his story with the strongly subjective bias of recollection, showing how Mozart gradually becomes for him a manifestation of God's capriciousness. Why, Salieri asks, would a just God give seemingly limitless talent to a man who revels in excess and is not at all pious, while depriving such a man as himself who has sworn to be celibate and faithful? Salieri concludes that God is not just and it is pointless to worship Him. The subjectivity of his narrative is symbolized in many ways including a combination of frames-within-frames, light and shade, and eye lines that do

not cohere in the shots of the cross. The following scenes, which chart Salieri's changing relationship with God, provide economical and effective examples of symbolism as storytelling in this film.

The first of these scenes occurs approximately fourteen minutes into *Amadeus*. Salieri is a child at church, his eyes on the icons not as symbols of God but as art that enriches his sense of awe and the intense sensory arousal he experiences in response to the angelic tones of the choir. Salieri prays to God: "make me famous, make me immortal through people's love for the music I write"; and in return he promises "chastity, industry and deepest humility every hour of my life." Salieri does not say that he will write for God, but for his own fame, and he does not go to a seminary to write religious music, but rather to court in order to write for an Emperor. Court is a place of excess and luxury; it is no place to demonstrate humility. His worldly pleasure is shown again and again in his interactions with art, music and cuisine. We frequently see him framed by a painting or theater box, or even sumptuous food, where he is often placed off center, or partly concealed, hinting at his wrong headedness (**Figure 5**).

Figure 5: Salieri spies on Mozart and Constanze, hiding amidst piles of sumptuous food ("worldly delights"), including a cake studded with Mozartkugeln

Just before the scene in which Salieri watches Mozart perform and extemporize on "his" theme before Joseph II, he is working to compose a piece to welcome Mozart to court. He asks God to help and there are intercut (alternate) shots of Salieri at the piano with shots of his cross. As he haltingly fashions his melody for the march to welcome Mozart, Salieri thanks God, saying "Grazie Signor," and looks at the cross (**Figure 6**). This sequence juxtaposes music's worldliness with the cross's numinosity, and shows Salieri as the grateful recipient of both. However, by a variety of subtle cues are we led to believe that

Salieri is misguided. The answering shot of the cross, as Salieri gives thanks to God, shows one candle, mirroring the idea of one God and one purpose; but it also suggests that there is one light, and one flame that God lights (**Figure 7**). The absence of flame implies that this one is not Salieri. The space to the right of Salieri's head is not within Salieri's gaze, although it is part of the audience's view. His eye line and ours do not match: we are looking from the side and are therefore distanced from him. Salieri is also set to one side, partly in and partly out of the painting that depicts a worldly court scene. This proximity to "high art" contradicts the steadfastness of his gaze towards the cross, accenting instead his relationship with the court and his obsession with fame through art. In respect to fine art, though, he remains borderline, marginalized, perhaps at the edge of greatness or perhaps equally with God and with the Devil. The cross casts no shadow, and augments his steady gaze to suggest the balance between godliness and worldliness is roughly even, at this point in the plot.

Figure 6: Salieri thanks God for the march

Figure 7: The immaculate cross that casts no shadow

When Mozart—with great fluency and fun—embellishes Salieri's carefully wrought but highly conventional theme, he belittles Salieri. The shots that follow show us Salieri's humiliation and altered relationship with God. Alone, he again confronts God. Again he says "Grazie Signor," this time with heavy sarcasm (**Figure 8**). This time the shot of the cross is even less in line with Salieri's point of view, and, as a consequence of this altered perspective, the audience's vantage point is set yet further away from him (**Figure 9**). In this way, we are led to lend increasingly less support for his actions and anger: Salieri is looking at the matter in the wrong way. The sharp shadow cast by the figure of Christ on the cross suggests that darkness is growing and that he begins to see his deity as shadowy, shady and duplicitous (**Figure 10**). From our distanced vantage point—of the angry man and his altered cross—we might now start transfer these characteristics firmly to Salieri.

Figure 8: Salieri's sarcastic "thank you" to God

Figure 9: The crucifix and its shadow

Figure 10: Detail of Salieri's cross

As Salieri prays, the shadow grows, the merciful voice of the Lord is silenced by omitting his head from the shot, and the lower camera angle with the cross appearing to rise from Salieri's head foretell a thoroughly unnatural relationship.

Later, after Salieri realizes that Mozart has slept with his favorite pupil, he prays, but to no avail because his negative thoughts and feelings grow. The shadow on the wall grows, and in our next glimpse of the cross it is lit by two candles, suggesting duplicity. Salieri tries again to make a bargain with God, saying that if God gives him one memorable piece of music, he will speak up for Mozart at court, thus righting the wrong he has already committed. But now God does not respond (i.e., there is no answering shot of the cross). As his anger with God intensifies, Salieri becomes consumed by hate and envy. Our last glimpse of his cross depicts its destruction. The light dims as Salieri finally takes the cross and burns it, a reference to the fires of hell that the audience saw earlier in the opera *Don Giovanni* (**Figure 11**).

Figure 11: Salieri burns the cross

This account models the process of longitudinal reading and close reading of the film. But it leaves students much more to say about the ways in which the depictions of the cross parallel Salieri's downfall, and the meanings we can make about religion and the nature of art from this film. It serves to demonstrate how repetition of visual composition is used in film to help create large-scale connections in the mind of the viewer, and in this case to help characterize Salieri as an increasingly conflicted individual. The scenes with the cross are augmented by a series of scenes in which Salieri is literally framed as a composer who is caught between high art (and his lustful desire to be an artistic genius) and God (and virtue). For example, in the shot discussed above we see Salieri at work gazing at the cross, but on the edge of a luxurious painting that addresses a worldly subject (**Figure 6**). Later, he is framed by the gilt of the opera box, again a sign of luxury and privilege (**Figure 12**). In the scene in which he is leafing through Mozart's original manuscripts, and marveling jealously over "first and only drafts of music," he is positioned partially within the frame of another painting; but also within the frame created by Mozart's music before him, which, visually and figuratively seems to start to engulf him (**Figure 3**).

When Salieri threatens to blackmail Constanze, when he is carried away to the asylum, and on many other occasions, we see him framed by doorways

or by windows. These frames within the frame of the film suggest that he is hemmed in by his love of this world and by his own limited vision. In a scene reminding us that what we see is a story within a story, a personal recollection, Salieri experiences a moment of sheer joy as he recalls the sublime effect of Mozart's music, an effect that he continues to feel (**Figure 13**). He then recalls the gap between Mozart's achievement and his own. For Salieri, Mozart is part of those limiting frameworks, and Mozart's excellence diminishes his own.

Figure 12: Salieri framed by the gilt edge of the opera box

Figure 13: Salieri experiences a moment of *jouissance* as he recalls the sublime effect of Mozart's music

The framing devices mentioned above are one such subtle way in which the film is carefully staged and a "fourth wall" is created, through which we, somewhat set apart, see the action in the world of the film. This "staging" relates to another useful line of questioning, which can help students to understand the specifically filmic nature *Amadeus*. The movie is a cinematic adaptation of a theatrical production: are there particularly *theatrical* aspects retained in the film? How do the media differ? Students can focus on a particular scene, read the play, watch a production of the chosen scene, and consider ways in which Forman has used the *particular affordances of film, music and the two combined* to create a different artwork. This is an especially useful line of questioning, since it asks students to focus on how these media are used to alter the message, creating, emphasizing and de-emphasizing certain aspects of plot and character. In quite a number of cases, students will find that theatrical aspects are retained. In several respects other than layering, for example, *Amadeus* relates to opera. Jeongwon Joe cites the use of cries that are stylized and musicalized,

woven into the sound track (Salieri's cry of 'Mozart!' near the beginning of the film; Constanza's cry, 'Wolfi, Wolfi, Wolfi', at Mozart's death bed).[9]

Getting critical about film music

Part of the process by which the film producer stitches the viewer/listener into the narrative includes the convention of using sound bridges over changes of shot and scene to create a sense of continuity and foreshadowing.[10] Auditory clues are also laid down for later payback, thus music is also used to create large-scale connections across the film. An example of the use of a sound bridge occurs at the end of the scene in which Mozart fools around with Constanze and makes her guess at words that he says backwards (unwittingly in the presence of Salieri, who hides behind a sumptuous table of food; see **Figure 5**). Towards the end of this scene, Mozart's Gran Partita, K361 (370a) is heard from outside the room and Mozart stiffens: "my music . . . they started without me!" "Mozart's music" has actually been carefully orchestrated and choreographed to carry Mozart rapidly through the door and down the hall to the court concert chamber. This transition is aided by means of a sound advance, a moment during which we hear the source of a sound before seeing its image.[11] Often this technique is used subtly, allowing the audience to "become aware" of something else that is going on in the scene that will follow, through auditory cues that do not quite mesh with what they are seeing. But here the film director wants to draw our attention to the fact that the scene we were watching *should not* have been going on—the audacity and foolery of Mozart, who is "out of sync" with courtly conventions and decorum. So in this case, attention is drawn to the sound advance: the music that he and we hear prompts a moment of recognition for Mozart, who exclaims, hastily tidies his attire and rushes down the hall. The music is dovetailed into the driving wind-up finale as Mozart arrives and takes over as conductor, the elision allowing him to appear suddenly in full control of his music and his large, attentive courtly audience. Thus the soundtrack carries the viewer/listener from one scene to the next and helps us to connect the laughing fool with the sublime genius. Many other examples show that unless there is to be a deliberate break in continuity, there will always be continuity of sound, or else a new sound will slightly precede the cut to the next shot (i.e., a sound advance).

9. Jeongwon Joe, "Reconsidering *Amadeus*: Mozart as Film Music" in *Changing Tunes: The Use of Pre-existing Music in Film*, ed. Phil Powrie and Robynn Jeananne Stilwell (Aldershot UK: Ashgate, 2006), 60.

10. On sound bridges, and for a discussion of film-related music terminology, see James Buhler, David Neumeyer and Rob Deemer, *Hearing the Music: Music and Sound in Film History* (Oxford: Oxford University Press, 2010), especially Chapter 4.

11. Buhler, Neumeyer and Deemer, *Hearing Music*, 93.

Amadeus has been sharply criticized for the way it fragments Mozart's music—the way the sound track bulges and bleeds with so many musical examples.[12] But this is to misunderstand the use of music in this film, and in film more generally. On the one hand, this very fecundity of musical fragments is used in service of the film's myth-making stance on Mozart's compositional genius. Consider the scene with in which Constanze visits Salieri, bringing a portfolio of original manuscripts and asking for help in finding a court position for her husband. As Salieri leafs through unblemished original Mozart manuscripts we hear a rapid succession of works in various genres. (The film's representation of Mozart's compositional fecundity is not in question here, but rather its representation of Mozart as a composer who rarely sketched or drafted music.) Elsewhere the fragmentary nature of the sound track serves a larger, unifying function, linking apparently disjunctive events and once again figuring Mozart's compositional genius. Joe cites the example of Mozart's composition of "Contessa perdono" in this connection.[13] The excerpt from the Finale of the *Marriage of Figaro*, in which the Count pleas for forgiveness from his wife, is heard in snatches, as Mozart works on its composition and then breaks off as he is interrupted. Across a sequence of events, we see and hear how the genius is able to snap in and out of compositional thought, even after great distraction. This music is also used in a later scene, involving another Salieri "sneak peek" into Mozart's music. He also seems to be trying to peek into Mozart's mind—an association we have been primed to make by the earlier scenes that associate this aria with Mozart's compositional process.

Students need to understand these conventions before they can become critical of them and see how they are used to communicate. Perhaps not surprisingly, the Music History students we encountered tended to take for granted that they knew what music is and does in film. But did they know how writing for film differs from writing for a concert? Did they know the difference between a sound track and a symphony? We found that often the answer was "no, not really": when students spoke about the music in *Amadeus*, they tended to conflate music that was excerpted, edited and sometimes re-orchestrated for the film in the eighties with that which was composed by Mozart in the late eighteenth century.

Every available device in a narrative film is used in service of story or subtext; the latter is a level of socio-political comment that exists below the dominant reading of the film, which itself exists at the surface. It is vital for students to understand how the music itself can be manipulated to enrich the story or subtext so that it is no longer considered to be "what Mozart wrote" but rather

12. Joseph Horowitz, "Mozart as Midcult: Mass Snob Appeal," *The Musical Quarterly* 76/1 (1992), 7; discussed in Joe, "Reconsidering *Amadeus*," 58.

13. Joe, "Reconsidering *Amadeus*," 63-64.

what the film director wants to convey. Thus understood, film music is part of the intensely constructed language of film narrative. To be sure, understanding the relationship between image and music in film is a complex task, but we can select specific elements that are not complex in themselves that we can teach the student to understand in order to introduce them to, or further their knowledge of, the ways sound and image work together to enrich story.

One might start by considering how music is used to reinforce visual cues and to further characterization. In the moment of sublime and deep appreciation of Mozart's genius described above, Salieri "hears" and narrates (voiceover accompanied by non-diegetic music) the opening of the Adagio (movement 3) from Mozart's "Gran Partita" (this is the film's leitmotif for Mozart as musical genius). Here, music reinforces the positive side of Salieri's character: he, like Mozart, is a composer of excellent auditory recall; he has apparently deeply internalized this music—so much so that it speaks with and almost for him (**Figure 14**). He recognizes music genius when he hears it, and is capable of responding with the awe of deep understanding.

Figure 14: 'Until … a clarinet…' Salieri narrating the opening of the Adagio (movement 3) from Mozart's "Gran Partita" K361 (370a)

This same scene provides an excellent opportunity to discuss with students the differences is between the "voice" of a character, as portrayed via the music, and that conveyed by their spoken text. The "voice" of Salieri becomes that of Mozart for a moment—the moment in which Mozart's music speaks for him. This merger might lead the listener/viewer to ask: "can Salieri do anything but parrot others?"; "how original is he?" Shaffer and Forman guide the audience towards the conclusion that he cannot help but parrot, and is not original. In other scenes this lack of originality in Salieri's "voice"/character is played and

replayed. On hearing Mozart's *Die Entführung aus dem Serail*, K384, Joseph II is supposed to have commented that there were "too many notes." In *Amadeus*, this anecdote is further embellished, to include Salieri: Joseph II asks Salieri's opinion of the work, and he is only able to parrot that of court composer Guiseppe Bonno. Not only is Salieri being juxtaposed to Mozart (conventional, simple composer vs. breakaway complex genius), but "Italian simplicity" (simple-mindedness?) is being opposed to the supposed intellectual complexity of Germans (and German literature/theatre).

In the sample assignment sequence given below, we ask students to read the *New Grove Dictionary* article on Salieri as background to taking a de-bunking stance towards the film's myths. One can of course take a more directed approach to this task, for example getting students to research Salieri's *dramma tragicomico* in five acts, *Axur, re d'Ormus*, which is the only work by him to figure in the film's sound track. When they do so, they will find out that the film is incorrect in its dating of the opera's first performance to 1786-7, rather than 1788. Moreover, they will discover that the opera was one of the most popular in Vienna in its day, composed by one of its most renowned opera composers. Salieri was hardly the image of mediocrity that *Amadeus* portrays. This type of research can lead students to see more clearly how history has been tweaked in service of the film's larger narrative.

Again, students can be reminded of the three historical periods available for consideration and study in this film: that of the film's setting; that of the film's making; and that of the viewing audience. Of particular interest here is the artful *construction* of the first of these periods, and the ways in which the viewing audience can critique this, not to dismiss the movie as "inauthentic," but to obtain critical distance from its myths and to better understand and appreciate it as art.

Perceptions and pedagogies

In discussing the above example with students, we are trying to promote a paradigm shift. On first watching the film, students can even consider the film music to be "wrong," especially if they know Mozart's music well and can perceive some of the ways it is changed. We are aiming to help students to move from aural perceptions of music and visual perceptions of film to a more holistic mode of audience reception where the aural and visual are equally important and perceived as inseparable in terms of understanding both forms of information. This is arguably a "threshold concept" in film literacy—and in understanding film's role in music history. Rey Land defines threshold concepts as "concepts that bind a subject together, being fundamental to the ways of thinking and practicing within that discipline." These concepts differ from a given subject's

conceptual building blocks (or "core concepts"), owing to their transformative nature: threshold concepts can irrevocably change one's view of a subject in ways that core concepts do not. They are, however, likely to be difficult for a student to understand, owing to the radical shifts or leaps in thinking that they require one to take; so they are also considered potentially "troublesome."[14]

In the literature on threshold concepts, two learning strategies are frequently mentioned: first, educators recommend using group work, so that students create knowledge collaboratively and "divide and conquer" difficult tasks. One can design group work so that students meet and exceed what social constructivists term the "zone of proximal development," the gap between that which they have already learned, unassisted, and that which they can achieve when provided with educational support.[15] This space, or zone, enables new levels of criticality, not least because it lies outside a student's accustomed intellectual comfort zone.[16] It can be reached through students' dialogue and conversation (with each other, with the lecturers, with the material), and through problem-based tasks that allow them to practice being a researcher. Researchers have shown that these student-driven, dialogic approaches can be far more effective than having students work alone through materials geared towards knowledge acquisition.[17] This is because in order to attain high-level modes of thinking (as is the case with threshold concepts) students often need to change their views of knowledge—from something static and non-contestable, to something to which they can contribute, on which they can reflect, and in which they are a part.

Conclusion

Combining study of a significant scene from *Amadeus* with study of a longitudinal highly significant visual motif—in this case Mozart's entry to court and

14. Rey Land, Glynis Cousin, Erik Meyer and Peter Davies, "Threshold concepts and troublesome knowledge (3): implications for course design and evaluation" in: C. Rust ed., *Improving Student Learning—Diversity and Inclusivity*, Proceedings of the 12th Improving Student Learning Conference (Oxford: Oxford Centre for Staff and Learning Development, 2005), 53-54. Available at: http://www.ee.ucl.ac.uk/~mflanaga/ISL04-pp53-64-Land-et-al.pdf.

15. Lev S. Vygotsky, *Mind in Society: The Development of Higher Psychological Processes* (Cambridge, MA: Harvard University Press, 1978).

16. Rob Wass, Tony Harland and Alison Mercer, "Scaffolding Critical Thinking in the Zone of Proximal Development," *Higher Education Research & Development*, 30/3 (2011), 317-328.

17. This is a stance frequently taken in the recent literature on constructivist approaches to teaching and learning and e-learning. See for example David H. Jonassen, Jane Howland, Joi Moore and Rose M. Marra, *Learning to Solve Problems with Technology: A Constructivist Perspective*, 2nd ed. (Columbus, OH: Merrill/Prentice-Hall, 2002); Gerry Stahl, Timothy Koschmann and Dan Suthers, *Computer-Supported Collaborative Learning: An Historical Perspective* (Cambridge, UK: Cambridge University Press, 2006).

the cross respectively—engaged students in the active work of thinking, speculating, discussing and learning independently. At the end of the unit, many students exhibited changed attitudes, suggesting that they had firmly grasped the intended threshold concept and in future they would be unlikely to read film and film music in isolation from each other or in the naïve way described earlier.

While getting drawn in to the film's intended narrative and range of meanings remains available and pleasurable, these students learned that such participation alone is relatively passive, impoverished and not the only possible audience position to adopt. Practice in searching out the more subtle clues of character and layered subtexts also helps students develop character judgment in their lives, and they come to respect the complexity of the film that they may now compare to the construction of an opera. Thus they no longer think the film music is "wrong" when it deviates from the original, but that it may even be, in the case of *Amadeus*, what Mozart might have done had he lived in our time. A side effect may be a deeper awareness of the complexity of the film industry and its many specialist roles, which may be useful in thinking about future careers.

Sample module: an interdisciplinary reading of *Amadeus*

In the first week you will start by viewing a short clip from the movie *Amadeus*, which depicts an encounter between Mozart and Salieri that is supposed to have taken place at the court of Joseph II.

You will then examine the scene in some more detail, so that you get an idea of how stereotypes are constructed in film (in this case a musical biopic). This part of the assignment involves writing two 100-word answers to the questions posed.

In the second week, you will work in teams of four to present (as a short "documentary") a cultural myth based on another scene from *Amadeus*, which you have not studied before.

Part One/Week 1: Understanding cultural myths

This week you will start to examine cultural myths associated with Mozart, working individually. Week two involves group work and you will need to choose a group of four people with whom to work.

STEP 1 First watch the following clip taken from the movie *Amadeus*: https://www.youtube.com/watch?v=-ciFTP_KRy4 [Mozart embellishes a Salieri theme in front of Joseph II].

STEP 2 Read the section on *Amadeus* in the following Wikipedia article, paying special attention to the second on "factual accuracy"; then read the *New Grove Dictionary* article on "Antonio Salieri"

The musicologist David Cairns has criticized the portrayal of Mozart in *Amadeus*, especially Shaffer's alleged portrait of Mozart as "two contradictory beings, sublime artist and fool" (*Mozart and His Operas* [University of California Press, 2006], 14).

1) To what extent is Mozart portrayed as "two contradictory beings" in this scene? In your answer, consider how his character contrasts to that of Salieri.

2) Now consider the portrayal of Salieri. How is he characterized in the scene and (from your brief background reading) to what extend is this portrayal of Salieri one-sided, biased, or falsifying?

In answering these two questions, carefully consider how the various layers of film (visual, musical, verbal) work together to convey the characters.

Part Two/Week 2: Applying the Concept

Overview: your group's task is to choose a short (ca. two-minute) film clip from *Amadeus*, present the clip, and provide with a short (two-minute) myth-debunking commentary. There are four steps to this process:

1) In your groups, your first task is to *choose a short clip from Amadeus, which differs from the one studied in class*. Assign the following roles to the four people in your group (Note: if you have less than four in your group, the first or second two roles can be taken by one person, and the roles can also be shared—just be sure that they are all covered):

- Historical researcher: events, setting
- Historical researcher: myth-debunking
- Presenter(s): careful description of the scene
- Presenter(s): myth-debunking commentary

Some suggestions for scenes, and some useful resources for analyzing them, are found under 'Resources' (below).

2) In your group discuss how film is used to develop myths about Mozart (and one other main character in the scene, where relevant), and/or factual information about his life (or their lives).

3) With your group members, write and rehearse a commentary to describe the scene and consider the myth making that is involved (or not). Consider any 'ulterior motives' that the key mythmakers might have had, for example making biography appealing/understandable to a modern audience. Once again,

carefully consider how the various layers of film (visual, musical, verbal) work together to convey the character(s) and actions in the chosen scene.

4) Finally you and your group will present your chosen film clip, plus myth-debunking commentary. Your group's presentation could involve a single person, or all four group members (a single reporter, or perhaps a panel of "experts," each with various pieces of evidence to contribute).

Resources for basic film terms

Like any area of study, film studies has its own set of technical terms. Many are also industry terms. Use the glossaries to clarify terms you meet in readings and lectures. Begin with the following: shot, take, cut, mise-en-scène, cinematography, editing, diegetic sound, sync sound.

BFI Film Language Glossary: https://www.scribd.com/document/45825840/Bfi-Glossary-of-Film-Language-Terms

Visual literacy: Reading film requires visual literacy, but most people don't really understand what that is in respect to reading movies. The Yale Film Studies Film Analysis Web Site at the following address contains a great deal of useful material: http://filmanalysis.yctl.org/

On music terms in connection with film, see:

Buhler, James, David Neumeyer and Rob Deemer. *Hearing the Music: Music and Sound in Film History*. Oxford: Oxford University Press, 2010, especially Chapter 4.

Selected resources for *Amadeus*

On mythmaking and "authenticity":

Joe, Jeongwon. "Reconsidering *Amadeus*: Mozart as Film Music." In *Changing Tunes: The Use of Pre-existing Music in Film*. Ed. Phil Powrie and Robynn Jeananne Stilwell (Aldershot: Ashgate, 2006), 57-73.

Solomon, Maynard. "The Rochlitz Anecdotes: Issues of Authenticity in Early Mozart Biography." In Cliff Eisen ed., *Mozart Studies 2* (Oxford: Oxford University Press, 1991), 1-59.

Stafford, William. *The Mozart Myths: A Critical Reassessment*. Stanford: Stanford University Press, 1993.

Preferred versions for the film and the play:

Forman Miloš (dir.). *Amadeus* [director's cut version]. Burbank, CA : Warner Home Video c2002; original 1987

Shaffer, Peter. *Amadeus*. London: Deutsch, 1980

Some suggested scenes to study

When Salieri first meets him, Mozart is crawling around on his hands and knees, engaging in profane talk with his future bride Constanze Weber: https://www.youtube.com/watch?v=eeOE4BQPHxk.

Emperor Joseph II is supposed to have remarked to Mozart that his opera had 'too many notes...': https://www.youtube.com/watch?v=Q_UsmvtyxEI.

Salieri meets Constanze to view Mozart's manuscripts: https://www.youtube.com/watch?v=SJZiVP-swFU.

Supposed connections between *Don Giovanni*, and Mozart's father: https://www.youtube.com/watch?v=R0Iv28yYMCc.

Student Performance in the Undergraduate Music History Sequence: Current Practices and Suggested Models

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In keeping with musicology's growth of interest in performance, some instructors have attempted to reorient their music history classes to include greater focus on the history of performance and performers.[1] Yet, this theoretical shift does not necessarily catalyze a change in classroom practices, and the history of performance can remain at a distance from performance in the present, especially as it is practiced informally and by students. While the analysis of historical and historically-informed recordings offers a vital way of approaching the issues of performance and performance practice in the classroom, the incorporation of another available resource, the abilities of students, offers a complementary set of possibilities that is often overlooked. Indeed, towards the end of a roundtable article on the subject of "Performance as a Master Narrative in Music History," Steven M. Whiting asks whether "in all this talk of performance, [...] anyone [has] stressed the importance of 'live' music examples as opposed to recordings? That's one benefit of teaching at a conservatory."[2] Neither Whiting nor I would suggest that performances ought to replace recordings. However, whereas the place of recordings in the music history classroom is firmly entrenched, student performances play little to no role in most classes. This article begins by examining the current state of student performances in the introductory music history sequence for music students, supported by a survey of instructors. The central focus of this article, however, is the implementation of student performances. Drawing on my own classroom experiments, I address the practical concerns of integrating student performances into the music history sequence.

1. Daniel Barolsky, Sara Gross Ceballos, Rebecca Plack, and Steven M. Whiting, "Roundtable: Performance as a Master Narrative in Music History," this *Journal* 3 (2012): 77–102.

2. In Barolsky, Gross Ceballos, Plack, and Whiting, "Performance as a Master Narrative," 99.

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In recent years, several articles and book chapters have begun to address the pedagogical merits of including a variety of performative and creative activities (more broadly defined) in music history classes.[3] According to this previous scholarship, performative activities can inspire student interest, promote the retention of music-historical knowledge, introduce more active learning into the classroom, develop effective communication, and contribute to learning goals at the course, departmental, and university levels.[4] While the general skills developed through presenting and performing remain constant from presentation to presentation, I will show that one advantage of these activities can be attributed to their instability. Creating a student-centered classroom by making space for performances ensures that the course will never be entirely fixed, as the interests and abilities of students in the class will determine the content to some extent. For instructors who have taught the same course for a number of years, this renewal can be refreshing.

While previous articles suggest specific performative activities and make strong cases for their advantages, they offer less guidance about the practicalities of adopting the practice of student performance in the classroom. This article is directed at those who are interested in the pedagogical possibilities of using student performances in the classroom, but are unsure about how to incorporate them and about the challenges and insights that might arise from their inclusion. I focus on the introductory music history sequence for music students (typically consisting largely of music majors, but also including music minors and, occasionally, non-music students who have petitioned to take the course) because most of the students in these classes will have performance

3. For instance, Erinn Knyt suggests several ingenious improvisatory performance and role-playing activities that can be used to help students master specific forms and styles. James A. Grymes and John Allemeier have chronicled their techniques for incorporating composition and improvisation into the early music classroom. Examining musical performance in the more traditional sense, Sandra Sedman Yang has made a case for the pedagogical value of having students perform repertoire studied in the course. Erinn Knyt, "Student Performance as Pedagogy in the Music History Survey Course," *Engaging Students: Essays in Music Pedagogy* 2 (2014), James A. Grymes and John Allemeier, "Making Students Make Music: Integrating Composition and Improvisation into the Early Music Classroom," this *Journal* 4 (2014): 231-54, Sandra Sedman Yang, "Singing Gesualdo: Rules of Engagement in the Music History Classroom," this *Journal* 3 (2012): 39-55. Books and book chapters that (often very briefly) make reference to the benefit of student performative activities include: Mary Natvig, "Classroom Activities," in *The Music History Classroom*, ed. James A. Davis (Burlington, VT: Ashgate, 2012), 27; Edward Nowacki, "Lecturing," in *The Music History Classroom,* ed. James A. Davis (Burlington, VT: Ashgate, 2012), 41. Colleen M. Conway and Thomas M. Hogeman, *Teaching Music in Higher Education* (Oxford: Oxford University Press, 2009), 110; Douglass Seaton, "Teaching Music History: Principles, Problems, and Proposals," in *Vitalizing Music History Teaching*, ed. James Briscoe (Hillsdale, NY: Pendragon Press, 2010), 70.

4. Sandra Sedman Yang devotes thorough attention to the benefits of these activities. Yang, "Singing Gesualdo," 49-51. See also Knyt, "Student Performance as Pedagogy" and Grymes and Allemeier, "Making Students Make Music," 54.

abilities. In addition, though the sequence may vary substantially in scope and duration, it is a standard component of music programs and is commonly required for music students regardless of their concentration. Before turning to methods for the integration of student performances, however, I examine the current state of this practice in the music history sequence for music students in the United States and Canada.

Student Performance in the Introductory Music History Sequence: Current Practices

In order to understand the extent to which student performances are incorporated in the undergraduate music history sequence, as well as the benefits, difficulties, and procedures associated with this practice, I conducted a survey of current music history sequence instructors from institutions across the United States and Canada (I use the term instructor because invitations were sent to individuals regardless of academic status, including professors at all ranks, lecturers, contract lecturers, and adjuncts/sessional lecturers). The ubiquity of this sequence facilitated the surveying of instructors, and eliminated the variable of instructors using different approaches in more widely diverse class types. Of the two hundred instructors invited, seventy-five participated in the anonymous survey.[5] The results demonstrate, firstly, that instructors of music history sequences are aware of the benefits of students performing in front of the class: the respondents who already employ these activities in their classes particularly emphasize that they are an opportunity for practical applications of historical knowledge and make students more interested in the class and the repertoire (see **Table 1** for responses). Despite the recognized value of having students perform for and with their peers, however, over half of respondents reported that they devote no time at all to these activities in their courses. An additional forty percent of respondents allocate one to five percent of their class time to student performances, which, in a three-credit course, could range from twenty minutes to two hours and fifteen minutes over the course of a semester.[6]

5. Respondents teach in a variety of environments: conservatory (1.3%), conservatory or school of music within a teaching-focused university (20%), conservatory or school of music within a comprehensive university (1.3%), conservatory or school of music within a research-focused university (33.3%), department of music in a teaching-focused university (22.7%), department of music in a research-focused university (17.3%), and department of music in a liberal arts college (4.1%).

6. The low figure represents one percent of a thirteen-week course with three fifty-minute classes per week (thirty-two and a half hours total). The high figure represents five percent of a fifteen-week course with one three-hour class per week (forty-five hours total).

Table 1: Responses to the question "If you include student musical performances (singing and/or playing instruments in front of the class) in your music history survey, what do you perceive to be the benefits of this activity? (Choose all that apply)"

They are opportunities for practical applications of historical knowledge	87%
They make students more interested in the repertoire	79%
Students enjoy them	68%
They make students more interested in the class	66%
They contribute to the learning goals of the course	63%
They contribute to a student-centered classroom	63%
They convey visual, in addition to aural, information	50%
They promote understanding of the social contexts of music	29%

For the most part, the relatively low adoption rate of student performance in the introductory music history sequence can be attributed to the barriers to incorporating these activities into the course. Unsurprisingly, the leading impediment, cited by fifty-six percent of respondents, is a lack of time (an unforeseen result, however, is that this response does not substantially correlate to the length of the introductory music history sequence at the instructor's institution: instructors who teach part of a four-semester sequence were just as likely to cite this impediment as those who teach part of a two-semester sequence). Other commonly cited obstacles include a high enrollment in the class (forty-three percent), insufficient or varying musical ability among the students (twenty-three percent) students' unwillingness to perform in front of the class (seventeen percent), and disruption of the course schedule (eleven percent).[7]

However, sixty-seven percent of respondents are amenable to or enthusiastic about including more student performances in their classes, if only some of the obstacles to including this type of activity could be addressed.[8] In the remainder of this article, I draw on the scholarship of teaching and learning and my own teaching experiences to suggest how these obstacles can be mitigated or eliminated. I begin by describing the central performance assignment in my introductory music history sequence and address how the assessment

7. This data is derived from responses to the question "Are any of the following barriers to students performing in front of the class in your music history survey? (Choose all that apply)."

8. Participants were asked the question "[i]f the barriers to student performance were addressed, would you be interested in including more student performances (playing instruments and/or singing in front of the class) in your music history survey classes?" The respondents who answered "Yes" (25.3%) or "Maybe" (41.3%) were combined to total 66.6%. 12% of respondents did not think that there were any obstacles ("I do not think that there are any barriers to student performance"). Finally, 21.3% of respondents were uninterested in including more student performances (response of "No").

of student learning can include performances. Next, I suggest possible ways to create an environment that is favorable to student performances. Finally, I reflect on how both specific student performances and the overall experience of including performances in the classroom contributed to my music history sequence courses.

Student Performances: Assignment and Evaluation

A good deal of the performance that takes place in my classroom is improvised or collaborative in nature, and counts for little or no part of the students' course grade. But I also include a more formal performance option that is evaluated. These events—which I call "performance-presentations"—take place throughout the semester and are coordinated with the topics scheduled on the syllabus.[9] They are essentially mini lecture-recitals given by an individual or a small group, and range in length from approximately seven to fifteen minutes (I do not schedule more than one presentation during a class). For the oral presentation component, each person is required to speak for approximately three to five minutes, and the topics are confirmed with me in advance to ensure that they are suitably specific and that I will not duplicate the presentation during the part of the class that I have planned.[10] The option of giving a performance-presentation is included in the course syllabus amongst the brief descriptions of assignments. The notice reads:

> PLEASE NOTE: A short performance-presentation (individual or small group) can be substituted for any of the short writing assignments once during the semester. Your proposed topic, repertoire, and date must be approved by me at least one week before the presentation date (your performance-presentation should complement the topic scheduled for that day of class). A limited amount of time will be set aside for these performance-presentations. Sign up early to ensure that you can present.

In my history sequence courses—as the syllabus note above specifies—a performance-presentation can be substituted for one of the short writing assignments. I give four to six of these assignments over the semester, accounting for twenty to thirty percent of a student's final grade, depending on the course. For example, in my current course, the final grade is broken down as follows:

9. In one class of about twenty-five students, rather than dispersing performances throughout the course, I used the format of an end-of-semester class lecture-recital. While this can be a festive way to close the course, many of the benefits that I describe in this article were curtailed by the formal and conclusive nature of the event.

10. This is similar to Yang's "Beyond Gesualdo" assignment. As this assignment is not the focus of Yang's article, she does not provide many details about its implementation. Yang, "Singing Gesualdo," 54-55.

Short Assignments (4 collected, 3 counted)	20
In-Class Assignments (5 collected, 4 counted)	20
Final Paper Project	35
Preliminary Research Assignment	(5)
Paper Proposal	(5)
Draft and Peer Review	(5)
Final Paper	(20)
Midterm Exam	10
Final Exam	15
Total	**100**

I allow the substitution of a performance-presentation for one of these assignments for several reasons. Since my music history sequence courses are writing-intensive (and include other written assignments in addition to these short assignments), I am not concerned about a student producing one fewer writing assignment. In addition, advocates of student-centered (or "learner-centered") learning argue that there are many benefits, including greater student autonomy and responsibility, to giving students the chance to direct, to a certain extent, their own learning. One of the ways that this can be done is through assignment choice.[11]

Furthermore, as Yang points out, including performance opportunities cultivates a classroom environment in which multiple and varied approaches to learning are valued, creating opportunities for auditory, visual, kinesthetic, and social learners.[12] In my experience, although there are many students who excel at both their writing assignments and performance-presentations, some students who produce average written work or who fail to complete assignments give compelling and well-prepared performance-presentations. In the cases of some students, my and their peers' recognition of their effective presentations seems to motivate them to improve their efforts in other areas of the class.

While the ability to give public presentations is an important skill, and presentations are a mandatory component of many courses, performance-presentations are optional in my introductory music history sequence. At first, this was due to the large enrollment (over one hundred students) in some of my courses, which would make scheduling a performance-presentation for every student unworkable. Indeed, in the survey that I conducted, forty-three percent of respondents cited the issue of having too many students in the class as a barrier to including student performances. Making these performance-presentations

11. Maryellen Weimer, *Learner-Centered Teaching: Five Key Changes to Practice* (San Francisco, CA: Jossey-Bass, 2013), 98-107.

12. Yang, "Singing Gesualdo," 49.

optional makes them feasible for use in large classes, especially as the syllabus notes that time allotted to them will be limited.

Practical scheduling pressures might limit the potential use of student performances, but there are also social and emotional factors to consider. Requiring students to perform in front of their peers might create needless stress and unproductive social tensions, especially in an environment in which performance abilities are varied. Another consideration is accommodating students with anxiety, especially in larger classes, in which performance and public speaking can be quite daunting. Twenty-three percent of survey respondents were concerned about the issue of insufficient or varying musical ability among their students, while seventeen percent mentioned students' unwillingness to perform in front of the class. In my experience, performance abilities are less of a concern for the students: those who elect to perform possess a range of technical skills and belong to several different sub-disciplines within the music degree. However, in classes where the distinctions between music performance students and others are even more pronounced, making this assignment voluntary mitigates this issue. In the next section of this article, I will address techniques for fostering an environment in which students feel comfortable performing. Despite the best efforts of instructors, however, it is reasonable to expect that there will always be some students who, due to anxieties, will not benefit from being required to perform. The voluntary nature of the performance-presentations also addresses these concerns.

Depending on the size of my class, the short assignments are either graded on a scheme of fail/pass/pass+ or are given a numeric grade, and the grading of the performance-presentations accords with the system in use. The criteria on which students are evaluated are content, delivery, performance, integration of performance and spoken presentation, time management and organization, and ability to answer questions. While making the performance-presentations optional limits the activity, offering credit for the presentations promotes them, motivating students to devote their efforts to these events, and ensuring that performances occur regularly in the classroom.[13] In addition, I have been glad to discover that enforcing a standard in terms of the musical performance has not been necessary, as both the understanding that they will be marked and students' pride in performing for the class seems to ensure a base level of competence in this area. Furthermore, many of the presentations have exceed my expectations, and, in contrast with other course components, I have not yet been faced with having to assign a failing mark.

13. In the survey, of the respondents who include student performances in their courses, 67% do not grade them; 18% grade them as part of a larger project, including lecture-recitals, presentations, and written projects; 9% grade the performances using a letter or numerical grade, and 6% grade the performances on a complete/incomplete system.

Setting the Tone

In her chapter on "Classroom Activities" from *The Music History Classroom,* Mary Natvig suggests that, "[i]f students feel comfortable in the class, these kinds of activities [dancing, acting, and performing] are great fun. More importantly, they facilitate learning by using different kinds of sensory input.[14] Yet if students need to "feel comfortable in the class" in order to participate, how can instructors cultivate an environment in which performance is accessible for students? Survey respondents reported that students' unwillingness to perform in front of the class is one of the obstacles to incorporating performance into their courses. To create an environment that is conducive to student performances, I address this aspect of the course in two ways at the beginning of the semester. By including performative activities in the first class and surveying students about their experience and willingness, I normalize performance in the course, while also making it clear that I will be considerate of students' individual preferences.

In the scholarship of teaching and learning, the importance of the first class, beyond its function as a time to pass out the syllabus and to introduce oneself to students, is often emphasized. As Marilla Svinicki and Wilbert McKeachie explain, "an important function of the first day's meeting in any class is […] to present the classroom situation clearly, so that the students will know from the date of this meeting what you are like and what you expect. They come to the first class wanting to know what the course is all about and what kind of person the teacher is."[15] In addition to providing basic information about the course, as Linda Nilson points out, the first day of class should demonstrate the type(s) and amount of student engagement that the instructor expects for the rest of the semester.[16] Accordingly, I usually incorporate an informal performative activity into my plan for the first class, such as a short scene from a comic play that relates to the topic of the class, enacted by student volunteers (scenes from Aristophanes' *The Clouds* and Molière's *Le bourgeois gentilhomme* have been favorites). Although such an activity does not directly relate to musical performance, it does bring students to the front of the classroom, breaking down the barrier between the active space of the instructor and the passive space of the students that is implied by a traditional classroom arrangement. As the semester progresses, my class plans continue to incorporate low-stakes

14. Mary Natvig, "Classroom Activities," in *The Music History Classroom*, ed. James A. Davis (Burlington, VT: Ashgate, 2012), 27.

15. Marilla Svinicki and Wilbert J. McKeachie, *McKeachie's Teaching Tips: Strategies, Research, and Theory for College and University Teachers* (Belmont, CA: Wadsworth, Cengage Learning, 2011), 21.

16. Linda B. Nilson, *Teaching at Its Best* (San Francisco, CA: Jossey-Bass, 2010), 45.

performative activities (that are not rehearsed or graded) alongside high-stakes performance-presentations to reinforce the role of performance in the course and to ensure that students who do not give performance-presentations are active participants in other ways.

The second step that I take at the beginning of the semester is to administer a student questionnaire. Nilson advises that such an activity (she calls them "Student Information Index Cards") alerts students of the instructor's interest in them and allows instructors to tailor course content to the students' needs and interests.[17] In addition to these functions, the survey can prompt students to think about their roles in the course. For this reason, alongside questions about academic skills and learning preferences, my questionnaire includes the following questions about performance:

- What is your primary instrument/voice?
- Do you play other instruments or sing? Do you play a period instrument or study period-specific vocal techniques? If so, please list it/them.
- Are you willing to perform in front of the class, either individually or as part of a group? Yes/No
- If yes, are you working on or have you previously performed any works on the syllabus this semester or that belong to the time period we are covering?
- Do you improvise?

I ask students to complete the questionnaire during the first class to ensure full participation and ask any late-enrolling students to do so at home. The results give me an idea of how willing the students, as a group, are to perform. Furthermore, some students, especially those who do not perform regularly, require some encouragement before they are willing to commit to a performance-presentation. I often follow up with students who mention a particularly interesting skill or piece of repertoire in their surveys, as well as with students who are struggling with the written aspects of the course, but are active participants in other ways. Together, these strategies communicate that the course will actively seek to bring together history and performance, and encourage students to consider what their role in this endeavor will be.

The Performance-Presentations: Reflections and Issues

In my most recent music history sequence class, a second year-course that spanned the period of time from antiquity to the end of the eighteenth century,

17. Nilson, *Teaching at its Best*, 46.

there were one hundred and fifteen students enrolled, of which thirty-six opted to participate in a performance-presentation. This resulted in thirteen student performances over the course of the semester, with repertoire ranging from "Nel pur ardor" from Peri's *L'Euridice* to the first movement of Mozart's String Quartet No. 17 in B-flat major, K. 458 ("The Hunt"). As a way of showcasing the possibilities of the format and examining some of the experiences, issues, and insights that arise from inviting students to perform and present repertoire in class, I would like to discuss several of the performance-presentations that took place in my course last year. As these examples will show, the ways in which performance-presentations contribute to the class are not uniform. By using these performance-presentations to create an environment in which principles of student-centered learning can flourish, the course is opened up to a certain amount of variability.[18] The peer-to-peer question and answer sessions that followed the performance-presentations—in which students to some extent were able to direct each other's education—were valuable in this regard. So, too, was the opportunity for students to shape course content through their presentations. I will begin by discussing a performance-presentation that hews closely to the course content and then move towards other presentations that demonstrate how the course can be enriched through student innovation.

One group of students in my introductory music history survey elected to perform an Italian madrigal, Arcadeldt's "Il bianco e dolce cigno." The presentation began with a consideration of the central metaphor of the text (sexual climax as death), and proceeded to an explanation of the technique of word painting, based on materials from *The Oxford Companion to Music* and *Grove Music Online*. Having established the focus of their presentation, the group then performed the madrigal in its entirety. This was followed by an analysis of several instances of word painting in the madrigal, each accompanied by a performance of the musical excerpt in question.

From an instructor's point of view, this presentation effectively communicated and illustrated course content (word painting in the Italian madrigal), and the responsibility of covering this material was shifted from the instructor to the group of students. For instructors who are concerned about the time devoted to performance-presentations, asking students to cover content that might otherwise be included in the lecture is an effective way of managing time. Even if the piece performed is not the one featured on the syllabus, in many cases a similar work can fit just as well with the topic planned, and students can study the originally-scheduled repertoire as homework.

However, the performance-presentation also elucidates some of the ways in which an in-class performance is more than a simple substitution for a

18. For principles of student-centered learning, see Weimer, *Learner-Centered Teaching*, especially 59-60.

recording. While the most important difference is simply that the performance is by students and places then in a temporary position of authority, at their most effective, performance-presentations can also be more flexible than recordings. Instead of providing a simple run-through of the piece of music (though that, in itself, would be enhanced through its visual components, short musical examples (illustrating word painting, in this case) can be elegantly integrated in the presentation. The group was even able to demonstrate some of the alternate performance choices that they experimented with in their mission to respond to the text. Finally, as I will elaborate further in the following examples, in contrast to listening to a recording, the experience of a performance-presentation involves interaction with the performers and even the ability to shape the performance. This is not to suggest that listening to recordings is passive. However, while students can engage critically with recordings, they usually cannot modify or influence them.[19]

While I have suggested some of the distinctions between recordings and performance-presentations, I would like to add the qualification that student-made recordings can present yet another experience. One student in a smaller class approached me, asking if he might create and present a recording of Thomas Weelkes' madrigal "Sit down and Sing," in which he would sing all of the parts. He had reservations about singing live in front of the class, and, aside from that, could not put together enough students to cover the parts. This example demonstrates that including student performances in the classroom is not motivated by a misguided valorization of "live" music.[20] As Georgina Born points out, instead of framing recording as a loss, it can be conceived as "an utterly distinctive musical object—a second primary object, if you will […] [that] augments rather than either echoing or replacing music's live performance."[21] In this instance, the discussion of the process of creating the

19. I specify that this is usually the case, because some newer recording projects, such as *The Virtual Haydn*, a joint work by Tom Beghin, Martha de Francisco, and Wieslaw Woszczyk, also offer opportunities for interactive listening. Tom Beghin, *The Virtual Haydn*, Naxos NBD0001-04, 2009, Blu-ray Disc. In addition, technologically knowledgeable students might be able to adapt pre-existing recordings in compelling ways. At an institution with a music technology program, this might be another possibility. For a treatment of performance and recordings more generally, see, for example, Eric Clarke, "Listening to Performance," in *Musical Performance: A Guide to Understanding*, ed. John Rink (Cambridge: Cambridge University Press, 2002), 185-196.

20. The literature on the relationship between live performance and recordings is vast. For scholars who have shown that "liveness" can be a property of recordings, see, for instance, Philip Auslander, *Liveness: Performance in a Mediatized Culture* (London: Routledge, 1999); Nicholas Cook, *Beyond the Score: Music as Performance* (Oxford: Oxford University Press, 2013); and Paul Sanden, *Liveness in Modern Music: Musicians, Technology, and the Perception of Performance* (London: Routledge, 2013).

21. Georgina Born, "Recording: From Reproduction to Representation, to Remediation," in *The Cambridge Companion to Recorded Music*, ed. Nicholas Cook, Eric Clarke, Daniel

recording and its contrast with historical performance practices that ensued was productive. This could be another way to accommodate students who are reluctant to perform in front of the class, but who would nevertheless like to participate in the assignment.

The interactive and visual possibilities of the format were particularly apparent in a performance-presentation by two students who had been studying the natural horn alongside their primary instruments in their studio classes. They decided to share their new performance skills and knowledge of the instrument with the class by performing several horn duet excerpts from the first movement of Bach's first Brandenburg Concerto. Their studio instructor was so delighted by their opportunity to present that he attended the class as well. While the class had been vaguely aware of changes in instrument design and sound from their text, lectures, and recordings of period instrument ensembles, their questions were met with more satisfying responses when the presenters were able to pair them with immediate and informal displays of playing technique and demonstrations of how their instruments could be manipulated. For instance, a demonstration of how the hand-stopping technique changes the timbre of the instrument across pitches allowed students to understand the sonic consequences of the natural horn.

This furthers the point that, in addition to providing the multi-sensory experience of a live performance in class, the performance-presentation format also allows students to be at the front of the class as experts. With regards to the Italian madrigal presentation, I explained that some communication of the required content could be shifted from the instructor to the students. However, performance-presentations also go beyond delivery by *shaping* the course content. This allows for both an enhanced perspective on canonic repertoire and the incorporation of less central repertoire that is relevant to the interests of the students. In a class with several guitarists, for example, it would make sense to feature a classical-era guitar sonata, a piece of repertoire that would otherwise be unlikely to make it on to the syllabus. Issues of form and phrase structure can be explored just as effectively in this repertoire as in a Mozart piano sonata, and guitarists can be spared the indignity of progressing through an entire history sequence without ever hearing their instrument.[22]

As in the instance of the natural horn performance, several students gave presentations centered on the performance of excerpts. This is an effective and concise way of including performances of large-scale works in the class. For

Leech-Wilkinson, and John Rink (Cambridge: Cambridge University Press, 2009), 294.

22. This might bring us back to concerns about time. On this issue, I take a position similar to that which Marcia Citron offers in her discussion of works by female composers: "pedagogical canonicity can be elastic; new members enrich rather than replace." Marcia J. Citron, *Gender and the Musical Canon* (Champaign, IL: University of Illinois Press, 1993), 200.

instance, one student performed double bass excerpts from symphonies by Haydn and Mozart and spoke about ways in which his instrument was used in classical-era orchestral repertoire, a topic that otherwise would not have been addressed in class. Other groups elected to create arrangements of works to suit their instruments. For example, in a class that covered the music from 1500 to 1900, this resulted in an arrangement of Paganini's Caprice no. 24 in A minor, performed by an electric guitar duo. Although the performance was in a certain sense anachronistic, it opened up an interesting conversation about virtuosity and the demonic that was relevant to both nineteenth-century Western art music and twentieth- and twenty-first-century popular music. By expanding the possibilities for these performance-presentations, not only are more students given the opportunity to perform, but the content of the class is also enriched.

Aside from their enhancement of the curriculum—shining a spotlight on overlooked repertoire that is relevant to students, paying attention to individual parts of larger works, and making connections between musical traditions across history—these presentations also raise the issue of inclusivity. Although the performance-presentation is an optional component of my course, it is important to me that the opportunity is framed to be as inclusive as possible. I initially worried about how a saxophonist would participate in a class that surveyed music from antiquity to 1800, for instance.[23] The imaginative possibilities suggested by my students have allayed my fears that the presentations would exclude anyone who isn't an outgoing and brilliant performer, in addition to someone who sings or plays an instrument with a significant solo repertoire.

Finally, aside from what these events can do for students in music history classes, it is important to acknowledge what they can do for the experience of a musical performance—for both performers and listeners. In her article, Yang suggests that "the music history classroom might be the place in which we can find 'teachable moments' in less than perfect performances."[24] While Yang makes a strong point, these performances can do a lot more than demonstrate that some works are more difficult than others. They aspire to something other than perfection, and, in this situation, performance can be something different than it usually is. Stripped of most of the formalities and hierarchies that Christopher Small analyzes in *Musicking: The Meanings of Performing and Listening*, performers and listeners can communicate, question, reflect, experiment, and learn together.[25] And that is exciting for everyone in the room.

23. This worry was shared by a small percentage of respondents (5%), who believe that one of the barriers to student performances is that "only students who sing or play instruments with extensive solo repertoire (such as the piano) can perform in front of the class."

24. Yang, "Singing Gesualdo," 40.

25. Christopher Small, *Musicking: The Meanings of Performing and Listening* (Hanover, NH: University Press of New England, Wesleyan University Press, 1998).

Ibero-American Music and the Music History Curriculum: Reform, Revolution and the Pragmatics of Change

Susan Thomas, University of Georgia

In the fall of 2015, the Ibero-American Music Study Group (IAMSG) hosted a roundtable panel at the annual meeting of the American Musicological Society in Louisville, Kentucky. Titled "Strategies and Opportunities for Greater Inclusion of Ibero-American Music in the Curriculum," the roundtable was organized as a response to panel discussions about the core curriculum for both the undergraduate music major and the graduate musicology student that took place at the 2014 AMS/SMT meeting in Milwaukee.[1] In Louisville, the IAMSG directly addressed concerns raised the previous year regarding the inclusion of musics outside of the Western European canon. In our discussion, we elected not to limit our focus to the undergraduate music history core, but instead to present strategies for the broad incorporation of Latin American and Iberian music across both the undergraduate and graduate curriculum. Five scholars shared their vision and expertise on the panel: Walter Clark, Ana Alonso-Minutti, Drew Edward Davies, Jacqueline Avila, and Alejandro L. Madrid. Discussion following the presentations was spirited and somewhat contentious, leading four of the panelists (Alonso-Minutti, Davies, Avila, and Madrid) to further hone their thoughts into the essays gathered here. Each of these authors tackles the pragmatics and the politics of curricular change, reflecting on the process—as well as the impacts—of increased access to and integration of Latin American and Iberian musical content at all levels of musicological and music history education. Acknowledging the challenges that have historically inhibited non-specialists from engaging with Latin American and Iberian repertories in the classroom (problems of material access, linguistic

1. At the 2014 AMS/SMT conference in Milwaukee, Colin Roust and Douglas Seaton co-chaired a panel sponsored by the AMS Pedagogy Study Group titled, "The End of the Music History Sequence?" with presentations by J. Peter Burkholder, Don Gibson, and Melanie Lowe. The AMS Committee on Career-Related Issues sponsored the panel, "What Do We Want Them to Know? Teaching 'Introduction to Musicology' in a Changing Field" chaired by Olga Hadley with presenters Charles M. Atkinson, Suzanne Cusick, Judith Peraino, and Richard Taruskin.

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difficulties with primary sources, and a general lack of familiarity due to long-standing marginalization of these repertories and cultural histories within the discipline),[2] the authors outline best practices, opportunities for improved access, and innovative pedagogical models, at the same time that they consider the epistemological impact of curricular change.

Founded in 1993, the IAMSG did more than bring together like-minded scholars with shared research interests. The group's founding was also a collective response to perceived marginalization at national meetings of the American Musicological society. These political origins have shaped the group's expansive approach to geography (Spain, Portugal, New Spain, Latin America, the Philippines, U.S.-based Latinx musics, etc.); historical period (medieval through present day); repertory (chant through hip hop); and methodology (source studies through ethnography).[3] The resulting coalition of scholars was also necessarily driven by a concern for curricular inclusion. Vibrant discussions on the topic have been ongoing since the group's founding in 1993, when the first panel addressing curricular concerns was organized. Subsequent panels on curriculum took place in 1997, 2011, and in 2015, when this collection of scholars convened to discussion the topic anew.[4]

The intellectual ferment that marked the 1990s and the many discipline-wide conversations regarding the expansion, deconstruction, or radical refashioning of the music history curriculum had a particularly poignant impact on scholars in our subfield, many of whom saw the wider epistemological changes taking place as offering an opportunity to decrease widely-perceived marginalization. Opinions on what this would mean in practice, however, were quite varied, as some were motivated by the chance to finally have "their" composers and repertories included within the canon while others saw the changes as an opportunity to transform the entire system from the inside out.

In 2009, J. Peter Burkholder published "Music of the Americas and Historical Narratives,"[5] in which he discussed his decision to expand the repertoire covered in the W.W. Norton *A History of Western Music* and its accompanying

2. See J. Peter Burkholder's discussion of these problems of access in "Music of the Americas and Historical Narratives," *American Music* 27/4 (Winter 2009): 399-423.

3. Throughout this collection of essays, various authors use different terminologies to refer to people of Latin American descent living in the United States (e.g., "Latinx," "Latina/o," "Latin@"). These differences are representative of the diverse conventions currently practiced within the field of Latin American Studies.

4. For more information regarding these panels and their participants see footnote 1 in Ana R. Alonso-Minutti's essay here.

5. The paper began as a keynote address for "Music of the Americas: A Transcontinental Conference" at the University of North Texas, February 24, 2007. Burkholder, "Music of the Americas," 419.

anthology.[6] In that piece, Burkholder describes his decision to increase musical content from the Americas as an effort to reweave the larger historical narratives being told about "Western music" in order to create a more complex trans-Atlantic tale of musical, cultural, and political influence. "If our focus in writing and teaching music history is not only on what is new but is on what is common practice at a certain time, not only on composers but on performers and audiences," writes Burkholder, "then music of the Americas turns out not to be peripheral to the history of Western music but an integral part of the story."[7] Burkholder argues that focusing on musics of the Americas and their transnational networks illuminates the complex relationships between music, politics, and geography. His description, near the end of the article, of the postnational nature of mid-twentieth-century musical sound is one of the most poignant discussions of the topic in print.[8] Not present in Burkholder's paper is a discussion of, or judgment on, the canon itself. He does recognize, however, that the *Norton Anthology of Western Music* essentially constructs it, forming "a body of works college-trained students are likely to know" and noting that "all of the principal alternative textbooks in English on the market were written in response to this text and this anthology."[9] Thus, while he calls for a more nuanced telling of the canon's tale, he does not advocate for its replacement.

The epistemological power of the canon itself was addressed in 2011 at the annual meeting of the Society for American Music, where the Latin American and Caribbean Interest Group sponsored a panel titled, "Music of the Americas and the College Curriculum."[10] There, Alejandro L. Madrid and Brenda Romero each presented papers while Peter Burkholder provided a response. In their papers, Madrid and Romero both called for a refashioning of music historiography, with Madrid pushing for a postnational approach that would privilege the treatment of musical sound within a cultural studies framework, and Romero advocating for historical models that would seek greater contextual understandings of the relationship between music and its social and political environment. That same year, Madrid, along with George E. Lewis, Gayle Sherwood Magee, Sherrie Tucker, and Robert Fink, continued to address these questions in a collection of essays convened by Charles Hiroshi Garrett and

6. J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 8th edition (New York: W.W. Norton and Co., 2009).

7. Burkholder, "Music of the Americas," 406.

8. Burkholder, "Music of the Americas," 418-419.

9. Burkholder, "Music of the Americas," 399-400.

10. The panel was chaired by Jennifer L. Campbell. For a summary of the discussion that took place in the 2011 meeting, see Jennifer L. Campbell, "2011 Meeting of the Music of Latin America and Caribbean Interest Group: Music of the Americas and the College Curriculum," *Bulletin of the Society for American Music* XXXVII/3 (Fall, 2011).

Carol J. Oja in the pages of the *Journal of the American Musicological Society*.[11] There, Madrid expanded upon many of the same issues that he spoke about at the SAM meeting the previous spring. He went on to critique the academy's dependence on ideologies of "conservation," in which a canon of works is maintained in order to reinforce an aesthetic value system, and he attacked revisions to that canon as essentially tokenism, maintaining that reformist strategies cannot achieve what he saw as critical epistemological change.

These past conversations, both face-to-face and on the page, undeniably shaped the 2015 IAMSG roundtable, the vibrant and sometimes contentious debate that followed it, and the resulting essays that are included here. Many of the panel participants and members of the audience were surprised by how—even though it was not the *raison d'être* for the panel—the unresolved question of the canon dominated much of the ensuing debate. This collection of essays hardly resolves this question. However, in addressing epistemology and not merely content, each author here challenges and unsettles previously entrenched curricular hegemonies.

The IAMSG's focus on "inclusion" can be understood in multiple ways. Alonso-Minutti, Avila, and Davies all ponder, in one way or another, the potential impacts on teaching and learning that can result from the incorporation of Ibero-American musics across the curriculum. Madrid, by contrast, implicitly critiques inclusionary discourse as potentially complicit in the construction of ideological hegemony. "Inclusion" can, and often does, infer the granting of permission, a sense that someone or something has been "allowed in" to play according to the rules of the larger group. Such circumstances could, indeed, lead to tokenism, as Madrid cautions in these pages. Inclusion can also be used in a much more direct manner, however, simply to mean "to take part" or "to be present." Being mindfully present is, of course, no less an act of political positioning than is asking to be allowed in or, for that matter, boycotting the activity altogether. Neither should inclusion be perceived as being synonymous with assimilation, and the pedagogies outlined here illustrate the productively transformative potential of introducing new musical and cultural paradigms into the music curriculum.

These essays are not intended as a curricular guide, but rather as a reflection on best practices. Focusing on pedagogical *process* rather than the content itself, these four essays do not attempt to cover Latin American and Iberian music in a comprehensive way. Instead, each author responds to particular challenges of teaching Ibero-American repertoires within diverse institutional contexts.

11. The collection of essays was convened to address the study of U.S. music in its broadest sense. See Charles Hiroshi Garrett, Carol J. Oja, George E. Lewis, Gayle Sherwood Magee, Alejandro L. Madrid, Sherrie Tucker, and Robert Fink, "Studying U.S. Music in the Twenty-first Century," *Journal of the American Musicological Society* 64/3 (Fall 2011): 689-719.

While issues of access are still present in the field, the problem (at least for non-specialists) is no longer how to gain access to Latin American and Iberian musics, but rather how to make sense of what are now ample, and expanding, resources. The authors here provide models for employing these considerable resources, whether digital humanities sites, international films, critical frameworks, or scholarly analysis.

Begun as a roundtable during the presidential primary and coming to press during the first 100 days of Donald J. Trump's presidency, this collection of essays was produced in a period profoundly marked by politics. The 2015-2016 academic year witnessed the presidential primary campaigns, protests against structural and behavioral racism that rocked the University of Missouri, Yale University, and other college campuses; the ongoing activism of the Black Lives Matter movement; universities' confrontation with the gun lobby over "Campus Carry" bills in Texas, Georgia, and other states; and legislative attempts to limit rights and access to members of the LGBTQ community (Illinois, North Carolina, Georgia, Tennessee, and South Dakota) and the undocumented (Georgia, Alabama, South Carolina). 2016 ended with a referendum between establishment and change, between experience and passion, between rationality and morality, between reform and revolution. When we convened our roundtable in November, 2015, I very much doubt that anyone imagined where the national tension between reform and revolution would eventually take us. In hindsight, however, the dialectical tension that so marked our political discourse in 2015 and 2016 parallels recent rhetorical clashes about the need to reform or transform the musicological landscape generally and the music history curriculum in particular. Amid the passion and the partisanship, however, it has become clear that via reform or revolution, significant change—whether political and economic or academic and epistemological—cannot be realized without a keen and multifaceted understanding of how to build something else in its place. It is not the goal of this collection of essays to present a unified stance regarding the ideological imperatives that underlay the shaping of the music history curriculum. Rather, the authors included here provide concrete examples and curricular strategies at the same time as they address the larger disciplinary impacts of the work that we do.

The Digital Humanities and Teaching Iberian and Latin American Music History

Drew Edward Davies, Northwestern University

Instructors of music history often wish to include Spanish, Portuguese, and Latin American topics in their undergraduate or graduate teaching. Their reasons for doing so typically range from a genuine desire to recognize the contributions of people from these regions within existing historiographic narratives to enthusiasm about sharing their own knowledge of Iberian, Latin American, or United States Latina/o musical cultures and musical works with others. Nonetheless, a constellation of factors continues to inhibit the inclusion of Iberian and Latin American content in musicology courses: the suitability of the existing secondary literature, limited language competency in Spanish, Portuguese, or other regional languages, and the reality that relatively few music history instructors specialize or have sufficient backgrounds in Iberian or Latin American topics to feel empowered enough to teach them.

Indeed, despite significant inroads, the field as a whole tends to position Iberian and Latin American content as supplemental to mainstream narratives rather than as participatory agents in those narratives. The topic area is sometimes excluded entirely from general music histories—relegated instead to separate monographs defined by geography. Even when the topic area is included in textbooks, discussion of Iberian, Latin American, or Latina/o music is generally placed towards the ends of chapters, and is rarely supplemented by extensive illustrations and musical examples.[1] Apart from the modernism of Villa Lobos, Portuguese or Brazilian musics still rarely figure at all, despite their diversity and great aesthetic appeal. Of course, instructors can reconfigure this sense of apartness to the topic's advantage by presenting, for example, Latin American music as a space in which to interrogate the assumptions of

1. Among the textbooks with minimal Iberian or Latin American content is Richard Taruskin, *The Oxford History of Western Music*, 5 vols. (New York: Oxford University Press, 2009). The classic textbook , J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 9th edition (New York: W. W. Norton, 2014) illustrates the tendency to place discussion of this topic area at the ends of chapters. It should be noted, however, that Burkholder's revisions of this classic textbook show tremendous sensitivity toward inclusiveness, especially, but not exclusively, with regard to Latin American topics.

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mainstream approaches to musicology and to build alternative perspectives. At the same time, attention to new resources and current research in musicology can help present Iberian and Latin American content as an area of greater substance than supplemental treatment would imply. In this brief essay, I consider how ongoing projects in the digital humanities can facilitate the serious teaching of Iberian and Latin American topics in music studies in a way central to the curriculum, rather than as a symbolic act of outreach. Given that my experience as a scholar and teacher is primarily in historical musicology with a focus on the sixteenth through eighteenth centuries in New Spain (Mexico), I will consider projects that concern primarily historical materials.

Projects in the digital humanities, especially those that result from international collaborations among individual scholars and institutions, offer new possibilities for accessing materials, analyzing data, and realizing creative projects. While some of the most compelling aspects of the digital humanities lie in their potential to facilitate innovative projects such as recreating past sonic environments or gleaning answers to complex research questions using metadata, their relevance to the study and teaching of Iberian and Latin American musics has more to do with their potential to provide online (often open) access to digitized primary sources such as archival documents, music scores, and audiovisual materials. Such virtual, specialized libraries give people the opportunity to engage directly with items that would otherwise be restricted to the few scholars with the means and permission to enter archives, and allow primary sources to reach multiple publics and to serve multiple purposes.

The digital humanities have been rightly criticized for reinforcing the dominance of a few select institutions that have the resources to undertake ambitious humanities projects, and for their propensity to reinforce existing canons and to marginalize living cultures.[2] Indeed, an initial survey in October 2015 of the recently-created Digital Resources for Musicology website hosted by the Center for Computer Assisted Research in the Humanities at Stanford University revealed a directory of digital humanities projects focused primarily on composers of the central European canon, with links to institutions such as the Beethoven-Haus Bonn and the Arnold Schönberg Center.[3] Given that I regularly use resources from the Beethoven-Haus in my teaching, I immediately recognized the potential of Digital Resources for Musicology as a portal to materials that enhance music history instruction, yet at the same time I saw the limitations of the field as a whole reflected by the relative paucity of materials relating to Spanish, Portuguese, and Latin American music. Lack of

2. Matthew K. Gold, *Debates in the Digital Humanities* (Minneapolis: University of Minnesota Press, 2012).

3. *Digital Resources in the Humanities*, <drm.ccarh.org>, accessed October 25, 2015 and February 12, 2017.

access to materials—not to mention the only recent acceptance of Spanish or Portuguese as appropriate languages for musicology language exams in some prominent graduate programs—has traditionally been one of the challenges of studying and teaching Iberian and Latin American music. Despite these shortcomings, the digital humanities offer more access than ever to those of us who use historical primary sources as the basis for research, and to their credit, the curators of Digital Resources for Musicology quickly added the specifically Latin American content that I submitted to them for the directory, thus incrementally increasing its visibility.

In an unscientific survey of digital humanities projects and other online environments with content about Iberian and Latin American music, I found that websites and projects in this area tend to cater either to K-12 educators or to high-level researchers such as scholars and graduate students. While some promotional websites intended for the general public—such as the Latin American music jukebox on the site of the Smithsonian's exhibition *American Sabor*—are appropriate for undergraduates to explore and learn from independently, finding appropriate online environments for undergraduate projects remains a challenge. [4] Commercial websites promoting Latin American music tend to target sales rather than academic study, and formal digital humanities projects may require advanced research skills and specialized knowledge to be utilized fully. Thus, I focus my consideration of other digital humanities projects on their potential to engage the undergraduate student.

As a scholar of colonial Latin America and of early modern religious culture, one of the digital humanities initiatives I find most rewarding is the "Primeros Libros de las Américas" (The First Books of the Americas) project of the Benson Library at the University of Texas and partner libraries in Mexico and the United States.[5] This ongoing project has digitized nearly sixty of the earliest books printed in the Americas, mostly from the 1550s-1580s, including two books with music. Most of these items are liturgical books and manuals for religious instruction, and some of them are printed in Náhuatl or other indigenous languages. The two books with music currently accessible on the project's open access website are Latin-language antiphoners printed in Mexico City in the 1580s that contain Tridentine plainchant for the offices. They are the eleventh and twelfth books mentioned by Robert Stevenson in his survey of early printed music books in Mexico.[6]

4. Smithsonian Institution, *American Sabor. Latinos in U. S. Popular Music*, <americansabor.org>, accessed February 12, 2017.

5. *Primeros libros de las Américas. Impresos americanos del siglo XVI en las bibliotecas del mundo* <primeroslibros.org>, accessed February 12, 2017. I thank Dr. Silvia Salgado Ruelas for introducing me to this website.

6. Robert Stevenson, *Music in Mexico. A Historical Survey* (New York, Crowell, 1952), 81.

Undergraduates in a music history course may see few if any antique liturgical books during their studies, and one of these digitized antiphoners can be used as if it were a *Liber usualis* to illustrate Catholic plainchant, the basics of the liturgy, and even to attempt performance from original notation. Even with no Latin language skills, students can find feast days in the table of contents, locate and compare the chants that concord with those in their course anthologies, and marvel at a 400-year-old book from the Americas, something they may not have known existed. Those activities can easily lead toward frank discussions about colonialism and religion, a topic inseparable from Counter-Reformation Catholicism. In my own teaching of a sophomore-level survey class titled "Western Music Cultures before 1650," I use the page from the 1584 Ocharte antiphoner downloaded from "Primeros libros" that contains the invitatory *Regem cui omnia vivunt* from the Office of the Dead,[7] together with a recording of Hernando Franco's New World homophonic four-voice motet from around 1580 based upon that chant,[8] to illustrate the concept of the *cantus firmus*. Given that the late Renaissance Spanish polyphonic tradition tends to locate the source material in the soprano, rather than in the lower voices, students can easily hear the chant melody and explore the relationships between monophonic and polyphonic liturgical music. That the sources are from Mexico fosters a global context for Renaissance music and widens the scope of discussions of the Counter-Reformation, while underscoring a concept applicable to various regions and composers.

Based in Mexico City, the MUSICAT project of the Seminario de Música en la Nueva España y el México Independiente (Seminar on the Music of New Spain and Independent Mexico) is to a certain degree a complementary endeavor to the "Primeros libros" initiative.[9] As a longterm participant in MUSICAT, I have come to appreciate its complexity, and the patience that building an institutional digital humanities project over time entails. In development since 2002, MUSICAT offers two open-access databases of material of interest to music history, in addition to publications about colonial music and an introduction to the choirbooks of Mexico City Cathedral. The publicly accessible primary sources include a searchable database of references to music and musicians in cathedral documents ("Actas de cabildo") over a period of over three centuries, and a searchable online catalog of music manuscripts from Mexican cathedral archives ("Catálogos de música"). Additionally, the Seminar has digitized the so-called Estrada Collection, a series of 122 of the oldest pieces of manuscript

7. *Psalterium, antiphonarium sanctorale cum Psalmnis et Hymnis…* (Mexico City, Pedro Ocharte, 1584).

8. *Officium defunctorum novohispanicum*, with Melos Gloriae directed by Juan Manuel Lara Cárdenas, (Mexico City: Quindecim Recordings QP 187, 2008), compact disc.

9. *Seminario de música en la Nueva España y el México Independiente*, <musicat.unam.mx>, accessed February 12, 2017.

sheet music from Mexico City Cathedral. Almost all of these pieces are villancicos written between the 1690s and 1720s by composers such as Antonio de Salazar and Manuel de Sumaya, and for the first time the public can access villancico sources from New Spain with minimal mediation.[10]

In my teaching, I use this source material in a variety of ways: to provide material for exercises in 17th-century music notation, paleography, and poetic analysis, as well as for discussion topics on culture. For example, I might show an image of a manuscript (whether it be 17th-century New Spanish from this web library or 14th-century French one from the National Library of France) and ask students to think about what the scribe ate, wore, and heard the day he copied the music. Graduate students can use the MUSICAT website to practice their paleography, editing, and cataloguing skills, and I have led graduate seminars that have included collective critical editing projects drawn from its material. Based upon individual interests and skills, undergraduates might also be interested in engaging with these primary sources. For example, an undergraduate harp major does not need Spanish or paleography skills to look at a harp continuo part from the Estrada Collection and determine the attributes of the instrument needed to play it.

One observation I find especially intriguing about the digitized Estrada Collection is that it does not contain any *villancicos de negro*, the problematic subgenre that the performance community and a few textbook examples have canonized as representative of Latin American baroque music.[11] There are many reasons for both the absence of the subgenre from this collection as well as its over-visibility elsewhere. Noting this discrepancy between primary sources and textbook representations can lead to interesting discussions about canon formation, performance practice, present day imaginaries of Latin America, music marketing, how musics and texts represent race and Africanness, and wider cultural questions. In other words, the source material is interesting in and of itself, but also for its potential to serve as a springboard for discussing larger concepts and developing critical self-awareness.

10. Javier Marín López, "Una desconocida colección de villancicos sacros novohispanos (1689-1812): el Fondo Estrada de la Catedral de México," in María Gembero Ustárroz and Emilio Ros-Fábregas, eds., *La música y el Atlántico: Relaciones musicales entre España y América* (Granada: University of Granada, 2007), 311-357; Drew Edward Davies, Analía Cherñavsky y Germán Pablo Rossi, "Guía a la Colección Estrada del Archivo del Cabildo Catedral Metropolitano de México", *Cuadernos del Seminario Nacional de Música en la Nueva España y el México Independiente* 4: 5-70 (2009).

11. See the edition of "Ah, siolo Flasiquiyo" in John Walter Hill, ed., *Anthology of Baroque Music* (New York: Norton, 2005), 260-264; and the edition of "Los coflades de la estleya" in J. Peter Burkholder and Claude V. Palisca, *The Norton Anthology of Western Music*, 7th ed., Vol. 1: *Ancient to Baroque* (New York: Norton, 2014), 656-668. The latter is reproduced from [Robert Stevenson], "Ethnological Impulses in the Baroque Villancico," *Inter-American Music Review* 14(1): 67-106 (1994).

If students with Spanish language skills are interested in learning more about the *villancico de negro* after studying *Los coflades de la estleya* or *Ah siolo Flasiquiyo* in a textbook, they might consider exploring the digitized prints of villancico texts within the Biblioteca Digital Hispánica of the National Library of Spain.[12] Here, it is possible to place the imaginative recordings of 17th-century villancico subgenres into a broader context, by seeing how they fit into larger cycles of varied villancico texts for Christmas as celebrated on the Iberian peninsula. Attention paid to primary sources decenters the textbook and secondary material whilst empowering students—if they are eager participants—to acquire guided research experience. Although these and other specialized collections require certain skills to understand well, a little creativity on the part of the instructor can inspire intellectual curiosity, and can show students how serious and real these historical repertoires are.

Similarly, the National Library of Portugal offers more than five hundred fully digitized musical scores of Portuguese works composed between 1524 and 1997 via a user interface in Portuguese and English that is easy to navigate.[13] The works included in this collection range from harpsichord toccatas by Carlos Seixas to sacred music by António Teixeira, and from operatic arias by Marcos Portugal to Portuguese popular songs. Out of the many easily accessible musical items in this collection, I am especially drawn to a late eighteenth-century Marian Mass manuscript from a Portuguese monastery that includes accompaniments for the Mass chants as well as short purely instrumental interludes, providing an example of typical, functional church music that music students can realize from sight in a classroom that has a piano.[14] I remind students shy of singing chant in class that the eighteenth-century Portuguese priests who intoned the chant were mostly "non-majors."

Finally, as fewer students regularly browse library shelves, these online environments become increasingly fruitful places for students to engage with new material and to develop new interests in a serendipitous manner. For example, students might be interested in early twentieth-century Latin American and Latina/o repertoires and benefit from exploring the Stachwitz Frontera Collection of Mexican and Mexican American recordings of the University of California, Los Angeles.[15] Users of this resource can build song profiles based upon hundreds of recordings—some but not all of them open access—of a diverse song repertoire, and discover artists, genres, and music that could

12. Biblioteca Nacional de España, *Biblioteca Digital Hispánica*, <bne.es/es/Catalogos/BibliotecaDigitalHispanica/Inicio/index.html>, accessed February 12, 2017.

13. Biblioteca Nacional de Portugal, <bnportugal.pt>, accessed February 12, 2017.

14. Biblioteca Nacional de Portugal, M.M. 4610, *Missa de N. Snr.a*, <purl.pt/29547/1/index.html#/1/html>, accessed February 12, 2017.

15. *The Strachwitz Frontera Collection of Mexican and Mexican American Recordings*, <frontera.library.ucla.edu>, accessed February 12, 2017.

lead toward term projects in American music. Students with some Portuguese language skills might wish to explore facets of contemporary Brazilian cultural life on the website of the Instituto Itaú Cultural in São Paulo.[16]

While the digital humanities of the nature briefly discussed here tend to facilitate research at higher levels, instructors can draw from them as part of an expanding web of options available to present material to undergraduate students. With careful guidance, instructors can use this material to encourage undergraduates in historical musicology classes to work directly with sources, and use websites in foreign languages to awaken them further to the wider world. That said, source study is only one aspect of historical musicology. But with some creativity, instructors might be inspired to draw together materials from reputable online sources, print sources, and their experience to find ways to learn about, value, interrogate, reconceive, and share information about Spanish, Portuguese, and Latin American musics.

16. *Itaú Cultural*, <www.itaucultural.org.br/>, accessed February 12, 2017.

The "Here and Now": Stories of Relevancy from the Borderlands

Ana R. Alonso Minutti, University of New Mexico[1]

I started thinking about a response for the topic of this roundtable with a very broad question that, although not directly related, I would venture to say is at the core of the pedagogical efforts of all musicologists in front of a classroom: how is the study of music history *relevant*? And more concretely, are we making the study of music history *relevant* for ourselves, for our students, and for others? "The classroom," as bell hooks writes:

> with all its limitations, remains a location of possibility. In that field of possibility we have the opportunity to labor for freedom, to demand of ourselves and our comrades, an openness of mind and heart that allows us to face reality even as we collectively imagine ways to move beyond boundaries, to transgress. This is education as the practice of freedom.[2]

Whether we consciously intend it to be or not, relevancy is key to formulating a teaching philosophy.[3] In my own pedagogical trajectory I have come

1. The inclusion of Ibero-American music in the curriculum has been at the core of the discussions carried by the AMS Ibero-American Music Study Group since its foundation. The following panels have been included in former sessions of the interest group in national meetings of the American Musicological Society: 1993 (Montreal): "Hispanic Music and Its Challenges to Accepted Historiography" (Chair: Alejandro Planchart. Panelists: Alejandro Planchart, Craig Russell, James Radomski, Paul Laird, Jo-Ann Reif, Alfred Lemmon, Enrique Arias, John Koegel, Walter Clark, Grayson Wagstaff, Mark Brill, William Summers, and Carol Hess. Respondent: Louise Stein); 1997 (Phoenix): "Integrating Hispanic Music into the Western Curriculum" (Chair: Carol Hess. Panelists: Carol Hess, Lucy Hruza, James Parakilas, Elizabeth Seitz, Leonora Saavedra, and Craig Russell); and 2011 (San Francisco): "Challenges in Latin American Music Research and Pedagogy" (Chair: Carol Hess. Panelists: Susan Thomas, Leonora Saavedra, and Luiz Fernando Lopes). The present contribution is a small tribute to these prominent scholars whose work has allowed for an ever-greater discussion of Hispanic musics in our classrooms.

2. bell hooks, *Teaching to Transgress: Education as the Practice of Freedom* (New York: Routledge, 1994), 207.

3. Debates over "relevancy" in the context of the music history curriculum have been at the core of a number of recent enterprises, including contributions to this journal. For a broad overview of recent literature, consult Scott Dirkse, "A Bibliography of Music History Pedagogy,"

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across numerous strategies for fostering relevancy; notwithstanding, I recently realized that what is at the core of the matter is a significant connection with the "here and now."[4] And that here and now, in my case, is shaped by my experiences of living and teaching in the borderlands.

In this essay, I join pedagogical efforts to destabilize music history narratives that confine music according to nation-state divisions to engage instead in the study of musical flows across borders.[5] Drawing from my experience teaching in the border states of California, Texas, and New Mexico, I would like to discuss the ways in which emphasizing the cultural complexities of expressive cultures at the border has allowed me to embrace new pedagogical possibilities; not simply by expanding the repertoire of my courses to include more Hispanic musics, but also by integrating methodologies beyond musicology. A re-envisioning of the music curriculum must not only advocate for a diversification of repertories, but also for a deep engagement with local contexts where contentions of race, ethnicity, class, gender, sexuality, and religion are at the core of the musical experience. Opening wider room for the here and now in our teaching of music history exemplifies the strategies of inclusion for which this roundtable is advocating. In the course of my brief contribution I hope to address two concrete pedagogical contexts where I have recently put this into practice.[6]

Teaching in border states has inevitably led me to ponder about conflictive notions of the border and to consider the ways in which music practices at the US-Mexico border communicate the tensions, disruptions, violence, alienation,

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this *Journal*, vol. 5, no. 1 (2014): 59–97. The concept of relevancy has also been connected to matters of musical meaning and cultural identity especially in the field of music education. For the purposes of this study, I limit my discussion of relevancy as it applies to college-level music history curriculum.

4. Taking an approach of the "here and now" to create relevancy was the focus of Melanie Lowe's article titled, "Teaching Music History Today: Making Tangible Connections with the Here and Now," this *Journal*, vol. 1, no. 1 (2010): 45–59. "The real challenge for teachers of music history," Lowe writes, "is to put this history in direct dialogue with our contemporary, everyday lives—to make music history not just musically relevant, but intellectually relevant, politically relevant, sexually relevant, spiritually relevant, psychologically relevant, even ecologically relevant not just in the 'there and then' of history but in the 'here and now' of today. In other words, our musical-historical teaching needs to reach our students in ways that profoundly impact their existence as twenty-first century citizens of Planet Earth." While in her article Lowe advocates for an emphasis on the "here and now," her argument is not targeted to engage particularly with the local music scenes of the city where she teaches, which is the central premise of the present essay.

5. Of particular interest is the collection of essays edited by Ignacio Corona and Alejandro L. Madrid, *Postnational Musical Identities: Cultural Production, Distribution, and Consumption in a Globalized Scenario* (Lanham, MD: Lexington Books, 2008). See also the special issue on "Music and Migration: A Transnational Approach," coordinated by Nadia Kiwand and Ulrike Hanna Meinhof in *Music and Arts in Action* 3, no. 3 (2011).

6. Although the current study provides pedagogical strategies for teaching in border states, I advocate for the inclusion of such strategies in places beyond this geographical region.

hysteria, confrontations, and displacements of living in the borderlands.[7] Josh Kun's notion of "the aural border"—a space inhabited by colliding sounds—has opened possibilities for understanding musical contexts as ever changing complex environments.[8] But isn't that precisely what music histories are? Aren't music histories a series of conglomerations of contradictory and conflicting sound ideologies? Can "the aural border" be taken as a point of departure for allowing an understanding of migrating flows of music in transnational contexts in our day-to-day music history teaching?

When exploring the aural border, or the *border as sound*, one encounters musical practices carried by individuals who, to some degree, position themselves in a bicultural condition that embraces resistance and struggle, as opposed to coherence and consensus. It wasn't until I moved to this side of the border to pursue graduate school that I began to really grasp the notion of musical cultures as transnational complex phenomena that embrace difference and disruption and subvert the meanings of "north" and "south." Therefore, taking the concept of the border as a metaphor and a methodology has been helpful in creating a platform for the type of ideological reform our music history curriculum is in need of. Adopting a state of in-betweenness, or what Gloria Anzaldúa calls a "*mestiza* consciousness," allows for an "understanding [of] multiple, often opposing ideas and knowledges, and negotiating these knowledges, not just taking a simple counterstance."[9]

In my current teaching, having a focus on the here and now has been a strategy to include a conglomeration of musics that refuses bifurcations: no longer Hispanic traditions *or* Euro-American traditions, Hispanic traditions *or* Native American traditions, but a sonic geography in which multiple music traditions coexist and inform each other. This has helped to dispel the notion of musical "others"—for instance, the "Hispanic other"— by recognizing expressive cultures as interwoven.[10] Moreover, making students aware of the colliding sounds of the border, from historical and contemporary lenses, has proven to

7. Also see Alejandro L. Madrid, *Nor-tec Rifa!: Electronic Dance Music from Tijuana to the World* (New York: Oxford University Press, 2008); Olga Nájera-Ramírez, Norma E. Cantú, and Brenda M. Romero, eds., *Dancing Across Borders: Danzas y Bailes Mexicanos* (Urbana and Chicago: University of Illinois Press, 2009); Ramón H. Rivera-Servera and Harvey Young, eds., *Performance in the Borderlands* (New York: Palgrave Macmillan, 2011); Alejandro L. Madrid, ed. *Transnational Encounters: Music and Performance at the U.S.-Mexico Border* (New York: Oxford University Press, 2011); and Josh Kun and Fiamma Montezemolo, eds., *Tijuana Dreaming: Life and Art at the Global Border* (Durham, NC: Duke University Press, 2012).

8. Kun defines *audiotopia* as "a space of difference where contradictions and conflicts do not cancel each other out but coexist and live through each other." See Josh D. Kun, "The Aural Border," *Theater Journal* 52, no. 1 (2000): 6.

9. Chandra Talpade Mohanty, *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* (Durham: Duke University Press, 2003), 80.

10. I want to thank my graduate assistant, Lauren V. Coons, for pointing this out.

be an effective tool to engage the class with issues beyond music, beyond curriculum, and into their own subjectivities.

A case in point is my upper division/graduate level course "American Experimentalism," where I take a hemispheric approach to the study of diverse experimental/avant-garde scenes post 1950s. The course focuses on music practices that resist the institutionalized conventions of performance and composition while proposing alternative ways of engaging with sound and silence that allow for interconnectedness of the ordinary and extraordinary in everyday culture.[11] For this course I incorporate a unit on local experimental music practices of self-identified Hispanic performers living in Albuquerque. A key figure in the experimental local scene is our own recording engineer, Manny Rettinger, who has both Native American and Hispanic heritage.[12] Rettinger's experimental practice is based on music made with "The Chuppers," electro-acoustic instruments he invents using recycled parts of acoustic instruments or outdated technology: speakers, turntables, cassette recorders, radios, and the like. His artistic efforts coincide with the aesthetics of recycle characteristic of Chicano *rasquachismo,*[13] and more specifically to the performance methodology that Mexican-born artist Guillermo Gómez-Peña labels "techno-rascuache."[14]

11. In this course we explore musical practices that are conceived and/or perceived as experimental by practitioners, listeners, participants, or any bearer of the tradition itself. See Ana R. Alonso-Minutti, Eduardo Herrera, and Alejandro L. Madrid, "The Practices of Experimentalism in Latin@ and Latin American Music: An Introduction," in *Experimentalisms in Practice: Music Perspectives from Latin America* (New York: Oxford University Press, forthcoming).

12. Manny Rettinger has both Yaqui and Mexican ancestors. As a performer, his practice has ventured from playing electric guitar in rock and funk bands with Zappa-esque overtones, to performing with Ladysmith Black Mambazo. In spite of his seminal role as a local "patron" of experimental music, Rettinger has been subject to marginalization inside the academic setting. Although he has taught courses in music and technology, and directed ensembles of electro-acoustic collective improvisation at UNM, he has not received official recognition as a member of the music faculty.

13. See Amalia Mesa-Bains, "*Domesticana*: The Sensibility of Chicana *Rasquachismo*," in *Chicana Feminisms: A Critical Reader,* ed. Gabriela F. Arredondo, Aída Hurtado, et al. (Durham: Duke UP, 2003), 300. "In rasquachismo the irreverent and spontaneous are employed to make the most from the least. In rasquachismo one takes a stance that is both defiant and inventive. Aesthetic expression comes from discards, fragments, even recycled everyday materials. . . . In its broadest sense it is a combination of resistant and resilient attitudes devised to allow the Chicano to survive and persevere with a sense of dignity."

14. Guillermo Gómez-Peña, *Dangerous Border Crossers* (New York: Routledge, 2000), 47. "These strategies of recycling and recontextualizing ideas, images and texts continue to be central aspect of our performance methodology, consistent with the techno-rascuache nature of our aesthetic." The aesthetics of "techno-rascuache" have parallelisms with what some scholars have called "Afrofuturism," and "Chicanafuturism"—movements that expose the racist ideologies of systems of colonialism that "cast people of color as 'primitive' and therefore incompatible with progress and technology." See Cathryn Josefina Merla-Watson with the Corazones del Westside, "Actos del corazón: Las sabias—Bridging the Digital Divide, and Redefining

Rettinger's strategy of using obsolete technology functions as an act of resistance against neocolonial models that associate technology and science with whites while placing people of color at the margins of technological advancement. The *rascuache* (or *rasquache*) aesthetics, which Rettinger has propagated in theory and practice, have had large repercussions in the experimental music scene of Albuquerque, especially among self-identified Hispanics. In the context of my course, students are exposed to Rettinger's practice not only by knowing *about* it, but through engaging *with* the Chuppers in sessions of collective improvisation. This has become an enriching experience for music performance majors, as they are challenged with the task of interacting with musical instruments that, while having a familiar look, ask for a completely "un-academic" way to be performed. Experimenting with these electroacoustic instruments has provided a platform for achieving pedagogical goals at hand: by embracing Chican@ aesthetics, we are challenging colonial modes of performance and engaging our bodies in *performing* the experimental.

It has been rewarding to know that students who took this course also deemed this pedagogical strategy successful. Christopher Ramos, a graduate student in band conducting and musicology, concluded: "Experimental music is a difficult repertoire for students who are more familiar with studying the canon. However, this is precisely why it belongs in the academic curriculum. Studying this music has stretched my heart and mind in ways I never even imagined being stretched. . . . Committing to this learning process not only broadens my critical and performing vocabulary, but it also richens my broader experience as a human being."[15] Lauren Coons, a graduate student in composition and musicology, expressed similar sentiments. "Although it is necessary to learn the information, the techniques, [and] the repertoire that are the current priorities of music schools," she wrote, "it is the role of experimentalism to prompt us to think about why we teach and learn these techniques and repertoires and to present alternatives."[16] Although not all students might share this enthusiasm, the study of experimentalism in theory and practice—from transnational and trans-institutional perspectives—has proven to have significant pedagogical potential. It has allowed for a resignification of the fluid borders between white and non-white, north and south, and institutionalized and non-academic music.[17]

Historical Preservation," in *Research Justice: Methodologies for Social Change*, ed. Andrew J. Jolivette (Bristol: Policy Press, 2015), 144. Also see Alondra Nelson, ed. *Afrofuturism* (Durham: Duke University Press, 2002); and Catherine S. Ramirez, "Afrofuturism / Chicanafuturism: Fictive Kin," *Aztlán: A Journal of Chicano Studies* 33, no. 1 (2008): 185–94.

15. Christopher Ramos, letter to author, April 30, 2015.

16. Lauren V. Coons, letter to author, April 28, 2015.

17. While there were some students who did not demonstrate a particular enthusiasm for the pedagogical strategy adopted in this course, none of them provided any negative comment

A second context where I have implemented an engagement with the "here and now" is in the course "Proseminar in Musicology," for master's students. I structure its contents in two main units: one devoted to the field and methods—what musicology is and what musicologists do—and the second centered on the *border* as a metaphor, a methodology, and a geopolitical region of study. For their final research papers, I asked students to explore the musical traditions of New Mexico with the goal of deeply engaging with local music scenes in an integrative way. Focusing on New Mexican Hispanic music scenes allowed us to reconfigure notions of relevancy in a particularly fruitful way. We covered a wide range of Hispanic expressive cultures, from nineteenth-century "Inditas" (a special type of ballads that illustrate Hispanic and Native American cultural flux) to the local flamenco scene (New Mexico is considered one of the world's hotbeds of flamenco) and finally to the Chican@ experimental noise scene in town. Discussing these local traditions of divergent aesthetics while using a variety of methodologies and approaches has allowed me to introduce musicology to first-year graduate students as a discipline with potential for a truly multidisciplinary dialogue. This, in turn, has helped to make our "field and methods" course not only relevant, but also accessible.

What happens when we create significant space for the here and now in our classroom? Could that strategy open spaces for Hispanic expressive cultures? I am certain that it does. We already know the facts: people of Hispanic origin constitute the nation's largest ethnic minority, 54 million as of 2013.[18] But most importantly, integrating Hispanic musics from a historical, ethnographic, or aesthetic approach, while avoiding binaries, leads us to make our courses significantly more relevant. For it is when we address the here and now that students are confronted with their own geopolitical contexts and are compelled to reconsider the ways in which race, ethnicity, gender, sexuality, class, and religion are operating at the core of their own musical experience. The challenge, then, is not solely to foster a greater inclusion of Hispanic music in the music history curriculum, but also to explore the ways in which centering courses around local musics (including Hispanic) allows for multiple opportunities to engage with relevant issues of contemporary US social life.

or criticism.

18. As of 2013, Hispanics constitute the 17% of the US population. It is projected that for 2060 the Hispanic population might reach up to 130 million, constituting approximately 31% of the US population. https://www.census.gov/newsroom/cspan/pop_proj/20121214_cspan_popproj.pdf.

Using Latin American and Iberian Film Music: Classroom Methodologies

Jacqueline Avila, University of Tennessee

In the last decade, the incorporation of film music in music history curricula has been a popular topic of study and discussion. Symposia, roundtables, and workshops organized and sponsored by the Society of American Music as well as Music and the Moving Image (including the annual conference and journal) have focused on film music methodologies and scholarship that could be included in general music classes, classes on the history of western music, and specialized classes on the history of film music and film sound. Hollywood film music practices—and to a lesser extent, those of other select film industries in western Europe, Russia, and Eastern Asia—serves as the dominant source material for discussion. Latin American and Iberian film industries, however, are generally left out of the conversation. This is by no means purposely exclusionary; much of the research about these industries and their music is not available in English, is undergoing publication, or is still in progress. As more attention shifts toward Latin American and Iberian cinemas, film music pedagogy needs to be revised in order to incorporate the new possibilities in understanding film music practice and cultural approaches to film music that these industries offer.

My central concern for this essay is to provide the reader with methodologies and examples for incorporating Latin American and Iberian film music into not only classes on film and/or film music, but also into other courses not related to cinema, such as American Popular Music or Musics of Latin America. The introduction of new media— in particular film—into the classroom offers an opportunity to expand musical, historical, and cultural content simultaneously. Because students generally have a significant level of exposure to cinema, they already possess a salient and accessible way of understanding culture and musical practice. I do not endeavor merely to use music examples from Latin American and Iberian film practice in order to showcase or promote difference; my goal is to demonstrate film music practices that have largely gone unnoticed in musicology curricula and which offer film as an important social and cultural—and musical—text. The first part of this essay discusses how film music

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can be utilized as a learning tool in music classes ranging from special topics in musicology to the history of western music to popular music. In this section, I offer examples and techniques that I have used in classroom settings. In the essay's second part, I discuss the position of Latin American and Iberian film music in film music courses, looking specifically at textbooks and their analytical approaches. I then discuss the structure of my film music course, which utilizes and examines Latin American and Iberian film music in addition to other cinematic practices. The concluding section explores possible challenges that can arise for both the student and the instructor.

Using Film Music Examples in the Classroom

Film music provides unique visual and aural components that can complement musicology classes, particularly those that examine Latin American and Iberian music. My seminar on Music and Nationalism and my course on Modernism in Visual Art, Film, and Music utilize several cinematic examples considered experimental and crucial to the shaping of nationalist and modernist ideology. In addition to the Dadaist film *Entr'acte* (1924, dir. René Clair) with music by Eric Satie and *Ballet Mecánique* (1924, dir. Fernand Leger) with a score composed by George Antheil, experimental films centering on Mexico and Spain may prove fruitful in the discussion of modernist currents on the American continents. Such films include Sergei Eisenstein's documentary *¡Que Viva México!* (which had enormous visual and musical impact in 1930s Mexican cinema) as well as the surrealist films of Spanish director Luis Buñuel and the development of surrealist musical structures in his films (this includes *Un chien andalou* [*An Andalusian Dog,* 1929] and *Los olvidados* [*The Young and the Damned,* 1950]). In discussing nationalist ideologies and aesthetics, I use cinematic examples to illustrate key concepts and beliefs involved in national construction on the big screen. Here, geography plays a role in discussion, particularly when examining how and when national film industries developed and what impact the films had on national audiences. For example, I screen selections from *Redes* (*Nets,* 1934, dir. Emilio Gómez Muriel) with music by Silvestre Revueltas, *Malambo* (1942, dir. Alberto da Zavalia) with music by Alberto Ginastera, and *Our Town* (1940, dir. Sam Wood) with music by Aaron Copland in order to examine and compare the position of film and film music in the nationalist discourses of Mexico, Argentina, and the United States respectively.

While the incorporation of film music can expand discussion in courses on specialized musical topics, film music—particularly from Latin American and Iberia—can be challenging to utilize in courses on the history of Western art music. Textbooks on the Western music history provide limited space for Latin America and Iberia. If music from these regions is included at all, it is

generally discussed at the end of chapters, a position that reinforces its status as a "peripheral" repertory.[1] It is up to the instructor to include these musical cultures into the course. To that end, film and film music can effectively highlight aspects of these practices. Period films often include diegetic music consistent with the historical or stylistic period in question.[2] On-screen performances provide unique visualizations of historical performance practice, and several films fall under this category. For example, in discussing jarabes, villancicos, and the performance of the galant style in New Spain, clips from the period films *Hidalgo: la historia jamás contada* (*Hidalgo: the Story Never Told,* 2010, dir. Antonio Serrano) and *Morelos* (2012, dir. Antonio Serrano) can serve as examples. When introducing zarzuelas and staged comedies into the curriculum, clips from 1930s and 1940s Cuban, Mexican, and Portuguese cinemas provide visual and aural examples of performance style.[3] While examining the use and functionality of music, larger discussions can arise that look specifically at how history is remembered and reinterpreted (or constructed) on the screen, including what is augmented for entertainment value and which historical markers are accurate.

Courses on American Popular Music and/or Latin American Popular Music can also benefit from the inclusion of specific cinematic case studies. Approaches here are multivalent, and the student does not have to be well versed in film or film music studies to find the examples interesting and useful. Several films utilize popular music compilations non-diegetically to forward the film's narrative. This is especially true in examples of contemporary cinema. Analyzing the musics' role encourages students to question why specific works are chosen, how the music functions in specific scenes, and what meanings are created. An example would be the music soundtrack for Alfonso Cuaron's 2001 road movie, *Y tu mamá también* (*And Your Mother Too*), which features music

1. Some texts include Richard Taruskin, *The Oxford History of Western Music,* 5 vol. (New York: Oxford University Press, 2009); Donald Grout, Claude Palisca, Peter Burkholder, *A History of Western Music,* 8th ed. (New York: W.W. Norton, 2010); John Rice, *Music in the Eighteenth Century: Western Music in Context* (New York: W.W. Norton and Company, 2013); Walter Frisch, *Music in the Nineteenth Century: Western Music in Context* (New York: W.W. Norton and Company, 2013); Joseph Auner, *Music in the Twentieth and Twenty-First Centuries: Western Music in Context* (New York: W.W. Norton and Company, 2013).

2. Diegetic refers to the music and sound that the audience and actors in the screen space acknowledge. Non-diegetic refers to the music and sound not produced on-screen. See Susan Hayward, *Cinema Studies: The Key Concepts,* 3rd ed. (London: Routledge, 2006 [1996]), 101.

3. For example, from Mexico, *México de mis recuerdos* (*Mexico of My Memories*, 1944, dir. Juan Bustillo Oro) features examples from Spanish zarzuelas and Mexican *revistas. María la O* (1948, dir. Adolfo Bustamante), a co-production between Mexico and Cuba, provides a dramatic retelling of the Cuban zarzuela of the same name. For stage or musical comedies in Portugal, *A canção de Lisboa* (*A Song of Lisbon,* 1933, dir. José Cottinelli Telmo) features a mixture of the melancholic fado and comedy.

by Café Tacvba, Brian Eno, and Marco Antonio Solis. In addition to analyzing the meanings of the musical soundtrack in the film's narrative, the use of musical examples from across borders encourages discussion regarding the production, distribution, and consumption of popular music. Other films that generate dialogues about the consumption of music and its cultural associations include the crime drama *Cidade de Deus* (*City of God,* 2002, dir. Fernando Meirelles), which features Brazilian pop, funk, and jazz to underscore the violence in a Rio de Janiero neighborhood during the 1960s.

Within popular music classes, films starring musicians can also be used to introduce students to popular musicians who may be unfamiliar to them. Films featuring tango singer Carlos Gardel, particularly *The Tango on Broadway* (1934, dir. Louis J. Gasnier) and *El día que me quieras* (*The Day that You Love Me,* 1935, dir. John Reinhardt) and films featuring the musical stylings of Vicente Fernández including *El hijo del pueblo* (*The Village Son,* 1974, dir. René Cardona) and *Entre monjas anda el diablo* (*The Devil Moves Among Nuns,* 1973, dir. René Cardona) offer intriguing examples for analyzing performance practice. Biographical features on popular musicians, artists, and composers highlight not only the biography of the individual, but also how they are remembered in the popular imaginary. Examples include *Noel: Poeta da vila* (*Poet of Vila*, 2006, dir. Ricardo Van Seen), which details the life and work of the Brazilian samba poet and composer Noel Rosa and also *Celia* (2015—2016), the popular telenovela (soap opera) that dramatizes the life and legacy of singer Celia Cruz.

The diegetic musical track provokes more possibilities for interpretation, particularly when students' concentration is focused on the on-screen performance. When teaching musical genres in a popular music class, film clips demonstrating the performance of specific genres provide students with a visual and aural idea of how that music is used and performed and how that reflects (or fails to reflect) current cultural practice. Clips from *Los viajes del viento* (*The Journey of the Wind,* 2009, dir. Ciro Guerra), for instance, feature popular and folkloric music from Colombia including excellent interpretations of the vallenato. Film clips can also introduce students to varying musical performance interpretations. Gael Garcia Bernal's lip-syncing, drag performance of the popular bolero "Quizás, Quizás, Quizás" in Pedro Almodóvar's drama *La mala educación* (*Bad Education,* 2004), for example. may be used to encourage discussion on the importance of the voice, the representation of subaltern cultures, and constructions of gender on the big screen.[4]

4. The bolero "Quizás, Quizás, Quizás" by Osvaldo Farrés has been recorded and performed on-screen several times in both Spanish and English. *La mala educación* features a version recorded by Sara Montiel. A Doris Day version entitled "Perhaps, Perhaps, Perhaps"

Documentaries on Latin American and Iberian music, while limited, provide other avenues for learning about music that focus specifically on cultural environment and reception in the 21st century. *Samba on Your Feet* (2005, dir. Eduardo Montes Bradly) offers historical context and a discussion on the consumption of the samba in Brazil and abroad. The pseudo-documentary *Hecho en México* (*Made in Mexico,* 2012, dir. Duncan Bridgeman) showcases musical and cultural hybridity through several musical genres in the format of synthesized music videos. Within a similar vein, the documentary *Fados* (Carlos Saura, dir. 2007) concentrates on the melancholy Portuguese musical genre, presenting archival footage and contemporary performances at fado festivals in Portugal and Brazil. *Havanyork: un díalogo entre dos mundos* (*Havanyork: A Dialogue Between Two Worlds,* 2009, dir. Luciano Larobina) highlights the transnational exchange of hip-hop across Havana and New York and the changing conceptions of the genre in contemporary society.

Although I encourage an expansion beyond Hollywood cinema in music courses, examples from Hollywood can and should be included. Courses that focus on exoticism and the interpretation of the Self and Other can utilize examples from Hollywood film practice to highlight how Hollywood depicts ethnic and racial difference in films, particularly with regard to Latin American and Iberian stereotypes. The documentary, *The Bronze Screen: 100 Years of the Latino Image in American Cinema* (2002, dir. Nancy de los Santos), provides interviews with Latin American actors, actresses, composers and directors in Hollywood and examines the history of Latin American stereotypes in Hollywood film. Constructions of the Latin American Other, however, expand beyond this documentary and can be found in several films from Hollywood, including *Flying Down to Río* (1933, dir. Thorton Freeland), which satirizes popular Brazilian music, dance, and popular culture, *Viva Zapata!* (1950, dir. Elia Kazan), which showcases Mexican revolutionary corridos, and the Hollywood/Mexico co-production *Frida* (2002, dir. Julie Taymor, highlighting the life of painter Frida Kahlo), which utilizes a musical soundtrack of Mexican popular music. Turning the focus onto performers, Wim Wender's 1999 documentary *Buena Vista Social Club* features several interviews and performances by members of the Buena Vista Social Club. The film, a Cuban, German, and U.S. co-production, offers compelling examples that can augment discussions concerning ethnographic fieldwork methodologies and approaches to documentary filmmaking. Such cinematic examples are ample and the aforementioned list barely scratches the surface.

The inclusion of film music need not be confined to music classes; discussion of film music practice can also augment classes in cinema studies departments

recorded in 1964 was used for *Strictly Ballroom* (1992, dir. Baz Luhrmann), and Nat King Cole's Spanish version was played in Wong Kar-wai's *In the Mood for Love* (2000).

including those that specifically focus on Latin American and Iberian film industries. Including some studies on the development of film music and even film sound—understanding what music was utilized, who was performing, and what was being performed—can provide a rich historical and cultural context for the more general history of these industries. In courses focusing on more contemporary cinema, questions about the film's musical soundtrack can open discussions concerning the transnational and cosmopolitan relationships of the music with the film's narrative.

Introduction to Film Music

Courses on music and media—particularly those that concern film music and film sound—are growing in music and musicology departments and becoming part of the standard curriculum. The primary focus of such classes concerns the theory and development of film sound (which includes live musical performances and recorded, synchronized music) and the history of film music practice. Textbooks on film music history—and the body of additional scholarly literature that is frequently used in film history classes—illustrate these approaches and share several fundamental goals. One major aim is the encouragement of critical viewing and listening while referencing film music and film sound history, including the development of recording sound technology. Another goal is to introduce "general methods" or "general paradigms" for analyzing and interpreting all the components of a film's soundtrack (these include sound effects, music, and dialogue). In addition, the authors provide extensive historical context on the film and include focused case studies to help the reader/student understand transitions and developments from the end of the 19th century (with the beginnings of silent cinema) to the 21st century.

While cinema is indeed a global practice, textbooks on film music are dominated by Hollywood centric examples. After briefly outlining their approach in the preface to *Hearing the Movies: Music and Sound in Film History,* for example, James Buhler, David Neumeyer, and Rob Deemer conclude: "it is true that film studies pedagogy has steadily—though not deliberately—worked toward a canon, that is, a list of 'core' films that need to be taught and discussed in all introductory-level or survey-style film courses. The teaching of film music and film sound courses has, to date, not produced any comparable list of works (especially if one wants to include repertories outside classical Hollywood), but certain titles do come up again and again…"[5] Their core list includes *King Kong* (1933, dir. Merian C. Cooper), *Casablanca* (1942, dir. Michael Curtiz),

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

Apocalypse Now (1979, dir. Francis Ford Coppola) among others, but examples from foreign industries are minimal.

Other texts have expanded their concentration past the United States. Roger Hickman's *Reel Music: Exploring 100 Years of Film Music* provides a history and analysis of film music that incorporates examples from international industries including Germany, France, and the Soviet Union.[6] Unlike other film music textbooks, Hickman issues a short statement about national schools of cinema that developed during the 1930s including those from Asia (India, China, and Japan) and Latin America (Brazil and Mexico). In discussing Mexico, Hickman states that "in the shadow of Hollywood, Mexican filmmakers struggled for independence, eventually creating a distinctive original style in the 1940s."[7] His brief example from Mexican cinema is *La noche de los mayas* (*The Night of the Mayas,* 1939, dir. Chano Ureta) with music by Silvestre Revueltas. Unfortunately, no examples from Mexico or by extension Latin America or the Iberian Peninsula are selected for case studies in the book.

Courses on Film Music

Although the preceding texts offer exceptional and helpful methods for analyzing film music and provide significant historical information, I wanted to focus on industries that lie outside of mainstream Hollywood and which illustrate other approaches to film music and musical composition. My film music course at the University of Tennessee subtitled "Global Soundtracks" after Mark Slobin's book *Global Soundtracks: Worlds of Film Music,* explores film music practices from other industries that include India, Mexico, Hong Kong, and Brazil. Rather than solely covering Hollywood practice, this course discusses several film examples and their music.

My approach, moreover, differs considerably from the methodologies explored in the standard textbooks. While the class examines the history of film music practice, we also consider the function of music and how the music is introduced (either composed originally or borrowed for the film), analyzing how the music operates in select films (this includes what meanings are attached with association of music, sound, and image). We also discuss the development and use of musical genres, how the genres are socially and culturally significant, and the meanings derived from their placement in the film's narrative. One of the many goals of the class is to teach students to focus on the aural environment of a film and not rely solely on the visual for analysis, encouraging them

6. Roger Hickman, *Reel Music: Exploring 100 Years of Film Music* (New York: W.W. Norton & Company, 2006. Hickman organizes this under the heading of "European Films" or "International Films."

7. Hickman, *Reel Music*, 156.

to recognize that several components in media work together to construct specific meanings.

The class begins with an introduction to musical concepts and vocabulary, particularly useful for the non-music major, and introduces film music lexicon such as "diegetic" and "non-diegetic" music, film terminology such as "long" and "medium shots" and "montage," and narrative terminology (e.g. the three-act structure). After establishing a working vocabulary that the students will continue to practice throughout the semester, we examine musical performance and accompaniment during the silent period. Most scholarship in this area is focused on the United States, particularly in the extensive research undertaken by Rick Altman.[8] In my class, Latin American and Iberian silent film and film music practices are also included in historical examination, focusing on early examples such as *El automóvil gris* (*The Grey Automobile,* 1919, dir. Enrique Rosas).[9] This portion of the class introduces students to the importance of sound to filmmaking and also exposes them to early influences in film music practice, which include popular theater, vaudeville, contemporary popular music, improvisation, and live performance. Students are also able to explore the global and cosmopolitan impact of cinematic practice and how nations utilized cinematic technology to support national agendas.

While I address films from a variety of international industries, the course is not organized by geography. Rather, I structure the class by themes and film genres, which are at times shared among several film industries. Themes discussed in class include, but are not limited to: sexuality, gender, violence, ethnicity, nationalist rhetoric, drugs and drug use, social class, regional location, and revisionist historical narratives. In discussing gender and sexuality, I spend time on filmic constructions of femininity and masculinity. I begin with the early twentieth-century singing sensation Josephine Baker and her exoticized role in French cabaret culture and cinema. We examine her diegetic dance scenes in two prominent films from the 1930s, *Zou Zou* (1934, dir. Marc Allégret) and *Princess Tam Tam* (1935, dir. Edmond T. Greville). Central to this discussion is how Baker's sexuality and ethnicity are used as signifiers of Otherness in her films. Furthering the discussion, we examine the musical representations of the

8. See for example Rick Altman, *Silent Film Sound* (New York: Columbia University Press, 2007). For a focus on film sound and sound theory, see Rick Altman, ed. *Sound Theory/Sound Practice* (New York: Routledge, 1992); Elisabeth Weis and John Belton eds., *Film Sound: Theory and Practice* (New York: Routledge, 1992); James Lastra, *Sound Technology and the American Cinema: Perception, Representation, Modernity* (New York: Columbia University Press, 2000); Jonathan Sterne, ed. *The Sound Studies Reader* (New York: Routledge, 2012).

9. As the Mexican Revolution (1910—1920) was the first war to be documented on celluloid, expanding the study of silent film and silent film musical practice to incorporate Mexico illustrates that the dispersal of film and film practice was not just confined to the United States and Western Europe.

prostitute, the *rumbera* (a female dancer that specialized in dancing the rumba and other Latin American dance music), and the shaping of sexuality in the cabaret melodramas in Mexican cinema during the 1930s and 1940s, concentrating on the use of two musical genres— the bolero and the danzón—in *Santa* (1931, dir. Antonio Moreno) and *Salón México* (1949, dir. Emilio Fernández):. Here, we focus on the ways in which music highlights Mexican cinema's representation of race and gender on screen, discussing what specific musics are used and why. Using French and Mexican examples encourages the students to look at how each industry and respective culture approaches, understands, and represents sexuality and Otherness.

When we turn to discussions of masculinity, we concentrate on the archetypes of the cowboy: the *charro* (a Mexican horseman or cowboy), and the *gaucho* (a horseman or cowboy from Argentina and Uruguay). Here, we examine the construction of the Anglo American cowboy in the spaghetti western genre—using Sergio Leone's 1966 film *The Good, The Bad, and The Ugly*, featuring a score by Ennio Morricone. To compare, we analyze the national figure of the singing *charro* in the *comedia ranchera* (ranch comedy) film genre and also the gaucho from Argentinean cinema. Rather than solely concentrating on the non-diegetic music to highlight the inherent masculinity of the *charro* and *gaucho*, we focus on how diegetic music shapes the constructions of masculinity and cultural nationalism in a close analysis of *Allá en el Rancho Grande* (*Over on the Big Ranch,* 1936, dir. Fernando de Fuentes) and *La guerra gaucha* (*The Gaucho War,* 1942, dir. Lucas Demare).

Drugs have become a popular theme, particularly in contemporary cinema. Reflecting changes in the consumption, social impacts, and mores surrounding drug use, film industries across the globe have developed films—sometimes under the categories of crime dramas, mysteries or dark comedies—that showcase contemporary struggles with narcotics. To discuss films concerning drugs and drug use and associated music, we analyze the functions of 1980s Britpop in Danny Boyle's film *Trainspotting* (1992), and the use of norteña music and the narcocorrido in Luis Estrada's controversial 2010 film, *El infierno* (*Hell*). In examining these two films, students study the popular music trends that the film exploits and ascertain how drugs fit into the developments of the musical genres. The study also provides the historical and social context regarding the impact drugs, drug use, and the drug trade has on various communities.

Slums and orphans have become popular tropes in several cinematic traditions as each focuses the gaze on often-ignored parts of society. In looking at the cinematic depiction of slums, the class explores the reinterpretation of the Orfeo and Eurydice myth in *Black Orpheus* (1959, dir, Marcel Camus), *Orfeu* (1999, dir. Carlos Diegues), and *Slumgdog Millionaire* (2008, dir. Danny Boyle),

looking specifically at how diegetic and non-diegetic music reinforces exoticist interpretations of orphans, favelas, and slum culture.[10]

Moving slightly away from themes, the course also examines the works of select directors that utilize music in varying and insightful ways. Depending on the semester, intensive studies on directors can last one class period or an entire week. In addition to Quentin Tarantino, Wong Kar-wai, Wes Anderson, and Carlos Saura, we examine several films by Pedro Almodóvar. Here, we discuss interpretations of cosmopolitanism with the use of the bolero in two of his early and controversial films from the 1980s—*Matador* (1986) and *La ley del deseo* (*The Law of Desire,* 1987).[11] This specific class ends with a study of how diegetic and non-diegetic music highlights character development using clips from the 2002 film *Hable con ella* (*Talk to Her*). In particular, we conduct a close study of the film's silent film sequence entitled "The Shrinking Lover" and analyze Almodóvar's incorporation of silent film music practice to mask a scene of sexual violence.

Organizing a film music class by themes and genres allows for a wider discussion on not just important topics on a local and a global scale, but also in how music is used to enhance situations in the narrative and convey specific meanings to the audience. Studying films under the aforementioned categories opens up a dialogue about musical choices, the function of music in the film, and the ways in which this function corresponds with larger social, cultural, and historical contexts. The students are exposed to more cinematic examples outside of the realm of Hollywood and its aesthetics and therefore outside of their comfort zone. This strategy also allows students to converse about the similarities and differences concerning the themes, the genres, and the interpretations; in sum, the overall aesthetic and cultural elements that make up the film.

Challenges

A focus on film and film music offers another method for discussing Latin American and Iberian music and introduces students to other cinematic traditions. By examining the performance of music within the film's narratives and the articulation of both diegetic and non-diegetic music in the soundtrack, students are exposed to the varying functions of music and the messages that

10. For a discussion on music in *Black Orpheus* and *Orfeu,* see Jonathon Grasse, "Conflation and Conflict in Brazilian Popular Music: Forty Years between 'Filming' Bossa Nova in 'Orfeu Negro' and Rap in 'Orfeu,'" *Popular Music* 23, no. 3 (2004): 291-310.

11. See Eric M. Thau, "*Bien Pagá*: Popular Song in the films of Pedro Almodóvar," in *Screening Songs in Hispanic and Lusophone Cinema,* ed. Lisa Shaw and Rob Stone (Manchester: Manchester University Press, 2012), 51-65 and Karen Poe, "The Bolero in the Cinema of Pedro Almodóvar," *MSMI* 4, no. 2 (2010): 177-95.

the music reinforces on screen. This also allows for a larger dialogue about how the film and its music fit into fluctuating social and cultural contexts. This approach, however, comes with several challenges. Whether the film music class is geared toward the music or non-music major, students are required to adjust their own screening practices: music and non-music majors alike often declare that they mainly concentrate on the visual aspect of cinema, claiming that they "don't really notice the music" in a film. In order to address this challenge, beginning the course with examples that the students are familiar with, such as Hollywood films, helps them begin to hone their ears and practice analyzing music and moving image together. To illustrate the importance music adds to the moving image, I screen the beginning twenty minutes of the 1984 film *Amadeus* (dir. Milos Forman) on mute.[12] I ask the students to keep track of what is happening on screen and where music would be beneficial. After watching this muted segment, I then screen the same scenes with the sound on and have the students compare and contrast their observations. This activity focuses the students' attention on how much meaning music adds to scenes and how the tempo of the film is sometimes dependent on music.

Another challenge in incorporating global films is locating and obtaining material. Some films are easily attainable through online vendors such as Amazon and even iTunes, but these tend to be films that have obtained a popular international following, such as films by Mexican directors Alfonso Cuarón, Alejandro Iñárritu, and Guillermo del Toro and films by Spanish director Pedro Almodóvar. Film festivals, particularly those focusing on Spanish and Portuguese speaking regions, provide a crucial outlet in screening films that do not necessarily achieve large U.S. distribution. Film institutes like the Cineteca Nacional and the Filmoteca UNAM in Mexico City have made films from Mexico and other Spanish-speaking countries available for purchase, but the films often do not include subtitles. Incorporation of this material requires some planning and research in addition to extra translation, but it can be done. The films I have listed throughout this article are examples that I have utilized in a classroom setting, but different examples and themes could also be integrated.

Challenges aside, incorporating film examples and concentrating on the function of music becomes beneficial to students as these practices expose them to unfamiliar music genres, to different kinds of musico-cinematic practices, and to diverse messages that the music and the moving image convey. As Neil Lerner points out in his preface to *Music in the Horror Film: Listening to*

12. I use *Amadeus* because of the continuous use of Mozart's works in film's opening twenty minutes, but the instructor can use a film of their choice. One recommendation would be any Hollywood blockbuster, such as *The Dark Knight* (2008, dir. Christopher Nolan) or *Mission Impossible* (1996, dir. Brian del Palma), both of which consist of intricate music and sound design in the opening sequences.

Fear, "music in a horror film, just as in any other cinematic genre, participates crucially in the creation of the film's meaning, and so close attention to the score with both the eye *and* the ear will generate readings of the film that do not emerge when considering only the visual and cinematographic elements."[13] The methods outlined in this essay introduce students to musical examples outside of the "Hollywood canon," providing them with a more nuanced and profound understanding of how music works in film when the audience watches and listens.

13. Neil Lerner, "Preface: Listening to Fear/Listening with Fear," in *Music in the Horror Film: Listening to Fear,* ed. Neil Lerner (New York: Routledge, 2010), x.

Diversity, Tokenism, Non-Canonical Musics, and the Crisis of the Humanities in U.S. Academia

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In this article, I want to reflect on the relevance of curricular offerings at a moment of crucial institutional re-evaluation in U.S. academia. I believe that my contribution to this discussion would be more effective if I play devil's advocate. But I also hope that by the end of this essay the reasons why I take this stand are clear and my position is not perceived simply as polemical for the sake of antagonism. The suggestions I make here are feasible in the context of a department of music like the one at Cornell University in which I work, and may not yet be practical for programs based in schools of music or conservatories oriented towards the performance of the Western art music tradition. Faculty members at a place like Cornell University's Department of Music are privileged in the sense that we do not have to be concerned with servicing a population of performance majors and can instead focus on teaching classes that more closely reflect the mission of a humanities college that emphasizes the liberal arts as well as our intellectual and research agendas. By saying this I do not intend to privilege the needs of the faculty over those of the students; instead, I simply want to acknowledge the academic particularities of the type of institution I work for and the needs of the students we teach and seek to attract to our program. Nevertheless, I believe that the current crisis of the classical music industry will eventually force conservatory-like programs that still focus on Western art music to redefine themselves in ways that prove to be more relevant to the world awaiting their music graduates, and therefore, some of the considerations I go over here will also be of interest to faculty and students in those settings.

We have been asked to discuss strategies and opportunities for greater inclusion of Ibero-American music in the curriculum; so, I would like to start by providing a straightforward answer to a question that may somehow inform this concern. Do we need more Ibero-American music in the music history sequence we teach at our institutions? Maybe I was invited to be part of this discussion under the assumption that my answer would be "Yes, of course we do. That goes without saying." However, since most of the people attending the session that originated this article were Ibero-Americanist, Latin-Americanists

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or a variation of those two labels, I thought such an answer would lead into a conversation that could quickly become an instance of preaching to the choir. Instead, my answer to that question was (and is) "No, we do not need more Ibero-American music in the music history sequence."

Why would we want more Ibero-American music as part of the survey of canonical music practices that has informed the very definition of musicology as a discipline since its inception? The reformist view that argues for such practice is informed by a belief that the sole presence of marginal musics in a revised canon is positive.[1] Nevertheless, the canon has a political reason to exist in the form it does, and arguing for its expansion could only mean two things: the trivialization of the canonic fantasy by belittling the reason why it exists in the first place or the use and re-evaluation of the marginal musics used to expand it in order to reproduce the values and ideologies that control the shaping and re-shaping of that canonic fantasy. At any rate, expanding the canon to include Ibero-American music or Chinese music or Indonesian music would defy the canon's raison d'etre. In its current form, as an outcome of musicology as an arm of colonialist and imperialist European projects, the canonic fantasy (expressed in the form of music history surveys or music appreciation classes) works as propaganda and music programs as indoctrination agencies with an underlying mission of producing the next generation of concert audiences. At a time of economic and social crisis that has translated into a systematic attack on the university as an institution in general and humanities programs in particular, standing up for propaganda does not seem like a very good idea. I do not believe that the role of musicology is to stand by as a cheerleader for any particular music tradition. Instead, I see academic scholarship (musicology included) as a critical intervention that would help us better understand and make sense of the worlds we live in and the routes we have followed to get where we are and to relate to each other in the way that we do. If scholars in the humanities struggle to make their disciplines more relevant to contemporary life, it looks like music schools and departments lag behind, clinging to a model of scholarship that does not seem to be relevant even to intellectual conversations in the humanities. That is the reason why I do not agree with the reformist view to expand the canon by including Ibero-American music (or any other type of "marginal" musical traditions); under the type of sociopolitical network that informs current musical practice in U.S. academia such a move —as if saying,

1. Some people may argue against the existence of a music canon by pointing out to the fact that the repertory taught in Western music history sequences continuously changes. Such an argument presupposes that the canon is actually a list of works or a given repertory. However, as pointed out by Jesús Ramos-Kittrell during the discussion portion of this session that originated this collection of essays, the canon is an epistemology; it is a way of understanding the world that privileges certain aesthetic criteria and that organizes a narrative about the history and development of music around such criteria and based on that understanding of the world. In other worlds, the canon is an ideology more than a specific repertory.

"OK, Ibero-American musics may also deserve to be part of the canon"— could only work to further reify the very problematic configurations and ideologies we identify as the canon.

Under these conditions, inclusion of Ibero-American music in the musical canon or the music curriculum seems to be a matter of diversity understood as tokenism. Such a move seeks to open spaces because it is the politically correct thing to do; it is about quotas and not about the challenging nature that diverse experiences may bring to the very structures music academia has taken for granted for decades. This type of diversity does little to change the current critical situation of music academia and the humanities, instead perpetuating the delusional idea that everything is alright and we just need to add some "new spices to the dish we have." I cannot help but to think of contemporary U.S. politics and the cases of Senator Marco Rubio or Attorney General Alberto Gonzales to realize that when diversity is used to perpetuate privilege, power inequalities, and the status quo, then it stands for nothing.

I believe it is time we become more suspicious of the character of a scholarly endeavor that seems to validate aesthetic criteria and musical canons and ideologies instead of critically questioning how they were created and what they mean for those who struggle to keep them in place. So, instead of fighting to have Ibero-American music accepted into the canon to help keep it in place, I propose a critical approach to the canon—notice that I am not calling for an eradication of the canon, I am calling for an approach that truly examines why the canon exists and what kind of discourses have been and continue to be reproduced by its celebration of aesthetic virtue, exceptional individuals, eternal masterworks, and even, occasionally, "good" taste.[2] Thus, instead of focusing on the chronological invention we have come to call history I propose to tackle the study of music from a transhistorical perspective, one that allows us to establish new connections, based on common issues, among a variety of moments in the space-time continuum as opposed to fixating on the type of teleology that the current archetype privileges. Depending on how individual instructors approach it, this model may or may not provide a space for the dialogical discussion of a wide variety of musics (including Ibero-American musics) that would be a more productive way to transform the frames of mind of our students.

2. I am not oblivious to the fact that musicology went through an important self-reflexive turn with the introduction of critical perspectives in the 1970s and the advent of the so-called New Musicology in the 1980s. Nevertheless, I argue that a look at the programs of the AMS and SAM conferences (or the societies' discussion lists) in the last ten or fifteen years shows that, with few exceptions, instead of becoming a field of relevant intellectual inquiry within the humanities and social sciences, musicology has co-opted the language of critical theory and cultural studies to continue privileging supposedly exceptional individuals, questions of aesthetic value and alleged objective knowledge, and so-called masterworks.

What I propose is not simply transforming the music history sequence into a critical project that asks about the power struggles behind its formation, but also to make these classes elective as opposed to required. In response to many of the concerns I express here, my department has recently gone through a process of self-evaluation that has resulted in important changes to the curriculum. Two of them relate directly to my discussion. In its previous iteration, the music history sequence consisted of two consecutive courses that were both required from music majors. The revised version of the curriculum requires majors to take only one of them plus an upper undergraduate level History and Culture class (which may eventually include classes on Latin American music or specific Latin American cultural areas depending on the expertise and availability of specific faculty members). Granted, this is a compromise, but one that I believe moves us in the right direction. Furthermore, a sequence called Elements of Music and Materials & Techniques, which focuses on hands-on skills and critical listening is now a pre-requisite for the music major. This is a revamping of the traditional music theory sequence, which in its previous iteration, as "a theoretical practice that naturalizes the commonsense intuitions of the most privileged members of society as 'objective' knowledge," as Robin James has argued, would have most likely never allowed for the critical presence of Ibero-American music or the critical discussion of Ibero-American music related issues. [3] Elements of Music, in its current reincarnation, as recently taught by my colleague Andrew Hicks, focuses on listening and aims to provide students with "(1) the aural skills necessary for listening attentively and critically to musically organized sound (broadly construed); (2) a basic technical vocabulary for notating, describing, and analyzing those sounds; and (3) a conceptual framework for thinking about and interrogating the many factors (cultural, technological, commercial, and political) that have shaped both the sounds themselves and our experience of them."[4] The class is organized around five axes (Defining Music, Pitch and Timbre, Harmony, Rhythm, and Form) that from the outset seem to follow on traditional understandings of music theory. The goal of the class, however, is to deconstruct the idea of how one performatively listens to those elements by taking the students' experience as a critical point of departure instead of imposing a pre-existing idea of what those elements may be or mean. Professor Hicks does that by exploring the liminal zones, geographic margins, and historically political struggles in which traditional understandings of music, harmony, pitch, timbre, rhythm, and form are problematized. This critical approach allows for the transhistorical and

3. Robin James, "What We Can Learn About Philosophy's Diversity Problems by Comparing Ourselves to Music Theory," in *It's Her Factory: Philosophy, Pop Music, Sound Studies, Feminism* <http://www.its-her-factory.com/2014/10/what-we-can-learn-about-philosophys-diversity-problems-by-comparing-ourselves-to-music-theory/> (accessed 2 January 2016).

4. From Andrew Hicks's syllabus for Music 1101: Elements of Music as taught at Cornell University during the Fall 2015 semester.

transcultural study of theoretical aspects of music (which are taught by invited members of the faculty depending on their expertise) and thus permits students to approach a critical discussion of a song like "Xochipitzahuatl" alongside Pietro Locatelli's Flute Sonatas Op. 2 not in terms of universal aesthetic criteria or "objective" knowledge but rather in terms of the specific codes of behavior, political struggles, and uses that give music its historical and transhistorical meanings.[5] I believe that such a model offers new and more relevant ways to establish intellectual dialogues between a wide variety of musical traditions than the old-fashioned model based on bodies of knowledge that students had to simply absorb. Furthermore, in such a model, the study of Latin American or Ibero-American musics is not reduced to the inclusion of a multicultural token but rather responds to a project that questions the privilege behind the canonical fantasy that continues to dominate U.S. music academia. These curricular changes are not unique to Cornell University; faculty members in many top musicology programs have been discussing the implementation of similar— and in some cases even more radical— models.[6]

The black students' demands that, branching out of the Black Lives Matter movement, swept U.S. universities during the Fall 2015 have been generally interpreted by the media as demands for inclusion within the diversity framework that has become mainstream in the country. Nevertheless, as Karen Attiah has argued, these students' demands are not about tokenism but "about dismantling white supremacy. [They] are about decolonization."[7] I believe we should take a look at those demands and question what true inclusivity should be when we argue about strategies and opportunities for greater inclusion of Ibero-American music in the curriculum at this moment of U.S. academic history. We live at a time in the history of the university as an institution that reflects the untamed capitalist values that have characterized society at large during at least the last 30 years. The managerial model that neoliberal political practices have slowly forced upon the university system worldwide has also found its way into U.S. academia. Such a model questions the value of the humanities in utilitarian terms. This is nothing new; in a rather provocative fashion, Stanley Fish stated almost a decade ago that the humanities have no

5. An article describing the excitement these changes are generating among the Cornell University community can be found in the following link: <http://as.cornell.edu/news/playing-new-tune-revamped-music-curriculum-reaches-students-diverse-musical-backgrounds> (accessed 31 January 2017).

6. Similar self-reflexive conversations have been encouraged by the musicology programs at Harvard University, Brown University, and the University of California at Berkeley. Comparable concerns inform the recently-published roundtable "The End of the Undergraduate Music History Sequence?," which includes contributions by Colin Roust, Douglass Seaton, J. Peter Burkholder, Melanie Lowe, and Don Gibson; see this *Journal*, vol. 5, No. 2 (2015), 49-76.

7. Karen Attiah, "Woodrow Wilson and Cecil Rhodes Must Fall," *The Washington Post* (25 November 2015) <https://www.washingtonpost.com/blogs/post-partisan/wp/2015/11/25/woodrow-wilson-and-cecil-rhodes-must-fall/> (accessed 2 January 2016).

value.[8] I have always taken his statement as a refusal to engage the managerial model to evaluate the humanities. I agree, we should evade falling into the trap of utilitarianism in order to validate the humanities. Sadly, I believe that the implementation of such a model within the university system will actually force music programs throughout U.S. academia to change their priorities. The managerial administration crews that are taking over the university system will soon realize the inefficiency of music programs that train students in a tradition that is largely irrelevant in a neoliberal-ruled world and change from above will soon be imposed. However, embracing that model is not what I argue for music studies. I am not proposing a reactive position towards these archetypes. Instead, I suggest that crises are not moments to retreat into our known old ways but rather moments to counterattack; they are moments in which we can boldly reinvent ourselves instead of waiting for someone to put us in a box. That is what I propose for music studies in general, to take the current moment as an excuse to question what we do and how we do it, to question our core values and ask how music studies can be more relevant to the humanities in its struggle against neoliberal managerial models. In order to be that, music studies should take a critical stance and question why we privilege what we privilege and the way we do it. The humanities should act as the critical system of our societies, they allow us to assess what has gone wrong and how people are affected by economic and political policies. The humanities are about acquiring a more complete sense of what is possible, desirable, and right, and as such they cannot be subjected to the rules of offer and demand; that would undermine what they are meant to contribute to society and in turn disturb the precarious balance between human voracity and human nobility that allows human civilization to survive. Not everything is for sale, and the present crisis must not condition how we understand the humanities, partially as a checkpoint for the managerial model around us. If we understand music studies within this larger intellectual and cultural struggle it would be clear why is it that I consider futile the expansion of the musical canon to include Ibero-American musics. Instead, I would like to use Ibero-American musics in their historically controversial and contentious relation to Western art music —an imaginary or a real one, depending on how we may want to look at it— in order to question the very values that prevent our academic work to be truly relevant in the culture wars that surround us.

8. Stanley Fish, "Will the Humanities Save Us?" *The New York Times* (6 January 2008) <http://opinionator.blogs.nytimes.com/2008/01/06/will-the-humanities-save-us/> (accessed 2 January 2016).

Wayne Bailey. *In Performance*. New York: Oxford University Press, 2016. 358 pages. $79.95. ISBN 978-0-19-938214-9 Ebook available through Redshelf.com. $39.95. eISBN-13: 9780190238230

Toni L. Casamassina

Wayne Bailey's *In Performance* (2016) aims to expose music appreciation students to art music by examining the spaces in which it is created and heard. As a professor of conducting and instrumental music, Bailey emphasizes that the historical narrative used in traditional music appreciation textbooks often distances students from the listening experience. To replace this method "mired in historical facts" (xvii) he suggests an alternative approach that gives primacy to performance venues and music makers. Although the notion is both intriguing and promising, especially in light of recent scholarly discussions of performance as a master narrative in music history, Bailey's work reads as a reorganization of style history and analysis, rather than a reconceptualization of it. [1]

Students and teachers may purchase *In Performance* in print or digital format; in either case, online materials that accompany the text are available through Oxford University Press's Dashboard website, including quizzes, gradebook, mini-lectures by the author, links to other musical examples, and interactive listening charts. If instructors wish to use all 20 chapters of the text, they must require their students to purchase access to Dashboard, as the final two chapters (an extra 26 pages) are available only through that module. The units and chapters that make up the remainder of the text are: 1: The Fundamentals of Music (1–3); 2: Music of the Church (4–5); 3: Music of the Concert Hall (6–11); 4: Music of the Recital Hall and Salon (12–14); and 5: Music of the Stage and Screen (15–18). The preface addresses the book's structure, explaining how the student should navigate the multitude of features that surround the primary discussion. The introduction that follows offers a brief explanation of what art

1. Daniel Barolsky, Sara Gross Ceballos, Rebecca Plack, and Steven M. Whiting, "Performance as a Master Narrative in Music History," this *Journal* 3, no. 1 (fall 2012): 77–102.

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music is and how is it made, as well as an outline of general concert etiquette. Bailey closes with a reference to Aaron Copland's *What to Listen for in Music* (1939), citing the three planes of listening: [sheerly] musical, sensuous, and expressive. He places himself alongside Copland by updating this list with a fourth plane—"musically aware" listening—which he describes as the combination of the other three planes, and which leads to full understanding of a piece of music.

Poised to compete with Pearson's third edition of Mark Evan Bonds's *Listen to This* (2015), *In Performance* has all the attractive photos and charts students and teachers have come to expect from a music appreciation text. In the same manner as Bonds's text, Bailey capitalizes on the availability of digital media, encouraging students to search for more music via streaming websites including YouTube. A newer feature included through Oxford's Dashboard is playlist sharing, in which students can build their own digital music library and share it with their classmates. Oxford's website, however, is not as sophisticated in appearance as Pearson's MyLab. There are also only 15 interactive listening charts out of 75 musical selections in the text, and they are not uniformly presented; some are visually rudimentary in comparison to the physical text.

The main triumph of *In Performance* is its practicality. In contrast to its contemporaries, the text offers detailed guidance for attending performances. Bailey addresses the logistics (e.g., purchasing tickets, how halls are structured, how long performances last) and etiquette (e.g., when it is appropriate to clap, what to do during intermission) of typical art music performances that other authors often take for granted. Explaining these elements might seem patronizing, but for those students encountering classical music for the first time it might be crucial. Furthermore, each unit begins with a segment titled "Where It's Playing," focusing on the main venues in which music is created and how performances are held differently in each space. The author implicitly communicates the necessity for music educators to encourage attendance at live performances, and that assisting our students to feel comfortable and aware of that environment is fundamental to that goal. In these sections Bailey also poses questions that the listener might ask in any given performance, for example, what the relationship of the soloist is to the conductor, or what the order of the program suggests. These questions deserve greater attention in the body of the text, as the skills necessary to answering them often require more elucidation than the chapters provide.

Bailey's experience with instrumental pedagogy shines throughout various aspects of the book. It emerges early in the text throughout his concise descriptions of the Hornbostel–Sachs classification system and the instruments of the orchestra. Again, this practicality will be appreciated by students who have little experience with identifying instruments, both aurally and visually. He explains

not only how the sound is made but what the instruments look like and how they are handled. Moreover, throughout the text he makes a point to clarify musical vocabulary in relation to these instruments (e.g., "in tune").

Although they appear too rarely, the performer spotlights are also a highlight of the text. Bailey chooses as his focus musicians mainly from the twentieth century and the present day, including Lang Lang, Beverly Sills, Robert Shaw, and Ethel Merman. There are no comparable spotlights on musicians of earlier eras, however, and the author misses the opportunity to explore the influence and contributions of individual performers throughout history on the development of musical taste, style, and technique (e.g., Barbara Strozzi, Niccolò Paganini, Clara Schumann). Still, focusing on modern musicians assists Bailey in his aim of making art music more accessible to his students. His most inspired repertory choices for the listening guides are also from the twentieth and twenty-first centuries, including pieces by Paul Dukas, Libby Larsen, and Jennifer Higdon.

Despite the author's protestations that *In Performance* is not intended to teach music history, that is precisely what it does. Although the units are organized by venue, they have an interior hierarchy that includes chapters based on genre, which in turn are treated chronologically. For instance, Unit 3: Music of the Concert Hall, Chapter 6: "Music for Soloists with Orchestra—The Concerto" describes the progression of the genre from the Baroque through Romantic eras, focusing on major composers and canonical works. Information relating to the performance location is relegated to prefatory introductions at the beginnings of units and sometimes chapters, and occasional asides about performance practice or performers in highlighted boxes outside the main text. For this book to deliver on its promise of teaching music through performance, these sections would have needed to be more frequent, more expansive, and made central to the narrative.

The organization of the text by modern performance venue is also its main drawback. Structuring the content in this manner works against the understanding of music in its originally intended contexts, as music today is often heard in a different type of space than that for which it was composed. Bailey partially acknowledges this issue in Chapter 13: "Solo Keyboard Music," part of Unit 4: Music of the Recital Hall and Salon. Before beginning his discussion, he spends a quarter of a page explaining how and why much of the music in the chapter wasn't written for the recital hall. The text might then have dealt frankly with the music in its modern performance contexts, but the remainder of the chapter continuously has to reference the original spaces. Throughout his discussion of organ music, for example, Bailey must also describe elements of the church and its religious services. In this instance, the student must negotiate learning about sacred styles that are being presented in a category of performances that

one hears in a secular environment. Although Bailey contends that he chose this method because modern listeners do not experience music in a "historical fashion" (xvii), part of teaching appreciation is giving students the knowledge to listen to music with historically informed ears.

Because each chapter of *In Performance* progresses chronologically, creating a mini-history of each genre, discontinuities arise in the presentation of the content that seem out of order. For example, the chapter on the symphony begins with a description of its development from the dance suite and orchestral suite, including a musical example from Bach's Orchestral Suite No. 3 in D (BWV 1068). As a result, the student is reading about Baroque genres designed for the smaller spaces of the court or coffeehouses, within a chapter about the repertoire of the eighteenth- and nineteenth-century symphony, as heard in the present-day concert hall. This vacillating from the present to the past (and back again) is contrived and confusing.

The organizational schema also doesn't account for music that was not intended for a typical performance space. For instance, the chapter on wind bands mentions that a large body of the repertoire was composed for the battlefield and other outdoor settings, rather than for the concert hall, where it is categorized in the book. Perhaps most obvious, however, are the two bonus chapters, Jazz and Popular Music since 1950, that are relegated to the Dashboard website because they do not fit into any of the book's four units. Furthermore, giving primacy to performance venue ignores the fact that most of the art music experienced by students is not heard in person at all, but via recordings. Bailey shows considerable socio-economic naïveté in his assumption that students will have ample access to live performances (78), which today rarely provide a student's first exposure to classical music. Considering that the book encourages listening to streaming audio and viewing performances on websites, there is sharp disconnect with how it aims to teach listening and observational skills when the venue is virtual.

A second significant weakness of *In Performance* is its oversimplification of material. Perhaps in an effort to make the text user-friendly, Bailey often generalizes terms and concepts to the point of obscurity. For example, he defines "bel canto" as "a form of opera from the Romantic era featuring beautiful arias" (349). Beautiful arias are part of most styles of opera, and the definition lacks any mention of virtuosity or singing technique. While a lengthy description of the term is obviously not expected in an appreciation textbook, an accurate one should be. There are also instances of conflation, in which the author equates terms that carry different shades of meaning; for instance, he indicates that melodies may also be referred to as tunes, themes, or motifs. Each of those terms, however, has its own discrete connotations, and they are not interchangeable. This lack of nuance also manifests as an uncomfortable essentialization of time

periods: e.g., timbre in music of "earlier eras" was "either not recognized by composers or it was simply not an important way to express their ideas" (10); the only significant locations for musical composition in the Baroque period were Italy and Germany (36); the Classical era was one in which secular music was deemed more important than sacred music (37); and the Romantic generation "used their music to be self-expressive" (39).

The text also seems to avoid confronting challenging socio-political and cultural aspects significant to the musical genres discussed. In his explanation of minstrelsy, Bailey casually references that white performers wore blackface but makes no connection to slavery and racism in American history, simply stating that the genre "consisted of jokes, songs, dancing, variety acts, and parodies of operettas of the time" (297). In the margin, his definition states that blackface was the practice of whites "performing in imitation" of African-American slaves. Where there is little space for exposition, semantics matter; "imitation" suggests mimicry rather than mockery, failing to communicate the racist exploitation that the genre represents in American musical history. If music of the past is to hold meaning for students in the present, as the author emphasizes in his preface, these major issues cannot be suppressed.

In Performance also struggles with outmoded ideas and approaches to certain topics. Some are simple, such as the suggestion that Beethoven composed his Symphony No. 5 to imitate the sound of fate knocking at the door, an anecdote by an unreliable source that was written years after the work's composition. Others are more significant, including the concept of correctly performing a composer's intent, which musicologists have long described as the myth of authenticity. The book's discussion of women in music prior to the twentieth century is similarly outdated. Although the author successfully offers a succinct explanation regarding the social history surrounding women in music prior to 1900, he propagates the notion that their contributions are not important by failing to focus on any of their works. Bailey, clearly conscious of this omission, balances the void in his treatment of modern music by offering substantial examples of female composers, performers, and musical selections.

Amid the larger complications that make *In Performance* difficult to use are smaller, questionable aspects of the editing and writing style: redundancies, colloquialisms, formatting inconsistencies, and truncated paragraphs that read as bullet points rather than a complete set of ideas. In each chapter the pertinent vocabulary is highlighted in bold within the body of the text, and on the same page these terms are also defined and highlighted in green in the margins. Sometimes the marginal definitions are more explanatory than those in the text, but they are usually repetitious. This distracts from the main text, and students might opt to forgo reading the prose altogether, when they can simply scan the margins for important keywords. The author's use of colloquial expressions

(e.g., Mozart "bats the motif around" in Symphony no. 40 in G minor [112]; the fundamentals unit "evens the playing field" for students [xviii]) hampers the clarity of the text, especially for international students whose first language is not English. The main formatting inconsistency regards italics. When used for bolded vocabulary, it seems random and unexplained. This is especially obvious in vocabulary groupings; for example, "trovatore" is placed in italics, while "trouvère," "Minnesänger," and "troubadour" are not (33); "episode" is italicized, while "fugue," "subject," "answer," and "counterpoint," are not (37). Also, italics are used unnecessarily in the text to create emphasis that the writing should do itself. Finally, there is an odd brevity to much of the writing; it isn't pithy—it's just short. Many paragraphs are only one or two sentences, some of which belong to an earlier or later one (see p. 230, where a single sentence on the piano sonata should be the final one of the previous paragraph). Sometimes sentences should be combined (see p. 231, in which five separate one-sentence paragraphs on stylized dances would function better together), or statements simply lack information and require further explanation (e.g., the second movement of a concerto is defined but not explored in a brief one-sentence paragraph on p. 85).

While the premise of *In Performance* has great potential, the book struggles to reach it. Bailey's claim to eschew the historical method seems unfounded after reading through his chronologically arranged chapters, and his insistence that music being understood through performance is trivialized by its marginalized discussion outside the main prose. The listening guides, which contain some of the best scholarship in the text, are challenging because the chapters don't always effectively prepare students with the information they need to use them. The forced structure makes the content difficult to follow. Indeed, the book would read more easily if it were organized by genre, with an introductory chapter wholly devoted to exploring different performance venues, including the logistics and etiquette of concert attendance. The lack of nuance and presence of outmoded ideas reflects the author's personal experience with the material rather than a deep and current understanding of it. While a music appreciation textbook might not need to be written by a musicologist, historical perspective on the music it discusses is valuable. This is notably missing in *In Performance*, as only one of the book's eleven named reviewers is a musicologist.

For teachers of appreciation looking for a textbook with a viewpoint that doesn't focus strongly on a chronological history of music, there are better options. Steven Cornelius and Mary Natvig's topic-based text *Music: A Social Experience* (2012) and Mark Evan Bonds's listening-centric *Listen to This* (3rd ed., 2015) offer more depth and diversity of content. Those specifically wanting a text that teaches history through performance, however, will just have to wait.

Elizabeth Haddon and Pamela Burnard, ed. *Creative Teaching for Creative Learning in Higher Music Education*. New York: Routledge, 2016. xxvi + 264 pp. $121.60 ISBN 978-1-4724-5591-8 (Hardback)

Reeves Shulstad

In 2009 the Society for Education, Music and Psychology Research (Sempre) started a series entitled *Sempre Studies in the Psychology of Music* with Routledge. The purpose of this series, in alignment with the mission of Sempre, "is to promote and ensure coherent and symbiotic links between education, music and psychology research with a larger readership," including musicologists teaching music history courses. (http://www.sempre.org.uk/about/5-ashgate-sempre-book-series)

Viewing their subject through the lens of music education in the United Kingdom and Australian systems, the authors of *Creative Teaching for Creative Learning in Higher Education* provide a blueprint for other music departments to define, develop, and engage in creative teaching and learning. The perspective of this compilation is shaped by the background of the editors: Elizabeth Haddon is a Research Fellow at the University of York and directs the MA in Music Education and Pamela Burnard is a Professor in Music Education at the University of Cambridge. Most of the chapters target performance and composition, but some exemplify ways in which learning objectives from music history courses—i.e., research skills, historical knowledge, and style analysis—are integrated into teaching and assessing creativity.

The collection of articles is divided into three sections. The first is subtitled "Articulating Experience in Secondary and Higher Education." After editor Haddon's introduction, which begins by outlining tensions between creativity and the government-imposed "audit culture" that dominates education at all levels, the first chapter serves as a bridge between secondary and higher education. Steven Berryman, a composer and the Director of Music at the City of London School for Girls, presents ways to infuse composition into secondary education. He suggests ways to make the creative process seem less like a contrived chore and more like an appealing, authentic, human experience,

Journal of Music History Pedagogy, vol. 7, no. 2, pp. 136–140. ISSN 2155-1099X (online)

encouraging teachers to facilitate student interaction with active, living composers. Involving students in the compositional process early in their musical education could help minimize the barriers they face with composers from historically distant style periods as they enter the music history sequence.

In Chapter 2, authors Natalie Edwards, James Whittle, and Alice Wright present their survey of the experience of creativity by students studying for the BA (HONS) Music degree at the University of York. Although not directly applicable to the music history classroom, their process provides a method for other schools interested in evaluating the creativity of their students, curriculum, and faculty at the program level.

The last two chapters in this section are by the editors, and both encourage colleges and universities to infuse their programs with creativity. In "Creativity in Higher Music Education: Views of University Music Lecturers," Haddon champions creativity in all areas of a department, not just composing, improvising, and arranging. For music history courses, that would include giving students more choices for essay topics, assessments, and class participation. The conclusion of her chapter calls for faculty to continually assess and refresh their pedagogy. In "Considering Creative Teaching in Relation to Creative Learning," Burnard addresses the challenges artists face in an academic setting. She provides four different models for practice-based research in music education that could be used by music schools to "effectively define [the program's] criteria of creativity and to evaluate . . . what is performed creatively within it" (p. 60).

Part II of this compilation, "Developing the Creative Lecturer and Teacher," focuses on practices shaping pre-service secondary teachers and university applied and ensemble faculty, but one of the chapters connects the importance of musicological research to the project of performance and composition. Martin Blain, a Reader in Music Composition at Manchester Metropolitan University, includes a case study on Adam Fairhall's Ph.D. thesis *Intertextuality and the Dialogic Principle in Jazz* in his chapter "Practice-as-Research (PaR)." Blain's terminology comes from the ERASMUS Network for Music "Polifonia," a working group with representatives from several European conservatories developing a reformed curriculum for conservatory training. Practice-as-Research is a methodology in which doctoral students engage in theoretical research along with performance or composition. The subject of this case study, a PhD student involved in a PaR conservatory program, incorporates musicological inquiry to locate "his practice within the performance traditions of jazz and contemporary improvised music" (p. 87). His lecture recital, program notes, and thesis reflected how his contextual knowledge influenced his performance and improvisational techniques.

Part III, "Philosophies, Practice and Pedagogy: Teaching for Creative Learning," includes chapters on musical analysis, helping students to develop

creative relationships with the repertoire they study, Dalcroze and Eurhythmics, community engagement and entrepreneurship, and analyzing group dynamics involved in creating new music.

An applicable chapter for music history pedagogy deals with teaching performance practice. Faculty at the Royal Conservatoire of Scotland, Christina Guillaumier, Ruth Slater and Peter Argondizza, developed a course (module) called "Baroque Music and Ensemble: Before and Beyond" and their chapter explains the structure of the course and its impact on their students. Along with teaching historical knowledge and skill, this course is also designed to encourage students to engage in "creative risk-taking to solve musical challenges . . ." (p. 187). The students learn about performing on period and modern instruments, and after the first hour of lecture the students spend the second hour participating with their principal instrument or voice, as well as engaging in "appropriate dances and courtly gestures" for the repertoire on which they focus. The students have choices for their final assessment: lecture recital, extended essay, or recital. The authors explain how they create and use groups and peer review throughout the course and the ways in which that fosters student ownership and maximizes student learning. They view the role of the teacher as "meddler-in-the-middle" (p. 192), and the chapter clearly reveals their commitment to student-centered learning. This chapter provides the most useful example of pedagogy for a music history teacher who wants to incorporate performance into a course.

Another chapter that may prove useful is by ethnomusicologist Neil Sorrell, who explains in his chapter "There and Now: Creativity across Cultures" how to teach creativity with Indian raga and the *slendro* and *pelog* tunings in Javanese gamelan music. His examples encourage creativity by teaching students the core components of those non-Western musics and then providing ways for them to improvise with their newly learned skills. He discourages teaching music of other cultures without involving students in making music. Many ethnomusicologists and musicologists who teach introductory courses in world music will nod their heads in agreement at Sorrell's encouragement to include performance and improvisation into as much of a course as the schedule and class size will allow, although that can be tricky if an institution requires teaching sections with one hundred students or more. It is unfortunate that Sorrell feels compelled to say that "I have sought to show that the study of non-Western music is not a frivolous exoticism, but may actually reinforce aspects of musicality that a more conservative curriculum might underplay or ignore" (p. 209). With global awareness as a common mainstay of twenty-first-century college and university mission and vision statements, referring to non-Western music as frivolous and exotic seems anachronistic.

For musicologists interested in incorporating more performance or composition into surveys and special topics courses, or developing collaborative courses with applied faculty, these essays could provide some guidelines. Each chapter has a bibliography at the end, and a few of the chapters include rubrics that could be used as models and adapted. In her introduction, Haddon states that this collection could assist in policy-making and developing "positive future creative cultures of music education" (p. 5). What is missing in the book is a direct evaluation of the ways in which musicological inquiry adds to creative teaching and learning. The primary goal of education is to produce critical and creative thinkers, and the study of music history has much to contribute to that process.