

# Teaching Music History Pedagogy to Graduate Students

ERINN E. KNYT

Although graduate programs in musicology, music history, or ethnomusicology in the United States equip students with the skills necessary to become adept researchers, few provide them with discipline-specific pedagogy training. Yet both the expectation that graduate students will become good teachers of music history by trial and error, and the notion that discipline-specific pedagogy is not worthy of space in the graduate curriculum do students a disservice. Michael Markham has already described the disparity between the way graduate students are educated and their subsequent professional duties. Using an entomological metaphor, he notes that those just starting out are often inadequately prepared for their new jobs: “That, however, which had been the most neglected aspect of your larval development, is suddenly the dominant feature by which the title Professor is defined by the vast majority of people with whom you interact.”<sup>1</sup>

The fact that these graduate programs rarely offer practical preparation for the task of teaching compounds the learning curve for new teaching assistants, lecturers, or assistant professors, and contributes, if not to bad teaching, then at least to the frequent reliance on teaching styles and methods that have been modeled for decades. It is not unusual for graduate students to start their first academic job without ever having designed a syllabus or course. Many have received no training in pedagogy whatsoever, and have given the art of teaching little thought. Although some aspects of teaching can be learned only

I am grateful to my anonymous readers, Stephen Meyer, and Marianna Ritchey for feedback on this article. An earlier version of the article was presented at the Teaching Music History Conference in Chicago, Illinois, June 2014. Thanks are also due Kim Daniels, Louis Epstein, Halina Goldberg, Julie Anne Nord, and Marianna Ritchey for their insight into classes in music pedagogy at Washington University in St. Louis, Harvard University, Indiana University, the University of Michigan, Ann Arbor, and UCLA.

1. Michael Markham, “On Being and Becoming: The First Year of Teaching on the Clock,” in *The Music History Classroom*, ed. James A. Davis (Burlington, VT: Ashgate, 2012), 156.

*Journal of Music History Pedagogy*, vol. 6, no. 1, pp. 1–21. ISSN 2155-1099X (online)

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through practice, the next generation of professors and lecturers could be better equipped with a variety of pedagogical strategies and with practical hands-on experience before starting to teach.

It is worth noting that such training could have widespread relevance; even performance professors (especially in liberal arts colleges) frequently end up teaching music appreciation at the undergraduate level and could benefit from pedagogical training in the discipline. Moreover, the benefits of discipline-specific pedagogy training extend well beyond practical considerations. Contemplation of how we teach, what we teach, and how music history pedagogy has evolved preserves and communicates knowledge that is intellectually valuable.<sup>2</sup> As Giuseppina La Face has aptly argued, the divide between musicology and pedagogy is an unnatural one created by the simplistic perception that the former is esoteric and intellectual, while the latter is pragmatic and experiential:

In the Western world in general, an unnatural divorce has taken place between the pedagogic–didactic field and musicology. There have been some praiseworthy exceptions—for instance, two great German musicologists, Carl Dahlhaus (1928–1989) and Hans Heinrich Eggebrecht (1919–1999), certainly did not neglect music pedagogy—but in general, musicology and pedagogic–didactic studies have chosen and gone down parallel paths that only seldom meet. The damage is for all to see. Musicology has increasingly shut itself up in an ivory tower, while music pedagogy and didactics have mainly developed outside universities, often in an empirical and irregular fashion, and without drawing from the source of the so-called “learned knowledge,” the *savoir savant* of musicology.<sup>3</sup>

In reality, constantly evolving scholarly trends inform what and how we teach, even as teaching can be an outgrowth of our research. The artificiality of this division described by La Face becomes increasingly evident as music history pedagogy flourishes as a scholarly subfield of research in musicology. As Scott Dirkse noted in his paper at the Teaching Music History Conference in Chicago (2014), the field is evolving to include an increasingly broad array of topics ranging from the pragmatic to the philosophical.<sup>4</sup> Scholarly articles now convey information on topics as varied as discipline-specific writing and

2. Scott Dirkse has played an important role in documenting this history with his article “A Bibliography of Music History Pedagogy,” this *Journal* 5, no. 1 (2014), 59–97, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/161>. Dirkse is a PhD student at the University of California Santa Barbara and he specializes in research about music history pedagogy.

3. Giuseppina La Face, “Keynote Address: Musicology and Music Pedagogy: An Unnatural Divorce (Bologna, May 29–30, 2014),” this *Journal* 5, no. 1 (2014), 158, <http://ams-net.org/ojs/index.php/jmhp/article/view/168/248>. The author distinguishes between pedagogy—which she defines as the art of teaching humans—and didactics—the methodologies or science of teaching.

4. Dirkse, “The State of Music History Pedagogy: Our History, Our Scholarship, and Our Future,” Teaching Music History Conference (Chicago, June 2014). The meeting program can be viewed here: <https://teachingmusichistory.wordpress.com/program/>.

research skills, teaching non-majors, and using technology effectively. Articles have been written about the flipped classroom and project-based learning.<sup>5</sup> Questions about coverage and content in music history survey courses have elicited lively and thoughtful debates that touch on teaching methodologies as well as more esoteric considerations about the musical canon and values.<sup>6</sup>

Even so, there is still a dearth of music history pedagogy scholarship related to graduate education and research, which is precisely where the divide between the empirical and the esoteric can seem the most prominent.<sup>7</sup> The substance of graduate education in musicology often takes place in specialized topical seminars, while pedagogy and professional skills are sometimes relegated to ancillary departments (such as centers for teaching), if they are taught at all. Aside from pragmatic articles about professional development, the job search, and how to survive the first years of teaching, graduate students are hardly considered in current music history pedagogy scholarship. Colleen M. Conway and Thomas M. Hodgman have written about the job search, navigating a career in academia, and developing teaching portfolios, and Jesse Fillerup has offered advice about professional development.<sup>8</sup> Still lacking are articles about graduate-level teaching strategies and mentorship, as well as curriculum content at the graduate level. To date, there has been no published discussion about how to implement new teaching methods in graduate classes, much less whether or not music history pedagogy scholarship should play any role in graduate-level education. By largely excluding music history pedagogy from graduate level seminars and courses, and by considering it a practical skill to be learned on the job, we are not only doing our students a disservice, but also continuing to relegate it to that of an intellectually inferior topic.

This paper makes a case for including music history pedagogy scholarship and training in graduate level courses. After providing a general review of

5. See, for example, Mary Natvig, ed., *Teaching Music History* (Burlington, VT: Ashgate, 2002); James R. Briscoe, ed., *Vitalizing Music History Teaching* (Hillsdale, NY: Pendragon Press, 2010); James A. Davis, ed., *The Music History Classroom* (Burlington, VT: Ashgate, 2012); and José Antonio Bowen, *Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning* (San Francisco: Jossey-Bass, 2012).

6. Peter Burkholder, Don Gibson, Melanie Lowe, and Douglass Seaton, “The End of the Undergraduate Music History Sequence?,” paper presented at the annual meeting of the American Musicological Society, Milwaukee, WI, November 2014, <https://www.youtube.com/watch?v=cf7BTLGDf0A>. Their talks are now published in this *Journal* 5, no. 2 (2015), <http://ams-net.org/ojs/index.php/jmhp/issue/view/19>.

7. Scholarship that is published in this *Journal*, presented at conferences (such as the Teaching Music History Day Conference) and included in volumes about teaching music history (such as those cited in n. 5, above), helps to breach the perceived divide between musicology research and pedagogy.

8. Colleen M. Conway and Thomas M. Hodgman, *Teaching Music in Higher Education* (New York: Oxford University Press, 2009), 166–229; and Jesse Fillerup, “Professional Development,” in Davis, *The Music History Classroom*, 171–86.

pedagogy courses in musicology graduate programs in the United States, I will concentrate on my own experience teaching a music history pedagogy course at the University of Massachusetts, Amherst. In the process, I posit that exposing graduate students to new discipline-specific pedagogical methodologies, theories, and questions as part of their education requirements could reduce initial stress in teaching positions and lead to more creative and confident music history teachers, while increasing awareness about the many ways teaching and scholarship can and do intersect. Including a complete course, adding a few readings about the pedagogy of music history in graduate seminars, or encouraging theses or dissertations about music history pedagogy, could enrich the educational process and make it more holistic.<sup>9</sup> Bringing pedagogy into the curriculum provides an opportunity for graduate students to think critically about musicology/music history itself. It elicits questions about the history of the canon, whether or not it actually matters if people learn about Beethoven, for instance, and the goals of humanistic education in general.<sup>10</sup>

### **Music History Pedagogy Courses in Institutions of Higher Learning in the United States**

Currently, relatively few institutions of higher learning in the United States offer instruction in music history pedagogy, even if music theory pedagogy and pedagogy of specific instruments are frequently offered. The websites of only 16 out of the 101 institutions of higher education listed by the American Musicological Society as granting graduate level degrees in music history/musicology, and/or ethnomusicology, clearly indicate that they provide pedagogical guidance of some sort for their graduate students as either a program requirement or as an elective option that fulfills program requirements.<sup>11</sup> This pedagogical guid-

9. The discussion of topic classes by Mary Natvig and Susan Cook, could for instance, have relevance for graduate seminars. See Natvig, "Teaching 'Women in Music,'" in Natvig, *Teaching Music History*, 111–20; and Susan C. Cook, "Don't Fence Me In: The Pleasures of American Music," in Natvig, *Teaching Music History*, 145–56.

10. I am indebted to Marianna Ritchey for some of the thoughts in the final two sentences of this paragraph.

11. I searched course catalogues for the word "pedagogy," read through departmental course listings, and scoured course requirements sections of websites. It was impossible to locate some of this information on a few of the websites. For a list of the programs consulted, see "Graduate Programs in Musicology," American Musicological Society, accessed March–April, 2015, <http://www.ams-net.org/gradprog.php>. Of the 109 institutions listed at the time of this study, eight do not appear to offer graduate degrees in musicology, ethnomusicology, or music history (based on information from the institution's websites): Connecticut College, Indiana State University, Mannes College, Marywood University, Middle Tennessee State University, University of California, San Diego, University of Virginia, and Wright State University. All information in this section of the essay is based on online course and program information provided by institutional websites in March–April 2015.

ance ranges from supervised teaching mentorship, to professional workshops, to graduate-student-led courses, to discipline-specific seminars (see **Figure 1**). Most of the of the courses focus on pedagogical strategies for undergraduate classes in music. Some institutions, like Yale University, offer optional general pedagogy courses through Centers for Teaching or Graduate Training Centers rather than through the department. These courses, however, are not specific to music, and do not usually fulfill degree requirements.<sup>12</sup> General courses provided by ancillary centers therefore have not been included in the list. It is possible that there are additional institutions offering pedagogy training as special topics courses on rotating bases that are not mentioned as requirements for degrees, or some that did not clearly list the courses on their websites.

Two institutions (New England Conservatory and the University of Florida) provide supervised teaching or teaching mentorship, rather than a course in pedagogy. Thus they provide pedagogical instruction through apprenticeship, which can provide a solid grounding in pedagogical experiences and hands-on training. The New England Conservatory training consists of a “two-year teaching assignment in an undergraduate Music History course.”<sup>13</sup> Although supervised teaching is required for graduation, it is not granted course credit. At the University of Florida, supervised teaching can garner anywhere from one to five credits and is graded (satisfactory/unsatisfactory). Six institutions (Columbia University, Harvard University, Stanford University, University of North Texas, University of Oregon, and Washington University in St. Louis) offer courses or colloquia in general music pedagogy and professional development. Of these, two are listed as music education courses (University of Oregon and University of North Texas) and two are taken on a satisfactory/unsatisfactory basis (Harvard University and Stanford University), while one provides no course credit (Columbia University). None of these courses focuses exclusively on music history pedagogy. The course at the University of North Texas provides instruction in teaching courses in music theory, music education, and music literature and history.<sup>14</sup> The course at Harvard University varies every year depending on the teacher. It typically meets every few weeks throughout the academic year. Ethnomusicologists, theorists, musicologists, and composers in each cohort take the class, which focuses on general music pedagogy. Harvard’s Teaching and Learning Center (The Bok Center) is responsible for training graduate students in various departments, including

12. “Graduate Student Handbook,” 2014–15 edition, Yale University Department of Music, <http://yalemusic.yale.edu/sites/default/files/files/GraduateStudentHandbook2014-15%20June14.pdf>.

13. “Master of Music: Musicology,” New England Conservatory, <http://necmusic.edu/music-history-musicology/master-music>.

14. “Course Catalogue,” University of North Texas, [http://catalog.unt.edu/preview\\_course\\_nopop.php?catoid=12&coid=39279](http://catalog.unt.edu/preview_course_nopop.php?catoid=12&coid=39279).

**Figure 1:** List of Music Departments/Schools of Music Offering Guidance in Music Pedagogy to Graduate Students in Music History, Musicology, or Ethnomusicology as a Degree Requirement or Option

<b>Institution</b>	<b>Course</b>	<b>Credits</b>	<b>Grading</b>	<b>Instructor</b>
Columbia University	G600: Professional Strategies and Skills	0	Unknown (presumably not graded)	Chair of the Core Curriculum Course, Masterpieces of Western Music
Indiana University–Bloomington	M603: Methods of Musical Scholarship: Pedagogy of Music History	3	A–F	Faculty member
Louisiana State University	MUS 7701: Pedagogy of Music Theory	3	A–F	Faculty member
New England Conservatory	MHST: 580 Teaching Internship	0	Not graded	Faculty member
Stanford University	MUS 280: Teaching Assistant Training Course	1	S/U	Graduate student instructors
University of California–Los Angeles	MUS 495	2	S/U	Graduate student instructors
University of Florida	MUS 6940: Supervised Teaching	1–5	S/U	Unknown (presumably a faculty member)
University of Hawai‘i–Manoa	MUS 657: World Musics in Undergraduate Education	2	Unknown	Faculty member

*(continued)*

Figure 1 (continued)

Institution	Course	Credits	Grading	Instructor
University of Illinois-Urbana-Champaign	MUS 514: Musicology and Pedagogy	4	A-F	Faculty member
University of Massachusetts-Amherst	MUS 590P: Music History Pedagogy Seminar	3	A-F	Faculty member
University of Michigan-Ann Arbor	MUSICOL 509: Teaching an Introduction to Music	3	A-F	Faculty member
University of Nebraska-Lincoln	MUSC 942: History Pedagogy	3	A-F	Unknown (presumably a faculty member)
University of North Texas	MUED 6580: College Teaching of Music Courses	3	A-F	Faculty member
University of Oregon	MUE 641: College Music Teaching	3	A-F	Faculty member
Washington University-St. Louis	L27 5651: Undergraduate Pedagogy Seminar	1	A-F	Faculty *

\* Kim Daniels, private correspondence with the author, April 17, 2015 and June 5, 2015.

music, to teach discipline-specific pedagogy courses.<sup>15</sup> The course at Stanford University is co-taught by two graduate students and meets once per week every spring semester. It covers general teaching strategies, professional development skills, and more specific ideas about teaching music theory, music history, and computer music classes. Louisiana State University requires musicology students to take a course in music theory pedagogy. However, the graduate student handbook adds the cautionary indication that the course “does not fulfill the requirement for any 7000-level music theory course if it is the only 7000-level music theory course taken by the degree candidate.”<sup>16</sup>

Despite the widespread prevalence of discipline-specific pedagogy course offerings in music theory, voice, jazz, or classical instruments throughout the United States, discipline-specific music history pedagogy courses are only offered at seven of the 101 institutions listed on the American Musicological Society Website (Indiana University, Bloomington; UCLA; University of Hawai‘i at Manoa; University of Illinois at Urbana–Champaign; University of Massachusetts, Amherst; University of Michigan, Ann Arbor; and University of Nebraska, Lincoln). The courses are diverse in content.

The course at UCLA is currently taught by a musicology graduate student (although it used to be taught by faculty members) and covers an array of professional development issues specifically related to musicology students, including publishing and designing syllabi.<sup>17</sup> The University of Hawai‘i offers a course entitled “World Musics in Undergraduate Education,” which focuses on strategies for teaching non-Western music to undergraduate students.<sup>18</sup> The University of Illinois at Urbana–Champaign first offered a seminar entitled “Musicology and Pedagogy” in spring 2014. Designed for musicology students (and non-musicology students with permission of the instructor), the topical seminar deals with issues related to the teaching of undergraduate courses in Western and non-Western music, including “syllabus and lecture design, presentational and discussion styles, and use of multimedia and educational technology” as well as a discussion of recent pedagogical literature. The most recent seminar, offered in summer 2014, was entitled “Musicological Improvisation and Pedagogy, an Ethnomusicological Approach” and was taught by Gabriel

15. Louis Epstein, personal communication with the author, April 16, 2015. Epstein wrote: “In addition to organizing and teaching the course, the grad student who’s in charge (‘Departmental Teaching Fellow’) is available for consultation, reviews teaching videotapes with first-year teachers, and helps run Harvard’s teaching bootcamp in August and January.”

16. “Graduate Student Handbook, 2012–2013,” School of Music, Louisiana State University, <http://wp.music.lsu.edu/wp-content/uploads/2012/08/SOM-Grad-Handbook-2012-2013-update-June-16.pdf>.

17. Marianna Ritchey, personal communication with the author, April 7, 2015.

18. “Detailed Course Information,” The University of Hawai‘i System, [https://www.sis.hawaii.edu/uhdad/bwckctlg.p\\_disp\\_course\\_detail?cat\\_term\\_in=201510&inst\\_in=MAN&subj\\_code\\_in=MUS&crse\\_num\\_in=657](https://www.sis.hawaii.edu/uhdad/bwckctlg.p_disp_course_detail?cat_term_in=201510&inst_in=MAN&subj_code_in=MUS&crse_num_in=657).

Solis. Solis's course examined theories and techniques of improvisation and students were expected to incorporate improvisation into their teaching.<sup>19</sup> At the University of Nebraska, Lincoln, a three-credit course entitled "Pedagogy of Music History" is offered, and is oriented toward students of all majors, including performance, composition, music education, music theory, and music history. The brief course description indicates only that it covers "current materials and approaches for the teaching of music history in the post-secondary academic environment."<sup>20</sup> Curiously, the course did not appear on the projected course offering list for the next four years (from fall 2014 to summer 2019) at the time of this study. The University of Michigan requires musicology graduate students to take a course entitled "Teaching an Introduction to Music" if they are to be considered for a teaching assistantship.<sup>21</sup> The course, which meets twice per week for ninety minutes and is taken by PhD students in musicology (or other doctoral students taking the certificate program in musicology), is designed to prepare musicology students to teach music history to non-majors.<sup>22</sup> Assignments include six mini-teaching sessions ranging from five minutes to nearly twenty-five minutes, and the creation of a personal statement, teaching philosophy, and course outline and syllabus for an intro to music/music appreciation three-credit course.<sup>23</sup>

One of the most comprehensive courses in music history pedagogy is offered at Indiana University, Bloomington. Halina Goldberg began teaching the music history pedagogy course there about fifteen years ago. It is offered every few years, and is attended by graduate students in music history and theory. In her course, which meets once per week for about three hours, Goldberg asks her students to design syllabi for three different courses (a survey course and a more specialized course intended for majors, as well as a music appreciation or world music course designed for non-majors). In addition, she asks students to design grading rubrics, exams, and unique assignments. Students also practice teaching in the classroom, create teaching statements, and discuss the merits of various music history textbooks. Classroom discussions center on readings taken from this *Journal* and the edited collections by Natvig and Briscoe, but Goldberg is also happy to help out with fundamentals, too—such as creating power point slides and marking up PDF documents. Goldberg also occasionally

19. "MUS 514: Musicology and Pedagogy," University of Illinois at Urbana-Champaign, <https://courses.illinois.edu/schedule/2014/summer/MUS/514>.

20. "Graduate Bulletin," University of Nebraska, Lincoln, <http://bulletin.unl.edu/courses/MUSC/942>.

21. Julie Anne Nord, personal communication with the author, April 13, 2015.

22. "Certificate Program in Musicology," University of Michigan, [http://www.music.umich.edu/departments/musicology/cert\\_musicology.htm](http://www.music.umich.edu/departments/musicology/cert_musicology.htm).

23. "Doctor of Philosophy in Musicology with Historical Emphasis," University of Michigan, [http://www.music.umich.edu/departments/musicology/phd\\_historical.htm](http://www.music.umich.edu/departments/musicology/phd_historical.htm).

invites guests to her course to talk about issues such as hybrid course design and education administration.<sup>24</sup>

The course at the University of Massachusetts, Amherst appears to be most similar to the one offered at Indiana University, Bloomington, and is perhaps the only one that considers pedagogical strategies for graduate-level courses. It will be described in more detail in the next section.

### **A Course Template**

This survey reveals that discipline-specific training in music history pedagogy is the exception rather than the rule in the United States. Hence, many musicologists who choose to work in academia will not have experienced any training in discipline-specific pedagogy before starting their first job; those who have might have taken graduate-led classes/workshops, or participated in a supervised apprenticeship. Very few will have experienced full-semester faculty-led seminars that include a balance of practical and theoretical assignments and readings. While there are many benefits to an apprenticeship, and some pedagogy instruction is better than none, a course led by a faculty member that also includes some hands-on teaching experience—such as at Indiana University, Bloomington—provides a well-rounded approach. Yet there are few precedents or models for those wishing to teach such a course. The main part of this article therefore provides a template for a graduate-level music history pedagogy seminar that could be altered or modified according to the needs of the particular graduate program in order to better equip graduate students to teach music history creatively and effectively, and—at the same time—to continue to break down the perceived division between musicology and pedagogy. The ideas shared in the next part of this article are based on my own experience designing such a course in 2013 at the University of Massachusetts, Amherst.

In the remainder of this article, I discuss ways of organizing the seminar, provide examples of assignments, and reveal methods for making the course relevant to music students from diverse backgrounds, including master's and doctoral students; students for whom English is a second language; and students with different areas of concentration. Covering approaches ranging from the practical to the theoretical, I show that a music history pedagogy seminar can add breadth to graduate-level course offerings even while equipping students to become more effective and creative teachers and scholars.

At the University of Massachusetts, Amherst—where the majority of graduate students are performers—I designed and taught a seminar in music history pedagogy for graduate students of all majors (composition, music

24. Halina Goldberg, personal communication with the author, April 21, 2015.

history, performance, music education, jazz, and theory) in fall 2013. The course was initially approved by the Graduate Program Committee, then subsequently endorsed as an experimental course by the Faculty Senate. It currently counts as one of the core music history graduate courses along with other more traditional seminars such as “The Age of Bach and Handel,” “Haydn, Mozart, and Beethoven,” “Romanticism in Music,” “Minimalism,” or “Neoclassicism.” Graduate students in music at the University of Massachusetts, Amherst are required to select and complete at least two such courses (regardless of their major concentration area). Graduate seminars in music history usually have capped enrollments of eight to ten students, but can grow if instructors agree to take extra students. The course in music history pedagogy in fall 2013 was capped at ten students and had an enrollment of ten.

Although the course in music history pedagogy would have the greatest importance for our master’s students in music history, it was also relevant to graduate students in other disciplines who took the course, most of whom stated they expected to be teaching music history in some form—be it a music appreciation class or music history in the studio to private students—in the future, even if they did not aspire to become musicology professors. In fact, the students who decided to enroll in the course came from quite diverse backgrounds, not only because of their majors, but also because they have different levels of experience in music history and in teaching. Some were already veteran classroom teachers at the secondary level, but not at the university level; some had given private lessons; and others were just beginning teachers. This diversity of experience enriched discussions about teaching survey courses for students from different areas of concentration and classes for non-majors even if it made it more challenging to address pedagogical strategies for graduate-level musicology seminars.

I intentionally grouped together pragmatic experiential learning and more abstract theoretical issues to help break down barriers between theory and practice. Each class session concentrated on specific topics, much like a traditional historical seminar, with daily scholarly readings and video excerpts providing prompts for discussion. (See the Appendix for a week-by-week reading list.) The fourteen-week long course met biweekly for seventy-five minutes, and progressed from the most general to the most specific and specialized topics (from strategies and theories for teaching music history to non-majors and majors), before touching upon alternative teaching methods, technology, and professional development for graduate students. Some of the topics are modeled on chapter titles from published pedagogy texts and relate to the readings assigned for the day. However, the topics could easily be organized in any order according to the specific goals of the teacher and the needs of the students.

For each topic, brief written prompts asked students to reflect on readings, to compare and contrast differing viewpoints, and to begin to form and express their own opinions. Student written responses completed prior to each class session functioned as launching points for lively classroom discussions. Many prompted debates about topics as fundamental to musicology as to music history pedagogy. For instance, during a session on lecturing and teaching non-majors, students had been asked to read Marjorie Roth's "Music as a Liberal Art: Teaching Music to Non-Majors"; Maria Archetto's "Interdisciplinary Approaches to the Introduction to Music Course"; and Edward Nowacki's article on "Lecturing." During class, we began with a lively discussion about what it meant for non-majors to appreciate music and whether this was even a worthy goal for a course, before identifying specific challenges of teaching non-majors, and discussing pragmatic ways to address those challenges. The ensuing discussion digressed periodically into conversations about the role of appreciation and enjoyment in scholarship and in the classroom and concert hall as we debated the various merits of drastic versus gnostic knowledge. Why, for instance, should non-majors be taught to "enjoy" music while majors are encouraged to "analyze" it without as much consideration for personal taste? How much knowledge should we expect non-majors to acquire, and what role should the increasing demand for pop music play in the course content? Another issue under consideration was how to approach classrooms of diverse sizes. Based on discussions and readings, the class analyzed several different video excerpts of master teachers lecturing to non-majors, and I gave a mini-lecture on lecturing, which students were asked to discuss and critique.

The content and assignments were designed to help students make connections between musicology and the teaching of music history. Assignments covered a broad spectrum, ranging from the practical to the theoretical, with one major assignment due about every other week. **Figure 2** provides a list of the course assignments. Students were asked to use their knowledge of the controversies and opinions about the canon and the construction of musical narratives to design a syllabus for a music history survey course or a topical seminar. Keeping in mind these same issues, they were asked to become familiar with and evaluate textbooks in terms of content and organization. Observing and critiquing music history professors in action allowed for a contemplation of the ways in which scholarship and teaching intersect. I also asked students to respond to the more esoteric classroom readings with weekly response papers in which they expressed opinions and grappled with complex musicological issues and their impact on the music history classroom. The culminating assignment was an essay of ten to fifteen pages or another creative project involving writing and research, expressing a creative approach to teaching music history in the manner of the many articles we had read in class.

**Figure 2:** Assignments

- 1. Syllabus.** Design a syllabus for a music history survey course (for majors or non-majors) or for a topical graduate seminar. Include a weekly breakdown of activities.
- 2. Textbook Summaries.** Compare and contrast textbooks for music majors and non-majors in two separate two to four page, typed essays. Consider content, organization, clarity, prose style, and appropriateness for the intended reader.
- 3. Classroom Observations.** Visit two contrasting music history courses (i.e., one graduate seminar and one undergraduate survey class for majors, or one survey class for majors versus one for non-majors) and prepare two essays summarizing and critiquing what was taught and how it was taught.
- 4. Paper proposal and annotated bibliography.** Write a description of your proposed final project (c. 250 words). Mention your creative pedagogical idea and how it complements current essays about music history pedagogy. Also discuss your intended methodologies and a description of general organization of the paper. Include a working annotated bibliography, briefly summarizing the relevance of each source for your paper.
- 5. Oral Presentation.** Provide a symposium style presentation of your final paper (15 minutes). Include specific examples to illustrate main points. Presentations will be graded on the quality of the delivery as well as the quality of the content.
- 6. Final Paper.** Write a final paper (c. 10 to 15 pages, including bibliography and footnotes) expressing a creative methodology for teaching music history. The ideal paper would be modeled after the examples read in class.
- 7. Writing Assignments.** Write brief (1- to 2-page) essays in response to class topics. In your essays, respond to the assigned readings and daily topics, but also include your own opinions and ideas.
- 8. Microteaching.** Create a lesson plan for a brief (c. 15-minute) class session about a topic of choice. Teach the topic as you are videotaped, and receive feedback from the class when the video is replayed.
- 9. Teaching Portfolio.** Assemble teaching materials, including student reviews, teaching philosophy, sample syllabus, sample assignments, etc. into an attractive portfolio that could be submitted with a job application.

In their microteaching sessions, placed near the end of the semester, students were asked to design a lesson plan for a music-historical topic of their choice and for an audience of their choice (i.e., non-majors, majors, or graduate students, large class or small seminar) featuring multiple teaching methodologies during their presentations. After receiving feedback on

their lesson plans, students selected a portion of the lesson to share with the pedagogy seminar. The microteaching sessions, seven to ten minutes each, took place in the regular course meeting time, and were videotaped and replayed for class critique. Those observing the microteaching sessions pretended to be the intended student body.

For some students, this was their first experience teaching in a university classroom. Others were concurrently leading individual course sections as teaching assistants at the University of Massachusetts, Amherst and had been trying out new teaching techniques in undergraduate classes throughout the semester. Some presenters included small-group breakout sessions to open up discussion and incorporated active learning strategies into their microsessions, including score or article analysis. One student decided to teach a session for undergraduate music majors about *Harmoniemusik* (eighteenth- and nineteenth-century wind ensembles). He quickly engaged his “students,” using a brief breakout session in small designated groups to elicit discussion, before launching into a more traditional, but flexible, lecture format with Powerpoint slides and some time for informal group discussion at the end. A few also included active learning activities in their microteaching sessions, such as the creation of a piece of minimalist music in which each student improvised a one-measure pattern beginning with a given pitch, and then entered at regular intervals in imitation of Terry Riley’s *In C*, or the performance of Steve Reich’s *Clapping Music* to demonstrate phasing in a lecture on minimalism. Most members of the class agreed that it was revelatory to be able to watch themselves teaching. They were able to learn from seeing their own gestures, tones of voice, nervous tics, and classroom style.

Throughout the semester, I discovered that students tended to do very well with assignments that seemed familiar, such as creating syllabi, critiquing professors’ teaching, and evaluating textbooks. After all, these were activities that they had done, at least subconsciously, since their undergraduate days. The readings and classroom discussions provided them with many more issues to think about and consider as they completed the projects, but they already had mental templates they could use as models. They wrote thoughtful comparisons of textbooks and were able to form opinions about what methods might dovetail best with their personal teaching styles and values. They also provided excellent critiques of professors in the classroom.

The area of greatest struggle was the formal research paper and related symposium-style presentation, despite detailed criteria for what should be included, and even though they had previously written many essays and term papers. I found that I needed to offer more guidance beyond just a critique of a proposal and bibliography than is even typical for traditional research papers, and needed to walk them through different methodologies for writing the

papers, as well as allow more time for peer feedback and revision. The main challenge was not the writing itself, but rather the content. One particular challenge they faced when writing the paper was what to cover when the subject was not the music itself or the act of performance. It seemed incredible to them that the main bulk of the paper could be spent critiquing teaching styles or describing the process of creating a syllabus. Another problem was how to meld research and experience to arrive at and discover methodologies and sources that supported interesting topics or ideas. It was also difficult for them, at first, to grasp that it was just as essential in a pedagogy paper to include a summary of literature as a way to situate an idea within ongoing discourse about a topic. Compounding the challenges was the students' lack of personal experience with teaching. For some students, the ideas they wrote about ended up being unproven theories or untried methodologies, but these will hopefully inform their teaching activities in future years. One student, for instance, wrote about how to design an effective syllabus for a topical graduate seminar, when his only experience doing this had been to create the mock syllabus for our class. Students in the class eventually wrote some very interesting and informative papers about topics as diverse as teaching students how to evaluate sources in writing classes; developing new teaching strategies and methodologies based on pedagogical strategies successfully implemented in other related disciplines, such as history and English; creative approaches to constructed musical narratives in twentieth- and twenty-first-century history surveys; and ways to meld performance and history in a non-traditional survey course for music majors.

### Challenges, Results, and Conclusions

I had no models for designing and teaching a course in music history pedagogy for graduate students. I had never taken such a course, there was no textbook to follow, and I was sharing some of the newest teaching strategies that I was only beginning to experiment with myself. It is true that I had enrolled in—and subsequently co-taught—the pedagogy seminar as a graduate student at Stanford University.<sup>25</sup> As helpful as it was, however, that class focused on teaching music in general rather than music history specifically. It was a practical course focused on experience rather than theory, and—as a pass/fail course for one unit of credit, taught by graduate students—it was not taken all that seriously in comparison to core seminars.

25. I initially co-taught the course with Heidi Lee (currently Assistant Professor of Music History, Music Theory, and Composition at West Chester University), to whom I am indebted for a few of the course assignments and ideas, and then with Bruno Ruviano, who is currently on the composition faculty at Santa Clara University.

In addition to having no obvious model or template, another challenge was to constantly vary my teaching style to model the subject under consideration, such as discussion, active learning, and lecturing, so there was no disparity between subject and method. Modeling new teaching methodologies and strategies sometimes involved trying out new teaching styles or class formats that I had previously only read about. For instance, we discussed creating a culture for learning, and in subsequent classes, we experimented with different seating arrangements (e.g., circle, horseshoe, forward-facing, scattered throughout the room). After studying active learning, students tried specific active learning assignments in class, such as designing their own exam for a survey in the common practice period, or designing a historical assignment drawing connections between historical repertoire and music today, as Melanie Lowe suggested in her article “Teaching Music History Today: Making Tangible Connections to Here and Now.”<sup>26</sup> When discussing grading, students created their own rubrics for grading in small groups and mock graded some sample assignments. For most classes, there were plenty of quality online teaching videos from institutions like Stanford University, Yale University, and MIT that provided samples for students to critique. In three instances, I brought in experts on particular topics, such as early music, online course design, or listening blogs, to talk for about twenty minutes to open up discussion. In the end, students appreciated the experimental aspect of the class and enjoyed learning along with me. In the future, I would consider adding a session on teaching world music and jazz history, especially given the strong jazz performance program at the University of Massachusetts, Amherst. In addition, I would consider asking students to try creating a course website for one of the assignments, given the increasing importance of blended and online learning.

Graduate students at the University of Massachusetts, Amherst recognized the value of the class, and I would imagine students elsewhere would as well. My seminar was scheduled at the last minute due to staffing and scheduling issues, and ended up meeting at eight o'clock in the morning, but registration was full by the first day of classes. By the end of the semester, students were overwhelmingly enthusiastic; some stated that it was their favorite course of the semester. Just a few of their comments from anonymous end-of-semester reviews reveal how much they valued the experience:

It felt like a sneak peak behind the scenes of teaching music history and throughout the semester I learned many things I did not know as well as issues and strategies of teaching.

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

I really enjoyed this class. It was like re-taking the undergrad music class experience I never had. From the teacher's perspective, its structure was open enough that I could relate the materials to my specialized interest.

Great Course. I've learned a lot about teaching, as well as trends in the job market. Thank you!

Taking this course as an undergraduate education major and now a performance major it helped me grow as both a teacher and a musician. I know this class may have been an experiment. I hope it stays and continues to be taught. I know a lot of students who weren't able to take it this semester and are hoping to take it in the future.

This course, which began as an experiment at the University of Massachusetts, Amherst, is now being offered regularly each year, and by rotating faculty members.<sup>27</sup> It is a course I wish I could have taken before starting my first job, and a course that I hope many other institutions will consider offering as well. The fact that this class is taught by tenure-stream faculty members and given equal weight with other core history classes shows the new importance that is being given to the art of discipline-specific pedagogy. It is no longer a topic that needs to be addressed merely in order to help teaching assistants function minimally well in the classroom. Its value extends well beyond practical considerations, and helps musicologists seek and discover continuity between music history as researched for specialists and music history as communicated to upcoming musicians and historians.

Institutionalizing music history pedagogy in course form helps to prepare our graduate students who go on to positions in academia for the challenges that they will face during their first years with jobs in higher education. But it also serves our undergraduates by providing them with informed future teachers of music history who will hopefully pave the way for new innovations in music history pedagogy. In addition, it helps link teaching and research. Bringing pedagogy into the curriculum provides an opportunity for graduate students to reflect on what we study, teach, write about, and perform. It elicits questions about curriculum, values, and methods. For some, great teaching comes naturally. For many of us, teaching by trial and error has led to a degree of success. However, educating graduate students about diverse teaching methodologies and giving them some practice before they lead their own classes for the first time can only contribute to more creative and confident teachers who are better equipped to impact music history students in the twenty-first century and better trained for the jobs they may one day assume.

27. Marianna Ritchey taught the course in fall 2014 with an enrollment of nine. I will be teaching it again in fall 2015.

## **APPENDIX: Sample Course Schedule**

### **Week 1. What the Best Teachers Do (and Don't Do!)**

*Tuesday*

Introduction to the Course and Fundamentals of Good Teaching

*Thursday*

Reading:

- Michael Markham, "On Being and Becoming: The First Year of Teaching on the Clock"

### **Week 2. Teaching Non-Majors And Creating A Culture For Learning**

*Tuesday*

Reading:

- Marjorie Roth, "Music as a Liberal Art: Teaching Music to Non-Majors"
- Maria Archetto, "Interdisciplinary Approaches to the Introduction to Music Course"
- Edward Nowacki, "Lecturing"

*Thursday*

Reading:

- Noël Bisson, "First Nights: Awakening Students' Critical Skills in a Large Lecture Course"
- Jennifer L. Hund, "Writing about Music in Large Music Appreciation Classrooms Using Active Learning, Discipline-Specific Thinking, and Peer Review"
- Colleen M. Conway and Thomas M. Hodgman, "Creating a Culture for Learning"

### **Week 3. Music History Surveys For Majors And Designing An Undergraduate Music Course**

*Tuesday*

Reading:

- Douglass Seaton, "Teaching Music History: Principles, Problems, and Proposals"
- James Parakilas, "Texts, Contexts, and Non-Texts in Music History Pedagogy"

*Thursday*

Reading:

- James A. Davis, "Classroom Discussion and the Community of Music Majors"
- Conway and Hodgman, "Course Planning and Preparation"

#### **Week 4. Teaching Early Music And Understanding The Learners**

*Tuesday*

Reading:

- Kathryn Buehler-McWilliams, Russell E. Murray, “The Monochord in the Medieval and Modern Classrooms”
- Patrick Macey, “Providing Context: Teaching Medieval and Renaissance Music”

*Thursday*

Reading:

- Douglas Shadle, “Nothing Ordinary About It: The Mass Proper as Early Music Jigsaw Puzzle”
- Conway and Hodgman, “Understanding the Learners”

#### **Week 5. Teaching the Common Practice Period and Assessment and Grading In Music Courses**

*Tuesday*

Reading:

- Kenneth Nott, “Teaching Baroque Music to the Bright and Interested and Ignorant”
- C. Matthew Balensuela, “Music History/History of Theory: Dynamic Tensions between Theory and Composition in the Classical Era”

*Thursday*

Reading:

- Elizabeth A. Wells, “Evaluation and Assessment”
- Conway and Hodgman, “Assessment and Grading in Music Courses”

#### **Week 6. Teaching Twentieth- And Twentieth-First Century Music and Making Music History Relevant In Today’s World**

*Tuesday*

Reading:

- Robert Fink, “Teaching Music History (After the End of History): 'History Games' for the Twentieth-Century Survey”
- Jesse Fillerup, “Cage and the Chaotic Classroom: Pedagogy for the Avante-Garde”

*Thursday*

Reading:

- Melanie Lowe, “Teaching Music History Today: Making Tangible Connections to Here and Now”
- Conway and Hodgman, “Instructional Strategies for Academic Courses”
- Conway and Hodgman, “Strategies for Active Learning in Music Classrooms”

### **Week 7. Seminars And “Topic” Classes**

*Tuesday*

Reading:

- Mary Natvig, “Teaching ‘Women in Music’”
- Michael Pisani, “Teaching Film Music in the Liberal Arts Curriculum”

*Thursday*

Reading:

- Susan C. Cook, “Don’t Fence Me In: The Pleasures of Teaching American Music”

### **Week 8. Narratives And The Discipline Of Music History Plus Creating Syllabi**

*Tuesday*

Reading:

- Mark Evan Bonds, “Selecting Dots, Connecting Dots: The Score Anthology as History”
- J. Peter Burkholder, “Decoding the Discipline of Music History for Our Students”

*Thursday*

Reading:

- Kristy Johns Swift, “Grappling With Donald Jay Grout’s ‘Essays on Music Historiography’”
- Conway and Hodgman, “The Syllabus”

### **Week 9. Technology In The Classroom**

*Tuesday*

Reading:

- The Editors, “New Models for Teaching Music History in the Online Age: Introduction and Session Abstract”
- José Antonio Bowen, “Technology In and Out of the Classroom”
- Conway and Hodgman, “Learning Technology in Music Classrooms: A Catalyst for Deeper Learning and Creativity”

*Thursday*

Reading:

- Mark Clague, “Publishing Student Work on the Web: The Living Music Project and the Imperatives of the New Literacy”
- Jocelyn R. Neal, “The Online Challenge: Why Not Teach Music History Unconventionally?”

### **Week 10. Assignments And Projects**

*Tuesday*

Reading:

- Eleonora M. Beck, “Assignments and Homework”

- Erinn Knyt, “Rethinking the Final Music History Project”
- Per F. Broman, “The Good, the True, and the Professional: Teaching Music History in an Age of Excess”

*Thursday*

Reading:

- Carol A. Hess, “Score and Word: Writing About Music”
- Nancy Rachel November, “Literacy Loops and Online Groups: Promoting Writing Skills in Large Undergraduate Music Classes”
- Scott Warfield, “The Research Paper”

### **Week 11. Alternative Approaches And Methodologies**

*Tuesday*

Reading:

- Sandra Sedman Yang, “Singing Gesualdo: Rules of Engagement in the Music History Classroom”
- Pamela Starr, “Teaching in the Centrifugal Classroom”
- Gavin Douglas, “Some Thoughts on Teaching Music History from an Ethnomusicological Perspective”

*Thursday*

Reading:

- J. Peter Burkholder, “Peer Learning in Music History Courses”
- Anthony J. Bushard, “A Model Jazz History Program for the United States: Building Jazz Audiences in the Twenty-First Century”
- Conway and Hodgman, “Learning from Student Feedback”

### **Week 12. Professional Development/The Teaching Portfolio**

*Tuesday*

Reading:

- Conway and Hodgman, “The Job Search in Higher Education”
- Conway and Hodgman, “Navigating a Music Career in Higher Education”
- Conway and Hodgman, “Professional Development and Improvement of Teaching”

*Thursday*

Reading:

- Jessie Fillerup, “Professional Development”

### **Week 13. Microteaching**

### **Week 14. Presentation Of Final Projects**