

A Select Bibliography of Music History Pedagogy Since 2000 with a List of Papers Read at the 2009 Teaching Music History Day

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The following bibliography includes recently published works related to music history pedagogy. It includes a small number of articles on writing assignments in music history classes and pedagogy articles in related fields, but generally omits articles on information literacy and analysis (although these topics may be considered by some to be within the realm of music history teaching). Articles in collected essays are cited in an abbreviated format with reference to the full bibliographic information included in a main entry under the editor. The bibliography concludes with a list of papers given at the 2009 Music History Teaching Day. Any bibliographic endeavor cannot be totally complete and the compiler encourages readers to bring any omissions to his attention.

Archetto, Maria. "Teaching Non-Majors: The Introductory Course: Interdisciplinary Approaches to the Introduction to Music Course." In Natvig, *Teaching Music History* (2000): 69–76.

Balensuela, C. Matthew. "Music History/History of Theory: Dynamic Tensions between Theory and Composition in the Classical Era." In Briscoe, *Vitalizing Music History Teaching* (2010): 93–104.

Ballora, Mark. "Expanding Frames of Reference: Teaching the History of Electro-Acoustic Music." *College Music Symposium* 46 (Fall 2006): 1–16.

Beal, Amy. "Music and Politics in the Classroom: Politics and Protest in American Musical History." *Music and Politics* 2, no. 1 (Winter 2008).

<http://www.music.ucsb.edu/projects/musicandpolitics/archive/2008-1/beal.html>

Describes approaches to a ten-week, two-unit elective course (in the category of "Freshman Discovery Seminar") offered at the University of California, Santa Cruz.

Beckerman, Michael. "How Can You Teach What You Don't Know? ...and Other Tales from Music History Pedagogy." In Briscoe, *Vitalizing Music History Teaching* (2010): 3–18.

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- Bisson, Noël. "First Nights: Awakening Students' Critical Skills in a Large Lecture Course." In Natvig, *Teaching Music History* (2000): 95–107.
- Bowen, Antonio José. "Teaching Naked: Why Removing Technology from your Classroom will Improve Student Learning." *National Forum for Teaching and Learning* 16, no. 1 (December 2006): 1-5.
<http://www.ntlf.com/html/ti/naked.htm>
- Briscoe, James, ed. *Vitalizing Music History Teaching*. Monographs and Bibliographies in American Music 20. Stuyvesant, NY: Pendragon Press, 2010.
- . "Avoiding the Slough of Despond, or, Teaching by Touchstone." In Briscoe, *Vitalizing Music History Teaching* (2010): 105–24.
- Broman, Per F. "Gender, Ideology, and Structure: Pedagogical Approaches to the Music of Karin Rehnqvist." *College Music Symposium* 44 (Fall 2004): 15–27.
- . "The Good, the True, and the Professional: Teaching Music History in an Age of Excess." In Briscoe, *Vitalizing Music History Teaching* (2010): 19–26.
- Burkholder, J. Peter. "Peer Learning in Music History Courses." In Natvig, *Teaching Music History* (2000): 204–24.
- Byrd, Joseph. "Whitewashing Blackface Minstrelsy in American College Textbooks." *Popular Music and Society* 32, no. 1 (February 2009): 77–86.
- Cateforis, Theo. "Sources and Storytelling: Teaching the History of Rock Through its Primary Documents." *Journal of Popular Music Studies* 21, no. 1 (March 2009): 20–58.
- Citron, Marcia J. "Feminist Waves and Classical Music: Pedagogy, Performance, Research." *Women and Music: A Journal of Gender and Culture* 8 (2004): 47–60.
- . "Women and the Western Art Canon: Where Are We Now?" *Notes* 64, no. 2 (December 2007) 209–15.
- Conkling, Susan Wharton. "Envisioning a Scholarship of Teaching and Learning For The Music Discipline." *College Music Symposium* 43 (Fall 2003): 54–64.
- Conway, Colleen M. and Thomas M. Hodgman. *Teaching Music in Higher Education*. New York and Oxford: Oxford University Press, 2009.
Designed specifically to help graduate students in music teach undergraduates (both music- and non-music majors).
- Cook, Susan C. "Don't Fence me in: The Pleasures of Teaching American Music." In Natvig, *Teaching Music History* (2000): 145–53.

- . “Teaching Others, Others Teaching or Music History Like It Mattered.” In Briscoe, *Vitalizing Music History Teaching* (2010): 125–38.
- Corrigan, Vincent. “The Myths of Music History.” In Natvig, *Teaching Music History* (2000): 181–92.
- Davis, James A. “Aesthetic Questions and Questions of Aesthetics in the Music History Classroom.” *Journal of Aesthetic Education* 35, no. 3 (Fall 2001): 87–94.
- Douglas, Gavin. “Some Thoughts on Teaching Music History from an Ethnomusicological Perspective.” In Briscoe, *Vitalizing Music History Teaching* (2010): 27–44.
- Elliott, Robin. “Teaching Canadian Music in Undergraduate Music History Courses.” In Briscoe, *Vitalizing Music History Teaching* (2010): 163–76.
- Fillerup, Jessie. “Cage and the Chaotic Classroom: Pedagogy for the Avant-garde.” In Briscoe, *Vitalizing Music History Teaching* (2010): 177–88.
- Fink, Robert. “Teaching Music History (after the End of History): ‘History Games’ for the 20th-Century Survey.” In Natvig, *Teaching Music History* (2000): 43–65.
- Follet, Diane. “Redeeming Alma: The Songs of Alma Mahler.” *College Music Symposium* 44 (Fall 2004): 28–42.
- Ford, Phil. “Appreciation Without Apologies.” *College Music Symposium* 46 (Fall 2006): 31–44.
- Gridley, Mark. “Misconceptions in Linking Free Jazz with the Civil Rights Movement.” *College Music Symposium* 47 (2007): 139–55.
See also Harker, Brian. *College Music Symposium* (2008).
- Halley, Jeanne. “A Mysterious Lacuna: Reconsidering the Exclusion of French Baroque Music and Dance from the Curricula.” In Briscoe, *Vitalizing Music History Teaching* (2010): 189–202.
- Hanning, Barbara Russano. “Teaching Music History through Art.” In Briscoe, *Vitalizing Music History Teaching* (2010): 189–202.
- Harker, Brian. “In Defense of Context in Jazz History: A Response to Mark Gridley.” *College Music Symposium* 48 (2008): 157–59.
See also: Gridley, Mark. *College Music Symposium* (2007).
- Henry, Michele L. and Laurel E. Zeiss. “Musicians as Authors: Teaching the Art of Writing Program Notes.” *College Music Symposium* 44 (Fall 2004): 121–32.
- Hess, Carol A. “Score and Word: Writing about Music.” In Natvig, *Teaching Music History* (2000): 193–204.

- Holloway, Martha Snead. "The Use of Cooperative Action Learning to Increase Music Appreciation Students' Listening Skills." *College Music Symposium* 44 (Fall 2004): 83–93.
- Hunter, Mary. "General Issues: Teaching at a Liberal Arts College." In Natvig, *Teaching Music History* (2000): 157–68.
- Jones, Fernando. "Teaching the Blues Effectively." *Journal of Popular Music Studies* 21, no. 1 (March 2009): 108–12.
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- Krikun, Andrew. "Mixing Memphis Soul into the Community College Curriculum Stew." *Journal of Popular Music Studies* 21, no. 1 (March 2009): 76–89.
- Locke, Ralph P. "What Chopin (and Mozart, and Others) Heard: Folk, Popular, 'Functional' and Non-western Music in the Classic/Romantic Survey Course." In Natvig, *Teaching Music History* (2000): 25–42.
- Macey, Patrick. "Providing Context: Teaching Medieval and Renaissance music." In Natvig, *Teaching Music History* (2000): 3–12.
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- Murray, Russell E., Jr. "Creating Anthologies for the Middle Ages and Renaissance." In Natvig, *Teaching Music History* (2000): 225–37.
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- Pohly, Linda. "Teaching Teachers of Music Appreciation: What we can Learn from MGS Pedagogy." *College Music Symposium* 47 (2007): 127–38.
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- Samplaski, Art. "Music History at Ten Years a Minute." *College Music Symposium* 44 (Fall 2004): 94–106.
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- Siegel, Linda. "Johanna Kinkel's *Chopin als Komponist* and Other Musical Writings: Untapped Source Readings in the History of Romantic Music." *College Music Symposium* 43 (Fall 2003): 105–25.
- Starr, Pamela. "Teaching in the Centrifugal Classroom." In Natvig, *Teaching Music History* (2000): 169–80.
- Stauffer, Sandra L. "Process, Passion, People: Pedagogical Notes for Musician-Scholar-Educators." In Briscoe, *Vitalizing Music History Teaching*, (2010): 73–84.
- Titon, Jeff Todd. "Teaching Blues and Country Music, and Leading an Old-Time String Band—at an Ivy League University." *Journal of Popular Music Studies* 21, no. 1 (March 2009): 113–24.
- Weast, Wade. "Music History Teaching in the 21st Century: One Administrator's Perspective." In Briscoe, *Vitalizing Music History Teaching* (2010): 85–92.

Pedagogy In Related Fields

- Bains, Ken *What the Best College Teachers Do*. Cambridge: Harvard University Press, 2004.
- Booth, Alan. *Teaching History at University*. London and New York: Routledge, 2003.

See particularly Chapter 9: "Developing Understanding of Teaching."

Booth, Alan and Paul Hyland eds. *The Practice of University History Teaching*. Manchester and New York: Manchester University Press, 2000.

See particularly Alan Booth and Paul Hyland, "Introduction: Developing Scholarship in History Teaching," pp. 1–13.

Light, Richard J. *Making the Most of College: Students Speak Their Minds*. Cambridge: Harvard University Press, 2001.

PAPERS GIVEN AT TEACHING MUSIC HISTORY DAY 2009

Saturday, September 12, 2009

Edinboro University of Pennsylvania

Michael J. Malone (Ohio Wesleyan University), "Reconceptualizing Music History: Some Thoughts on Categories Versus Chronology in Music History Survey Courses."

Dane Heuchemer (Kenyon College), "Time for Reevaluation: Content vs. Process in Teaching Music History in Tumultuous Times."

Dina Lentsner (Capital University Conservatory of Music), "The 'Teaching Self' as a Central Concept in Music History Pedagogy."

Ann van der Merwe (Miami University of Ohio), "Broadening the Music History Curriculum: Suggestions for Success."

Joshua Veltman (Union University), "'If You Can't Beat 'em, Join 'em.' Editing Wikipedia as a Research Project."

Benjamin Binder (Duquesne University), "Literacy vs. Critical Thinking in the Music History Survey."

Andrew Dell'Antonio, with Domenica Bongiovanni and Joshua Ogden-Davis (The University of Texas at Austin), "Wiki, Clickie, Nice and Schticky: (re)Writing Music History in the Survey for Majors."

Eric Hung (Westminster College of the Arts), "The Lessons of Applied Ethnomusicology Pedagogy for Teaching Music History."

Molly Cryderman-Weber (Lansing Community College), "Active Learning in the Music History Classroom."

Carolyn Ponce (Arkansas State University), "Writer's Workshop with Music Appreciation Learners."

Brian Mann (Vassar College), "Hearing 'the Classical' in the 'Popular.' Film Music and the Classical Tradition."