

Douglass Seaton: An Appreciation

JENNIFER L. HUND, GUEST EDITOR

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

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

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

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

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

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

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