

A Bibliography of Music History Pedagogy

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The inaugural issue of the *Journal of Music History Pedagogy* provided one of the first bibliographies devoted to music history pedagogy sources.¹ Focusing on sources since 2000, the bibliography captured the exponential growth of the field since the turn of the century as a justification for starting the journal. Yet the field of music history pedagogy also has a rich history of discourse dating back to the beginning of the previous century. The following is an attempt to provide a comprehensive bibliography of the field, bringing together all of the available scholarship and discourse related to American music history pedagogy.

This bibliography lists only sources focusing on college-level courses often in the music historian's domain, including (but not limited to) music appreciation, history surveys, bibliography and research skills, and topics courses.² The sources are limited to those I was able to obtain in part or in full either online or through interlibrary loan services, omitting non-circulating dissertations and other unavailable items.³ The citations in the present bibliography are separated into the following categories by resource type:

1. C. Matthew Balensuela, "A Select Bibliography of Music History Pedagogy Since 2000," this *Journal* 1, no. 1 (Fall 2010): 61–66, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/13/15>.

2. This selection criteria includes most of the citations from the 2010 bibliography but omits some of the more general sources that were not specific to music history pedagogy. It also omits many sources that might be potentially relevant to the music history pedagogue, such as those relating to teaching music history to younger students or the general public, textbooks and reviews, studies in listening and perception, general music education resources, scholarship on teaching and learning in higher education, and pedagogy in related fields. For many of these sources, researchers may refer to existing music education bibliographies, such as Edward Brookhart's *Music in American Higher Education: An Annotated Bibliography*, Bibliographies in American Music, no. 10 (Warren, Michigan: Harmonie Park Press, 1988).

3. The quality of the resource, reputation of the scholar or publication, and rigorousness of the methodological approach did not factor into selection decisions—I leave it to the reader to decide which resources best suit his or her research needs.

Papers from Meetings of the Music Teachers National Association

The Music Teachers National Association (MTNA) offered one of the earliest venues for music history pedagogy discourse at its annual meetings in the first half of the twentieth century.⁴ At this time, MTNA was an important organization for all types of music teachers, including those teaching academic collegiate courses. These scholars sometimes presented on important music history pedagogy issues of the time, including the role of music history in the curriculum, the teaching of music appreciation courses, and the place of the new field of American musicology in the music department.⁵ MTNA published *Proceedings* for most of its annual conferences between 1876 and 1950; this bibliography contains a list of conference papers on music history pedagogy topics found in these *Proceedings*.

Publications of the College Music Society

Although MTNA seemed to offer the most space for music history pedagogy discourse in the first half of the twentieth century, the College Music Society (CMS) became the most supportive organization of the field in the second half of the century. Formed in 1958, CMS provided room for music history pedagogy discourse at its annual meetings, published music history pedagogy scholarship in the Society's official journal (the *College Music Symposium*), and sometimes included short music history pedagogy articles in its *Newsletter*. After publishing complete *Proceedings* from its first two annual conferences in 1958 and 1959, CMS began to publish condensed "Reports" of the annual meeting in the *Symposium*.⁶ In the late 1970s, CMS began to increase its focus on teaching music to non-majors and sponsored a series of conferences devoted to music in general studies.⁷ The reports from these conferences, such as the Wingspread Conference on Music in General Studies (1981) and the Dearborn Conference on Music in General Studies (1983), contain valuable discussions of teaching music history and appreciation to non-majors. The CMS section

4. This bibliography contains many sources that originated as conference papers and were later published in conference proceedings or other society publications. Naturally, not all conference presentations have this afterlife, so the items included in the bibliography do not necessarily comprise a complete reflection of the all the music history pedagogy discourse that has occurred at national conferences.

5. The American Musicological Society had close ties with MTNA in the early twentieth century. When the AMS formed in 1934, the first meetings were held in conjunction with MTNA, and papers from these conferences were published in MTNA's *Proceedings*.

6. Although these reports do not contain complete transcripts of the music history pedagogy papers presented at the meeting, they still offer useful summaries of the discourse. Citations for relevant reports are provided, with reference to specific pages of the reports that address presentations related to music history pedagogy.

7. Many CMS papers and publications use the abbreviation "MGS" when referring to "Music in General Studies."

of the bibliography is separated into two parts: first, articles published in the *Symposium* and *Newsletter*, and second, proceedings and reports of the various conferences.

Dissertations and Theses

Most of the dissertations and theses on music history pedagogy topics have been written not by musicologists, but by students in music education departments. Many of these documents focus on music courses for the non-major. In contrast to the anecdotal methodologies that serve as the basis for much of the music history pedagogy discourse among musicologists in the twentieth century, many music education scholars employ empirical methodologies in their research, conducting surveys, running controlled experiments, and using other quantitative and qualitative measures to make their case.

Essay Collections

Mary Natvig's 2002 essay collection, *Teaching Music History*, was the first extended work devoted to music history pedagogy topics, with sixteen essays about the music history survey, teaching non-majors, topics courses, and general issues. A few years after the publication of Natvig's book, the College Music Society began to increase its focus on music history pedagogy for music majors, featuring panels devoted to the subject at its annual conferences, as well as sponsoring two CMS Institutes for Music History Pedagogy. James Briscoe—one of the strongest advocates for music history pedagogy in CMS—compiled fourteen essays for the 2010 collection *Vitalizing Music History Teaching*, many of which were based on presentations at these CMS events. Most recently, James Davis edited a collection of essays focused on teaching the music history survey called *The Music History Classroom* (2012). The essays in these three collections cover a wide range of topics and can serve as a valuable starting point for anyone exploring the pedagogy literature for the first time. In addition to these monographs, both the *Black Music Research Journal* and the *Journal of Popular Music Studies* have devoted issues to pedagogy; the articles in these issues related to music history teaching are treated as collections of essays in this bibliography.⁸

The Journal of Music History Pedagogy

The *Journal of Music History Pedagogy* (JMHP) debuted in 2010. With musicologists showing a growing interest in pedagogy as evidenced by the recent essay collections, the Teaching Music History conferences, and the activities of the AMS Pedagogy Study Group, the JMHP editorial board felt the time was

8. See *Black Music Research Journal* 16, no. 2 (Autumn 1996); *Journal of Popular Music Studies* 9–10, no. 1 (September 1997); and *Journal of Popular Music Studies* 21, no. 1 (March 2009).

right for a peer-reviewed publication devoted to pedagogy in music history. The editors believe that the teaching of music history “can be discussed with the same incisive thinking, scholarly rigor, and individual insight that are the basis of all sound scholarship in music.”⁹ Published online twice each year, the *JMHP* features articles, reviews, and conference reports on issues relating to music history pedagogy.

Miscellaneous Resources

In addition to the *Journal of Music History Pedagogy*, the CMS resources, and the essay collections, music history pedagogy scholarship has appeared in other publications as well. One can find articles on music history teaching in *Notes*, *Music Educators Journal*, *College Music Journal*, and a handful of other serial publications. The *Journal of Research in Music Education*—usually a journal devoted to instrumental and vocal pedagogy—has featured more than a dozen empirical studies conducted by music education scholars related to teaching music appreciation courses. Chapters or essays on music history pedagogy topics have also appeared in some musicology resources, such as the chapter on “Musical Pedagogy” from Glen Haydon’s 1941 *Introduction to Musicology* and Anne Hallmark’s 1981 essay on “Teaching Music History in Different Environments” from *Musicology in the 1980s*.¹⁰ Other miscellaneous resources like the *AMS Newsletter* and Joseph Machlis’s 1963 pamphlet about teaching music appreciation also contain pedagogy discussions that may be of interest to music history pedagogues.¹¹

Recent Teaching Music History Conferences

On October 18, 2003, Kathryn Lowerre organized a one-day conference at Michigan State University in which participants gathered to discuss chapters of Natvig’s essay collection. Lowerre called this event a “Teaching Music History Study Day,” and it marked the start of what would become an annual series of conferences devoted to teaching music history. Following the model in the first issue of this *Journal*, this bibliography concludes with a list of papers and

9. C. Matthew Balensuela et al., “Toward a Scholarship of Music History Pedagogy: Historical Context, Current Trends, and Future Issues,” this *Journal* 1, no. 1 (Fall 2010): 1–3, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/6/5>.

10. Glen Haydon, “Musical Pedagogy,” Chapter VI of *Introduction to Musicology: A Survey of the Fields, Systematic and Historical, of Musical Knowledge and Research*, 186–215 (Chapel Hill, North Carolina: University of North Carolina Press, 1941); and Anne V. Hallmark, “Teaching Music History in Different Environments,” in *Musicology in the 1980s: Methods, Goals, Opportunities*, ed. D. Kern Holoman and Claude V. Palisca, 131–44 (New York: Da Capo Press, 1989).

11. Joseph Machlis, *On the Teaching of Music Appreciation* (New York: Norton, 1963).

presentations given at the most recent Teaching Music History conferences to document current trends in the field.¹²

Papers from Meetings of the Music Teachers National Association

- Allen, Warren D. "Teaching, Education, and Musicology." *Proceedings of the MTNA Annual Meeting* (Kansas City, MO, 1939): 193–98.
- Cady, Calvin B. "Music Appreciation and the Correlation of Studies." *Proceedings of the MTNA Annual Meeting* (Boston, MA, 1910): 49–57.
- Clapp, Philip G. "Report of the Committee on Musicology and Education." *Proceedings of the MTNA Annual Meeting* (Cleveland, OH, 1940): 463–64.
- Clapp, Philip G. "Report of the Committee on Musicology and Education." *Proceedings of the MTNA Annual Meeting* (Cincinnati, OH, 1942): 157–58.
- David, Hans T. "Aims and Problems in Music History Teaching." *Proceedings of the MTNA Annual Meeting*, (San Francisco, CA, 1949): 99–102.
- Dickinson, Edward. "College Treatment of Music History." *Proceedings of the MTNA Annual Meeting* (New York City, NY, 1897): 35–40.
- _____. "Teaching Music History." *Proceedings of the MTNA Annual Meeting* (Oberlin, OH, 1906): 95–108.
- Dickinson, George. "The Basic Course in a Humanistic Study of Music." *Proceedings of the MTNA Annual Meeting* (Boston, MA, 1948): 45–56.
- _____. "A Review of Materials and Methods in Teaching Music Appreciation in the College." *Proceedings of the MTNA Annual Meeting* (St. Louis, MO, 1918): 190–203.
- Gantvoort, A. J. "Music Appreciation in the University." *Proceedings of the MTNA Annual Meeting* (Rochester, NY, 1926): 122–27.
- Grout, Donald J. "Musicology and the Undergraduate Student." *Proceedings of the MTNA Annual Meeting* (Cincinnati, OH, 1944): 190–99.
- _____. "The Place of Historical Studies in the Music Curriculum." *Proceedings of the MTNA Annual Meeting* (Boston, MA, 1946): 176–87.
- Haydon, Glen. "Report of the Committee on Musicology and Education." *Proceedings of the MTNA Annual Meeting* (Cincinnati, OH, 1944): 507.
- _____. "Report of the Committee on Musicology and Education." *Proceedings of the MTNA Annual Meeting* (Detroit, MI, 1945): 182–83.

12. As this bibliography focuses on published sources, it includes only papers and presentations given at the three Teaching Music History conferences since this *Journal's* first bibliography.

- Henderson, W. J. "The Place of Music as Literature, and of the Aesthetics of Music in a College Curriculum." *Proceedings of the MTNA Annual Meeting* (New York City, NY, 1897): 40–45.
- Hughes, Royal D. "The Special Objectives of Courses in Music Appreciation and History." *Proceedings of the MTNA Annual Meeting* (Milwaukee, WI, 1934): 133–37.
- Landsbury, John J. "Music History: Its Place in the Curriculum as Distinguished from Courses in Music Appreciation and Music Literature." *Proceedings of the MTNA Annual Meeting* (Chicago, IL, 1936): 42–48.
- Lang, Paul H. "The Place of Musicology in the College Curriculum." *Proceedings of the MTNA Annual Meeting* (Milwaukee, WI, 1934): 144–49.
- Manchester, Arthur L. "Music in Academic Courses." *Proceedings of the MTNA Annual Meeting* (Philadelphia, PA, 1919): 39–46.
- Maxwell, Leon. "Teaching History of Music Backwards." *Proceedings of the MTNA Annual Meeting* (Chicago, IL, 1920): 173–80.
- Miller, Hugh M. "The Teaching of Music History at the College Level." *Proceedings of the MTNA Annual Meeting* (San Francisco, CA, 1949): 93–98.
- Rubsamen, Walter H. "Levels and Types of Instruction in Music History." *Proceedings of the MTNA Annual Meeting* (San Francisco, CA, 1949): 103–6.
- Stringham, Edwin J. "Report of the Sub-Committee on Music Appreciation." *Proceedings of the MTNA Annual Meeting* (Minneapolis, MN, 1941): 402–4.
- _____. "Report of the Sub-Committee on Music Appreciation." *Proceedings of the MTNA Annual Meeting* (Cincinnati, OH, 1942): 159–61.
- Sutherland, Gordon. "The Contributions of Musicology to the General Music Curriculum." *Proceedings of the MTNA Annual Meeting* (Cleveland, OH, 1950): 198–200.
- Waters, Edward N. "The Music Library and Music Pedagogy." *Proceedings of the MTNA Annual Meeting* (Cleveland, OH, 1940): 141–48.
- _____. "Musicology and the Teacher." *Proceedings of the MTNA Annual Meeting* (Cincinnati, OH, 1944): 182–89.

Publications of the College Music Society (1): *Symposium and Newsletter* Articles¹³

- Aloisio, Gerard. "Teaching Music in General Studies: The Time Has Come For Specialists." *College Music Society Newsletter* (May 2006). <http://cms>.

13. The Newsletter of the College Music Society is no longer in print, and complete back

axiom4.com/index.php?option=com_k2&view=item&id=3439:teaching-music-in-general-studies-the-time-has-come-for-specialists&Itemid=130.

Armstrong, Robin. "Education in the Twenty-First Century." *College Music Society Newsletter* (September 2001). http://symposium.music.org/index.php?option=com_k2&view=item&id=3329:education-in-the-twenty-first-century&Itemid=126.

_____. "Resource Sharing for General Music: How to Teach a Diverse and Multicultural Curriculum without Spending Extra Hours Reinventing the Wheel." *College Music Symposium* 49/50 (2009/2010): 105–15.

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

Bamberger, Jeanne. "The Appreciation of Music." *College Music Symposium* 8 (Fall 1968): 53–66.

Beckwith, Robert K. "Music Appreciation." *College Music Symposium* 8 (Fall 1968): 67–75.

Block, Adrienne Fried, and William Kimmel. "Teaching Music History: An Interview with William Kimmel." *College Music Symposium* 20, no. 1 (Spring 1980): 105–19.

Borroff, Edith. "American Music in Music Courses." *College Music Symposium* 25 (1985): 7–20.

Briscoe, James R. "Integrating Music by Women into the Music History Sequence." *College Music Symposium* 25 (1985): 21–27.

Brody, Elaine. "A New Approach to the Study of Opera." *College Music Symposium* 22, no. 2 (Fall 1982): 133–137.

Brown, Kathleen, Ramona Hadgis Matthews, Katherine Rohrer, Rosalie Schellhaus, Anne Trenkamp, and Loretta J. Wood. "The Student View of Teaching or What Students Expect of Teachers in the 1970s." *College Music Symposium* 13 (Fall 1973): 25–42.

Buelow, George J. "Teaching Seventeenth-Century Concepts of Musical Form and Expression: An Aspect of Baroque Music." *College Music Symposium* 27 (1987): 1–13.

Burkholder, J. Peter. "Curricular Ideas for Music History and Literature." *College Music Society Newsletter* (September 2001). <http://symposium.music.org/>

issues are no longer available though the CMS website; however, online versions of some individual articles may be accessed through CMS's *Symposium Online* at symposium.music.org. Links to these articles have been provided in the bibliography. All links were active as of June 30, 2014.

[index.php?option=com_k2&view=item&id=3334:curricular-ideas-for-music-history-and-literature&Itemid=126](http://symposium.music.org/index.php?option=com_k2&view=item&id=3334:curricular-ideas-for-music-history-and-literature&Itemid=126).

- _____. "Changing the Stories We Tell: Repertoires, Narratives, Materials, Goals, and Strategies in Teaching Music History." *College Music Symposium* 49/50 (2009/2010): 116–28.
- Burkholder, J. Peter, H. Wiley Hitchcock, Susan McClary, and Kay Kaufman Shelemay. "The Symbiosis of Teaching and Research: A Forum." *College Music Symposium* 44 (2004): 1–14.
- Chenoweth, Jonathan. "An Outsider's Guide to Classical Music: Teaching the Western Canon as 'Other.'" *College Music Symposium* 49/50 (2009/2010): 129–39.
- Clague, Mark, Julie Evans, Karen Fournier, Maud Hickey, and Betty Anne Younker. "Building Bridges: Same and Different Issues Across Music Theory, Music History, and Music Education." *College Music Symposium* 49/50 (2009/2010): 140–53.
- Clarke, Henry Leland. "Studies in Listening." *College Music Symposium* 8 (Fall 1968): 76–80.
- Coeyman, Barbara. "Applications of Feminist Pedagogy to the College Music Major Curriculum: An Introduction to the Issues." *College Music Symposium* 36 (1996): 73–90.
- Conkling, Susan Wharton. "Envisioning a Scholarship of Teaching and Learning for the Music Discipline." *College Music Symposium* 43 (2003): 55–64.
- Conlon, Paula. "The Pros and Cons of Teaching World Music as a General Education Course." *College Music Society Newsletter* (May 2006). http://symposium.music.org/index.php?option=com_k2&view=item&id=3441:the-pros-and-cons-of-teaching-world-music-as-a-general-education-course&Itemid=126.
- Cook, Susan C. "Women, Women's Studies, Music and Musicology: Issues of Pedagogy and Scholarship." *College Music Symposium* 29 (1989): 93–100.
- Copeland, Robert M. "Music Historiography in the Classroom." *College Music Symposium* 19, no. 1 (Spring 1979): 140–55.
- Corry, Mary Jane. "A Survey of Music History Texts." *College Music Symposium* 14 (Fall 1974): 122–26.
- Cowart, Georgia. "Critical Language and Musical Thought in the Seventeenth and Eighteenth Centuries." *College Music Symposium* 27 (1987): 14–29.
- Dallin, Leon. "In Response to Wingspread." *College Music Symposium* 23, no. 2 (Fall 1983): 7–9.

- DuPree, Mary. "Beyond Music in Western Civilization: Issues in Undergraduate Music History Literacy." *College Music Symposium* 30, no. 2 (Fall 1990): 100–105.
- Ferrara, Lawrence. "Music in General Studies: A Look at Content and Method." *College Music Symposium* 26 (1986): 122–129.
- Folio, Cynthia, and Steven Kreinberg. "Blackboard and Wikis and Blogs, Oh My: Collaborative Learning Tools for Enriching Music History and Music Theory Courses." *College Music Symposium* 49/50 (2009/2010): 164–75.
- Ford, Phil. "Appreciation without Apologies." *College Music Symposium* 46 (2006): 31–44.
- Foster, Rob. "Accentuate the Negative? On Teaching Biographical Details in Jazz History." *College Music Symposium* 53 (2013). http://symposium.music.org/index.php?option=com_k2&view=item&id=10294:accentuate-the-negative?-on-teaching-biographical-details-in-jazz-history&Itemid=146.
- Friedheim, Philip. "Special Problems in Teaching Music Appreciation." *College Music Symposium* 8 (Fall 1968): 81–91.
- Gerboth, Walter, and Judith Tick. "Incorporating a Writing Skills Program into a Music History Curriculum." *College Music Symposium* 19, no. 2 (Fall 1979): 164–68.
- Gordon, Lewis. "College Music Appreciation: Pedagogical Approaches and Preliminary Findings." *College Music Symposium* 36 (1996): 103–13.
- Holloway, Martha Snead. "The Use of Cooperative Action Learning to Increase Music Appreciation Students' Listening Skills." *College Music Symposium* 44 (2004): 83–93.
- Kirk, Elise Kuhl. "Music, Myth, and Man: A New Concept in Teaching Music Appreciation." *College Music Symposium* 19, no. 1 (Spring 1979): 207–15.
- Mann, Brian. "A Response to Kivy: Music and 'Music Appreciation' in the Undergraduate Liberal Arts Curriculum." *College Music Symposium* 39 (1999): 87–106.
- Masterson, Michael L., Anita Hanawalt, and Anthony T. Rauche. "Music Appreciation Materials." *College Music Society Newsletter* (November 2000). http://symposium.music.org/index.php?option=com_k2&view=item&id=3322:musicappreciation-materials&Itemid=146.
- Maus, Fred Everett. "Ethnomusicology, Music Curricula, and the Centrality of Classical Music." *College Music Symposium* 44 (2004): 58–67.
- Mazzullo, Mark. "Teaching Music in the Context of General Studies." *College Music Society Newsletter* (May 2006). <http://symposium.music.org/index>.

[http?option=com_k2&view=item&id=3438:teaching-music-in-the-context-of-general-studies&Itemid=126](http://symposium.music.org/index.php?option=com_k2&view=item&id=3438:teaching-music-in-the-context-of-general-studies&Itemid=126).

McKinley, Ann. "A New Concept in the Teaching of Opera." *College Music Symposium* 17, no. 1 (Spring 1977): 82–89.

Murphy, John. "A Web-Assisted Approach to the Music Listening Class." *College Music Symposium Online* 40 (2000). http://symposium.music.org/index.php?option=com_k2&view=item&id=2171:a-web-assisted-approach-to-the-music-listening-class.

Oates, Jennifer. "Practical Ways to Bring Information Literacy into the Undergraduate Music Curriculum." *College Music Symposium* 44 (2004): 74–82.

Parakilas, James. "Teaching Introductory Music Courses with a 'More Comprehensive Perspective.'" *College Music Symposium* 30, no. 2 (Fall 1990): 112–16.

Pohly, Linda. "An Approach to MGS Pedagogy." *College Music Society Newsletter* (May 2006). http://symposium.music.org/index.php?option=com_k2&view=item&id=3436:an-approach-to-mgs-pedagogy&Itemid=126.

_____. "Teaching Teachers of Music Appreciation—What We Can Learn from MGS Pedagogy." *College Music Symposium* 47 (2007): 127–38.

Rideout, Roger. "The German Model in Music Curricula." *College Music Symposium* 30, no. 2 (Fall 1990): 106–111.

Samplaski, Art. "Music History at Ten Years a Minute." *College Music Symposium* 44 (2004): 94–106.

Shapiro, Anne Dhu, James A. Hepokoski, Kenneth Levy, and Margaret Murata. "Musicology and Undergraduate Teaching." *College Music Symposium* 28 (1988): 10–23.

Tollefson, Arthur R. "Enhancing Music Appreciation with Scholarship." *College Music Symposium* 10 (Fall 1970): 31–34.

Willoughby, David. "MGS: Possibilities for Phase 2." *College Music Society Newsletter* (March 2007). http://cms.axiom4.com/index.php?option=com_k2&view=item&id=3455:mgs-possibilities-for-phase-2.

_____. "Music in General Studies: Prospectives and Prospects." *College Music Society Newsletter* (September 2004). http://cms.axiom4.com/index.php?option=com_k2&view=item&id=3368:music-in-general-studies-perspectives-and-prospects.

Woldu, Gail Hilson. "Teaching Rap: Musings at Semester's End." *College Music Symposium* 37 (1997): 65–71.

- Wong, Deborah. "Ethnomusicology and Critical Pedagogy as Cultural Work: Reflections on Teaching and Fieldwork." *College Music Symposium* 38 (1998): 80–100.
- Yang, Sandra. "Strengthening the 'History' in 'Music History': An Argument for Broadening the Cross-Disciplinary Base in Musicological Studies." *College Music Symposium* 49/50 (2009/2010): 239–45.
- Youngblood, Joseph. "Improving Teaching and Testing through Item Analysis." *College Music Symposium* 21, no. 1 (Spring 1981): 67–75.

Publications of the College Music Society (2): *Proceedings* and other Conference Reports

- Adler, Samuel. "The Importance of Listening to Live Music." In *The Eastman Colloquium on Teaching Music as a Liberal Art*. CMS Report No. 10, edited by Robert Freeman and Shafter Mahoney, 18–20. Missoula, MT: College Music Society, 1996.
- Bullard, Truman C. "Listening with the Eyes: An Approach to Music Teaching." In *The Eastman Colloquium on Teaching Music as a Liberal Art*. CMS Report No. 10, edited by Robert Freeman and Shafter Mahoney, 1–10. Missoula, MT: College Music Society, 1996.
- Cady, Henry, and Robert Trotter. "Report of the 15h Annual Meeting." *College Music Symposium* 13 (Fall 1973): 129–39. See pages 134–38 about session on "Music for the General College Student."
- College Music Society. *Musicology and Undergraduate Teaching*. CMS Report No. 6. Boulder, CO: College Music Society, 1988.
- _____. "Report of the Sixteenth Annual Meeting." *College Music Symposium* 14 (Fall 1974): 138–70. See pages 138–46 about session on "The Use of Music from Other Cultures in Music Courses for General Students."
- _____. "Report of the Twentieth Annual Meeting: Evanston, Illinois. November 17–20, 1977." *College Music Symposium* 18, no. 1 (Spring 1978): 211–40. See pages 224–26 about session on "'Universals in Music?'—Integrating World Music into the Standard Curriculum."
- _____. "Report of the Twenty-Fifth Annual Meeting: Boston, Mass.—October 7–10, 1982." *College Music Symposium* 23, no. 1 (Spring 1983): 152–94. See pages 158–59, 170–172, and 192–193 about sessions on "General Studies and Interdisciplinary Formats."
- _____. "Report of the Twenty-Fourth Annual Meeting: Cincinnati, Ohio—October 15–18, 1981." *College Music Symposium* 22, no. 1 (Spring 1982):

140–93. See pages 146–49, 169–71, and 186–91 about sessions on the “Wingspread Conference on Music in General Studies.”

_____. “Report of the Twenty-Third Annual Meeting: Denver, Colorado—November 6–9, 1980.” *College Music Symposium* 21, no. 1 (Spring 1981): 130–61. See pages 132–35 about session on “Music for the Non-Major.”

College Music Society, and National Association of Schools of Music. *Music and American Higher Education*. Reston, VA: National Association of Schools of Music; Missoula, MT: College Music Society, 1998.

_____. *Music in General Studies: A Survey of National Practice in Higher Education*. Reston, VA: National Association of Schools of Music; Boulder, CO: College Music Society, 1983.

_____. *Papers from the Dearborn Conference on Music in General Studies: Dearborn, Michigan, November 19–20, 1983*. Reston, VA: National Association of Schools of Music; Boulder, CO: College Music Society, 1984.

College Music Society Study Group on the Content of the Undergraduate Music Curriculum. *Music in the Undergraduate Curriculum: A Reassessment*. CMS Report No. 7. Boulder, CO: College Music Society, 1989.

Fink, Michael. “Developing Musical Understanding.” In *Papers from the Dearborn Conference on Music in General Studies: Dearborn, Michigan, November 19–20, 1983*, 30–37. Reston, VA: National Association of Schools of Music; Boulder, CO: College Music Society, 1984.

Freeman, Robert, and Shafer Mahoney, eds. *The Eastman Colloquium on Teaching Music as a Liberal Art*. CMS Report No. 10. Missoula, MT: College Music Society, 1996.

Funes, Donald. “Zen and the Art of Music Listening.” In *Papers from the Dearborn Conference on Music in General Studies: Dearborn, Michigan, November 19–20, 1983*, 27–28. Reston, VA: National Association of Schools of Music; Boulder, CO: College Music Society, 1984.

Hauptfuehrer, George. “Report of the Twelfth Annual Meeting.” *College Music Symposium* 10 (Fall 1970): 148–64. See pages 158–64 about session on “The ‘Music Appreciation’ Course—What? Why? How?”

Heck, Thomas F., ed. *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. Missoula, MT: College Music Society, 1992.

Hepokoski, James A. “‘Music History’ as a Set of Problems: ‘Musicology’ for Undergraduate Music Majors.” In *Musicology and Undergraduate Teaching*. CMS Report No. 6, 1–6. Boulder, CO: College Music Society, 1988.

- Lang, Paul Henry. "Musicology and a Liberal Education." In *College Music Society Proceedings: Second Annual Meeting, Chicago, Illinois, 1959*, edited by George Hauptfuehrer, 35–40. Ann Arbor: Edwards Brothers, 1959.
- Levy, Kenneth. "Active Listening: A Perspective." In *The Eastman Colloquium on Teaching Music as a Liberal Art*. CMS Report No. 10, edited by Robert Freeman and Shafter Mahoney, 11–17. Missoula, MT: College Music Society, 1996.
- _____. "Musicologists and Generalists: A Medieval Perspective." In *Musicology and Undergraduate Teaching*. CMS Report No. 6, 7–10. Boulder, CO: College Music Society, 1988.
- Maris, Barbara English. "Report of the Twenty-First Annual Meeting: St. Louis, Missouri. October 26–29, 1978." *College Music Symposium* 19, no. 1 (Spring 1979): 258–90. See pages 263–64 about session on "Duplicative Aspects of Teaching Music History at the Graduate and Undergraduate Levels."
- Murata, Margaret. "Musicology and the Music Major." In *Musicology and Undergraduate Teaching*. CMS Report No. 6, 8–10. Boulder, CO: College Music Society, 1988.
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Recent Teaching Music History Conferences

March 18–19, 2011

University of North Carolina at Charlotte

Candace Bailey (North Carolina Central University), "Teaching Music History in Traditionally Non-White Universities."

Gary Beckman (University of South Carolina), "Developing a New Frame: Reconsidering Traditional Music History Pedagogy."

Kevin Burke (Franklin College, Indiana), "Altruistic Pursuits: Service Learning in the Music History Classroom."

Julia Chybowski (University of Wisconsin, Oshkosh), "Research-Oriented Music History Survey Course."

Alice V. Clark (Loyola University, New Orleans), "Why We Still Need Plato, Gregory, and Josquin."

Scott Dirkse (University of California, Santa Barbara), "Teaching Music Appreciation: Findings from Experimental Research."

Stacey Garrepy (University of Oklahoma), "Stereotypical Pop Culture Representations of Classical Music: A Focus Group Study of Undergraduate Non-Music Majors."

Jay Grymes (University of North Carolina, Charlotte), "Notation Projects for Undergraduate Music History Courses."

Jen Hund (Purdue University), "Teaching Critical Reading, Listening, and Writing Skills in a Large Classroom."

Elizabeth Keathley (University of North Carolina, Greensboro), "Mainstreaming Women and Gender in Music History Sequence: Projects for Student Engagement."

Kevin Moll (East Carolina University), "Teaching Writing about Music History: Facilitating the Evaluation Process through 'Preemptive' Techniques."

Mary Natvig (Bowling Green State University), "How to be a Better Teacher: Reflections, Best and Worst Practices, and the Importance of Getting out of Bed Every Morning."

Sandra Yang (Cedarville University, Ohio), "Singing Gesualdo: Rules of Engagement in Music History Classes."

March 31, 2012

Rider University, Lawrenceville, New Jersey

Naomi Barrettara (Metropolitan Opera Guild and CUNY Graduate Center), "Classical Music and the Public Domain in the Internet Age: Discovering the Pedagogical Potential of Public Domain Resources in Music Education."

Dave Blake (SUNY, Stony Brook), "Is the Rock Music Survey the Popular Music Survey Course?"

Durrell Bowman (Music Discussion Network), "A Web-Based System for Teaching, Learning, and Discussing Music History and Culture."

Bethany Cencer (SUNY, Stony Brook), "'Early Music Day': An Interactive Approach to Promoting Music Before 1750."

Louis Epstein (Harvard University), "Performing Scholarship: Student-Curated Blogs as Listening Journals."

Jason Hanley (Rock and Roll Hall of Fame), "Who Cares if You Teach?: Public Musicology, Audiences, and Rock and Roll."

Matthew Peattie (Cincinnati College-Conservatory of Music), "Music Performance as Active Learning: How Performance-Based Projects can be Used to Teach the Concepts, Skills, and Disciplinary Knowledge of Music History."

Ted Solis (Arizona State University), "Global Performance in Music History Class: Realizing Western Realization."

Matthew Werley (University of East Anglia), "*In medias res*: The Case for Non-diachronic and Material History in First-Year Music History Curriculum."

June 13–14, 2014

Roosevelt University, Chicago, Illinois

Matthew Baumer (Indiana University of Pennsylvania), “A Snapshot of Music History Teaching to Undergraduate Music Majors, 2011–2012: Curricular Design, Teaching Methods, and Assessment.”

Richard Bunbury (Boston University), “Assessing Course Effectiveness in the Music History Survey.”

Mary Channen Caldwell (Wichita State University), “Pedagogy in Song: Lessons from the Medieval Song School.”

Keith Clifton (*Central Michigan University*), “‘Music Major Status Not Required’: Challenges and Rewards in the Open Graduate Seminar.”

Scott Dirkse (University of California, Santa Barbara), “The State of Music History Pedagogy: Our History, Our Scholarship, and Our Future.”

_____, “Teaching Appreciation without a Textbook.”

Joshua Duchan (Wayne State University), “Features and Functions as Core Concepts in World Music Appreciation.”

Jonathan Gibson (James Madison University), “Re-envisioning the Music History Lecture: A Case Study from Seventeenth-Century France.”

S. Andrew Granade (University of Missouri, Kansas City), “Musical Discourses: Teaching Literacy and Orality through Music.”

Anita Hardeman (Western Illinois University), “Online Peer Review in the Music History Survey.”

Stephanie Jensen-Moulton (Brooklyn College Conservatory of Music) and Kevin Burke (Florida Institute of Technology), “Workshop: Reacting to the Past.”

Erinn Knyt (University of Massachusetts at Amherst), “Teaching Music History Pedagogy to Graduate Students.”

Katherine Maskell and Andrew Farina (The Ohio State University), “More than Fundamentals: Reimagining the Non-Major Rock History Curriculum to Increase Student Aural Awareness.”

Joseph Matson (Illinois State University), “Syllabus as Wiki and Learning Outside the Classroom.”

Mary Natvig (Bowling Green State University), “Here a MOOC, There a MOOC.”

Mark Peters (Trinity Christian College), “Syllabus Day? Engaging Music History Students on the First Day of Class.”

_____, "Writing to Learn in the Music History Classroom."

Adrianna Ponce (Illinois Wesleyan University), "Musicology: Redrawing Research Boundaries, Widening Teaching Gaps."

Laura Moore Pruett (Merrimack College), "Is There Anybody Out There?: Developing an Upper-Level Undergraduate Course on Music and Spirituality."

Kristen Rutschman (Duke University), "In a Flash: Starting Classes with Dynamic Activities."

Erica Scheinberg (Lawrence University), "Teaching Recorded Sound, Teaching with Recordings."

Kristen Strandberg (Wabash College), "Musicology and Local History: Engaging Students in Public Outreach."

Scott Warfield (University of Central Florida), "Be Skeptical of Everything: Teaching the *Wikipedia*."

Melanie Zeck (Columbia College Chicago), "Experiential Learning in the Online Music History Classroom: A Pilot Project at Columbia College Chicago."

James Zychowicz (A-R Editions), "Communicating Canon: The Challenges of Creating and Assembling Anthologies."