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Roleplaying Music History: Honing General Education Skills via "Reacting to the Past"

Kevin R. Burke

Music historians challenge their students to perform in many different ways. Some may require in-class vocal or instrumental performances, while others may prioritize writing or public speaking, research, or collaborative work. These interrelated skills represent the foundation of a college education and provide the tools that students will turn to when building meaningful and productive lives in music after graduation. As James Maiello recently argued, "a praxial music history curriculum . . . is based not on what students should *know*, but rather on what they *can do*."[1]

This article explores the "Reacting to the Past" pedagogy as a viable platform for encouraging students to perform these broad skills in the study of music history. As a type of roleplaying game that incorporates debate and persuasive writing with the close study of primary sources, "Reacting to the Past" (RTTP) provides many opportunities for music history teachers to raise student motivation and align courses with broad institutional goals. In addition, the RTTP platform provides students with an engaging environment for performing these many skills in the music history classroom. In this article, I offer a number of resources and tips from games that I have developed for courses in which I use the RTTP platform. These are followed by suggestions for troubleshooting and assessing student performances that may be tailored to individual program needs. Since the study of music history frequently calls upon many different kinds of skills that students develop as undergraduates (such as writing, public speaking, research, and collaboration) the application of the RTTP model in this context provides insight into broader pedagogical questions in the humanities.

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1. James Vincent Maiello, "Towards an Extension of Regelski's Praxial Philosophy of Music Education into Music History Pedagogy," this *Journal* 4, no. 1 (2013): 93, http://www.ams-net.org/ojs/index.php/jmhp/article/view/85/127.

The results of the 2011 Collegiate Learning Assessment (CLA) indicate the need for more rigorous, comprehensive learning experiences. According to Richard Arum and Josipa Roksa, who assessed the CLA's data in *Academically Adrift: Limited Learning on College Campuses*, most students place social activities on campus above, or at least equal to, independent studying.[2] The authors stress that students will not improve tasks of reading, synthesizing information, and writing a coherent argument if they are not practicing them in the classroom on a regular basis.[3] CLA surveys, however, show that students are not engaging in rigorous reading and writing in enough of their courses, leaving the focused development of those skills to individual classes.

The outcomes of a liberal education, moreover, are difficult to measure. The Wabash National Study of Liberal Arts Education attempted to quantify the impact of undergraduate education on students' intellectual growth.[4] The program compared first-year students and seniors at forty-nine schools in areas such as moral reasoning, openness to diversity, and attitudes toward literacy, science, and the arts. Furthermore, the Wabash study named indicators of effective teaching tied to significant student growth, such as quality interactions with faculty, high expectations for students, and experiences with diversity. Researcher Robert Zemsky has stated that these indicators reflect a number of "high-impact practices" promoted by the Association of American Colleges and Universities (AAC&U) that realize the "promise of an effective education fully informed by the values and precepts of a liberal education."[5] The Wabash study, as Zemsky argues, suggests that this integrative approach to the curriculum yields student growth at higher levels than the traditional "compromise" of disparate general education courses offered by isolated departments.[6]

Other influential writers on curricular design have criticized institutions that do not make a liberal education transformative and useful. Derek Bok, in his critique of the distribution of general studies, elective, and major courses in

2. Richard Arum and Josipa Roksa, *Academically Adrift: Limited Learning on College Campuses* (Chicago: University of Chicago Press, 2011). The Council for Aid to Education (CAE) reached a more favorable assessment of collegiate instruction with the CLA data than reported in *Academically Adrift*. Further critiques of Arum's methodology and analysis may be found in Doug Lederman, "Less Academically Adrift?" *Inside Higher Education* (May 20, 2013), http://www.insidehighered.com/news/2013/05/20/studies-challenge-findings-academically-adrift and Alexander W. Astin, "The Promise and Peril of Outcomes Assessment," *The Chronicle of Higher Education* (September 3, 2013), http://chronicle.com/article/The-PromisePeril-of/141337.

3. Arum and Roksa, *Academically Adrift*, 93.

4. Charles F. Blaich and Kathleen S. Wise, "From Gathering to Using Assessment Results: Lessons from the Wabash National Study," Center of Inquiry at Wabash College, http://www.liberalarts.wabash.edu/storage/4-year-change-summary-website.pdf.

5. Robert Zemsky, *Checklist for Change: Making American Higher Education a Sustainable Enterprise* (New Brunswick, NJ: Rutgers University Press, 2013), 143.

6. Zemsky, *Checklist for Change*, 143.

undergraduate education, considers the curriculum a "political accommodation rather than a carefully considered framework for achieving the lengthy list of generally accepted educational goals."[7] Meanwhile, students complete more major-specific courses than ever, particularly at regional public schools that have turned from their traditional liberal arts identity. The squeezing of general education courses at these institutions goes hand in hand with the dim results of the CLA.

Initiatives like "Writing Across the Curriculum" have attempted to offset these trends, and music history has participated in a more general effort to revise liberal arts curricula. Some music history courses satisfy degree requirements in research, writing, and intercultural concentrations, among others, but the exploration of music history could play a more important role in this area. Effectively integrating skills within the music history sequence both reinforces the purpose of a liberal education and illustrates its relevance to individual disciplines. And yet music history has often been isolated from other fields. The study of music history traditionally focuses on canonic repertoire (especially from the eighteenth and nineteenth centuries) and on the products of archival discovery. Interdisciplinary trends in musicological scholarship over the past few decades have expanded the content of the music history sequence in many programs to include narratives tied to popular and film music, non-Western music, and the music of the socially marginalized.[8] While an intellectual scrutiny of music history's borders and contexts is at the heart of a collegiate learning experience, expanding the content and repertoire of the music history sequence makes it difficult to allot time for meaningful engagement with all of the available material. To paraphrase Mark Sample, we tend to teach for coverage rather than for uncoverage.[9]

The key to accomplishing skill-based goals in a course traditionally aimed at covering an ever-growing body of repertoire is student motivation. The role-playing platform "Reacting to the Past" that I've recently adopted in the music history sequence for music majors not only places music history in the center of the undergraduate learning experience, it also ranks high in student engagement and satisfaction.[10] Game-based learning supports the shift in curricular

7. Derek Bok, *Higher Education in America* (Princeton: Princeton University Press, 2013), 176.

8. Standards set by the National Association of Schools of Music (NASM) also play a role in the addition of this material to music history courses. See "NASM Handbook 2013–2014," National Association of Schools of Music, http://nasm.arts-accredit.org/index.jsp?page=Standards-Handbook.

9. Mark Sample, "Teaching for Uncoverage rather than Coverage," *The Chronicle of Higher Education*, August 23, 2011, http://chronicle.com/blogs/profhacker/teaching-for-uncoverage-rather-than-coverage/35459.

10. Steven J. Stroessner, Laurie Susser Beckerman, and Alexis Whittaker, "All the World's a Stage? Consequences of a Role-Playing Pedagogy on Psychological Factors and Writing

thinking that emphasizes skills outcomes over content coverage, and these goals strike a balance between Millennial learning attitudes and preparation for the challenges and opportunities facing postgraduates in music.[11] RTTP offers music history teachers a viable model for motivating students to write, speak in public, think critically, and collaborate with peers.

Reacting to the Past

"Reacting to the Past" is in its third decade of widespread use in history courses and first-year seminars and has gained considerable traction in the social sciences and in STEM (i.e., science, technology, engineering, and mathematics) fields; however, its presence in the music history classroom is undocumented.[12] Developed by Mark C. Carnes at Barnard College, RTTP now forms an important part of the curriculum at over 300 institutions of higher education.[13] A series of RTTP games is published with Pearson Education and will soon continue with W. W. Norton.[14] National and regional RTTP conferences and workshops continue to test new games, train instructors, and refine learning goals and outcomes. The RTTP website provides instructors with a variety of resources, including copies of published games and manuals as well as guides to developing and running games.[15]

For Carnes, the Reacting to the Past pedagogy was an attempt to overcome the power imbalance between young learners and a senior scholar that many students perceive in the classroom.[16] He created his first game not only to empower students with resources to build cases for class discussion but also to assume the roles of powerful figures in history.[17] For the music history class, this role reversal puts music majors in the shoes of famous conductors, performers, composers, and other influential individuals, compelling them to draw on the

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and Rhetorical Skill in College Undergraduates," *Journal of Educational Psychology* 101, no. 3 (2009): 605–20.

11. Robert G. Kane, "Teaching as Counterinsurgency: Enhancing Pedagogical Effectiveness and Student Learning in a Culture of Distraction," *The History Teacher* 43, no. 3 (2010): 383.

12. Mary Natvig suggests RTTP as an active learning example for the music history classroom in "Classroom Activities," in *The Music History Classroom*, ed. James A. Davis (Burlington, VT: Ashgate, 2012), 28.

13. Mark C. Carnes, "Setting Students' Minds on Fire," *The Chronicle of Higher Education*, March 6, 2011, http://chronicle.com/article/Setting-Students-Minds-on/126592/.

14. Reacting to the Past, "Announcement from W. W. Norton: Availability of RTTP Series Titles," October 30, 2013, http://reacting.barnard.edu/news/new-publisher-ww-norton-co.

15. Reacting to the Past, "Instructor Resources," accessed October 30, 2013, http://reacting.barnard.edu/instructors.

16. Mark C. Carnes, "The Liminal Classroom," *The Chronicle of Higher Education*, October 8, 2004, http://chronicle.com/article/The-Liminal-Classroom/9659/

17. Carnes, "The Liminal Classroom."

resources of the game to boost their credibility and chances of victory. Students compete by winning over classmates through persuasive speaking, writing, and negotiating, while the instructor assesses the quality of the performance.

The structure of an RTTP game, therefore, inverts the typical instructor–student relationship. Students read and research primary texts to absorb content outside of the classroom and engage in debates, discussions, and mock assemblies "in character" during class time. In assuming various historical roles, students have the ability to collaborate through strategic partnerships, vote in parliamentary procedures, and enact significant turning points in history. While the instructor delivers important information during the opening and closing days and will grade performances and assignments, students run the game. In many cases one or more students may have character roles that compel them to assume leadership positions. Removing the need for lecture and building game sessions around an interactive dialogue decentralizes the formal design of the traditional learning environment, in effect creating what Pamela Starr calls a "centrifugal classroom."[18]

Game manuals and character role sheets guide students through significant historical content and precipitate the series of events tied to the game. Manuals typically include primary source readings, maps, character biographies, and a schedule of events, among other resources, and the character sheets provide students with background information, specific objectives tied to the game, and assignment sheets. In some cases, students perform as actual historical figures; at other times, they are assigned indeterminate roles that represent a particular position or idea tied to the historical setting. These students are free to take any number of sides on the issue, depending on the persuasiveness of their colleagues. Competing perspectives on major topics not only illustrate the many voices that may be eclipsed by traditional, monolithic narratives, but they also facilitate rich discussion and engaging gameplay.

Gamification has assisted in managing employees, marketing products, and promoting healthy and responsible lifestyles, and it is increasingly becoming an important model in education as well. While the disruption of the lecture format is an attractive element of the RTTP experience for students, the main driver of motivation is the game. Therefore, just as histories present facts in a comprehensible narrative for audiences, RTTP positions historical themes, characters, and events in the framework of a functioning game setting. Character objectives, markers of achievement, and conditions for winning are necessary components aimed at driving student engagement with important historical texts, content, and ideas.

18. Pamela Starr, "Teaching in the Centrifugal Classroom," in *Teaching Music History*, ed. Mary Natvig (Burlington, VT: Ashgate, 2002), 171.

Game elements themselves, though, do not drive student motivation alone. According to Joey J. Lee and Jessica Hammer, the rules of the traditional classroom can impact students at emotional and social levels, which can lead to disengagement. Changing the rules of typical classroom engagement at levels that tap into social and self-identity "can motivate students to participate more deeply and even to change their self-concept as learners."[19] Carnes also acknowledges the psychological impact that occurs when people experience history vicariously: "Often students genuinely care about the outcomes of the game because the conflict is bound up with issues that echo through the centuries and resonate with the present."[20] RTTP games allow students, through a liminal process of transformation, to enact behavior that the traditional classroom hinders.

While a focus on game objectives may appear out of place in understanding history, the motivational strategies point to the general education goals of problem solving. Puzzles and strategy-based games can drive people to commit hours of full concentration in order to achieve victory. The multi-day period of RTTP games presents students with several challenges to overcome, reflecting the tendency of games to continuously challenge victors at increasingly more difficult levels. Furthermore, the various interactions with adversaries and collaborators harness the drivers of competition and teamwork. Therefore, while a responsible sensitivity to historical accuracy is important, an understanding of what circumstances will drive the desired learning behavior is crucial to managing a successful game.[21]

Although the RTTP series is in wide use, substantive research on it is in early stages. Beyond anecdotal evidence and measurements of student satisfaction and engagement, comprehensive data is a challenge to find due to the disparate adoptions, practices, and outcomes of games at a variety of institutions.[22] Still, however, what *is* measurable is the need for enhancing student motivation and for challenging students with rigorous levels of reading and writing, as reported by Arum and Roksa.[23] Therefore, while a dedication to covering content and repertoire remains a primary objective for the undergraduate music history survey, it is a dedication to the college learning experience as a whole

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19. Joey J. Lee and Jessica Hammer, "Gamification in Education: What, How, Why Bother?" *Academic Exchange Quarterly* 15, no. 2 (2011): 2.

20. Mark C. Carnes, *Pedagogy Manual,* Reacting to the Past Series (Upper Saddle River, NJ: Pearson Education, 2005), 8.

21. Lee and Hammer, "Gamification," 3.

22. Mark D. Higbee provides data from student surveys demonstrating perceived successes with the RTTP model in "How Reacting to the Past Games 'Made me Want to Come to Class and Learn': An Assessment of the Reacting Pedagogy at EMU, 2007–2008," in *Making Learning Visible: The Scholarship of Learning at EMU*, ed. Jeffrey L. Bernstein (Ypsilanti, MI: Eastern Michigan University, 2008), 58–59.

23. Arum and Roksa, *Academically Adrift*, 122.

that suggests that music history instructors take an opportunity to respond to the CLA reports in creative ways.

RTTP in the Music History Classroom

Interaction with primary sources and historical artifacts is at the forefront of RTTP games. And while contemporary documents are common to any historical role-playing experience, the music history classroom has the added layer of students experiencing a piece of music, of living it, in time as was done by the characters they represent in the game. Concerns of historical accuracy and ontology aside, students are invited to develop an emotional attachment to historical artifacts that is enhanced by the dual personas of student and character. In doing so, a gamer acquires a distinct insight into what Mark Auslander calls "touching the past."[24] According to Auslander, the power of performance and historical objects yields two critical transformative experiences: "an internal subjective transition, from being in the here and now to being intimately bound to or co-present within a past historical epoch" and "a visible interior transformation, which [scrambles] conventional distinctions between actor and role" and is "key to establishing the event as 'real' for those who beheld it."[25] Understanding comes by experiencing history as a whole.

Currently, there are no games published in the RTTP series that involve music history directly; however, a number of them prove useful springboards to themes and scenarios highlighted in the undergraduate survey.[26] Many obvious topics could yield enriching RTTP experiences, and this article includes examples related to the Council of Trent, the Invention of Opera, the *Querelle des Bouffons*, and the War of the Romantics. To ensure that students have a positive experience, curricular content must work well within the necessary parameters of the game mechanism; not all topics are feasible for an RTTP game. Therefore, instructors should be selective in choosing a topic that will include all of the members of the class and provide an engaging environment to inspire student motivation. All RTTP games should hold students to high levels of reading, writing, collaborative learning, and public speaking.

The dynamic environment of live roleplaying employs skills in public performance and creative interaction that will serve undergraduate music majors well in a variety of scenarios after graduation. Based on my previous success

24. Mark Auslander, "Touching the Past: Materializing Time in Traumatic 'Living History' Reenactments," *Signs and Society* 1, no. 1 (2013): 161–83.

25. Auslander, "Touching the Past," 163.

26. J. Patrick Coby, *Henry VIII and the Reformation Parliament,* Reacting to the Past Series (New York: Pearson, 2006), for example, even includes a suggested playlist in the appendix. Stephanie Jensen-Moulton is currently developing the game *Music in Crisis! Paris to Darmstadt, 1959*, which is under review by the RTTP Series editors.

with the RTTP model, I encourage music history teachers to consider how it could align the unique structure of their sequence with their broad institutional goals. In the remaining sections of this article, I discuss what I feel are the most practical concerns of game development and assessment. RTTP games are in-depth activities surrounding a single historical topic that cannot and should not substitute for the comprehensive study of music history.[27] In most cases, I recommend a single game during four to seven classroom meetings of a semester course to provide students with the alternative learning experience. Because most games are designed for small, interactive classrooms where students have already demonstrated college readiness and foundational knowledge in the discipline, care is needed in choosing where and when a game is appropriate. Although I speak about some of most general challenges with implementing the RTTP model in the music history classroom, individual institutions may have other needs to address.

Reading

In order for students to immerse themselves in the dynamic issues of history that are intimately tied to an RTTP game, it is important that a variety of required and suggested primary sources are available to them. Most game books include excerpts of texts that are applicable to all participants in the game as well as further reading lists that are advantageous to certain character roles. While secondary literature can be useful and most game books necessarily include brief summaries and background information, students will have a more personal interaction with texts that would be familiar to the characters they assume. Assessments that require specific references to texts circulating at the time in which the game is set will further motivate students to read and apply contemporary ideas to their advantage.

RTTP games alter the motivation for student reading significantly. While traditional textbooks navigate students through important content and prescribe critical thinking by using excerpts of primary sources and suggested questions for discussion, game books invite students to more self-guided and creative reading experiences that are motivated by character roles and game strategies. Primary source readings in the collections edited by Treitler and by Weiss and Taruskin that frequently supplement music history courses serve as excellent resources for developing an RTTP game book (see Appendix A).[28]

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27. Carnes ("The Liminal Classroom") also stresses the RTTP should not replace conventional college courses, but rather enhance the collegiate experience.

28. Leo Treitler, ed. *Strunk's Source Readings in Music History*, rev. ed. (New York: Norton, 1998) and Piero Weiss and Richard Taruskin, eds. *Music in the Western World: A History in Documents*, 2nd. ed. (Belmont, CA: Schirmer, 2008).

The readings not only introduce students to relevant content and ideas, but are excellent models of historical convention and style for students to emulate in writing assignments tied to the game.

Writing

Writing assignments are at the heart of RTTP games. Carnes recommends that students complete between 8 and 12 pages of writing, with at least half submitted by the middle point in the game.[29] In most cases, students submit position papers from the viewpoint of a character role and a final reflection on the overall game experience. These may or may not require independent research beyond the game book, but all will challenge students to position their ideas strategically based on peer interaction and historical resources. Public arenas for publishing student writing assignments (discussion forums, blogs, newsletters, etc.) offer incentives for interfacing with classmates.

Students' abilities to stay "in character" will obviously vary greatly. Letters, pamphlets, treatises, and concert criticism are all important primary sources that students can emulate in the role-playing environment, but success is not dependent on students' ability to imitate the prose style of past periods. Appendix B is an assignment sheet from a game about the War of the Romantics, which requires students to publish short position papers in historical journals like the *Neue Zeitschrift für Musik* on a regular basis throughout the game.[30] These brief essays require students to develop and clarify ideas in preparation for each class meeting, and I grade them on a 5-point scale to give students succinct and prompt feedback. Some essays may serve as a springboard for a longer writing assignment that is due after the reflection period.

Collaborative Learning

One of the unique qualities of an RTTP game is that group work and student interaction are tied to the historical scenario used, not to an arbitrary system. Many of the typical challenges of peer-learning environments are resolved when tied to objectives of a game and a historical narrative. In traditional scenarios students tend to allow their personalities to guide them into stock roles of group work (leader, scribe, spectator, etc.) but gameplay requires some

29. Carnes, *Pedagogy Manual*, 21.

30. An RTTP game blog can offer a suitable medium for simulating historical journals like the *Neue Zeitschrift für Musik*. For ideas on how students can take leadership roles in the publishing process, see Kimberly Francis and Travis Stimeling, "E-Publishing in the Undergraduate Music History Classroom: The University of Guelph Book Review Project," this *Journal* 4, no. 1 (2013): 1–22, http://www.ams-net.org/ojs/index.php/jmhp/article/view/92/124.

students to "get into character" in order to be victorious. Furthermore, since class time for RTTP games usually provides a forum for speeches, or centers on debates and other famous meetings, group work must occur outside of class. This requires students to engage with material persistently via physical and online study groups in order to gain an edge over game opponents.

In addition to collaborative work, students also learn when they confront each other during game time through debate, position papers, speeches, and parliamentary procedures. Presentations of work through online discussion forums and public speaking offer many opportunities for undergraduate peer review, defined by J. Peter Burkholder as a "process, formal or informal, in which students read or hear other students' work and offer evaluation and feedback."[31] In an RTTP setting in particular, student feedback is immediate, pointed, and diverse due to the nature of the learning environment and the broad spectrum of philosophical belief systems that govern the character roles and complex issues of the game.

RTTP games place students into natural opposing factions that represent the main historical groups involved in the event. These groups collaborate in order to persuade the students playing indeterminate roles to make choices tied to the goals of the game. In most scenarios it is advantageous to have a mix of named and unnamed roles to accommodate various class sizes and mutable aspects of the game. The unpredictable nature of indeterminate roles provides RTTP players with real choices and encourages students to seek strategic opportunities for teamwork, requiring a strong familiarity with the historical climate of the game. In Appendix C is a grouping of character roles from an RTTP game on the *Querelle des Bouffons* into opposing and indeterminate factions that facilitate group work both in and outside of the classroom. Grouping students into factions is beneficial for establishing broad goals and channels of communication and collaboration, although instructors should ensure that game books and character role sheets promote individual goals and choices as well as keep each student engaged and thinking independently.

Ultimately, the RTTP experience creates a special type of learning community, one of the high-impact practices espoused by the AAC&U.[32] These communities are neither randomly assigned nor driven by traditional social markers. According to Carnes, friendships "are built not on common interests but on an understanding that comes from working with people and also against them."[33] Relationships are

31. J. Peter Burkholder, "Peer Learning in Music History Courses," in *Teaching Music History*, ed. Mary Natvig (Burlington, VT: Ashgate, 2002), 207.

32. George D. Kuh, "High-Impact Educational Practices: A Brief Overview," Association of American Colleges and Universities, accessed October 23, 2013, http://www.aacu.org/leap/hip.cfm

33. Carnes, *Pedagogy Manual*, 1. Carnes's point on having students work against each other is not to invite antagonism, but to encourage students to voice different sides of an issue for

solidified in much the same way as physical communities and families, through complex, shared experiences.

Public Speaking

Formal public speaking (aside from short presentations on assigned composers or works) may be less common in a traditional music history course than writing, but it aptly complements the skill development of future performers and educators. Undergraduate music majors mostly move on to careers in performance, education, and arts administration, among others, where strong presentation skills are necessary. Furthermore, as with the writing component, music history includes many complex themes that are open to debate.

Debate, according to RTTP creator Carnes, helps students clarify and create ideas, yet our cultural push toward reconciliation among diversity has encouraged many students to resist voicing opinions or pushing opposing views in the classroom.[34] Assuming character roles, though, enables students to take ownership of one or more critical ideas that exist around complex issues. In traditional class discussions, many students either withhold or fail to generate opposing positions because of concerns over social and emotional identity. RTTP gamers, however, can bring these important ideas to the debate by replacing their own views with those of the controversial position they channel through their character roles.

RTTP debates, though, still require students to think for themselves. According to the *Game Designer's Handbook*, simple goals should have many paths to completion, allowing for students to develop intermediary goals and continually reflect on their process to achieving character objectives.[35] This matching of guidance and self-reliance allows for debates to move the game forward, while allowing for creativity, problem solving, and risk taking. Unlike historical re-enactments that require students to memorize and reproduce ideas in their speeches, an RTTP debate is unique and challenges students on many higher order levels of thinking and reasoning.

Appendix D is a schedule of events for an RTTP game on the Council of Trent. The student-led days (in *italics*) that typically occur in the middle of a game most directly facilitate debate and speech-making.[36] Appendix E is a sample debate preparation sheet for RTTP class sessions set prior to the Age of

more productive and meaningful discussions in the classroom.

34. Mark C. Carnes, "Inciting Speech," *Change: The Magazine of Higher Learning* 37, no. 2 (2005): 6–11.

35. Nicolas W. Proctor, *Reacting to the Past: The Game Designer's Handbook*, 3rd. ed. (New York: CreateSpace Independent Publishing Platform, 2011).

36. A typical game schedule and several examples are included in Proctor, *Game Designer's Handbook*, 12–13.

Reason. Although most of the directions would be applicable to any time period, this worksheet invites students to base arguments on a variety of grounds. The purpose of the worksheet is to guide students to preparatory research in order to align their position and strategy to character objectives.

Trouble-Shooting

There are several reasonable concerns with the RTTP methods. The first is that learning environments will become too chaotic when the instructor relinquishes control of the classroom. The traditional classroom setup represents the order and discipline stressed by common primary school practices, to which students are accustomed; the rhythms of class time are familiar and routine. RTTP games, however, are by nature highly unpredictable. The instructor cannot exercise any form of control because it is detrimental to the focus of the game. But the experience itself is empowering for students, and proponents of flipped classrooms have already observed how an inverted classroom structure and culture yields new forms of student engagement and performance.[37] Any dramatic change in routine behavior will require some substantial risk-taking, an adventurous path to bountiful rewards that Dave Burgess calls "teaching like a pirate."[38]

Secondly, many instructors may find that "reacting" inhibits the presentation of accuracy and facts by drifting into the realm of fiction and by perpetuating clichés about history found in popular culture. Such responses by students, however, are not directly antithetical to the main objectives of RTTP. Students gain understanding of the major themes and issues surrounding history and become intimately familiar with its major players by engaging with primary source texts, challenging and affirming prevalent ideas, and exercising higher order thinking skills. Reflecting on the experience once the game has concluded will allow students to tease through the "boundaries" that separate historical fact from historical fiction and the activity itself can prove a valuable lesson in historiography.

Thirdly, the depth achieved in addressing one historical event over the course of 1–3 weeks may distract from the wide breadth of content traditionally surveyed in undergraduate courses. Even as the field of musicology began challenging the implications of narrow canon formation over the past two and a half decades, the amount of content and repertoire continued to expand. The

37. Paula Kay Lazrus and Gretchen Kreahling McKay, "The Reacting to the Past Pedagogy and Engaging the First-Year Student," in *To Improve the Academy: Resources for Faculty, Instructional, and Organizational Development*, vol. 31, ed. James E. Groccia and Laura Cruz (San Francisco: Jossey-Bass, 2013), 357.

38. Dave Burgess, *Teach like a PIRATE: Increase Student Engagement, Boost your Creativity, and Transform your Life as an Educator* (San Diego, CA: Burgess Consulting, 2012).

desire to "get through all the material" still often governs the undergraduate survey to the detriment of deep, reflective learning. The shifting attitudes of Millennials further complicate the content-driven course, as today's students grow increasingly skeptical of memorization and the study of material easily accessible over the Internet through smart phones, tablets, and laptops.[39] As a driver of student engagement and performance, RTTP addresses head-on the dwindling levels of motivation for the study of music history.

Not all of the learning goals for the music history classroom, of course, can be met by RTTP gameplaying. By its very nature, the RTTP format focuses more on written texts than on the musical materials themselves. With the exception of more recent historical periods, musical manuscripts and printed music were more rare than printed text, and opportunities to perform and listen to ensemble works prior to the advent of audio recording technology were scarce. The focus of the most feasible music history games will therefore most likely center more on the ideas of music and music making than the music itself. In the music history classroom, then, RTTP gameplaying will probably work best in conjunction with other kinds of activities.

Assessment

Due to the unpredictable nature of the inverted classroom and the diverse paths to success students will take in gameplay, assessment of RTTP gameplaying work is a persistent challenge. Music history teachers must make the assessment process as consistent and transparent as possible. While the chief motivator of student performance could be tied to the objectives of the game, the learning outcomes should be attainable to both the winners and the losers. The scenario might inspire an uneven level of independent reading and writing, depending on the goals of specific role sheets, so a specified number of graded components should be spelled out directly for students, whether those be online posts, short position papers, public speeches, or tests. Instructors should inform students directly about the activities upon which they will be graded, so that questions of fairness do not arise due to the individualized experience of assuming specific character roles.

The AAC&U, which has a membership of over 1,100 private and public schools, has determined the standards of undergraduate curricular design for almost a century. Although institutions remain varied in design, student body makeup, and mission, the fundamental characteristics of the undergraduate liberal education are relatively consistent. Outcomes rather than content are the focus. The AAC&U's VALUE rubrics (VALUE is an acronym for the *Valid*

39. Robert G. Kane, "Teaching as Counterinsurgency," *The History Teacher* 43, no. 3 (2010): 383.

Assessment of Learning in Undergraduate Education) present a common core of Essential Learning Outcomes ranging from oral and written communication skills to behaviors like civic engagement and ethical action.[40] The AAC&U publishes its core VALUE rubrics online, which are available to instructors who may not have institution-adopted rubrics at hand.[41]

When possible, cross-referencing institutional outcomes can provide instructors with some direction on what to evaluate. Explaining to students the assessment measures before the game will guide them in their individual performance. The Essential Learning Outcomes and High-Impact Practices compiled by the AAC&U reflect many RTTP series standards listed in *The Game Designer's Handbook*. [42] The "Rich Text" series standard, for example, supports game books with a variety of primary and secondary source readings for students to mine. Since students must be judicious in selecting material appropriate to individual character objectives, they must demonstrate the "Information Literacy" outcome at high levels. The bibliographies that typically accompany game books also push students to conduct further research when additional support is required. The RTTP series standard of "Persuasion" is another example, challenging students to improve the outcome of "Oral and Written Communication"; in addition, it can serve as the High-Impact Practice of a "Writing Intensive Course," common to many institutions affiliated with the AAC&U.

The AAC&U's VALUE rubrics can assist music history teachers in assigning assessment measures appropriate for student development, depending on when an RTTP game will occur in the collegiate experience. The oral communication rubric, for example, scores levels in central message, delivery techniques, language, organization, and use of supporting material. Each VALUE rubric provides graduated "levels" from 0–4, which echo the stages of Bloom's traditional taxonomy:[43] 1 is the benchmark, 2 and 3 are key milestones in student development, and 4 indicates the capstone. In some cases the level expectations

40. Terrel L. Rhodes, ed., "Assessing Outcomes and Improving Achievement: Tips and Tools for Using Rubrics," Association of American Colleges and Universities, accessed October 30, 2013, http://www.aacu.org/value/rubrics/index.cfm.

41. The VALUE rubrics are available at http://www.aacu.org/value/rubrics/.

42. Proctor, *Game Designer's Handbook*, 11–12. The AAC&U's Essential Learning Outcomes and High-Impact Practices are available at Association of American Colleges and Universities, "Liberal Education and America's Promise (LEAP): Essential Learning Outcomes," accessed October 23, 2013, http://www.aacu.org/leap/vision.cfm; and Association of American Colleges and Universities, "High-Impact Educational Practices," accessed October 23, 2013, http://www.aacu.org/leap/hip.cfm.

43. Benjamin S. Bloom, ed. et al., *Taxonomy of Educational Objectives: The Classification of Educational Goals, Handbook 1: Cognitive Domain* (New York: David McKay, 1956). Bloom's taxonomy continues to influence educational standards and outcomes for a variety of educational institutions. An updated presentation of the model is presented in Lorin W. Anderson et al., *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives* (New York: Longman, 2001).

are quite different; in other cases, such as with the oral communication rubric, they represent levels of quality and scope. The latter case alerts both teachers and students to the difference between the work of first year students and that of seniors. In the case of the music history course, instructors may want to integrate expectations for student competencies in form, style, and harmonic analysis in delivering speeches.

Conclusion

While the undergraduate music history sequence has long contributed to broad higher education goals, satisfying specific degree requirements in research, literature, and cultural studies, an RTTP game integrates most institutional learning goals into a single activity. Furthermore, RTTP games also offer foundational insight into the field of musicology, requiring students to explore large collections of scores and primary source texts and develop independent ideas to present to their peers. Game books offer a significantly different course text than traditional survey textbooks and anthologies, permitting students to build and shape their own narrative and wrestle with the ethics of historiography. As opposed to vignettes and excerpts that guide students to an intended point, these resources stand as an open body of artifacts with which students can formulate and support their own ideas. To effectively and creatively persuade their colleagues, students are compelled to perform in a number of areas, whether by delivering a speech as a sixteenth-century cardinal, forming a strategic partnership as an eighteenth-century *philosophe*, or even publishing an open letter as a nineteenth-century music critic. Used carefully and creatively, RTTP games help meet the primary learning goal of the music history classroom, namely, to foster student engagement with the music cultures of the past.

APPENDIX A: A Selected List of Primary Sources for an RTTP Game on the Invention of Opera

Texts

Aristotle. "Aristotle on the Purpose of Music." In *Music in the Western World: A History in Documents*, 2nd ed. Edited by Piero Weiss and Richard Taruskin, 8–10. Belmont, CA: Schirmer, 2008.

Bardi, Giovanni. "Discourse Addressed to Giulio Caccini, Called the Roman, on Ancient Music and Good Singing." In *The Florentine Camerata: Documentary Studies and Translations*. Edited by Claude V. Palisca, 91–139. New Haven: Yale University Press, 1989.

———. "Discourse on how Tragedy should be Performed." In *The Florentine Camerata: Documentary Studies and Translations*. Edited by Claude V. Palisca, 141–51. New Haven: Yale University Press, 1989.

Bardi, Pietro. "Pietro Bardi on the Birth of Opera." In *Opera: A History in Documents*. Edited by Piero Weiss, 8–10. New York: Oxford University Press, 2002.

Buonarroti, Michelangelo, the Younger et al. "*L'Euridice*, the econd Opera." In *Opera: A History in Documents*. Edited by Piero Weiss, 11–18. New York: Oxford University Press, 2002.

Caccini, Giulio. "The Birth of a New Music." In *Music in the Western World: A History in Documents*, 2nd ed. Edited by Piero Weiss and Richard Taruskin, 143–44. Belmont, CA: Schirmer, 2008.

da Gagliano, Marco, and Alessandro Striggio. "The Earliest Operas." In *Music in the Western World: A History in Documents*, 2nd ed. Edited by Piero Weiss and Richard Taruskin, 147–50. Belmont, CA: Schirmer, 2008.

Giunti, Filippo. "Music at the Medici Wedding." In *Music in the Western World: A History in Documents*, 2nd ed. Edited by Piero Weiss and Richard Taruskin, 97–101. Belmont, CA: Schirmer, 2008.

Guidotti, Alessandro, and Emilio de' Cavalieri. "Cavalieri's *Rappresentatione di anima, et di corpo*." In *Opera: A History in Documents*. Edited by Piero Weiss, 19–23. New York: Oxford University Press, 2002.

Mei, Girolamo. "Letter [to Vincenzo Galilei] of 8 May 1572." In *The Florentine Camerata: Documentary Studies and Translations*. Edited by Claude V. Palisca, 56–75. New Haven: Yale University Press, 1989.

Ovid. "Orpheus and the Magical Powers of Music." In *Music in the Western World: A History in Documents*, 2nd ed. Edited by Piero Weiss and Richard Taruskin, 1–2. Belmont, CA: Schirmer, 2008.

Plato. "Plato's Musical Idealism." In *Music in the Western World: A History in Documents*, 2nd ed. Edited by Piero Weiss and Richard Taruskin, 5–8. Belmont, CA: Schirmer, 2008.

Quintilian. "The Kinship of Music and Rhetoric." In *Music in the Western World: A History in Documents*, 2nd ed. Edited by Piero Weiss and Richard Taruskin, 10–12. Belmont, CA: Schirmer, 2008.

de' Rossi, Bastiano. "The Medici Wedding Festivities of 1589." In *Opera: A History in Documents*. Edited by Piero Weiss, 1–7. New York: Oxford University Press, 2002.

Strozzi, Giovanni Battista. "The Prescriptions for Intermedi." In *The Florentine Camerata: Documentary Studies and Translations*. Edited by Claude V. Palisca, 221–25. New Haven: Yale University Press, 1989.

Vicentino, Nicola et al. "Radical Humanism: The End of the Renaissance." In *Music in the Western World: A History in Documents*, 2nd ed. Edited by Piero Weiss and Richard Taruskin, 136–41. Belmont, CA: Schirmer, 2008.

Musical texts

Caccini, Giulio. *Euridice* (1600). Firenze: Edizoni Musicali Otos, 1980.

———. "Deh, dove son fuggiti," *Le nuove musiche* (1602). In *Anthology of Baroque Music*. Edited by John Walter Hill. New York: Norton, 2005.

———. "Torna, deh torna, pargoletto mio," *Le nuove musiche* (1602). In *Anthology of Baroque Music*. Edited by John Walter Hill. New York: Norton, 2005.

———. "Ultimo Coro del Rapimento di Cefalo" from *Rapimento di Cefalo*, (1602). In *Anthology of Baroque Music*. Edited by John Walter Hill. New York: Norton, 2005.

———. "Udite, udite amanti," *Le nuove musiche* (1602). In *Anthology of Baroque Music*. Edited by John Walter Hill. New York: Norton, 2005.

———. "Vedrò 'l mio sol," *Le nuove musiche* (1602). In *Norton Anthology of Western Music*. Volume 1: Ancient to Baroque. New York: Norton, 2009.

Cavalieri, Emilio de'. *Canto Intermedi et Concerti* (1591). Paris: Éditions du Centre national de la recherche scientifique (1963-).

———. *Rappresentatione di anima, et di corpo* (1600), excerpt. In *Anthology of Baroque Music*. Edited by John Walter Hill. New York: Norton, 2005.

Monteverdi, Claudio. *L'Orfeo* (1607), selections. In *Norton Anthology of Western Music*. Volume 1: Ancient to Baroque. New York: Norton, 2009.

Peri, Jacopo. *L'Euridice* (1600), Prologue and excerpt from Scene 2. In *Anthology of Baroque Music*. Edited by John Walter Hill. New York: Norton, 2005.

APPENDIX B: Assignment Sheet for Short Essays in the RTTP Game "War of the Romantics"

Short Position Papers

Objective. To develop skills in proposing arguments, thinking critically about music, and engaging with cultural topics through succinct writing examples.

Directions. Position papers are tied to the Reacting to the Past game "War of the Romantics." Students will receive topical assignments in their character role sheets and are expected to reference/quote primary source readings and address the issue at hand directly. Students are NOT evaluated on what position they take, but rather are evaluated on how proficiently they argue on behalf of their character's objectives. Position papers should be published to the course's blog, undersigned by the appropriate character or characters, and posted in the respective journal forum (*Neue Zeitschrift für Musik*, etc.). Blog profiles must include full character names and portraits that will appear next to each post.

Preparatory Readings. Although students may draw on content, ideas, and style from a variety of sources in the game book, students should read the following examples first to shape their own position papers to the appropriate style and discourse.

Brahms, Johannes et al. "Manifesto." In *Music in the Western World: A History in Documents*, 2nd ed. Edited by Piero Weiss and Richard Taruskin, 328–29. Belmont, CA: Schirmer, 2008.

Brendel, Franz. "Inaugural Address" (1859). In *Music in the Western World: A History in Documents*, 2nd ed. Edited by Piero Weiss and Richard Taruskin, 327–28. Belmont, CA: Schirmer, 2008.

Hanslick, Eduard. "On the Beautiful in Music" (1854). In *Strunk's Source Readings in Music History*, rev. ed. Edited by Leo Treitler, 1202–11. New York: Norton, 1998.

APPENDIX C: Factions for the RTTP Game *Querelle des Bouffons*

OPPOSING →	|————————INDETERMINATE————————|	← OPPOSING
coin de la reine	*troupe de Bambini*	*Académie Royale de Musique*	*coin de la roi*
Rousseau	Bambini	Francoeur	Rameau
d'Holbach	Tonelli	Rebel	Cappeval
Grimm	Italian Musician 1	French Musician 1	Castel
d'Alembert	Italian Musician 2	French Musician 2	Cazotte
Diderot	Italian Musician 3	French Musician 3	Jourdan
Philosophe 1			Freron
Philosophe 2			Travenol

APPENDIX D: Schedule for the RTTP Game *Music and the Council of Trent*

Day 1: Introduction to the game and overview of historical content
Day 2: Role distribution and initial faction meetings
Day 3: *Session of the Committee (10 September 1562)*
Day 4: *22nd Session (17 September 1562)*
        Discussion of the proposed Canon 8
Day 5: *24th Session (11 November 1563)*
        Discussion of the proposed Canon 12
Day 6: *General Congregations (23-27 November 1563) before 25th Session*
        Discussion of musical restrictions concerning monasteries
Day 7: Debriefing and reflection

APPENDIX E: Debate Preparation Worksheet

<div align="center">

Debate Worksheet
</div>

Objective in Debate. Reference your character role sheet. If you are to deliver a prepared speech, you may copy it on the back of this sheet for easy reference.

Main Point(s). List each point you are trying to make in order of importance. Keep them succinct, as this is a reference tool for you.
    1.
    2.
    3.

Grounds for Points. On what grounds do you base your point(s)? You may argue on grounds of morality, faith, loyalty, logic, tradition, etc. from the view of your character or faction.
    1.
    2.
    3.

Supporting Minds. What primary source readings include ideas that support your main point(s)? Quote them in shorthand and be able to cite them during the debate.
    1.
    2.
    3.

Counter Arguments. Identify some of the main points your colleagues are likely to bring up in debate that counter yours. Your character role sheet identifies some of those oppositional figures. Below, list your rebuttals.

 1.

 R.

 2.

 R.

 3.

 R.

Analysis. In some cases, musical examples can illustrate points more clearly than words. Write down some of those passages in the repertoire anthology or game book and be prepared to present or perform them during the debate.

 1.

 2.

 3.

Speech. If your character is scheduled to give a formal speech at this meeting, you may provide it here for reference.

APPENDIX F: Select Bibliography for Creating and Running an RTTP Game

Carnes, Mark C. "Inciting Speech." *Change: The Magazine of Higher Learning* (March/April 2005): 6–11.

———. *Minds on Fire: How Role-Immersion Games Transform College.* Cambridge: Harvard University Press, 2014.

———. *Pedagogy Manual.* "Reacting to the Past" Series. Upper Saddle River, NJ: Pearson, 2005.

Higbee, Mark D. "How Reacting to the Past Games 'Made Me Want to Come to Class and Learn': An Assessment of the Reacting Pedagogy." In *Making Learning Visible: The Scholarship of Learning at EMU*, edited by Jeffrey L. Bernstein, 41–74. Ypsilanti, MI: Eastern Michigan University, 2008.

Houle, Amanda. "Listening to Students: Reacting to 'Reacting.'" *Change: The Magazine of Higher Learning* (July/August 2006): 52.

Kelly, Kathleen A. "A Yearlong General Education Course Using 'Reacting to the Past' Pedagogy to Explore Democratic Practice." *International Journal of Learning* 16, no. 11 (2009): 147–55.

Lazrus, Paula Kay, and Gretchen Kreahling McKay. "The Reacting to the Past Pedagogy and Engaging the First-Year Student." In *To Improve the Academy: Resources for Faculty, Instructional, and Organizational Development*, vol. 31. Edited by James E. Groccia and Laura Cruz, 351–63. San Francisco: Jossey-Bass, 2013.

Lightcap, Tracy. "Creating Political Order: Maintaining Student Engagement through Reacting to the Past." *PS: Political Science and Politics* 42, no. 1 (January 2009): 175–79.

Proctor, Nicholas W. *Reacting to the Past: Game Designer's Handbook*. 3rd Ed. CreateSpace Independent Publishing Platform, 2011.

Stroessner, Steven J., Laurie Susser Beckerman, and Alexis Whittaker. "All the World's a Stage? Consequences of a Role-Playing Pedagogy on Psychological Factors and Writing and Rhetorical Skill in College Undergraduates." *Journal of Educational Psychology* 101, no. 3 (2009): 605–20.

Playing by Ear: Listening Games in the Music History Classroom

Laurie McManus

The principle of games in the classroom has recently gained traction in pedagogical circles. Scholarship of the past ten years, building on the work of James Paul Gee, makes the case that video games in particular can provide a model for learning, given their interactive virtual world in which players can develop expertise.[1] José Antonio Bowen argues that designing the classroom like a video game helps challenge students while maintaining enjoyable engagement.[2] More specifically, quality games offer customization at different levels, encourage risk-taking, help students develop competence through performance, and allow for lateral thinking, among other benefits.[3] Indeed, the recent pedagogical interest in video games seems to have overshadowed the basic concept of play in the classroom.

In terms of classroom games, instituting them as a non-graded dimension helps engage students without creating anxiety, while the element of an unknown outcome also offers excitement—or, as Ellen J. Langer writes, "What makes the activity enjoyable is the process of going from not knowing to knowing."[4] Indeed, much of the appeal in games lies in their promise of fun without the worry of failure. Perhaps most importantly, psychological studies have shown that the very act of introducing the play element into activities encourages mindful learning on the part of participants.[5] Langer and Sophia Snow devised an experiment asking participants to complete various activities involving comic strips (ordering or categorizing them, changing words, etc.), and later asked them to evaluate their own engagement. They concluded that

1. James Paul Gee, *Good Video Games and Good Learning: Collected Essays on Video Games, Literacy, and Learning* (New York: Peter Lang, 2007).

2. José Antonio Bowen, *Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning* (San Francisco, CA: Jossey-Bass, 2012).

3. Bowen, *Teaching Naked*, 59–61.

4. Ellen J. Langer, *The Power of Mindful Learning* (New York: Addison-Wesley, 1997), 59.

5. Langer, *Power of Mindful Learning*. In a chapter on "The Myth of Delayed Gratification," she argues based on a number of experiments that framing work activities with mindful directions can increase pleasure and therefore encourage learning; see pages 59–65.

for the "two more difficult tasks, more participants enjoyed the tasks when they were presented as play than when they were presented as work . . . . [Their] minds wandered twice as often in the 'work' as in the 'play' groups."[6] In the context of the college classroom, the very framing of activities as games can predispose students toward more effective learning.

In my own experience teaching at a conservatory, I discovered students could benefit from further development of critical listening skills, so I devised listening games to help them become more engaged in this area. These games involve listening to multiple short selections of music and identifying some aspect among them. There are two broad categories of listening games: content-based games, which include different musical selections intended to help students hear a particular musical element, and performance-based games that produce more subjective reactions to different performances of the same musical excerpt. A typical content-based game might be designed for questions such as: Which musical selections include a ground bass? Which selections include a Classical sentence phrase structure? In contrast, questions for a performance-based game might focus on students' interpretations of perceived expressive nuances: Which performance of Schumann's "Coquette" is most flirtatious? Which performance of a Chopin étude seems more virtuosic?

This article argues for the incorporation of such listening games into the music history classroom, in which students may encounter styles or specific musical elements primarily through isolated examples. The article is structured in two parts, reflecting the two main types of games I use in class: (1) content-focused musical games and (2) performance-focused games. Indeed, performance, as highlighted in a recent roundtable in this *Journal*, may be undervalued in the music history classroom, and such listening games can help transform it into a central point of discussion.[7] Building on recent pedagogical theories of games and attention, I propose that we consider incorporating more games into music history classes to foster active learning and critical listening. Through examples, I also offer game variants to demonstrate the possibilities of such incorporation within multiple contexts.

Content-Based Listening Games

I teach at a conservatory where performance is highly valued and where most students come to my class with a variety of experiences involving music, theater, or dance. Music performance majors may compare interpretations in

6. Langer, *Power of Mindful Learning*, 58–9.
7. Daniel Barolsky, Sara Gross Ceballos, Rebecca Plack, and Steven M. Whiting, "Roundtable: Performance as a Master Narrative in Music History," this *Journal* 3, no. 1 (2012): 77–102, http://www.ams-net.org/ojs/index.php/jmhp/article/view/79/103.

studio class and concert hall; therapists focus on the physical and psychological effects of active music making; and recording production and technology majors might center their studies on the process of manipulating recorded performance. These students take history surveys together, bringing a range of backgrounds and experiences with them. While they are often exposed to performance, they may not have considered the historical contexts and ideological bases of performances, or the evaluation thereof. Having used different versions of listening games this past year in both undergraduate surveys and graduate seminars, I can attest that students enjoy playing the games and find them helpful to the development of critical listening skills. Like any interactive learning tool, the games break up lectures and stimulate participation and active learning.

The basic principles behind listening games in the classroom are active learning and the use of technology to facilitate it in an engaging way. Current pedagogical theories emphasize that active learning increases students' understanding of material. There are many ways to incorporate active learning and thereby critical thinking into the classroom, but how can we as music teachers encourage more critical listening? Listening games have offered one solution to the problem, as they involve what Bloom's cognitive taxonomy terms higher-level engagement, by promoting application of terms and evaluation of unfamiliar musical selections and performances.[8]

As my interest in classroom games developed, I began to see significant applications vis-à-vis the music history anthology. The current pedagogy of music history surveys, with its emphasis on the score anthology as a primary teaching tool, can invite discussion of different performances and the history of performance; nonetheless, the emphasis on scores may initially seem contrary to this notion. However, an anthology can be presented as a collection of pieces that have been chosen for some reason, either as a representative of a genre, a particular transitional moment in style history, an outstanding exception to the genre, etc. Moreover, the very selection of pieces implies both a value and legitimacy of those pieces—indeed, and of those particular versions of those pieces as well.

We can encourage critical thinking by helping students engage with the concept of the anthology and its creation. For example, Mark Evan Bonds suggests we teach students to "connect the dots" in the score anthology by having them

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8. Benjamin S. Bloom, ed. et al., *Taxonomy of Educational Objectives: The Classification of Educational Goals, Handbook 1: Cognitive Domain* (New York: David McKay, 1956). For a revision, see Lorin W. Anderson et al., *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives*, abridged ed. (New York: Longman, 2001). The taxonomy hierarchizes kinds of learning, from more basic memorization and recall of information to engaged application of material, evaluation of material, and creation.

search for similarities and developments between pieces over time.[9] In an article on peer learning in the music history classroom, J. Peter Burkholder further describes how students in a music history survey can be challenged to create their own class anthology. This exercise encourages critical thinking as students must consider various parameters for the selection of pieces and work together as a group to make their anthology cohere; my own students have responded well to the project.[10] Similarly, in his article applying the Jigsaw classroom technique to Mass propers, Douglas Shadle makes an eloquent case for the benefits of numerous comparative examples over the course of a semester. He argues that this approach helps to invert the concept of the traditional anthology with more data, and games can provide such an opportunity by introducing students to multiple instances of a musical characteristic or multiple performances of the same work—a larger data set.[11]

When it comes to listening, we may present formal or stylistic material in a show-and-tell manner: "Listen to this form; follow along with the chart in the anthology." We may also ask students to identify musical elements and apply relevant terms to what they hear in the example. In contrast, with a listening game, students are asked to compare actively. The question asked is not "Do you hear X element?" (which may invite a yes/no answer, sometimes a passive nod), but rather "How is it presented in these examples? How do musicians A and B perform that element?" This kind of game encourages engaged listening. At the same time, it may be easier for students to hear structural or stylistic elements through the comparison of different performances. As Daniel Barolsky writes, "a comparison can often focus students' listening more intensely and even draw their attention to larger points."[12]

Furthermore, the games invite evaluation of different performances or different composers' approaches to form and style, which in turn seems to empower students through the development of their subjective reactions to music. I support this as well, reassuring students that the point is not whether they like one excerpt or another, but whether they can articulate their opinions from some kind of aesthetic standpoint. Robert C. Lagueux has recently argued that teachers of music history should encourage the honing of students' affective responses with the analytical tools they learn in class; professors serve

9. Mark Evan Bonds, "Selecting Dots, Connecting Dots: The Score Anthology as History," this *Journal* 1, no. 2 (2011): 77–91, http://www.ams-net.org/ojs/index.php/jmhp/article/view/18/30.

10. For more on this, see J. Peter Burkholder, "Peer Learning in Music History Courses," in *Teaching Music History*, ed. Mary Natvig (Burlington, VT: Ashgate, 2002), 205–23.

11. Douglas Shadle, "Nothing Ordinary About It: The Mass Proper as Early Music Jigsaw Puzzle," this *Journal* 3, no. 1 (2012): 1–37, http://www.ams-net.org/ojs/index.php/jmhp/article/view/66/98.

12. Barolsky et al., "Roundtable: Performance as a Master Narrative," 95.

as models of empathic listeners and help students learn to articulate, or "language," their own reactions to music.[13]

I try to follow Lagueux's model in typical applications of content-based games in class. "Let's play a game!" I announce to my students. Majors and non-majors alike generally perk up at the suggestion. If they have not played one of my listening games before, the mystery of the unknown provides some initial interest, and if they have played before, then they know this activity will focus on active listening. In the following case, I had introduced the concept of the ground bass in the second-semester history survey and knew already from past experience that students had trouble recognizing ground basses by ear. As a harpsichordist, I have no trouble attuning my ears to basslines, but I found that students were more likely to listen to upper voices regardless of whether text was involved; in a class on Baroque music history, where so much attention is devoted to the development of figured bass and its ramifications, this proclivity was a problem. To help students focus on basslines, I created a "ground bass" game, which consists of seven short excerpts from seventeenth-century instrumental music; the goal is simply to identify which of these excerpts contain a ground bass and which do not. For students with more advanced ears, I offered that they could also try to identify the harmonic progressions in the selections.

For classroom application, I had students write down their answers while listening, then we discussed as a group (about fifteen of us). I solicited answers from students; generally a show of hands—"ground bass or no?"—offered me a sense of how many students got it. Some examples were clear, others were not. In those cases we listened again and I helped them parse out the bass line by playing it on the piano to accompany the recording, or in one case, by having students sing along. Students generally enjoyed the sense of mystery and subsequent relief in learning the correct answers for those examples they had found unclear. I often see surprised, engaged reactions in post-game discussion. One could add even more excitement to a game like this by adding a reward incentive: official score-keeping, candy, etc. For larger classes, one could group the students into teams and have them discuss their answers.

Though its immediate goal is relatively simple and objective, the "ground bass" game presents a kind of listening exercise that has applications beyond the initial challenge. In my experience, it has proven to be a successful way to train students to (1) focus on the bass line in ensemble repertoire, (2) recognize the variety of ground bass patterns and their applications in Baroque repertoire, and (3) recognize the context of a very famous ground bass piece: the Pachelbel Canon. For this last point, I chose a historically informed performance by

13. Robert C. Lagueux, "Inverting Bloom's Taxonomy: The Role of Affective Responses in Teaching and Learning," this *Journal* 3, no. 2 (2013): 119–50, http://www.ams-net.org/ojs/index.php/jmhp/article/view/76/118.

Jordi Savall and the Hespèrion XXI ensemble—an almost perversely fast corrective to the overplayed wedding piece that the work has become.[14] Students were shocked and amused by the performance, and it offered me a teaching moment to situate something they already knew intimately within its historical and generic contexts. Finally, this game is also a way to expand their repertoire—some students demand to know what certain pieces are: in the case of the "ground bass" game, many students were entranced by the performance of Monteverdi's "Zefiro Torna" by Philippe Jaroussky, Nuria Rial, et al.[15]

The "ground bass" game is a perfect example of a content-based listening game, which includes multiple examples of different pieces that illustrate some kind of stylistic or formal element. Thus, the game may be used to reinforce general points from class that are most typically presented through one example at a time. After introducing non-majors to the concept of imitative polyphony, for example, I had them play a game identifying it in openings of various Renaissance vocal pieces. The game may also be used to help students recognize various formal structures even in longer pieces. Indeed, I have found success in teaching sonata form through the listening game. The "Mozart: Theme or Non-Theme" game juxtaposes one- to two-minute selections of Mozart's music from various genres to help students distinguish between the elements that make a theme or a transitional and/or developmental passage. With so many examples played one after another, students began to "get a feel" for it, in this case learning to recognize the harmonic and phrasal structures of a theme, or sequential passages and harmonic instability as prime characteristics of a transition or development. Naturally, such a listening game could be done with any kind of musical formal element: pedal points, retransitions more broadly, fugal passages, codettas, etc. Upon completing the game, students could even begin to construct a taxonomy of characteristics for one or more elements.

The overall length of a game as well as the length of its individual excerpts can also contribute to the learning outcome. As I have designed it thus far, a typical game includes shorter clips of music, from one to three minutes in length. The concise nature of these excerpts reduces the time needed to play the game, making it manageable to incorporate into the classroom—comparing complete Beethoven symphonies would take hours. Rather than overwhelm students with length, it helps to train their musical memory in a concentrated setting; a series of games could be designed to include progressively longer clips of music, thereby helping students work up to comparing complete performances of substantial works, possibly in conjunction with the teaching of longer forms.

14. *Ostinato*, Jordi Savall et al., Hespèrion XXI (Alia Vox, AV 9820, 2001, compact disc).

15. Claudio Monteverdi, *Teatro d'amore*, Nuria Rial, Philippe Jaroussky, Jan van Elsacker, João Fernandes, Christina Pluhar (Virgin Classics, 5099923614024, 2009, compact disc).

As seen above, content-based listening games may also function as a means of introducing students to a range of repertoire in a short time. One can imagine varying content of the game as a way to help students appreciate a range of compositional styles from even a single composer. The Brahmsian in me wants to create a listening game asking students to identify nineteenth-century genres, then reveal that all selections are by Brahms—I can think of no better way to present the historical context of Wagner's quip that Brahms was an excellent mask wearer, or, of course, as an introduction to the concept of nineteenth-century historicism more broadly.[16]

Further modifications of the game can involve active student participation in group settings. Thus far I have found it most successful as an in-class activity followed by group discussion; in soliciting feedback from students, I found that they much preferred listening and discussing in class because of the immediate explanations and group exchange of ideas. The game would also work well in the context of what Elizabeth F. Barkley et al. call a "think–pair–share" activity, in which students take their own notes and then discuss their reactions together with a partner.[17] Likewise, students working in pairs or small groups could each be assigned different listening roles—i.e., one person listens for articulation, another for dynamics, etc., then each discusses their specialty with the group. A longer-term project might be for students to design their own games; although this activity requires the use of music editing software, which may make it difficult for some teachers to assign, it has the benefit of challenging students to consider their own parameters and variations in performance and musical content.

The Comparative Performance Game

As I initially conceived of it, the content game functioned primarily as a way to introduce students to isolated musical elements as described above. However, the more subjective game focusing on comparing performances began as a project in my spare time, born from the musician's desire to evaluate different performances, and, moreover, to interrogate my own aesthetic preferences and prejudices. The challenge of the game was initially to identify individual performers or just national schools. My friends and I discovered our own prejudice was against modern piano performance for the sake of older, vintage, Golden Era recordings—the very scratch of the record a mark of pedigree, a glimpse into a supposedly purer past. We listened more closely to vintage recordings to develop an aesthetic instead of a blanket acceptance that anything old was good.

16. Richard Wagner, "On Poetry and Composition," trans. William Ashton Ellis, in *Richard Wagner's Prose Works,* vol. 6 (London: K. Paul, Trench, Trübner, 1897), 146.

17. Elizabeth F. Barkley, K. Patricia Cross, and Claire Howell Major, *Collaborative Learning Techniques: A Handbook for College Faculty* (San Francisco: Jossey-Bass, 2005), 104–7.

In a similar way, the game could be used to challenge those who make sexist or racist comments about performers (i.e., "women are more expressive than men")—indeed, to challenge the very notion of national schools of performance that still figure prominently in the discourse on classical musical today.[18] A colleague has incorporated listening games into a women's studies classroom as a means of sparking discussion about the gendered expectations of performance: Using only their aural skills, can students tell the difference between male and female pianists?

Certainly, listening to multiple performances gives students a sense of the variety and color in live music-making. This activity focuses their attention on the work as performance and not as printed document. Just as interrogating the anthology engages students in college-level conceptualization of the teaching of music history by forcing them to recognize that it is not a series of facts, comparison of multiple performances helps them realize that it is also not a series of definitive performances of works. Of course, there are differences in presenting a score anthology as a collection of works and presenting a series of recordings of the same work. The score anthology provides an easy point of reference for discussion and, for some students, it functions as a security blanket for analysis. We may easily direct students to a particular measure number to highlight an element, and they may find the analysis of physical notes to be more objective than discussing something they hear. Furthermore, an anthology of recordings usually corresponds to the discussion in the score anthology, so it may be problematic as well to bring in a recording that differs from what the students learn in the readings (e.g., different timings, a performer taking a repeat or not, varied ornamentation, and so on). At the same time, following along with the perceived "objectivity" of the score while listening may distract students from the nuances of an individual performance; they may focus on the unchanging visual dimensions of listening with a score at the expense of the holistically aural.

When asked about the benefits of comparing recordings, one of my own students brought up a practical danger: "I think it helps the listener be able to hear different renditions of each piece. However, I might would [*sic*] find it confusing for a listening test if I am used to one type of voice or rendition."[19] This

18. Even though many young performers themselves may disavow the existence of national schools, one may easily see recurring threads of discussion on "Chinese" vs. "Western" or "Russian" pianists, for example, in YouTube commentary. For an example of modern discourse on building a national school, see Eric Hung, "Performing Chineseness on the Western Concert Stage: The Case of Lang Lang," *Asian Music* 40, no. 1 (2009): 131–48. Hung addresses Lang Lang's attempts to legitimize Chinese pianism as "Chinese" through the incorporation of folk melodies into his repertoire.

19. This quote is taken from an informal, anonymous feedback survey I administered at the end of one of my music history surveys. The question was "Do you find listening games helpful? Why or why not?"

statement highlights another basic pitfall of listening to one recording from an anthology without critical evaluation: students may associate the music with that particular performance; the timbres and interpretive gestures become the work for them, and it may be difficult to hear the work in other performing contexts. And if a goal in the classroom is to help students learn to identify a body of musical works, then relying on only one recording of a piece can also allow them to "cheat," in a sense, on listening quizzes by recognizing a piece of music based on a particular performance or recording—for example, "I recognize that voice; this must be the Landini." In this way, paradoxically, comparing multiple interpretations helps student recognize and separate the common elements of the "music itself" from individual performers' interpretations. While such comparisons may seem to focus listening only on the nuances of performance, they also help students become more familiar with core elements of the piece and force them to engage with the notion of the mutable work ("To what extent can performances vary before the piece becomes unrecognizable?"). As one student commented after playing the listening games, "Not only did I appreciate the music more, I also feel that it was easier to learn and recognize the piece, as opposed to just listening to one performer and assuming that their performance style is accurate for the time period/genre, etc."

In addition to providing new ways of hearing assigned pieces, a performance-based listening game can also function as an inroad to discussing performers themselves in the music history classroom. In a recent roundtable in this *Journal*, musicologists theorize the problem of the overlooked performer and offer various solutions to it.[20] Their discussion proceeds from the notion that the teaching of music history privileges stylistic and formal developments in music—that music is located, by and large, in the score, where these developments are readily recognizable and tangibly dissectible. Meanwhile, performers who bring that music to life, whose recordings compose anthologies, are often relegated to the margins of music history.

I believe listening is the source from which discussions of performers can spring most fruitfully. If students have little means of recognizing and articulating differences between performances, if they have no understanding of what makes a "great" performance, then it may be harder for them to connect musically with what they hear, and they may have little interest in the history of individual musicians and their performing contexts.[21] Performances that stand out within the context of many can thus pique students' interest in the performers themselves. Moreover, unlike some popular YouTube video compilations ("Great Pianists Play . . ."), my classroom games contain no visual com-

20. Barolsky et al., "Roundtable: Performance as a Master Narrative."
21. Daniel Barolsky's inclusion of Glenn Gould, Maria Callas, and Wilhelm Furtwängler instead of younger, currently active performers implies some value in their historical legacies.

ponent and no identifying information about the performers. I could introduce students to a famous performer and predispose them to hear the selection influenced by my own opinion, but I prefer them to come to each performance as a discovery event.

For example, in a graduate seminar on music history pedagogy, I asked students to record their reactions to eight different clips of the final two minutes of Chopin's Piano Sonata in B Minor, op. 58, and to try to articulate why one or another seemed to be a "successful" performance to them. In an undergraduate setting I may have given more guidance in the initial presentation of the game, but I expected the DMA performers to have some basis for comparing performances already. Indeed, they had little difficulty concentrating on interpretive differences, although they found the number of examples to be too many. After listening, they enjoyed sharing their opinions and talking amongst themselves, "Why did you like that one?" The big shock of the game was that many of them had enjoyed the performance by Lang Lang, yet they had "heard" he was supposed to be "bad." The discussion eventually led to the group attempting to define aesthetic criteria for a "successful" performance, and, indeed, to reevaluate their preconceived notions about some famous pianists.

The graduate students were also excited about the prospect of using such a game in a studio setting and offered that it could be used in a music class to highlight changes in style between performers of different historical periods. I saw this very principle at work in one of my undergraduate surveys when I asked students to debate which performance of Schumann's "Coquette" from *Carnaval*, op. 9, they found more "flirtatious": Arthur Rubinstein's or Adelina de Lara's—of course, in accordance with my listening policy, I simply presented the two examples as "A" and "B."[22] When I later revealed that Adelina de Lara had studied with Clara Schumann, this tidbit of information opened the discussion to how historical performances might lend insight into certain performance traditions. More broadly: What difference does a generation make, or different kinds of training and cultural experiences? These questions could also direct class discussion towards the ideas of tradition and of lineage in performing circles as well. A teacher might further employ such discussions to draw connections between the kinds of legitimization performed by writers of music history and by the musicians themselves. The game offers students

22. See "Pupils of Clara Schumann," disc 3 (Pearl, GEMM CDS 99049 [9904—9904], 1991, compact disc); Robert Schumann, *Carnaval* excerpts, Arthur Rubinstein (RCA Red Seal) in *Norton Recorded Anthology of Western Music*, vol. 2, 6th edition (2010, compact disc). Schumann character pieces are an excellent inroad to discussion because of their short length and because students have the composer's own suggestion for programmatic interpretation to use as a springboard for comparison. Some of the less talkative students in this case spoke up when they realized our comparison centered on the "flirtatious" nature of the performances—that is, program or character music invites students to discuss the performance in descriptive terms.

a fun introduction to these topics, with the historical object—in this case, the musical performance—as the main theme of discussion.

Indeed, a game comparing different performances could be based on any number of parameters, depending on what I would direct students to hear in the selection of music: Is it a particularly hair-raising moment in a larger dramatic work? Is it a selection that showcases a wide range of musical approaches, including delicacy, color, as well as virtuosic Sturm und Drang? Is it an improvisatory passage where time-taking is the foremost parameter (for example, I might juxtapose harpsichordists and pianists in the performance of a Baroque toccata)? Will we compare figured bass realizations on various instruments? Differences in orchestration, voice types, and performance forces (Bach sung one-to-a-part, or period versus modern instruments in Beethoven)? Ornamentation in all periods? Can different performances be used to highlight various aspects of the music, such as the dance-like character or improvisatory roots of a genre? The questions I ask in class can also direct students to listen to certain characteristics within the selections as well as to broader questions about performance practice.[23]

Students found themselves reexamining their preconceived notions of piano and harpsichord performance in addition to their notions of "romantic" and "Baroque" interpretations in a Baroque survey course recently. Graduate students listened to recordings of an unidentified pianist and then a harpsichordist play the A section of Scarlatti's Sonata in D Minor, K. 213/L. 108. The goal was to interpret which performer used more "freedom" in playing. The students seemed confident they knew what this term meant; I could have asked them to briefly sketch their criteria for "freedom" in Baroque performance before the game to make them approach it more mindfully. After hearing the pianist's legato articulation and use of rubato, students were quick to describe it as a "romantic" performance. But they were later surprised by the even greater rhythmic flexibility and space given to shorter musical ideas in a historically informed performance by harpsichordist Ottavio Dantone.[24] Part of the enjoyment of this game derived from students creating and reevaluating their own parameters for "freedom" in performance.

As seen in the aforementioned examples, I prefer that my students play without even the names of the musicians, let alone the visual stimuli of the

23. As one example, the questions I wrote for the "Liszt Sonata Game" were: "This two-and-a-half-minute clip is one of the most structurally important and dramatic points in the entire 30-minute sonata. How does each performer create tension and resolution? Which performance(s) do you think is most successful at this? Can you articulate why (is it a matter of dynamics, articulation, timing)? Which performances are less successful? Do they make you hear the passage differently?"

24. Domenico Scarlatti, *Scarlatti Complete Sonatas*, vol. 7, Ottavio Dantone (Stradivarius, SVS 33621-7, 2004, compact disc).

performance. Whether we should listen in this manner is a tricky question in and of itself and warrants some discussion of its benefits and problems. Popular pedagogical methods are often derived from the notion of different learning styles, such as "visual learning," even if some recent research has suggested that tailoring teaching methods to various "learning styles" is ineffective.[25] My own inclination to have students focus on the audio derives from my background having learned to listen primarily from audio recordings. I want even the "visual learners" to confront the challenge of audio-only listening. In the case of music majors, it is an important skill to be able to process and analyze aural information by ear alone—musicians must be able to listen.

Recent research at the intersections of pedagogy and neuroscience supports the notion of isolating the acts of seeing and hearing to improve concentration on each one. Biochemist James E. Zull suggests we avoid asking students to multitask with both audio and visual stimulation. He warns, for example, of showing movies in class:

> Learning is enhanced when we develop explanations and predictions from what we perceive . . . . We must transform the information we receive into ideas, plans, and actions, making something personal and new from what came through our senses. Taking ownership in this way is essential for learning, but the movie may seduce us into taking the easier route of just watching.[26]

In other words, Zull seems to be encouraging mindfulness in the classroom. By overstimulating the senses with both audio and visual material, a teacher may reduce students to the point of simply "taking it all in," as he describes in the case of films. On the other hand, having students focus on one aspect of a performance, with the additional help of asking direct questions about the material, helps them to engage more productively with the information and to take ownership of it. In this way, the comparative listening games help students craft their own evaluations and perceptions from the multiple examples. My preference is for them to focus on training their ears, so I exclude the visual element in many game rounds. As for the problem of showing film in class, Zull suggests a similar solution:

> We also can separate the sound from the images to reduce the sensory content in any moment in time. This is highly brain-compatible. Despite all the hype about multitasking, our perception and comprehension are increased when we attend to either the visual or the auditory at any one time.[27]

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25. See review of the literature in Harold Pashler et al., "Learning Styles: Concepts and Evidence," *Psychological Science in the Public Interest* 9, no. 3 (2009): 105–16.

26. James E. Zull, *From Brain to Mind: Using Neuroscience to Guide Change in Education* (Sterling, VA: Stylus, 2011), 129.

27. Zull, *From Brain to Mind*, 130.

Furthermore, removing the visual aspect of performance can help eliminate bias and other types of distraction.[28] Within the fields of music psychology and cognition, the visual element has been shown to play a strong role in the perception of musical performances, beyond simply functioning as a "distraction."[29] For example, a 1990 study by Klaus-Ernst Behne indicated that ninety-three participants could watch different video performances set to the same audio track and believe they were hearing different musical performances.[30] A more recent study by Dahl and Friberg suggests that the expressive power of musicians' bodily movements and gestures can help audience members perceive emotions even without auditory input, and other studies support the notion that the evaluation of performers becomes more positive when listeners see both facial expression and bodily motion.[31] In the case of percussionists, even the perception of note duration can be affected by visual information such as the length of the performer's arm gesture.[32]

In a similar vein, recent studies have also indicated the presence of an "attractiveness bias" in the evaluation of performers. In a 2004 study, Charlene Ryan and Eugenia Costa-Giomi found that judges' perception of attractiveness in adolescent pianists affected their ratings of audiovisual performances; the "attractive" female performers rated higher compared to their audio-only recordings, while the "unattractive" males rated higher compared to their audio-only recordings.[33] Studies by Joel Wapnick et al. have also explored the relationship between perceived attractiveness and the evaluation of performance. Reflecting on years of research, they conclude "The visual aspect apparently

28. I often make use of recent performances that do have a video component, which I remove when compiling game rounds. This can easily be done in a program such as Audacity. Alternately, one can simply play a YouTube video without projecting the video to students.

29. For general methods, see Friedrich Platz and Reinhard Kopiez, "When the Eye Listens: A Meta-analysis of How Audio-visual Presentation Enhances the Appreciation of Music Performance," *Music Perception: An Interdisciplinary Journal* 30, no. 1 (2012): 71–83.

30. See Klaus-Ernst Behne, "Blicken Sie auf die Pianisten?!"—Zur bildbeeinflußten Beurteilung von Klaviermusik im Fernsehen," *Medienpsychologie* 2 (1990): 115–31. For an updated study, see Klaus-Ernst Behne and Clemens Wöllner, "Seeing or Hearing the Pianists? A Synopsis of an Early Audiovisual Perception Experiment and a Replication," *Musicæ Scientiæ* 15 (2011): 324–42.

31. Sofia Dahl and Anders Friberg, "Visual Perception of Expressiveness in Musicians' Body Movements," *Music Perception: An Interdisciplinary Journal* 24, no. 5 (2007): 433–54 and Jay Juchniewicz, "The Influence of Physical Movement on the Perception of Musical Performance," *Psychology of Music* 36 (2008): 417–27.

32. See Michael Schutz and Scott Lipscomb, "Hearing Gestures, Seeing Music: Vision Influences Perceived Tone Duration," *Perception* 36 (2007): 888–97.

33. Charlene Ryan and Eugenia Costa-Giomi, "Attractiveness Bias in the Evaluation of Young Pianists' Performances," *Journal of Research in Music Education* 52 (2004): 141–54.

boosts ratings only when performances are by advanced players, and only for listeners who are not experienced performers themselves on the instrument."[34]

Given the numerous studies indicating the influence of visual information on the listening experience, it is easy to see the benefits of having students focus solely on aural stimuli within many classroom scenarios. Nonetheless, some would criticize this method as rooted in a nineteenth-century ideology of art religion, wherein audiences reverently sit in the dark, tune out distractions, and focus on the "music itself." As a scholar of nineteenth-century music, I am well aware of this concern and make the students aware of it too—by having them listen to late Beethoven in the dark, for instance, which I justify by explaining that we are attempting to approximate the conditions within the moment in music history when such ideologies arose. Indeed, this very ideology may underlie the current undervaluing of performers in anthologies, as the autonomous work itself supposedly transcends any human interpretive element.[35] Thus, to widen the scope of the game by showing video clips of different performances can work well, or even be necessary in the case of some twentieth-century works and performance art.

For common-practice repertoire, I have experimented with comparing the experience of audio-only versus audio-visual performances. This method is easily incorporated into the presentation of pieces with formal repetition; for example, I may have students listen to the Norton Anthology recording of Tchaikovsky's Sixth Symphony for the first half of the third movement, then

34. Joel Wapnick, Charlene Ryan, Nathalie Lacaille, and Alice-Ann Darrow, "Effects of Selected Variables on Musicians' Ratings of High-level Piano Performances," *International Journal of Music Education* 22, no. 1 (2004): 16. See also Joel Wapnick, Alice-Ann Darrow, Jolan Kovacs Mazza, and Lucinda Dalrymple, "Effects of Physical Attractiveness on Evaluation of Vocal Performance," *Journal of Research in Music Education* 45 (1997): 470–9; Joel Wapnick, Jolan Kovacs Mazza, and Alice-Ann Darrow, "Effects of Performer Attractiveness, Stage Behavior, and Dress on Violin Performance Evaluation," *Journal of Research in Music Education* 46 (1998): 510–21; Joel Wapnick, Jolan Kovacs Mazza, and Alice-Ann Darrow, "Effects of Performer Attractiveness, Stage Behavior, and Dress on Evaluation of Children's Piano Performances," *Journal of Research in Music Education* 48 (2000): 323–36; Joel Wapnick, Louise Campbell, Jeanne Siddell-Strebel, Alice-Ann Darrow, "Effects of Non-Musical Attributes and Excerpt Duration on Ratings of High-Level Piano Performances," *Musicæ Scientiæ* 13, no. 1 (2009): 35–54; and Jennifer Hung and Carol Lynne Krumhansl, "What Does Seeing the Performer Add? It Depends on Musical Style, Amount of Stage Behavior, and Audience Expertise," *Musicæ Scientiæ* 15 (2011): 343–64. Daryl W. Kinney has also demonstrated that in blind listenings, judge expertise predicts internal consistency in the evaluation of excerpts; see Daryl W. Kinney, "Internal Consistency of Performance Evaluations as a Function of Music Expertise and Excerpt Familiarity," *Journal of Research in Music Education* 56 (2009): 322–37.

35. See Richard Taruskin's discussion of this in relation to a review of Ian Bostridge's *Dichterliebe* performance, "Is There a Baby in the Bathwater? (Part II)," *Archiv für Musikwissenschaft* 63 (2006): 309–11.

show an audiovisual performance for the second half.[36] In those cases where we compare audiovisual performances, I invite students to comment upon the visual aspects and to broaden the discussion into the notion of performance as a physical, specifically bodily phenomenon (occasionally this extends into the analysis of cinematography as well). That we discuss these issues at all in music history class only helps to create more links between the past and the present and to challenge students not to accept modern classical performance simply "as it is," but rather to interrogate the origins of its contexts and ideologies.

Furthermore, the very act of discussing in class whether to listen or watch helps students broaden their own awareness of their listening experiences. In a non-major appreciation class, for example, I have asked students to read two abstracts of the aforementioned studies on listening versus watching. Then we hold our own in-class experiment: first we listen to a section of music, then we watch the same performer play the same passage. I ask students to consider their reactions to the music and whether or how seeing the performer affects their engagement with the piece. The students seem to enjoy both the engagement with the audio and audio-visual performances as well as the element of critical self-interrogation. The major emerging theme is that these non-majors become more aware of an "interpretation" when watching the performer. They seem to accept the piece of music as an objective entity that they interpreted when simply listening; when watching, however, they can feel too exposed to the performer's own emotional interpretation through the visual cues of facial expression, motion, gesture, etc.—in short, that a certain interpretation was being imposed upon them in conflict with their own emotional reactions to the audio-only clip. I try to suggest that it is the same "interpretation," simply that they are better versed in visual cues than those of Romantic piano interpretation (or whatever the case may be). But there is no denying that many of the students experience completely different reactions to the performance, and this exercise makes them examine their own engagement with the music and the act of performance itself.

Finally, as an example of one further application, a game does not even have to be listening-based—I have even found it to be a useful way of introducing students to primary sources in music history class. In my prose variation of the game, students must determine whether an excerpted music review was written in the nineteenth century or in 2012. Because this particular game round served as an introduction to a class session on nineteenth-century virtuosity that included Liszt, Chopin, and Schumann, I chose reviews of pianists. I had to make only a few minor changes to obscure the names of the performers;

36. Piotr Il'ich Tchaikovsky, Symphony No. 6 in B Minor, op. 74, mvt. 3, Paavo Järvi, Cincinnati Symphony Orchestra (Telarc Records) in *Norton Recorded Anthology of Western Music*, vol. 2, 6th edition (2010, compact disc).

here are two examples (students, of course, were not privy to footnotes with the sources listed):

> 1. At that bone-chilling moment, whatever was possessing [him] showed its face. As if encroaching on something forbidden, the audience sat frozen. I had an impulse to turn away in fear, but I stayed transfixed in aesthetic enchantment . . . .[37]

> 2. He was on the rack, the blood flowed, and the nerves trembled. But as he continued to play, the demon disappeared.[38]

The ostensible purpose of this particular game was to identify modern and nineteenth-century reviews. Some skeptics might question whether differences in syntax and translation make comparisons impossible, or at least unfair, but two broader outcomes emerged from this "prose game," however imperfect it may seem. First, even beyond the game element, the colorful prose and Romantic descriptions themselves immediately engaged students with the subject of performance and virtuosity. Second, the sheer volume of examples (twenty-two all told) opened discussion to themes that emerged in reception—for example, the two given quotes offer a nice segue into the idea of demonic possession and narratives of virtuosic heroism. Finally, the prose round challenged students to recognize both similarities and differences in modes of reception then and now.

Conclusion

These games are useful in class, not simply as exercise or extra practice, but as agreeable and intriguing variations on the kind of critical listening I try to teach through the main pieces in the anthology. Whether comparing different performances or different excerpts of pieces, students are challenged to perceive nuances, articulate them, and evaluate them. Perhaps of greater importance to those professors who want their students to listen beyond formal elements, the game offers a method of discussing and appreciating the performers themselves.[39] Listening to multiple performances can also broaden classroom discussion to topics of historical interest: aesthetic values of virtuosity, the concept

37. Joel Luks, "A Demonic Element: Daniil Trifonov's Bone-Chilling Recital is more than Technical Mayhem," *Houston Culture Map*, Feb. 27, 2012, http://houston.culturemap. com/newsdetail/02-27-12-10-52-a-demonic-element-daniil-trifonovs-bone-chilling-recital-is-more-than-technical-mayhem/.

38. Review of Franz Liszt by Hans Christian Andersen, *A Poet's Bazaar* (1846 edition) cited in translation in Dana Gooley, "Liszt and his Audiences, 1834–1847: Virtuosity, Criticism, and Society in the *Virtuosenzeit*" (PhD diss., Princeton, 1999), 350.

39. Electronic music brings up its own set of aesthetic issues precisely because of the removal of the performer.

of the work, audience habits and expectations in different periods, and the vestiges of nineteenth-century values in the concert hall and music world today. Ultimately, such games can help students engage with the human element of music making—and with what performers do best: bring music to life.

Avoiding the "Culture Vulture" Paradigm: Constructing an Ethical Hip-Hop Curriculum

Felicia M. Miyakawa and Richard Mook

In the introductory matter to *That's the Joint: The Hip-hop Studies Reader* (one of a very small number of commonly used Hip-hop textbooks), scholars Mark Anthony Neal and Murray Forman identify a critical debate in Hip-hop pedagogy: the validity of Hip-hop music and culture as a subject of academic study.[1] Neal points out the myriad ways in which academics and cultural critics have attacked Hip-hop's legitimacy in the classroom, both by challenging its validity as an appropriate topic for coursework and by assuming that academics either reinforce negative stereotypes or ignore its cultural context altogether. Forman looks to the other side of the debate, the critiques leveled at academia by Hip-hop's self-appointed leaders, who have long resisted scholarly and academic appropriation of Hip-hop's cultural products because of their personal and professional agendas. On the occasion of the second edition of this textbook, Forman cast a retrospective glance at this debate and concluded: "the struggle remains as to how to properly position the study of hip-hop culture—in all of its wild, unruly, and complicated forms—within the academy without sacrificing scholarly rigor or imposing an elitist and unrealistic academic canon."[2] Indeed, there is a persistent divide between actual practitioners

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1. While the term "Hip-hop" is now usually hyphenated, scholars have yet to reach consensus on its capitalization. We choose to capitalize it out of respect for our Hip-hop elders who do likewise.

2. Murray Forman and Mark Anthony Neal, *That's the Joint: The Hip-hop Studies Reader,* 2nd ed. (New York: Routledge, 2011), 2–3. The first publication of this reader in 2004 marked a significant moment in Hip-hop scholarship: enough critical work had been published to allow Forman and Neal to choose some of the best extant essays for their collection. For *JMHP* readers who are unfamiliar with the growing body of Hip-hop scholarship, we suggest the following sources as a starting point: Jeff Chang, *Can't Stop, Won't Stop: A History of the Hip-hop Generation* (New York: Picador, 2005); Jim Fricke and Charlie Ahearn, *Yes Yes Y'all: The Experience Music Project Oral History of Hip-hop's First Decade* (Cambridge, MA: Perseus Books, 2002); Mark Katz, *Groove Music: The Art and Culture of the DJ* (New York and Oxford: Oxford University Press, 2012); William Eric Perkins, ed., *Droppin' Science: Critical Essays in Rap Music and Hip hop Culture* (Philadelphia: Temple University Press, 1996); Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* (Hanover, NH: University Press

of Hip-hop culture and the academics who study the phenomenon from afar, and increasing distrust on the part of Hip-hop insiders of the scholars who "use" the culture with little deference to those who *live in* the culture. A number of "old-school" Hip-hop practitioners have begun to produce their own historical texts to counter what they see as scholarly profiteering and cultural free-loading. So deep is the disdain that those who use Hip-hop culture for personal scholarly gain have come to be known pejoratively as "Culture Vultures."[3] A handful of academics have also begun to insist on a holistic teaching approach to better represent the multivalent nature of Hip-hop aesthetics. As Christopher Tinson and Carolos REC McBride argue, for example, "at this stage, scholars whose lens of critical and social inquiry is Hip Hop and who possess academic privilege have a particular duty to reflect the multifariousness and breadth of Hip Hop experience, from the popular to the political."[4]

In response to this debate, and in the hopes that academics can avoid the "culture vulture" paradigm, this paper argues for praxial Hip-hop pedagogy and maps its ethical challenges with the goal of fostering a broader, self-reflexive discourse among academics who teach about rap music and Hip-hop culture at colleges and universities. We advocate for three pedagogical practices that honor the living nature of Hip-hop culture: the incorporation of established, "old-school" perspectives, often assisted by cultural elders; embeddedness in local community; and engagement in creative praxis. Each section of this essay will describe the ethical challenges introduced above in more detail, and will offer concrete examples of the Hip-hop pedagogy practices we use in our own classrooms.

Given that authenticity is central to authority in Hip-hop, we offer the following brief statements to explain our connections to Hip-hop and the general nature of our Hip-hop courses. From 2004–2014, Felicia M. Miyakawa was on the faculty at Middle Tennessee State University (MTSU), where she taught courses in both "art" and "popular" musics. She offered a Hip-hop course on six occasions at MTSU. The class was cross-listed for upper-division and graduate students, and usually enrolled twenty-five to forty students. The course was typically taken as a guided elective. Between 2006 and 2013, Richard Mook studied, practiced, and documented Hip-hop culture in the Greater Phoenix

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of New England, 1994); Joseph G. Schloss, *Foundation: B-Boys, B-Girls, and Hip-hop Culture in New York* (New York and Oxford: Oxford University Press, 2009); and Joseph G. Schloss, *Making Beats: The Art of Sample-Based Hip-hop* (Middletown, CT: Wesleyan University Press, 2004).

3. Our earliest record of this term is by Jorge "Popmaster Fabel" Pabon, who has been particularly active in constructing counter-narratives of Hip-hop culture and its origins. See Facebook Event page for "Apache Line: From Gangs to Hip Hop Denver Screening" (http://www.facebook.com/events/117505334995194/), April 19, 2011.

4. Christopher M. Tinson and Carlos REC McBride, "Introduction to Special Issue: Hip Hop, Critical Pedagogy, and Radical Education in a Time of Crisis," *Radical Teacher* 97 (2013): 6.

area. He taught graduate and undergraduate courses on the history and aesthetics of Hip-hop, for both music majors and non-music majors, at Arizona State University (ASU). From 2009 to 2013 he and Melissa Britt led the curricular development of a four-year program in Urban Movement Practices in the ASU School of Dance.

Pedagogical Precedents and Debates

The existence of widely used textbooks such as *That's the Joint* reveals not only a growing bounty of Hip-hop scholarship, but also increasing scholarly engagement with Hip-hop pedagogy. Existing scholarship about Hip-hop pedagogy documents two primary modes of engagement with this culture. The most common is using Hip-hop as a framework for teaching other topics, such as making use of rap's rhyme schemes, flow, and literary devices to teach literacy; appropriating Hip-hop's battle ethic to teach critical debate skills in a sociology class; or assigning Hip-hop based projects that teach leadership skills.[5] Other scholar-teachers attempt to integrate Hip-hop culture more broadly within current educational theory. A. A. Akom, for example, has proposed a new form of teaching praxis called Critical Hip Hop Pedagogy, an approach inspired by the politically conscious, praxis-based teaching model of Paulo Freire.[6] Christopher M. Tinson and Carlos REC McBride likewise see political potential in Hip-hop pedagogy: "Hip-hop Studies lie at the intersection of politics and education, and thus play a unique role in reviving political education inside and outside of the classroom. Schools and college educators . . . have to act strategically to transform these spaces into sites of growth, inspiration, and critical knowing and find ways to incorporate radical histories in their pedagogy."[7] In short, scholars to date find value in Hip-hop pedagogy because of (1) what Hip-hop

5. These approaches are summarized by Marcelina Runell Hall in "Education in a Hip-Hop Nation: Our Identity, Politics, and Pedagogy" (PhD diss., University of Massachusetts, Amherst, 2011), 110–11. For additional examples, see Jared A. Ball, "Hip-hop Fight Club: Radical Theory, Education, and Practice in and Beyond the Classroom," *Radical Teacher* 97 (Fall 2013): 50–59; Marc Lamont Hill, *Beats, Rhymes, and Classroom Life: Hip-hop Pedagogy and the Politics of Identity* (New York and London: Teachers College Press, 2009); Marc Lamont Hill, *Schooling Hip-hop: Expanding Hip-hop Based Education Across the Curriculum* (New York and London: Teachers College Press, 2013); Suzi Parker and Sarah Fuss, "Bringing Hip-hop to Education in a Meaningful Way," *takepart* (November 20, 2013), available at http://www.takepart.com/article/2013/11/20/hip-hop-education-sam-seidel; Samuel Steinberg Seidel, "Hip-hop Pedagogy, School Design, and Leadership," *UNBoxed: A Journal of Adult Learning in Schools* 4 (2009), available at http://www.hightechhigh.org/unboxed/issue4/remixing_education/; and David Stovall, "We Can Relate: Hip-hop Culture, Critical Pedagogy, and the Secondary Classroom," *Urban Education* 41 (2006): 585–602.

6. A. A. Akom, "Critical Hip hop Pedagogy as a Form of Liberatory Praxis," *Equity & Excellence in Education* 42, no. 1 (2009): 52–66.

7. Tinson and McBride, "Introduction," 3.

as a tool can teach us about other subjects or (2) the way in which studying Hip-hop culture can radicalize students into broader civic engagement.

Hip-hop has also flourished in the academy as its own subject of study, with many universities offering dedicated courses or at least courses that give significant space to study of Hip-hop music.[8] Initially, however, Hip-hop courses in the academy focused to excess on examining rap lyrics and their musical settings, while neglecting the rich traditions of dance, DJing, graffiti, and freestyle rapping that are also integral to the culture.[9] In so doing, educators fetishized a fixed artistic product, recreating the commodification of Hip-hop culture that began in 1979 with the commercial success of "Rapper's Delight" by the Sugar Hill Gang.[10] The commodification of rap brought Hip-hop art into mainstream America, but also obscured Hip-hop cultural spaces and many of its founding artists. Further, it transferred ownership, profits, and representational authority of Hip-hop culture from a nested assembly of local, human communities to a profit-driven corporate community with few strings attached. Most of the artists who were deeply involved and invested in the creation of this powerful aesthetic have yet to see a proportional return on their investment in any form, though some manage to get respect. For those who were integral to the development of Hip-hop culture and its artistic elements but were later denied the benefits of rap's commercial success, aesthetic pedagogy represents a scholarly endorsement of these injustices. In short, focusing strictly on the "aesthetic" aspects of finished cultural products both de-legitimizes university Hip-hop courses in the eyes of those who originated the culture and robs students of the opportunity to experience this culture in its fullness.

More recently, teaching professors have incorporated other Hip-hop elements into their teaching, creating what Emery Petchauer has termed an "aesthetic turn" informed by Ethnomusicology and Performance Studies in postsecondary Hip-hop instruction. He notes in particular a new attention

8. Harvard University's Hip-hop Archive keeps a running list of courses about Hip-hop and Hip-hop-related topics offered by colleges and universities in the United States. See http://hiphoparchive.org/university/courses.

9. Emery Petchauer, *Hip-Hop Culture in College Students' Lives: Elements, Embodiment, and Higher Edutainment* (New York: Routledge, 2012), 4–6.

10. A similar "aesthetic" approach prevails in most current music history survey courses, which focus on products, usually compositions, preserved in either sound or score format. By studying cultural artifacts and reading about contemporaneous cultural values, students come to appreciate these works in modern contexts. When applied to Hip-hop culture, the philosophical and effectual weaknesses of aesthetic pedagogy are compounded by significant ethical problems. For the philosophical justifications for this "aesthetic" approach to teaching music history, see James Vincent Maiello, "Toward an Extention of Regelski's Praxial Philosophy of Music Education into Music History Pedagogy," this *Journal* 4, no. 1 (2013): 71–108, http://www.ams-net.org/ojs/index.php/jmhp/article/view/85/127. For Regelski's response, see "Music and the Teaching of Music History as Praxis: A Reply to James Maiello," this *Journal* 4, no. 1 (2013): 109–136, http://www.ams-net.org/ojs/index.php/jmhp/article/view/100/128.

to "grounded expressions of hip-hop in local spaces."[11] While we applaud the increased attention being given to teaching about Hip-hop and the growing sensitivity to local spaces and practices, we see little discussion of how best to bridge the two by engaging students in culturally grounded artistic creation. Such an approach raises important ethical questions about how to navigate power relationships between Hip-hop practitioners inside and outside the academy. The first productive step, in our experience, is to invite the participation of respected community elders.

Respect for the "Old-School": or, Process over Product

In preparation for a spring 2011 Denver showing of his documentary *Apache Line: From Gangs to Hip Hop*, Fabel offered on a Facebook event page dedicated to this event the following explanation of why he made the film:

> I'm tired of seeing these "Johnny come lately" suckers jumping on the band-wagon and doing documentaries and films on a culture that many of us real heads lived and died for! It's time we control and own our history and how it's told and represented! Most of these culture vultures don't give back to our community. Support the work done by the true pioneers and legends of NYC's urban and Hip Hop culture![12]

Some Hip-hop practitioners have managed to convert their skills into academic teaching gigs. Fabel, for example, teaches dance at New York University; legendary DJ and founder of the Universal Zulu Nation, Afrika Bambaataa, is a visiting scholar at Cornell University. Other established artists such as ?uestlove (of the The Roots) and Apple Juice Kid (a North-Carolina based DJ/producer), who may not qualify as "old-school" artists but still garner respect, are taking on visiting positions at universities as well.[13]

Increasingly, academics who teach Hip-hop are heeding the call to involve the cultural elders in their courses. We—Mook and Miyakawa—have both taken advantage of Fabel's willingness to teach by inviting him to our campus for brief residencies. In the fall of 2010, for example, Fabel (and his wife Christie Z-Pabon, who is a significant Hip-hop promoter herself and organizes DJ battles around the world) came to Miyakawa's campus for a three-day residency. While on campus, Fabel gave a guest lecture about Latina/os in Hip-hop

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11. Petchauer, *Hip-Hop Culture*, 3–6.

12. Popmaster Fabel, "Apache Line."

13. This phenomenon recently prompted musicologist Mark Katz to write a guest advice column on breaking into the academy aimed at music industry professionals. See Mark Katz, "So You Want to be a Rock and Roll Professor?," *ReverbNation* (December 10, 2012), available at http://blog.reverbnation.com/2012/12/10/so-you-want-to-be-a-rock-n-roll-professor/.

to Miyakawa's Hip-hop Music and Culture Class; led a dance clinic for students and community members who wished to learn "popping" from one of the originators of the dance style;[14] and moderated a screening and discussion of his film *Apache Line: From Gangs to Hip-hop*, which was open to the public.

More recently, Fabel and Christie visited Mook's campus as part of Home in the Desert: Hip-hop Oasis, a collaborative project funded by the National Endowment for the Arts that brought together youths from the Boys and Girls Club of Metropolitan Phoenix; nationally recognized artists; and university faculty and students to create Hip-hop music, lyrics, and dance about lived experiences of the desert.[15] Fabel's presence connected the local Hip-hop community to the deep history of this cultural tradition through direct creative practice in workshops; generous participation in classes; a screening of *Apache Line* at a Hip-hop cultural center in Phoenix; and DJing and MCing at two public events during the visit, one of which featured a regional DMC scratch DJ competition organized by Christie Z-Pabon.

Fabel's visits to our campuses and communities offered more than an "old school" perspective. We purposefully involved him directly in the creative process as teacher, facilitator, and performer. Inviting Fabel to teach foundational skills and join our cyphers (freestyle rhyming sessions, discussed further below) offered our students and youth partners a more direct generational link to Hip-hop history that, as ethnomusicologist and Hip-hop scholar Joseph Schloss has noted, is a crucial marker of status in one's individual Hip-hop identity.[16] Fabel's participation as an elder not only made the Hip-hop Oasis project more recognizable to others in the Phoenix Hip-hop community, but also demonstrated to members of that community that we, though inside the Ivory Tower, recognize and respect the cultural values of their community and their understanding of history. This would not have been the case had we invited Fabel as only a "talking head," panelist, or narrator.

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14. "Popping" is a form of dance beloved by b-boys and b-girls. According to Joseph Schloss, popping is "a West Coast dance form that uses sharp, rhythmic muscle contractions to punctuate large, sweeping circular motions and was primarily performed to the sound of synthesizer-based funk music." See Schloss, *Foundation*, 60. For a discussion and video examples of popping, see "Dancing to His Own Beat," a brief documentary featuring Popmaster Fabel, available at https://www.youtube.com/watch?v=p_G14Y_4A68.

15. By exploring metaphorical connections between Hip-hop and desert adaptations (e.g., light, heat, survival in a harsh environment, etc.), we generated new artistic visions of desert life that reached beyond Hollywood clichés. This project was also funded by the ASU Institute for Humanities Research.

16. Schloss, *Foundation*, 128.

Step Into the (Local) Cypher

The central role of community in our courses synecdochically reflects the importance of community in Hip-hop more generally. As described above, Fabel (like most others who participate in our programs) is more than a "guest" in our classroom, and we more than "hosts"; we collaborate as members of a community, albeit one in constant flux. This community ownership of Hip-hop culture extends to the participation of local artists without any formal university affiliation. Our relationships with local artists rest on the principle that we, as university professors, do not have any special claim to this culture or its history. We do not pretend to "school" our guests, or even our students necessarily. Rather, we recognize the value of Hip-hop knowledge and use our positions to provide artists and our local Hip-hop communities with access to universities and their resources. Such embeddedness is not new and can take many forms; we offer the following as examples in the hopes of provoking creative responses. (Note: in order to avoid awkward shifts of subject in the following paragraphs, we have separated our experiences.)

Miyakawa's experiences

In my class, engagement with the local Hip-hop community extends to making music with that community. For my fall 2012 version of this class, I set aside two days as local artist showcases and then invited local artists to join us. For the first of these showcase days I began with an open invitation to the local community funneled through a former student, Joshua Smotherman, who ran a number of local blogs and Hip-hop websites; makes beats; rhymes; and worked as a middleman in the area, helping artists with particular needs find each other. In other words, he knew everyone. He also happened to be an alumnus of my Hip-hop course and was eager to give back. I left the details of the invitation to his discretion and he produced nine panelists (including himself), all willing to share with my class the particulars of "making it" in the Nashville/Middle Tennessee Hip-hop scene. We held the panel on November 30, 2012, and within twenty-four hours Smotherman had produced a podcast of the session to document the ephemeral but fabulous conversation.[17] Most of the class was a discussion, but the class ended with a cypher, a freestyle rhyming session in which local artists and members of my class participated.[18]

The cypher is a sacred space of ritual and creativity in Hip-hop. B-boys battle in cyphers—large circles—openly joining the middle of the circle when

17. The blog/podcast can be found at Middle Tennessee Music's blog: http://www.midtnmusic.com/indie-music-mania-middle-tennessee-music-podcast-episode-8/#L6YJYUCsPh0T6tXx.01.

18. The cypher is available as a video: http://www.youtube.com/watch?v=VOzDsaq7VzA.

the music moves them to dance.[19] MCs hone their improvisatory skills in similar spaces, jumping into the middle of a physical and musical space when the spirit bids them rhyme. In my class, the cypher became a refuge and creative wellspring. Throughout the semester, when the going got tough we dropped a beat and formed a cypher. Long before our guest panelists joined our class, my students felt comfortable in our class cyphers. Admittedly, they felt different pressures when our guests joined us. Some of my students, hungry to join the business, saw this (rightly) as an opportunity to impress people with local connections. (Indeed, many phone numbers were swapped before the end of class and a few students negotiated internships.) But our visiting artists were equally eager to share their skills, recognizing the significance a cypher can hold in cementing the bonds of a particular community. I suggested we begin class with a cypher, but one of the guests—187 Blitz—demurred, claiming "the spirit isn't right yet." By the end of class, Blitz felt the spirit, an engineer started a groove on the classroom Steinway, a singer found a beat on some cabinets, and the cypher was on. An important element of the cypher is total participation/musicking: no one simply watches. Only a handful of my students rhymed, but the students cheered each other on, bounced with pleasure, reacted to witty one-liners, clapped to keep the beat, and participated with whole bodies.

The first time I taught my Hip-hop class at MTSU (in fall 2005), I witnessed the benefits these connections bring not only to my students, but also to the university in general. At the end of that semester, one of my students developed an initiative that he took to MTSU's signature archive, the Center for Popular Music (then directed by Paul F. Wells). Building on the new relationships he established after being introduced to local artists in my class, this student proposed a project in which he would document the local Hip-hop community. Armed with a video camera and basic fieldwork skills, he worked on this project for several months, resulting in a small collection of interviews and performance ephemera now housed in the CPM. Those in the local Hip-hop community who were part of this project were delighted to discover that academia took their creative work seriously. The CPM was pleased to document the local culture. In short, creating and maintaining ties with the local Hip-hop community benefits all involved.

Mook's experiences

One of the best examples of community embeddedness in my courses is the Urban Sol event series, which I organized and curated with Melissa Britt, my colleague in the ASU School of Dance, and a group of community partners. These free, public events combine battles for cash prizes, performances, open

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19. For a discussion of the cypher as a b-boy space, see Chapter 5, "'In the Cypher': B-boy Spaces," in Schloss, *Foundation*.

cyphers, student projects, and research within the atmosphere of a park jam. (More information on the series is available at http://urbansol.asu.edu.) My students were deeply involved in the events at all levels, including handling artist paperwork, setting up and striking gear, filming, interviewing participants, battling, and performing.

The dance battle in November 2012 illustrates some of the ways that university courses can interface with Hip-hop communities and institutions in ways that benefit all of the parties involved. We organized this particular event in partnership with the Furious Styles Crew (FSC), one of the mainstays in the Phoenix Hip-hop scene. Each November the crew hosts an anniversary celebration lasting five days that draws affiliates, friends, and friendly rivals from across the United States to battle, enjoy performances, and party. We offered to host one evening of the anniversary, including a dance battle, live graffiti exposition, and spoken-word slam, at Civic Space Park in the center of Phoenix. Partnering with Urban Sol offered several benefits to FSC, including free access to a downtown venue, equipment and event support, a paid gig for some out--of-town affiliates, and additional audience exposure. For the Urban Sol series, the partnership with FSC provided an opportunity to support the Phoenix Hip-hop community, a ready-made roster of guest artists for our class meetings, enhanced audience turnout, and broader marketing exposure.

For students, this setting offered an opportunity to interact with numerous urban artists with diverse relationships to Hip-hop culture, from founding members of established crews to "house heads" who do not affiliate with Hip-hop at all, but enjoy watching stylistic fusion. A video from the first round of a two-on-two "open-styles" battle shows pairs of dancers competing together using any dance style (or fusion).[20] This example features eight dancers with a variety of positions in the community: two women from an Arizona urban dance fusion crew with a growing regional and national reputation; a pair of established local b-boys; two poppers visiting from Las Vegas for the FSC anniversary; and a pair of ASU students (trained in stepping and West African dance) attempting their first battle. The DJs for this event likewise brought a variety of institution and group affiliations to the mix: a well-known house DJ and venue owner warmed up the crowd before a Hip-hop DJ (also a b-boy) alternated rounds of this battle with a house DJ from Chicago.

At the following class meeting, students reflected on their experiences in writing and through discussion. Most shared that the event had challenged their assumptions about the race, class, and age demographics within Hip-hop, or the relationships between rivals in a battle (which can swing from deep fraternity before and after to near fratricide in the cypher). The discussion then

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20. This video may be found at http://youtu.be/o2AH5iXcQF4.

shifted to the various identities and hierarchies asserted by the DJs and dancers during the battle:

> What did it mean, one student wondered, that one b-boy never stopped dancing, even when his time was up? Did other competitors find this obnoxious? Did this boldness relate somehow to his exceptionally colorful fashion choices? Did it explain, at least in part, his successful progress through the initial rounds of the battle?

> Why did one DJ keep playing remixes of big-band swing music? Is this his habit generally, was it a regional practice, or was it a choice for this all-styles battle in particular?

The class thus began to navigate important and at times subtle cultural distinctions within Hip-hop, and between Hip-hop and other urban subcultures, that would be difficult to invoke, let alone examine or analyze, in an academic discussion uninformed by community engagement. Furthermore, because the referent of this discussion was the community at Urban Sol that each student had personally experienced and to which he or she had contributed, each student had something at stake. Instead of waiting for a probing question from their professor, students shared their insights in response to each other, sometimes inspiring side conversations as the topic shifted. While some documentary films, secondary writings, and other static texts offer useful teaching opportunities, few could heat the room to such a rolling boil.

In both of the examples discussed above, we incorporated social structures from Hip-hop culture (the cypher and battle, respectively) into our curricula, creating hybrid spaces that were sanctioned by both a university and a Hip-hop community. Creating a home for Hip-hop within a university (and vice versa) shifted the discourse from separating "insiders" and "outsiders" (as often happens in panels and guest lectures) to sharing, struggling, and celebrating different artistic and social perspectives. Each occupant of these spaces, be they technically a "guest," "student," or "professor," could (and did) flow between new roles as a spectator, performer, videographer, and hype man, among others.

But there were also important differences in our experiences. For three years, Mook offered his seminar every semester and hosted at least one Urban Sol event per academic semester. Given the frequency of his course offering and performance events, Mook was better able to sustain ties with the local Hip-hop community. By contrast, Miyakawa was usually able to offer her Hip-hop class only in alternating fall semesters. Word of mouth about the course died down between offerings, and by the time the next iteration of the course came around, the local scene had drastically changed. Mook was also better able to tap into local and national resources for grant money related to what was current in his

community. Each time Miyakawa taught her course, she had to recreate ties with the local community and adapt to changes in local leadership, venues, and styles. Moreover, because of Mook's strong ties to the dance program at ASU and his own past dance experience, cypher-based cultural practice tended to involve more movement in his classroom. Miyakawa's class, by contrast, housed squarely in a School of Music with no ties to MTSU's small dance program, participated in cyphers constructed only of beats and rhymes.

We also navigated the inside/outside dynamic of academics vs. local community in different ways. In Miyakawa's case, "insiders" in the local Hip-hop community came to a university campus to speak with "outsiders." (It could also be argued that the people who came to campus were "outsiders" amongst the university community, and shared their time with students who were "insiders" in the university community.) Mook's students left the university campus for their experiences, joining as "outsiders" in the communal experiences that local Hip-hop community members (the "insiders") had already arranged.

Key to the success of both experiences was a deep awareness of the power balance at stake in these interactions. Local Hip-hop "heads" may have come to Miyakawa's classroom, but the floor was theirs for the duration of the class. And Mook and his students deferred to cultural leaders when participating in local events. In short, both of us created spaces for artists to represent themselves through the live practice of Hip-hop culture in its community home, without imposing the requirement of explaining themselves verbally, in prose, from behind a skirted table.

Creative Praxis

During the interactions described above, both authors required students to leave the safety of their desk chairs and engage in the creative practice of Hip-hop; more often than not, these experiences happened as part of a cypher. Cyphers offer not only the possibility of community participation, but also engage the students in creative praxis, applying what they have learned about the products and processes of Hip-hop culture in real time. Creative praxis allows the students to access Hip-hop through physical memory. B-boys and b-girls identify in the community not only through their movements, but also through the stories of those movements, how and from whom they learned them, who originated them, and how the b-boy or b-girl has made that movement his or her own. Similarly, the emerging DJ who learns to loop a four-bar break beat on turntables, scratching and launching each iteration accurately, is placing a gestural tradition in his or her body. Moreover, DJs learn the origins of those gestures in Herc's "merry-go-round" and the innovations of Grand Wizard Theodore and Grandmaster Flash, all while being initiated into the

social ritual of digging for records, learning repertoire, and training the ear to hear the potential for manipulation in recorded sound.

Creative praxis in Miyakawa's class

As Travis Stimeling and Mark Katz noted in a recent issue of this *Journal*, "courses exploring various popular music traditions offer particularly rich opportunities for the development of composition assignments and . . . such assignments can offer students a valuable opportunity to integrate historical inquiry and artistic expression."[21] Because of my proximity to Nashville, many of my students were already deeply invested in songwriting and production. A good number of my students were Recording Industry majors and had set up home studios in their closets, bathrooms, basements, etc.[22] I capitalized on this background knowledge by tasking the students with a group project that resulted in the composition of a new song. Although some of the details changed from year to year, the project generally resembled the assignment in the Appendix. I took for granted that my students had different skill levels (including students with no prior musical experience) and planned accordingly. Early in the semester I asked them to fill out a sign-up sheet that helped me to identify students with skills in MCing, songwriting, singing or playing an instrument, DJing, and production. I then created groups that contained either a DJ or producer as the anchor, adding other students to the group as lyricists, instrumentalists, and so on. The resulting groups were heterogeneous and balanced and produced songs that were consistently good or excellent. Each group was required to either record the song for playback in class or perform for the class live during our presentation period. The groups also needed to be ready to discuss their songwriting/collaboration process; the technology they used (if any); and the styles and traditions they imitated in their new song.

To illustrate the resulting products of this assignment, I have loaded two videos of student songs from fall 2012 to Vimeo.[23] Both groups were anchored by at least one student with production skills, but—as is often the case with these projects—the students decided amongst themselves who would build the track,

21. Travis D. Stimeling and Mark Katz, "Songwriting as Musicological Inquiry: Examples from the Popular Music Classroom," this *Journal* 2, no. 2 (2012): 133, http://www.ams-net.org/ojs/index.php/jmhp/article/view/52/87.

22. Stimeling and Katz credit their students with similar skill sets. They note, for example, that students who take popular music courses "frequently bring a relatively strong, if unarticulated, working knowledge of popular music conventions to the course" ("Songwriting," 133). And, as they point out, the wide availability of low-cost recording equipment—including editing software and easy-to-use applications—has greatly encouraged the development of recording and technology skills.

23. These videos are available at https://vimeo.com/57458696 and https://vimeo.com/57937759.

not necessarily deferring to the student with more production experience. In the first video, for example, the track was built and produced in GarageBand by a graduate student who was skilled in songwriting and was studying musicology, but had not previously tried her hand at production. Both groups also had a single student with no previous musical experience. These students participated fully. In one case, an inexperienced student rhymed a verse, and in the other, the student posed in a role of mixtape DJ. The groups also took excellent advantage of the singers in their groups (in both cases, the female members of the groups). In short, the students collaborated not only by deferring to each other's strengths, but also by gamely trying new skills.

During the presentations, the students discussed how they chose samples, what technology they used to build their songs, how they shared the songwriting process, and from where they chose their sources of stylistic inspiration. The second group emulated a specific regional style—that of Houston—by making reference to popular lyrical tropes (cars; "candy" paint finishes for said cars; and a narcotic drink known as "drank" or "lean," constructed from promethazine-based cough syrup and a carbonated beverage such as Sprite); constructing a slow beat; and framing the song with a bass-voiced DJ acting in the role of a mixtape DJ, a mainstay in the Houston scene. The students also had the opportunity to illustrate their new facility with Hip-hop history. K-Rock (AKA Kara McLeland, an aspiring musicologist) of the first group, for example, honored the classic practices of dissing and boasting in her verse by praising her lyric writing skills at the expense of Sugar Hill Gang's song "Rapper's Delight," which—as my students learned in class—is peppered with "borrowed" rhymes.

As Stimeling and Katz note, discussion of musical elements can be tricky, particularly for students with little previous musical experience.[24] The students hoped the music would speak for itself. Prompting them with guided questions was an important part of this discussion. The class presentation was also an opportunity for me to ask them about their experiences during the process of song creation. Inevitably, most of the students admitted that songwriting was more difficult than they had anticipated. But the students also greatly appreciated the project; for many, it was their favorite element of my Hip-hop course.

Creative praxis in Mook's class

The Urban Arts Ensemble was another hybrid creative space that I created with Melissa Britt in order to experiment with different interactions between musicians and dancers. (The video is available at https://www.youtube.com/watch?v=OleNoiJOjGI.) In a dark, open basement, dancers and musicians formed a ring, centered on a single light shining down on the floor. The cypher began with

24. Stimeling and Katz, "Songwriting," 136.

fifteen minutes of warm-up, which allowed the musicians to build a groove while the dancers stretched. We then began structured improvisations (they felt more like games) that varied according to the goals for that particular week.

In the example cited here, musicians were paired with dancers, and each pair traded four-measure phrases and then eight-measure phrases. The goal for both members of the pair was to establish a connection by responding to the other's performance. Often this worked reasonably well; sometimes an exercise failed; occasionally, it was brilliant. After one or two rounds of this exercise, the circle shrank, the group sat on the floor, and we reflected on the experience of the previous exercise, and our connections and communications with one another.

Creating this active, critical cypher in class, which I call "party-based pedagogy," has several advantages. First, it offers students an immediate experience of Hip-hop culture as a creative praxis, an important counterpoint to the commodified artifacts that dominate my students' experiences of Hip-hop on a daily basis. Second, it expects students to assert their identities in the cypher, by far the most fundamental aesthetic and artistic practice in Hip-hop. That experience can be especially liberating (and/or challenging) for conservatory-trained musicians, who are used to recreative iteration, as opposed to creative improvisation, and tend to carry in their bodies and psyches a tragic fear of "wrong" notes. Now the focus of a supportive and affirming group's attention, with no score to hide behind, my students gradually learned to look at their partner in the cypher, offer that person a musical idea, and then observe as the partner responds and the cypher affirms their work. The success of this approach hinged on the affirming social dynamics that Britt and I cultivated with great care.

Importantly, the Urban Arts Ensemble did more than simply recreate a club or battle ritual. As a hybrid space, it combined creative activity and experimentation with research and academic inquiry. All of our activities, even those on the computer screens, were video recorded from multiple angles and archived by Evan Tobias, my colleague in Music Education, to support both our research projects. Analysis of this archive has already offered new windows into what dancers from different backgrounds listen for in a particular track, for example, and new techniques for coordinating multiple artists during live production of dance music. Moreover, the ensemble has offered new and productive insights to our guest artists. As one reflected after the above exercise:

> This was a neat exercise for me because when I'm in the cypher there's all these thoughts going on like "what do I do next? What's going on? What's occurring? Do I look good? Am I done yet?" There's all these thoughts, right? And you're trying to get to this place of "shhh." But I didn't have time for that because I was trying to hear the song. I was trying to hear the instrument

when it wasn't there anymore. So there was no space for being in the future
or the past. That was really neat.

The final assessment in Urban Arts Ensemble was a group project. We divided
the students into teams and asked each to develop an exercise for the Ensemble
that would facilitate development of a particular skill. Students tested their ideas
at one session in week 10, gathered feedback, then revised and re-tested them
at the end of the semester. These exercises then joined a "library" of options for
future semesters.

Both of these assignment types leverage the prior experiences of our stu-
dents. Since Miyakawa taught in the shadow of Nashville at a university with
a first-rate Recording Industry program that provided the majority of the stu-
dents in her Hip-hop class, she could count on a majority of her students having
songwriting, production, instrumental, and/or vocal skills. But the local Hip-
hop scene was not rich in b-boys or b-girls, and graffiti writers were difficult to
find. Mook's successful experiences with a local dance community would not
have translated well in Miyakawa's environment.

Conversely, although Phoenix boasted an active Hip-hop dance scene, its
production of Hip-hop music had been limited by nearby Los Angeles, which
siphoned away many local artists who had developed the skills to work profes-
sionally. And most of the students in Mook's school of music, which was mod-
eled on a traditional conservatory, had little fluency in popular music produc-
tion techniques, history, or repertory. Mook therefore engaged with Hip-hop
music production at a more basic level, while exploring cultural connections
with dance and DJing in more detail.

It is worth noting that the assignments we designed engaged in creative
praxis in different ways. Miyakawa's students worked for several weeks on a
project that had a fixed beginning and ending date. They presented on the same
day in class, but the creative process that led to the presentation happened asyn-
chronously. The cyphers in her class, by contrast, were purely improvisatory,
unscheduled, live moments of creative praxis. Likewise, Mook's "party-based
pedagogy" approach highlighted the live nature of creative praxis. In the end,
our assignment designs reflected the resources available to us. We encourage
those who wish to teach a Hip-hop course to engage local assets and create a
course that reflects the skills and experiences of the local Hip-hop community
and of the students most likely to populate the class.

Concluding Thoughts

Our intent in advocating for the inclusion of old-school voices, community
engagement, and creative praxis is not to erect barriers to scholarly engage-

ment with Hip-hop. These are not formal obligations to be fulfilled; rather, we argue that they have intrinsic value. Indeed, they are basic markers of value in Hip-hop culture as practiced both today and historically. Moreover, teaching Hip-hop using the principles we have argued for can help to bring out the best in academia by challenging and transcending our institutional boundaries and shifting the terms of our discourse. Loosening the grip of hierarchies based on academic rank (and/or class) creates room for new assertions of identity: a high school dropout can "school" a professor; a broke, homeless choreographer becomes a guiding light and inspiration; junior faculty become the anchors of an academic program. In our view, that process benefits us, our students, and the discipline of musicology.

While our primary purpose in writing this article is to generate discussion amongst academics teaching about (and thereby representing) Hip-hop culture, this essay might be of use in two ways to those teaching other musicological topics. First, some might choose to use aspects of Hip-hop culture to teach other topics, an approach theorized more fully in the Critical Hip-hop Pedagogy literature cited above. Second, our methods of engaging local communities and artists, incorporating old school voices, and engaging in praxis were designed to navigate issues of power, exploitation, and (mis)representation that extend far beyond Hip-hop to rock 'n' roll, house, jazz, bluegrass, and myriad other genres. If applied in courses on other topics, these methods could make music history more socially and practically relevant for students, faculty, and communities outside the academy.

APPENDIX: Miyakawa, Hip-hop Song Project

This semester we will be discussing a number of clearly identifiable historical and regional rap styles. For this project you will write a song based on one of these styles (your choice). You may collaborate on this project in any way you choose (you may also outsource), but all members of the group must be involved in the composition and performance of the song. To help you get started, think about the following:

- What kinds of lyrics are typical of the rap style you chose?
- What's the typical instrumentation of this style?
- Are there any beat patterns typical of this style?
- If there are quintessential performers in this style, what can you do in your song to emulate those performers?
- What resources (e.g., friends who play instruments, recording technology, etc.) do you have at your disposal?

- What are the musical strengths of each member of your group?
- Will you use live instruments or will you produce the sounds electronically?
- Will you need a producer?
- What do you want your song to be about?

Please respect your classmates and instructor and leave excessive expletives and offensive subjects for another time. Think PG-13. If in doubt, ask me first.

The Presentation

At the end of the semester, each group will give a class presentation. Each presentation should:

- feature a performance of the song (either live or recorded; if you record the song, please bring me a copy so I can share with everyone!);
- describe the rap style emulated in the new song;
- describe the compositional choices made during the songwriting process;
- and describe the collaboration process for the song's composition.

Grading Rubric

Group members: _____

Song title: _____

The Song

Lyrics	4. Successfully emulates a clearly identifiable Hip-hop style	3. Good understanding of but inconsistent emulation of a clear style	2. Some evidence of understanding and incorporation of clear style	1. No attempt to emulate a clear style
Music	4. Successfully emulates a clearly identifiable Hip-hop style	3. Good understanding of but inconsistent emulation of a clear style	2. Some evidence of understanding and incorporation of clear style	1. No attempt to emulate a clear style
Performers	4. All members of the group participated in the creation of the song	3. Most of the members of the group participated in the creation of the song	2. Only some of the group participated in the creation of the song	1. The song's creation was largely the work of a single group member

Total points: _____

Percentage out of 12: _____

The Presentation

Lyrics	4. The group clearly explained the lyrical content / theme and brought a copy of the lyrics for the instructor	3. Some (but less clear) explanation of lyrics; or clear explanation but no copy of lyrics for the instructor	2. Some explanation of the lyrics and no lyrics for the instructor	1. Poor explanation of the lyrics and no lyrics for the instructor
Music	4. Discussion of music clearly accounts for compositional choices and collaborative process	3. Discussion of music indicates some understanding of compositional process and collaboration, but little reflection	2. Brief, generalized discussion of the compositional process and collaboration	1. Little to no discussion of compositional process with little to no discussion of collaboration
Performers	4. All members of the group participated in the presentation	3. Most of the members of the group participated in the presentation	2. Only some of the group participated in presentation	1. Only one group member presented
Final Product	4. The song is either performed live or the group brought a finished recording (with a copy for the instructor)	3. The live or recorded performance is complete but not polished (or no recording is furnished to instructor)	2. The recording or performance is poorly rehearsed or poorly conceived	1. The final product is not complete or is disrespectful towards classmates or the instructor

Total points: _____

Percentage out of 16: _____

A Bibliography of Music History Pedagogy

Scott Dirkse

The inaugural issue of the *Journal of Music History Pedagogy* provided one of the first bibliographies devoted to music history pedagogy soures.[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:

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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 for 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

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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 I*ntroduction 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

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Clapp, Philip G. "Report of the Committee on Musicology and Education." *Proceedings of the MTNA Annual Meeting* (Cleveland, OH, 1940): 463–64.

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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.

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Dickinson, George. "The Basic Course in a Humanistic Study of Music." *Proceedings of the MTNA Annual Meeting* (Boston, MA, 1948): 45–56.

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

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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."

Introduction: Towards a Critical Pedagogy for Undergraduate Popular Music History Courses in the Twenty-First Century

David K. Blake

How should teachers introduce today's undergraduates to popular music history?[1] The ability to replace the "why" of advocacy with the "how" of pedagogical practice speaks to the hard work done by musicologists to promote popular music as a valuable part of music history.[2] The rapid ascent of popular music courses in undergraduate music history curricula is a testament to the subject's interest among students and its ability to articulate issues central to music history and, more broadly, liberal arts education. However, the growth

1. "Popular music" is a slippery term, no less so in a pedagogical context. Larry Starr and Christopher Waterman offer a useful definition of the term in the beginning of their textbook *American Popular Music: From Minstrelsy to MP3*: "It is difficult to come up with a satisfactory definition of 'popular music.' In many cases popular music is defined by its difference from other types of music, especially 'art music' or 'classical music,' on the one hand, and 'folk music,' on the other . . . . In this book we use the term 'popular music' broadly, to indicate music that is mass-reproduced and disseminated via the mass media; that has at various times been listened to by large numbers of Americans; and that typically draws upon a variety of preexisting musical traditions. It is our view that popular music must be seen in relation to a broader musical landscape, in which various styles, audiences, and institutions interact in complex ways. This musical map is not static—it is always in motion, always evolving." Larry Starr and Christopher Waterman, *American Popular Music: From Minstrelsy to MP3*, 2nd ed. (New York: Oxford University Press, 2007), 2. I would add only that popular music pedagogy tends to retain an Anglo-American orientation and typically excludes "light" versions of classical genres (e.g., Strauss waltzes or operettas).

2. Cf. the roundtable in *Journal of Popular Music Studies* 9–10 (Summer 1997), which importantly advocated for greater coverage of popular music within undergraduate curricula.

of these courses has coincided with vast technological, social, and economic changes which have transformed how popular music is composed, produced, circulated, and consumed. These developments necessitate a reevaluation of foundational approaches to undergraduate popular music history pedagogy, which are traditionally derived from the time in the late 1980s and 1990s when popular music first became featured in music department curricula.

Not coincidentally, these decades mark the point when the historical trajectories of popular music courses tend to fizzle out. If discussing hip-hop and contemporary rock through, say, Public Enemy and Nirvana has become standard, engaging with more recent artists and stylistic developments has often been treated collectively as an afterthought or epilogue to more pedagogically stable repertoire. Many reasons for this come to mind: the difficulty with keeping abreast of current developments; a belief among some teachers in the inherent inferiority of contemporary pop music; and the fact that, until the past two years, few popular music teaching materials discussed twenty-first-century music.[3] Yet inattention to recent popular music means that the discipline fails to grapple with two irrefutable truisms: popular music has been dramatically reshaped over the past two decades; and, for the first time, today's undergraduates have little to no memory of the twentieth-century popular music world from which our pedagogical practices have developed.[4] The modes of commodification and circulation prominent when popular music courses began in the 1990s—CDs, print zines, record stores, music video television—are increasingly marginal in our students' lives.[5]

This roundtable presents various pedagogical strategies for conceiving and structuring undergraduate popular music history courses for a twenty-first-century student populace. If motivated firstly by the need to better account

3. Recent textbooks that deeply engage with twenty-first-century developments include Theo Cateforis, *The Rock History Reader*, 2nd ed. (New York: Routledge, 2012); John Covach and Andrew Flory, *What's That Sound? An Introduction to Rock and its History*, 3rd ed. (New York: W. W. Norton, 2012); and Joseph Schloss, Larry Starr, and Christopher Waterman, *Rock: Music, Culture, and Business* (New York: Oxford University Press, 2012). More practically, prohibitive copyright restrictions and the rapid pace of technological growth as compared with the snail's pace of textbook publishing have contributed to the lack of contemporary music in popular music textbooks and readers.

4. Here I refer to traditional undergraduate students between the ages of eighteen and twenty-two, who for the 2014–15 school year were born between 1992 and 1996.

5. For example, Emily White, an intern at NPR, caused an uproar after publishing a blog entry that claimed that purchasing music was no longer part of her, or her generation's, popular music consumption. Emily White, "I Never Owned Any Music to Begin With," NPR.org, June 16, 2012, http://www.npr.org/blogs/allsongs/2012/06/16/154863819/i-never-owned-any-music-to-begin-with. This article spurred a brief online debate on the present and future of the music industry, summarized in Robin Hilton, "A Perpetual Debate: Owning Music in the Digital Age," NPR.org, June 19, 2012, http://www.npr.org/blogs/allsongs/2012/06/19/155313212/a-perpetual-debate-owning-music-in-the-digital-age.

for recent popular music within our courses, I propose that this repertory and its cultural context can provoke what Henry Giroux has called a "critical pedagogy." Giroux argues that a critical pedagogy must be "capable of contesting dominant forms of symbolic production."[6] Of course, popular music pedagogy has long been a site for critical approaches; its development contested the cultural hierarchies underpinning Western art music pedagogy by suggesting a more socially relevant and multicultural music curriculum. Yet just as rock, early hip-hop, and music videos served this purpose in the 1980s and 1990s, so now can greater attention to contemporary conditions of music-making challenge the "symbolic production" that has developed through the uncritical continuation of earlier pedagogical approaches. This roundtable does not ascribe an *a priori* liberatory politics to the teaching of recent popular music, though. Rather, the essays to follow are united in the belief that taking seriously the popular music practices of the past two decades within pedagogical practice can more relevantly and effectively communicate popular music *history* to our current undergraduate students. They both provide practical suggestions for fellow instructors and spur debate about the present and future directions of popular music history pedagogy.

The first three contributions focus on course design. My essay draws on my rock history classes to argue for greater attention to technological change in course structure. I contend that a materialist perspective on technology challenges certain mythologies of rock by framing the genre's conditions of music making as historically delimited. Loren Kajikawa uses his experience teaching a hip-hop survey to assess pedagogical approaches to the genre as it becomes increasingly legitimated as a part of music curricula. He insists that teachers must discuss hip-hop's musicianship and artistry on its own terms while also questioning representations of blackness within the genre in light of neoliberal assumptions of sociocultural "colorblindness." Justin Burton critiques the usual chronological structure of popular music surveys through envisioning a thematic, or "topological," organization. Using Rosi Braidotti's theories of the posthuman and the posthumanities, he illuminates how a topological structure can elicit productive connections across genres, time periods, and cultural contexts in a manner resonant with the shuffling, remixing, and reconfiguring of contemporary popular music practices.

The following two essays broaden out to consider the institutional contexts in which popular music survey courses are situated. Andrew Flory examines the relationship between "rock" and "popular music" in pedagogical practice from the dual perspective of course instructor and textbook author. He stresses the diverse range of course designs and student populations of rock courses,

6. Henry Giroux, *Border Crossings: Cultural Workers and the Politics of Education* (New York: Routledge, 1992), 3.

as well as the multivalent interpretations of "rock" itself, in order to caution against homologizing either rock or rock music pedagogy. Finally, Joanna Love examines the relationship between popular music course designs, university resources, and undergraduate curricular frameworks and objectives. She draws on Douglass Seaton's principles for teaching survey courses to argue that popular music surveys must align class content with curricular goals and the acquisition of specific skill sets. Through her essay, she offers a fitting summation of two threads central to this roundtable: how specific curricular formations have influenced the frames and narratives of popular music pedagogy; and how closer attention to contemporary popular music practices within course design may indeed stimulate a broader reexamination of undergraduate music curricula.

Between a Rock and a Popular Music Survey Course: Technological Frames and Historical Narratives in Rock Music

David K. Blake

During the summer of 2011, after finishing my first year as an ABD graduate student, I received an email from my department chair notifying me that I would be teaching two courses in the fall semester: Music Appreciation (MUS 101) and Rock Music (MUS 109). I was thrilled to design and teach my own courses, and as a popular music scholar especially excited to instruct a rock course. MUS 109 has a unique history: it is one of the oldest popular music courses offered by a music department, first taught in spring 1971 by Peter Winkler.[1] Though he had developed the course, he had not taught it for over a decade before I was offered the course, allowing me wide latitude in course design.[2] In planning the course, I began to notice that I was pulled in two incongruous directions. The course title and description indicated a specific genre study.[3] Its parallel placement to Music Appreciation within the music curriculum, though, insinuated that I was to teach a popular music survey course.[4] These two purposes were more easily reconciled when the course originated, when "rock" was the dominant referent of the term "popular music." The ascendancy of hip-hop over the past two decades—the entire *lifetimes* of

1. Peter Winkler was unaware of another rock music course offered by an R1 music department prior to 1971 (Peter Winkler, personal communication, February 25, 2014).

2. He had stopped teaching it because he felt too much had changed since he began teaching the course for him to account for student experience.

3. The official course description reads: "A study of rock music, including an investigation of its musical constituents—rhythm, form, pitch structure, instrumental texture, and vocal style—and an historical survey beginning with the roots of rock in earlier folk and popular styles and tracing its development from the end of World War II to the present. Special attention is paid to various syntheses of African and European traditions." Stony Brook University Undergraduate Bulletin, accessed July 20, 2014, http://sb.cc.stonybrook.edu/bulletin/current/courses/mus/.

4. The first three courses in the Stony Brook music curriculum are Introduction to Music (MUS 101), Music Cultures of the World (MUS 105), and Rock Music (MUS 109). The first two imply a survey of a variety of musics within a given cultural area (classical music, world music), leading MUS 109 to uneasily serve both this broader purpose and a focused genre study.

most of my students—have increasingly cleaved apart these two terms. How could I teach rock *in relation to*, not *as*, popular music?

Drawing on four semesters of experience designing and teaching MUS 109, this essay demonstrates how attention to transformations in the technological conditions of music-making in course design can differentiate a rock history course from a popular music history survey. I begin by briefly historicizing how rock became the central genre of popular music pedagogy. The frames and narratives that have been used to pedagogically legitimize rock may run the risk today of dehistoricizing the genre, treating it as the equivalent or central referent of "popular music" rather than a constituent part of a broader body of music. In order to distinguish between rock and popular music history, I draw on Stuart Hall's theories of popular culture to restructure the popular music history survey through technological change. I then discuss how I used these technological changes in designing Rock Music through considering two factors: the relationship of rock and hip-hop; and the parallels between the technological changes of rock's origins and those of the twenty-first century. Through discussing my course design for Rock Music, I argue for two broader strategies in designing both popular music history surveys and rock courses: the disburdening of rock history courses from covering all popular musics; and the decentering of rock from popular music history surveys.

Rock and the Advent of Popular Music Pedagogy

My interest in a technologically oriented rock music pedagogy stems from an article that I have assigned in Rock Music and other undergraduate popular music courses, Richard Peterson's "Why 1955? Explaining the Advent of Rock Music."[5] Peterson argues that rock and roll emerged in the mid-1950s as a result of developments in copyright law and technology that reshaped the music industry between 1945 and 1955. I have stressed Peterson's contention that "Presley and the rest did not cause the rock revolution, but simply took advantage of the opportunities that became available to them."[6] Assigning the article helps counteract popular discourses mythologizing rock stars like Elvis or the Beatles as natural, authentic, and revolutionary figures. These mythologies have arisen, though, because the same innovations that incubated rock also spurred the intellectual criticism of popular culture beginning in the late 1960s.

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5. Richard Peterson, "Why 1955? Explaining the Advent of Rock Music," *Popular Music* 9, no. 1 (1990): 97–116. Although a scholarly article may seem advanced for a course oriented toward freshmen non-majors, a focused reading of the essay's comparative historical sections is doable so long as the opening section on production of culture theory is omitted.

6. Peterson, "Why 1955," 97–98.

Bernard Gendron and Devon Powers have shown how critics and figures in the avant-garde began to take rock seriously as a form of popular culture.[7]

Rock thus became not simply a specific genre but also a placeholder for all post-1955 Anglo-American popular music. David Brackett wrote in his introduction to *The Pop, Rock, and Soul Reader* that "the usage of 'rock' . . . sometimes refers to all popular music after 1955; at other times the term refers to popular music made by (mostly) white, (mostly) male musicians after 1965. Neither 'rock 'n' roll' nor the twin usages of 'rock' do justice to the rich range of genres that have dominated popular music of the past 50 years."[8] Like "classical," "rock" has become both a general term for a musical category and a specific era therein.[9] Though Brackett takes care to disentangle "rock" and "popular music," the development of popular music courses in the wake of the 1960s inevitably established rock as the central teaching object of introductory popular music courses. If the preponderance of rock music course textbooks and readers as compared with other popular music genres (or popular music history more broadly) reflects pedagogical practice, the genre remains the predominant focus of undergraduate popular music history courses.[10]

Not only teaching materials, but the frames through which popular music is perceived as a teaching object and the narratives used for course structure remain largely oriented around rock. Educators stressing popular music as a cultural form generally follow the ideas developed in popular culture courses at the Open University in the early 1980s by teaching rock as a site of resistance along youth, class, gender, and cultural lines. From this perspective,

7. Cf. Bernard Gendron, *From Montmartre to the Mudd Club: Popular Music and the Avant-Garde* (Chicago: University of Chicago Press, 2002), 161–227 and Devon Powers, *Writing the Record: The Village Voice and the Birth of Rock Criticism* (Amherst: University of Massachusetts Press, 2013).

8. David Brackett, *The Rock, Pop, and Soul Reader*, 2nd ed. (New York: Oxford University Press, 2008), xv.

9. The development of rock as a metonym for popular music makes sense; as the modern concept of "art music" had developed in the early Romantic period through the criticism of what we now term Classical composers, so has "popular music" emerged as an academic subject through the intellectual study of rock. Sanna Pederson, "Enlightened and Romantic German Music Criticism, 1800–1850" (PhD diss., University of Pennsylvania, 1995) and Matthew Gelbart, *The Invention of "Folk Music" and "Art Music": Emerging Categories from Ossian to Wagner* (New York: Cambridge University Press, 2007).

10. A sample rock textbook list includes Brackett, *The Pop, Rock, and Soul Reader*; Michael Campbell and James Brody, *Rock and Roll: An Introduction*, 2nd ed. (New York: Schirmer, 2007); Theo Cateforis, *The Rock History Reader*, 2nd ed. (New York: Routledge, 2012); Katherine Charlton, *Rock Music Styles*, 6th ed. (Boston: McGraw Hill, 2010); John Covach and Andrew Flory, *What's That Sound? An Introduction to Rock and its History*, 3rd ed. (New York: W. W. Norton, 2012); Reebee Garofalo, *Rockin' Out: Popular Music in the U.S.A.*, 5th ed. (New York: Pearson, 2010); Joseph Schloss, Larry Starr and Christopher Waterman, *Rock: Music, Culture, and Business* (New York: Oxford University Press, 2012); and Joe Steussy and Scott D. Lipscomb, *Rock and Roll: Its History and Stylistic Development*, 7th ed. (New York: Pearson, 2013).

popular music is studied for its transgressiveness, empowerment, and plea-sure.[11] Musicologists and theorists have introduced the study of rock's musical features along with these cultural approaches, augmenting sociocultural con-text with analysis of stylistic development, formal nuance, and compositional innovation. Theo Cateforis has noted that these themes are employed in course design through a few standard narratives: a social and historical perspective stressing rock's development from, and relation to, African-American musical traditions; a textual approach focusing on the genre's compositional innova-tions, constituent styles, and subgenres; and a cultural perspective examining rock's articulation of the social politics of youth culture.[12]

I do not deny that these approaches are useful for teaching rock music and culture, and indeed they have been supported by a rich variety of teaching resources.[13] They have helped teachers assert the importance of popular music as an object of university-level course work for colleagues more skeptical of its academic value. My argument here does not challenge the aesthetic quality or political viability of rock, nor does it engage the discourses that have accrued around charges of curricular "rockism."[14] Rather, I contend that continuing to use rock's frames and narratives as the underlying basis for popular music pedagogy in the wake of emergent genres and technological and social develop-ments can be detrimental to historical accounts of rock specifically and popular

11. Tony Bennett, "Popular Culture: A Teaching Object," *Screen Education* 34 (Spring 1980): 17–30; Iain Chambers, "Pop Music: A Teaching Perspective," *Screen Education* 39 (Summer 1981): 35–46; Bernard Waites, Tony Bennett, and Graham Martin, eds., *Popular Culture: Past and Present* (London: Croom Helm and the Open University Press, 1982); and Tony Bennett, Colin Mercer, and Janet Woollacott, eds., *Popular Culture and Social Relations* (Philadelphia: Open University Press, 1986). The development of popular culture courses at Open University derived from theories on popular culture at the Center of Contemporary Cultural Studies at the University of Birmingham. See Stuart Hall and Tony Jefferson, eds., *Resistance through Rituals: Youth Subcultures in Post-War Britain* (New York: Routledge, 2006); and Dick Hebdige, *Subculture: The Meaning of Style* (New York: Routledge, 2006).

12. Theo Cateforis, "Sources and Storytelling: Teaching the History of Rock through its Primary Documents," *Journal of Popular Music Studies* 21, no. 1 (2009): 32–41.

13. For example, Covach and Flory's *What's that Sound* foregrounds the musical evolution of rock and roll, while Garofalo's *Rockin' Out* stresses rock's cultural politics.

14. Rockism is the use of rock-based ontologies as a barometer for all other popular genres. Kelefa Sanneh writes that "rockism means idolizing the authentic old legend (or underground hero) while mocking the latest pop star; lionizing punk while barely tolerating disco; loving the live show and hating the music video; extolling the growling performer while hating the lip-syncher." Rockists "[reduce] rock 'n' roll to a caricature, then [use] that caricature as a weapon." Kelefa Sanneh, "The Rap Against Rockism," *The New York Times*, October 31, 2004, http://www.nytimes.com/2004/10/31/arts/music/31sann.html. For rockism in pedagogy, see the Roundtable on Rockism and its Discontents panel, International Association for the Study of Popular Music–US Chapter Annual Meeting, Murfreesboro, TN, February 2006; and Anahid Kassabian and David Brackett's contributions to "Roundtable: The Future of Popular Music Studies," *Journal of Popular Music Studies* 11, no. 1 (1999): 154–63.

music writ large. Examining issues of youth culture and social critique runs the risk of converting rock's politics into the ideology of popular music-based rebellion *in toto*. While stressing rock's musical value has importantly countered the cultural hierarchies subordinating popular music beneath Western art forms, doing so molds rock's conditions of music making into a barometer for analyzing other popular music genres.

Foregrounding rock's frames and narratives across popular music pedagogy, from either cultural or textual perspectives, therefore risks transforming the genre from a historically delimited musical form into a transcendent one. As Mark Mazullo has argued, the ideology of rock historiography has aligned with a strain of American exceptionalism that has "attempted to appropriate for this narrative nothing less than all of America's mythic past."[15] This can be demonstrated, for example, by the use of "rock" as a verb in popular discourses in many genres instead of, say, "jazz" or "hip-hop." The pedagogical strategies used initially to legitimate rock music are now at risk for imposing rock's ideologies and technological conditions as the value system for the entirety of popular music history. Herein lay the challenge in designing my Rock Music course: teaching it as a *de facto* popular music survey risked reiterating rock's dominance within popular music discourses. If a critical pedagogy should "contest dominant forms of symbolic production," per Henry Giroux, how can popular music pedagogy contest the symbolic dominance of rock—or any other genre?

Breaks and Discontinuities: A Non-Rock Popular Music Survey Course

In planning my course, I therefore asked myself two questions. First, how might a non-rock-centric popular music survey be structured? Second, how might a rock course be conceived as a part of, rather than equivalent to, this broader survey? To answer these questions, I turned, perhaps paradoxically, to the beginnings of popular culture pedagogy, in particular the work of Stuart Hall. In his seminal "Notes on Deconstructing the Popular," Hall writes that scholars of popular culture "understand struggle and resistance rather better than we do reform and transformation."[16] Converting his statement from theory to pedagogy, teachers too often foreground the ideological stakes of popular music rather than the transformations changing the material and social conditions of its production. In another essay, "Popular Culture and the State," Hall places these transformations at the heart of the historical study of popular culture:

15. Mark Mazullo, "Fans and Critics: Greil Marcus's 'Mystery Train' as Rock 'n' Roll History," *The Musical Quarterly* 81, no. 2 (Summer 1997): 151.

16. Stuart Hall, "Notes on Deconstructing the Popular," in *Cultural Theory and Popular Culture: A Reader*, ed. John Storey (Athens, GA: University of Georgia Press, 1998), 443.

> [We] must attend to breaks and discontinuities: the points where a whole set of patterns and relations is drastically reshaped or transformed. We must try to identify the periods of relative 'settlement.' Then we need to identify the turning points, when relations are qualitatively restructured and transformed—the moments of transition. This will produce a historical periodisation which goes beyond the merely descriptive to apprehend the shifts in cultural relations which punctuate the development of popular culture.[17]

The history of popular culture is defined by "breaks and discontinuities," periods of relative stasis followed by moments of concentrated yet systemic change.[18] A critical pedagogy of popular music must therefore attend to these breaks. Given my teaching responsibilities, I immediately noticed the similarity between this concept and the usual structure of music appreciation courses through the chronological examination of large-scale eras. Just as music appreciation textbooks have supplanted an earlier model of stylistic evolution by engaging sociocultural contexts, a frame of periodic transformation in a popular music survey would understand its history as defined by systemic sociocultural ruptures which stabilize for a given period and produce musical genres related to these new social and technological contexts. A popular music survey course must then account for this periodicity *without* imposing a hierarchy or trajectory upon it. This is not to relativize great performers or remove aesthetic interest, but to ensure that, pedagogically, popular music remains at root a *historical* rather than ideological concept. The aim of a critical pedagogy of popular music history must take care to avoid reinscribing the mythologies familiar to our students and instead foreground criticality, materiality, and historical context.

To envisage such a popular music survey, I divided the past century of American popular music into four of Hall's "breaks and discontinuities": the 1920s (electric recording, talking films, radio); the 1950s (Great Migration, growth of middle-class, television, LPs, cars, transistor radios), the 1980s (globalization, digital sampling, the Walkman, CDs), and the past decade (Internet, social media, iPods, MP3s).[19] These periods of "drastic reshaping and

17. Stuart Hall, "Popular Culture and the State," in Bennett, Mercer, and Woollacott, eds., *Popular Culture and Social Relations*, 23. The collection from which this essay comes stems from the development and theorization of popular culture pedagogy as part of the Open University U-Series during the early 1980s.

18. Hall's statement is also reminiscent of Thomas Kuhn's theory of the "paradigm shift." See Thomas Kuhn, *The Structure of Scientific Revolutions* (Chicago: University of Chicago Press, 1996).

19. This list is neither intended to be prescriptive nor to dismiss popular musics of the nineteenth century. Hall argued that "so many of the characteristic forms of what we now think of as 'traditional' popular culture either emerge from or emerge in their distinctive modern form" between 1880 and 1920. Hall, "Notes on Deconstructing the Popular," 444. Though Hall discusses British popular culture, his basic point is applicable to America, where changes in

transformation" involve complex sociopolitical changes impossible to reduce to any single determining factor. Yet I was struck by how each break involves a new technological environment that opens up new forms of music-making connected to the development of a musical genre dominant within a given time period (jazz, rock, hip-hop, EDM). As Paul Théberge has written, technology "has become a precondition for popular music culture at its broadest and most fundamental levels."[20] Technology produces and naturalizes popular music practices, and it also initiates new formations. It has also recently become an important topic in teaching materials; J. Peter Burkholder uses it to structure his chapter on twenty-first century music written for the latest edition of *A History of Western Music*.[21]

I therefore decided to foreground the narrative of technological change in my Rock Music course. Stressing technology, though, does not imply a materialist determinism divorced from broader social or cultural contexts. From a cultural perspective, it frames popular music as a contingently defined artistic form whose values and uses relate to the socioeconomics, philosophies, and politics of a given environment. From a musical standpoint, technology examines why material capabilities have enabled and delimited particular sounds, forms of music making, musical geographies, and values of musicianship. In returning to Peterson's argument, stressing technology helps replace an "Elvis Hero" or "Beatles Hero" narrative by understanding how rock's great performers are as much great innovators within emergent technological milieus as great musicians. It positions rock as the result of the transformations of the 1950s and superseded by other genres as a result of later breaks. It changes discussion of contemporary rock from examining its vitality to how it has been navigating new technological milieus that are increasingly different from its original conditions of music making. Attention to technology, therefore, could

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technologies of reproduction and distribution, the stratification of American culture into high and low, and the permeation of Arnoldian definitions of culture into music essentially produce the cultural politics of the "popular" in their modern form. See Lawrence Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, MA: Harvard University Press, 1990). Charles Hamm and Derek Scott have argued that popular music emerged in its distinct form earlier in the mid-nineteenth century. Charles Hamm, *Yesterdays: Popular Song in America* (New York: Norton, 1979); and Derek Scott, *Sounds of the Metropolis: The Nineteenth-Century Popular Music Revolution in London, New York, Paris, and Vienna* (New York: Oxford University Press, 2008). Morag Shiach traces the genealogy of the word "popular" in relation to "culture" in "A History of Changing Definitions of 'The Popular,'" in *Discourse on Popular Culture: Class, Gender and History in Cultural Analysis, 1730 to the Present* (Cambridge, UK: Polity, 1989), 19-34.

20. Paul Théberge, "'Plugged In': Technology and Popular Music," in *The Cambridge Companion to Pop and Rock*, ed. Simon Frith, Will Straw, and John Street (New York: Cambridge University Press, 2001), 23.

21. J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 9th ed. (New York: W. W. Norton and Company, 2014).

help structure a rock history course within a broader history of popular music, rather than considering these two ends as essentially the same.

Technology as Frame in MUS 109

The following lesson descriptions come from my Fall 2012 course, the third semester that I taught Rock Music. I used an innovative course design which structured each two-day unit on a single album (I have included the albums on my syllabus in the Appendix). On the first day of each unit, I introduced the broader genre and cultural context from which the album emerged, while the second day focused on individual song analysis and discussion. While only discussing a few artists via the album format per semester can be seen to reify a canon and privilege a particular medium, delving into a few artists can be an effective way of opening up the cultural contexts in which their albums were created.[22] Structuring a course around albums can be enriching so long as the format is understood to be historically delimited. My syllabus began with Elvis's *The Sun Sessions*, a compilation of 45s released in 1976, and the penultimate album, Radiohead's *Kid A*, was originally leaked as individual MP3s on peer-to-peer networks.

The list of albums, though admittedly subjective, was chosen as a means of distinguishing Rock Music from a broader popular music survey. Recalling Brackett's notion of the dual meaning of "rock," I did not want to conscript all post-1950s popular musics into rock music history. In particular, I questioned the inclusion of hip-hop, since uncritically including the genre within a rock course runs two risks. First, it grants recent rock a cultural or technological dominance that marginalized hip-hop's impact on the genre. Second, scholars such as Felicia M. Miyakawa and Richard Mook, Tricia Rose, and Houston Baker have long argued that the study of hip-hop requires a distinct pedagogical toolkit.[23] Such approaches are further necessitated because hip-hop's methods

22. My course design offered a similar approach for rock music to Thomas Forrest Kelly's recent music appreciation textbook *Music Then and Now* (2013). Kelly structures his units around different premieres, expanding his famous "First Nights" course at Harvard to cover eighteen premieres. By focusing on a small group of works, Kelly seeks "to send students away really owning a small number of pieces of music." By using the premiere format, he writes that "the idea is to consider these pieces, not as museum pieces revered for all the ages, but to consider what it was like to be at the first performances . . . it allows for other times, cultures, and attitudes to be considered." Thomas Forrest Kelly, "Music Then and Now," this *Journal* 4, no. 1 (2013): 152.

23. Felicia M. Miyakawa and Richard Mook, "Avoiding the 'Culture Vulture' Paradigm: Constructing an Ethical Hip-hop Curriculum," this *Journal* 5, no. 1 (Fall 2014): 41–58, http://www.ams-net.org/ojs/index.php/jmhp/article/view/120/231; Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* (Hanover, NH: University Press of New England, 1994); and Houston A. Baker, *Black Studies, Rap, and the Academy* (Chicago:

of musicianship, composition, and distribution are much more aligned with student cultural experiences and technological exposures than those of rock. From a strictly technological standpoint, hip-hop's devotion to digital production, sampling, and intertextuality is more familiar to our students than the analog world of the rock era.

Most rock textbooks discuss hip-hop because of the genre's central role in the last thirty years of popular music. Yet I decided not to include any hip-hop albums in my course. The closest album to hip-hop on my syllabus is Michael Jackson's *Thriller*, which usefully introduced important hip-hop concepts like breakdancing and remixing and generated discussion on the unsavory racial politics of 1980s rock (and MTV) through an album that predominantly uses a rock-based instrumentation of guitars, drums, and keyboards.[24] Simply omitting hip-hop, though, runs the risk of acceding to rockist students who view hip-hop as inferior. I therefore stressed that hip-hop was cut not because of an assumed lack of musical worth, but because I believe that a rock music course requires different approaches than the classroom instruction of hip-hop.[25] When I reread Peterson's article in preparation for my course, I was struck by its resonance with changes in popular music since the turn of the millennium. Developments in Internet and MP3 technology, new modes of circulation (e.g., torrent sharing, iPods, iPhones, social media, Spotify, and Pandora) and new compositional tools (e.g., Autotune, Ableton, Protools) have recalibrated how popular music is produced, commodified, and consumed. If Peterson stresses that discussing Elvis and the Beatles as if they were Frank Sinatra or the Mills Brothers makes little sense, teaching Outkast or Public Enemy as if they were Nirvana or, worse, Bruce Springsteen is no less ahistorical. I therefore focused my first and last

University of Chicago Press, 1993). See also Loren Kajikawa and Justin Burton's respective contributions to this roundtable.

24. We also read Kobena Mercer's "Notes on Michael Jackson's *Thriller*," which opened up the ambiguous racial politics of the famous music video.

25. Though I do not claim that hip-hop should never be part of a rock course, I would caution instructors who include hip-hop in a rock course to examine the disjunctures between the two genres. For example, in *The Rock History Reader*, Theo Cateforis introduces Greg Tate's "Hip-Hop Nation" by demonstrating how the author "situates hip hop within a long musical lineage stretching from the blues and jazz to funk and fusion. Nowhere, however, does he mention rock music. Which begs the question: exactly how does hip hop relate to rock?" (245). Cateforis leads the teacher to introduce hip-hop by questioning its place within the course, asking students to consider why hip-hop is discussed in a rock course if its musical lineage is outside rock. Joseph Schloss's textbook offers another suggestion by highlighting interconnections between the two genres during the 1980s, including the use of rock breaks by early turntablists, connections between New York City hip-hop and punk scenes, and direct collaborations like Run-DMC and Aerosmith's "Walk This Way." As Schloss writes, "though few would consider hip-hop to be rock music as such, there is a deeper mutual influence between the two styles than many people realize" (Schloss, Starr, and Waterman, *Rock: Music, Culture, Business*, 290).

lessons around the technological "breaks and discontinuities," that have fundamentally shifted rock's relationship to popular music more broadly.

The first unit, based on Elvis's *Sun Sessions*, began with a discussion of Peterson's "Why 1955." One of the strengths of Peterson's article from a pedagogical standpoint is his comparison of the 1940s and 1950s music industry which illuminates the "discontinuities" between the two periods. While students are more familiar with the 1950s industry, they usually have little concept of the pre-rock music industry. (Students are frequently amazed, for example, that recordings were rarely broadcast on radio before the 1950s!) Explaining this earlier context can help understand how rock emerged during this time. In reading "Why 1955," I had students pay particular attention to two of the changes in the music industry discussed in the text: technology and reorganization.[26] We discussed three new technologies: the transistor radio, the LP, and the television, noting how they expanded the potential soundscape of popular music and heralded a shift in its circulation from the studio radio broadcast to the LP. Peterson then demonstrates how these technologies decentralize a previously homogenous music industry: the specialization, rather than vertical integration, of record companies and radio stations (the creation of what Peterson calls "horizontal organization"); the creation of specialized production companies and independent recording studios; the flourishing of heterogeneous radio stations devoted to niche genres, and the development of personality DJs like Alan Freed.

After discussing these broad changes, we examine how they are reflected in the *Sun Sessions* LP. Some of their impacts are immediately apparent: Sun Records was an independent record label in Memphis, Tennessee that catered to the nascent rockabilly niche market; the songs circulated on the durable and portable 45 instead of the delicate 78; the recordings used a small country ensemble rather than a large, expensive studio orchestra; and, though it occurred after the *Sessions*, Elvis garnered national fame through his pelvic gyrations broadcast on *The Ed Sullivan Show*. We also discussed less obvious connections. For example, though Elvis would have been exposed to country, blues, and rockabilly through performances in Tupelo and Memphis, these genres became increasingly circulated via recordings on the numerous niche labels in the area. His blending of country and blues is therefore not completely original, but reflective of a soundscape enabled by new media. The lesson concluded by examining Elvis mythology through his famous quote, "I don't sound like nobody," which is included in the *Sun Sessions* liner notes. While acknowledging how Elvis's uniquely powerful and multifaceted voice lends credence to

26. Peterson opens by discussing legal changes to copyright and patent law, and deregulatory FCC policies. Since undergraduates are much more familiar with technologies than legal history, I introduce these concepts as part of the technological discussion.

his boast, I also use the previous discussion to situate his recordings in their historical and technological context.[27] That way, I reiterate Peterson's contention that Elvis "took advantage of the opportunities that became available to him" rather than singlehandedly ushering in rock 'n' roll.

The final part of the course then turned to the paradigm shifts of technological change over the last decade. I paralleled my discussion of Peterson's article with a comparison of the music industry from 1995 and 2005. While both industry forms are more familiar to students, it must be reiterated that in the vast majority of cases, students' first memories of popular music now date from the early 2000s. As such, they have never experienced a music industry dominated by physical media or, say, music stations broadcasting rock music videos (or, really, *any* music videos) during prime time. They have always been able to relatively easily acquire music for free; to listen to music on a variety of devices including computers, tablets, and MP3 players; and to hold a staggering amount of music in an incredibly small physical space.[28] We then ruminated on how these technological changes produced new forms of music making based on digital production, remixing, and distribution which are more aligned with hip-hop than rock. I then noted that only one rock band, the much-pilloried Nickelback, had ranked among the top ten best-selling artists of the past decade, and that rock's most profitable artists were the Rolling Stones, U2, Bruce Springsteen, Elton John and Bon Jovi, sexta- and septuagenarian performers who are now primarily touring groups.[29] I referenced these facts not to proclaim rock's death, but to distinguish rock's relationship to the twenty-first music industry from that of the late twentieth century.

After this lesson, I completed the unit with a discussion delineating how rock artists have engaged with this new technological milieu and the increased marginalization of the genre. I chose two indie rock albums which reflect the two dominant approaches of recent rock artists: engagement with digital composition; and nostalgia for an earlier era of rock's dominance. We first discussed Radiohead's 2000 album *Kid A*, focusing on the group's usage of hip-hop and

27. While we did not read his book, Alban Zak's *I Don't Sound Like Nobody: Remaking Music in 1950s America* (Ann Arbor: University of Michigan Press, 2010) crept its way into this discussion in its connection between recording style and authenticity.

28. During this lesson, I traced a 78 record, a 33⅓ LP, a CD, and my laptop computer on the board. I then indicated how much music is on each device: 6 minutes, 42 minutes, 80 minutes, and finally about 30 *days*, or 43,200 minutes. I then ask a student to trace their iPods or iPhones and put approximately how much music they have on their devices. Demonstrating the concomitant shrinking of playback media and the exponential growth of their capacities is quite viscerally effective.

29. Some of this factual material came from an article we read in class, Steven Hyden, "It's Time to Stop Using Rock as a Catch-All Term for Popular Music," *The Onion AV Club*, November 29, 2011, http://www.avclub.com/article/its-time-to-stop-using-rock-as-a-catch-all-term-fo-65740.

electronica and their embrace of MP3 distribution. We analyzed "Everything in its Right Place," a song which uses live sampling to seamlessly transition from live performance to recorded playback, and "Idiotheque," whose throbbing beat combines DJ techniques and a sample from Paul Lansky's *Mild und Liese*. We also discussed how Radiohead embraced Internet distribution methods, leaking *Kid A* to the peer-to-peer website Napster (as opposed to the cease-and-desist lawsuits brought by Metallica and Dr. Dre) and later selling their 2007 album *In Rainbows* online on a pay-what-you-want basis.

In the following lecture, I contrasted Radiohead's approach with Arcade Fire's exploration of rock's nostalgic impulses in their 2011 release *The Suburbs*. We examined themes of alienation, nostalgia, and whiteness in "Suburban War" and "Month of May." Yet we also discussed how the album's anthemic conclusion, "Sprawl II (Mountains Beyond Mountains)" borrows from *disco*, converting the genre's pulsing beats and minority urban origins into a representation of white suburbia's endless strip malls and four-lane highways (a very familiar image for my students native to my university's suburban location). We briefly discussed the detestation of disco by 1970s rock fans (culminating in the notorious Disco Demolition Night at Comiskey Field), noting the impact of historical distance on the acceptance of disco's musical innovations. Through these lessons, I tried to demonstrate how rock's decentralization has produced compositional approaches that reflective the genre's new technological environment.

Conclusion

In designing my rock music course, MUS 109, I wrestled with the tension arising from its dual, incongruous purposes as a genre-specific class and a broader survey of popular music. I used the frame of technological change to distinguish these purposes. I first imagined a popular music survey structured on "breaks and discontinuities," to invoke Stuart Hall, then bookended my rock course with two of these breaks; that of the 1950s as reflected through Elvis Presley's *Sun Sessions* recordings, and that of the twenty-first century as reflected in Radiohead's *Kid A* and Arcade Fire's *The Suburbs*. This tension between a rock and popular music survey course reflects my institution's specific curricular design, but it also allows scrutiny of both how these aims have been historically elided and how instructors can use course design to differentiate them, a necessity given student experiences with popular music. Drawing on Theo Cateforis, I have shown how popular music courses are frequently centered on narratives developed around the study of rock music, while the slippery definition of "rock" noted by David Brackett can lead popular music pedagogy to render rock synonymous with all post-1955 popular musics. I framed my course

around technological breaks and excluded hip-hop from course repertoire in order to treat rock as a historical popular music genre part of, not equivalent to or dominant within, a broader popular music survey. While my course frames, reportorial choices, and in-class discussions somewhat reflect my particular interests, they point to the need to develop pedagogical strategies for including, rather than ignoring or diminishing, contemporary popular music practices. The technological, social, and cultural contexts of our students must be leveraged to situate rock history courses as part of popular music history while concurrently treating popular music history courses as separate from rock history.

APPENDIX: Albums Used in My Rock Music Course During Fall 2012

Elvis Presley, *The Sun Sessions* (released 1977, originally recorded 1954–56)
Bob Dylan, *Bringing it All Back Home* (1964)
Beatles, *Rubber Soul* (1965)
Beach Boys, *Pet Sounds* (1966)
Led Zeppelin, *Led Zeppelin II* (1969)
Marvin Gaye, *What's Going On* (1971)
Joni Mitchell, *Blue* (1971)
Bruce Springsteen, *Born to Run* (1975)
Sex Pistols, *Never Mind the Bollocks, Here's The Sex Pistols* (1977)
Michael Jackson, *Thriller* (1983)
Paul Simon, *Graceland* (1986)
Nirvana, *Nevermind* (1991)
Radiohead, *Kid A* (2000)
Arcade Fire, *The Suburbs* (2011)

Hip-Hop History in the Age of Colorblindness

Loren Kajikawa

Twenty years ago, Tricia Rose published her influential monograph *Black Noise: Rap Music and Black Culture in Contemporary America*.[1] The book's sharp cultural analysis and impassioned defense of rap's musical worldview made it required reading for scholars and teachers of US popular culture. The "noise" in Rose's title had multiple referents: the white majority dismissing the music as such; the hip-hop community celebrating its ability to interfere with the status quo; the creative, non-traditional approaches to music-making adopted by its producers. Researched and written in the late 1980s and early 1990s, just as rock and popular music surveys were becoming common on college campuses throughout the country, Rose's portrayal of rap as rebellious, politically engaged, and aesthetically daring quickly became the standard view of hip-hop in "rock-centered" popular music texts and survey courses.[2] However, in the past two decades, the genre has undergone a remarkable transformation, moving from the margins of US society to its center. In fact, most current undergraduates have always lived in a world with rap music in the Top 40.[3] Today, hip-hop's reach extends far beyond the recording industry, helping to market a variety of products and brand them with the aura of urban cool.[4]

As music-centered departments come to include hip-hop-related research, teaching, and programming as a part of their overall missions, convincing

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1. Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* (Hanover, NH: University Press of New England, 1994).

2. For a critique of "rock-centered" historiography in popular music history, see David Blake's introduction to this current volume.

3. Rap music is one element of hip-hop culture, which includes other elements such as b-boying, graffiti, and DJing. In the 1980s, "rap" was the term used most widely in the music industry, but since the early 1990s, "hip-hop" has displaced "rap" as the genre's name. To distinguish the commercial genre from the culture that inspired it, I use the terms "rap music" and "hip-hop music" interchangeably, but I use "hip-hop" alone to describe the culture more broadly.

4. As the genre has expanded its fan base, rappers have leveraged their star power to advertise and brand a variety of products. One of the most successful partnerships has been record executive Jimmy Iovine and rapper/producer Dr. Dre's company Beats by Dre, whose headphones have captured a majority of the youth market. In May of 2014, Apple announced that it would acquire Beats, making Dr. Dre hip-hop's first billionaire.

colleagues and administrators of the legitimacy and value of the music is ceasing to be a primary concern.[5] In fact, instructors capable of offering courses on hip-hop and rap music often find themselves valued for their ability to connect with diverse undergraduate populations and to help generate coveted "student credit hours" (my current institution's euphemism for tuition dollars). However, before we can celebrate hip-hop and rap music's arrival on our syllabi, some serious issues need to be addressed. Of primary importance, ironically, is hip-hop's success.

As a central component of mainstream US culture, much rap music is now under the purview of large multinational companies. Many artists and fans worry that corporate control has led to music that is less explicitly political and more focused on certain problematic, stereotypical portrayals of blackness. Tricia Rose herself has recently called into question some of the conclusions she reaches in *Black Noise*, fearing that hip-hop music's supporters too often turn a blind eye to the misogyny, sexism, and racist caricature embedded in the genre.[6] In the 1980s, Chuck D once called rap music "black America's CNN." There are signs today, however, that we need to be more skeptical than ever about information produced by the genre.

Allow me to illustrate what I mean with reference to a remarkable scene in Byron Hurt's 2006 documentary *Hip hop: Beyond Beats and Rhymes*.[7] About forty minutes into the film, Hurt confronts a group of aspiring African American rappers. Initially assuming that he is with a record company, the MCs take turns reciting rhymes for his cameras. Their verses, which are full of misogynistic and violent imagery, underscore the documentary's concern with rap music's problematic content. In fact, Hurt interrupts the impromptu performance to make the following statement: "Everywhere I go, and I've been shooting this documentary for two years now, and every time I have kids spit [recite lyrics] for me, it's all about the same thing. It's all about how you're going to kill somebody, how you're going to rape somebody." After realizing that Hurt is no talent scout, the

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5. There are many signs that the music is not only being taught widely, but that its presence in the academy is stronger than ever. Just a few examples include the University of Arizona, which offers an Africana Studies Minor with a Concentration in Hip-Hop Cultures (http://africana.arizona.edu/news-events/announcing-new-minor-africana-studies-concentration-hip-hop-cultures-u); Pioneering hip-hop DJ Afrika Bambaataa, two years into his term as visiting professor at Cornell University, whose hip-hop Collection boasts an archive of rare materials from hip-hop's formative years (http://rmc.library.cornell.edu/hiphop/bambaataa_vs.html); and Harvard University, which now offers the Nasir Jones Fellowship, an annual hip-hop research award named after rapper Nas (http://hutchinscenter.fas.harvard.edu/announcing-nasir-jones-hiphop-fellowship).

6. Tricia Rose, *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop and Why It Matters* (New York: Basic Civitas, 2008).

7. Byron Hurt, dir. *Hip hop: Beyond Beats and Rhymes* (Media Education Foundation DVD 223, 2006).

aspiring rappers change gears, engaging him in a dialogue about racial representation and the rap music industry. They explain that the music industry does not seem interested in so-called positive lyrics and that they believe they need to style themselves as "gangstas" in order to get a record deal.

This conversation is followed by cultural critics, musicians, and record executives who explain how, since the 1990s, the music industry has narrowed its focus and concentrated on promoting gangsta rap artists because they deem them to be the most profitable. Just after this segment, Hurt shifts to an interview he conducted with a group of suburban white teenagers, a demographic responsible for the majority of rap purchases. One teen earnestly explains that she and her peers value hip-hop music because it gives them a window into an unfamiliar world. In short, it supposedly teaches young white kids what life in black communities is like. Coming just after the testimony of multiple artists and cultural critics emphasizing just how distorted rap's picture of blackness is, this scene delivers quite a blow.

I show this segment of Hurt's documentary each year to provide students with an entry point to reflect on their own relationships to racially stereotyped entertainment. As *Beyond Beats and Rhymes* makes clear, white executives at large media conglomerates are now the main beneficiaries of gangsta rap. And white consumers—who make up the majority of the rap music buying population—must have a profound investment in these representations of blackness for rap music to be profitable. Many white fans claim hip-hop as "their" style, but they do not have to live with the consequences of being stereotyped as "thugs" or "hos." They can partake in the music or fashion of the hip-hop industry without worrying that they will be targeted and killed.[8] As hip-hop historian Jeff Chang explains in a recent interview, the mainstreaming of black cool may have changed the look and sound of mass culture, but it has not done much to stop ongoing racial injustice:

> Just because I buy these headphones because all of these black artists are saying I should, doesn't make me any more knowledgeable about black struggle or anti-blackness . . . . You open the door to a potential discussion here, but you foreclose the opportunity because it all becomes transactional. There's no exchange except for a transactional exchange. This cultural desegregation we see in our images is often mistaken for "well, we're all good now. We're out in space beyond race."[9]

8. The tragic deaths of Trayvon Martin, Jordan Davis, and Jonathan Ferrell, to name only a few recent cases, illustrate the dangers of racial stereotyping and anti-black prejudice.

9. Kelsey McKinney, "Does the Dr. Dre–Apple Deal Mean That Hip Hop Is Selling Out?," *Vox*, July 10, 2014, http://www.vox.com/2014/6/3/5775630/does-the-dr-dre-apple-deal-mean-hip-hop-is-selling-out.

Teaching at a public research university in the Pacific Northwest whose student body is eighty percent white, I am keenly aware that my students' engagement with hip-hop music does not necessarily translate into greater involvement with or knowledge about the realities facing black communities. Rap music continues to cross lines of race, class, and nation, and millions of people care about it deeply. But like professional sports, rap music is a cultural arena in which the most prominent actors are black even though the majority of its spectators are not. As I write this essay in the aftermath of the police killing of Mike Brown, an unarmed, eighteen-year old African American man in Ferguson, Missouri, I am reminded of how divided the US is when it comes to questions of race. Despite the recent success of white artists, such as Iggy Azalea and Macklemore, listeners still perceive rap as a "black" genre, and it is important that hip-hop history courses devote significant time and energy to teaching students about the black struggle and legacy of racism behind the images they consume.

Although I share some critiques of rap music's exaggerated and narrow portrayals of black identity, such as those in Hurt's film, I do not see my classroom as a place to dictate what songs and artists are or are not "authentic." Instead, I attempt to unpack the genre's fascination with outlaw figures. True, the most popular music of last two decades has indulged in a fair amount of racial fantasy, but there is a very real political context behind rap's fascination with power, domination, and criminality. Although songs detailing drug dealing and violent episodes are most often performed from a first-person perspective, they are only truly intelligible when one grasps the weight of circumstances beyond the control of any one individual.[10] Despite the many politicians and pundits promoting "colorblind" social policies, life in early twenty-first century America continues to be defined by racial inequality.[11] One set of issues central to understanding hip-hop and rap music is the War on Drugs and the growth of the prison-industrial complex. Beginning in the 1980s and continuing through to the present day, anti-drug laws and aggressive policing have targeted inner city communities. For example, although crack and powder cocaine are chemically identical, media and law enforcement first focused on crack, which was more prevalent in low-income, black communities where the underground

10. The best writing on gangsta rap has always approached the music in this way. Robin D. G. Kelley and Eithne Quinn's work on gangsta rap, for example, interprets the genre as a sophisticated cultural hustle that transforms stereotypes about black people and inner city neighborhoods into profits. See Robin D. G. Kelley, "Kickin' Reality, Kickin' Ballistics," *Race Rebels: Culture, Politics, and the Black Working Class* (New York: The Free Press, 1994) and Eithne Quinn, *Nuthin' But a "G" Thang: The Culture and Commerce of Gangsta Rap* (New York: Columbia University Press, 2005).

11. Ta-Nehisi Coates, "The Case for Reparations," *The Atlantic*, May 21, 2014, http://www.theatlantic.com/features/archive/2014/05/the-case-for-reparations/361631/.

economy had filled the void created by deindustrialization. Each year, a majority of my students are amazed to learn that beginning in 1986 and continuing until 2010, federal law mandated that crimes related to crack cocaine be punished at a rate one hundred times greater than that for powder cocaine.[12] Even marijuana, which is consumed with virtual impunity on mostly white college campuses across the country, has been aggressively policed in inner city areas. A recent report by the ACLU shows that black Americans are almost four times as likely to be arrested for marijuana possession than their white counterparts, even though both groups consume the drug at similar rates.[13] As a result, one in every fifteen African American males eighteen years of age or older is incarcerated in US prisons.[14]

The challenge in music history courses is to combine such sociological perspectives with the exploration of what should be an obvious fact: hip-hop and rap music is music. Focusing attention on hip-hop as art cultivates an appreciation for the dedication, skill, and humanity of its practitioners. Music is not just a proxy for political and social issues; it is a pleasurable activity that requires hard work and training, and hip-hop musicians deserve the same treatment as artists that we are accustomed to granting composers and singer-songwriters in other musical genres. History courses on other types of music often require students to memorize particular forms or chord progressions. Hip-hop history courses can invite students to chart the rhyme schemes and rhythmic flow of particular verses, to analyze the way producers chop and loop various samples to create backing tracks, and to turn their attention to the methods of hip-hop DJs and dancers whose musical innovations laid the foundation for rap.[15] Although we often find rap music at the center of debates about racial inequal-

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12. In other words, someone in possession of 1 gram of crack cocaine would receive the same sentence as someone caught with 100 grams of powder cocaine. For more information about the Anti-Drug Abuse Act of 1986, see Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (New York: The New Press, 2012), 95–136.

13. "The War On Marijuana in Black and White," American Civil Liberties Union, accessed June 14, 2014, https://www.aclu.org/billions-dollars-wasted-racially-biased-arrests.

14. "Combating Mass Incarceration: The Facts," American Civil Liberties Union, June 17 2011, https://www.aclu.org/combating-mass-incarceration-facts-0.

15. Fortunately there are a variety of sources that model such engagement with the culture and artistry of hip-hop practitioners. On the poetics and rhythm of rap's lyrical flow, see Kyle Adams, "Aspects of the Music/Text Relationship in Rap," *Music Theory Online* 14, no. 2 (May 2008), http://www.mtosmt.org/issues/mto.08.14.2/mto.08.14.2.adams.html; Adam Bradley, *Book of Rhymes: The Poetics of Hip hop* (New York: Basic Civitas, 2009); and Paul Edwards, *How To Rap: The Art and Science of the Hip hop MC* (Chicago: Chicago Review Press, 2009). On beat making, see Joseph Schloss, *Making Beats: The Art of Sample-Based Hip hop* (Middletown, CT: Wesleyan Univesrsity Press, 2005); on hip-hop DJing, see Mark Katz, *Groove Music: The Art and Culture of the Hip hop DJ* (New York: Oxford University Press, 2012); and on dance, see Joseph Schloss, *Foundation: B-Boys, B-Girls, and Hip hop Culture in New York* (New York: Oxford University Press, 2008).

ity and representation, it is important to avoid reducing artistic practices and the experiences of musicians and listeners to racial politics. Writing by Joseph Schloss and Mark Katz, in particular, have helped me and my students focus attention on the aesthetic values and skills required for hip-hop musicians to do what they do.

Thinking more about hip-hop as artistic process enables class discussions that are richer, more nuanced, and humanistic. For example, I might begin a course by playing Wu Tang Clan's "C.R.E.A.M." (Cash Rules Everything Around Me), a song about the experiences of young drug dealers on the streets of New York. After an initial discussion of the song's content and musical track, composed from a brief piano loop taken from The Charmels "As Long As I've Got You" (1967), I might turn to the history of the War on Drugs and its impact on inner city communities.[16] Then, I ask the students to look more closely at the lyrics and rhythmic flow of rappers Raekwon and Inspectah Deck. Both verses feature intricate word play and internal rhyme, which allow me to emphasize that, despite being about life in a Staten Island ghetto at the height of the crack era, the song is no straightforward reflection of reality. Highly stylized in terms of sounds, word choice, and rhythm, the song's effectiveness and power lies in its ability to fashion a world of its own, crafting music and poetry from the difficult circumstances they and others in their community face. To follow, I ask students a number of open-ended questions: What is the song's message? Is it a celebration of money's power? A critique of capitalism? Or a simple acknowledgment of the way things are? Why are songs like this one popular with white audiences far removed from the realities they describe?[17] After this discussion, I play the song a final time to give students another chance to listen and report back about how their opinions and ideas may have changed.

In conclusion, a critical pedagogy for hip-hop and rap music history can cultivate pride in black artistry while historicizing and "denaturalizing" the images of blackness that circulate in rap songs. Written at a time when the music was more marginal in US society than it is today, early hip-hop studies and popular music texts focused on the political and resistant aspects of rap. More recent developments suggest that we need to revise views that cast rap music as an embattled and oppositional cultural form. As a major force in the recording and advertising industry, hip-hop's sounds and images are everywhere and are used to brand products from sports drinks to deodorant. It is crucial for history courses to challenge students to think historically about the music and

16. RZA of the Wu Tang Clan is one of the featured artists in VH-1's documentary *Planet Rock: The Story of Hip Hop and the Crack Generation.* The film does an excellent job of exploring the racial dimensions of the War on Drugs.

17. Responses to these questions vary, and the unpredictability of such conversations is what I value the most about them.

the wider world in which it is produced. In addition to covering influential and popular songs, hip-hop histories should also explore ongoing issues of racial inequality that inform them. At the same time, teachers and administrators can support efforts that bring hip-hop onto campus as an artistic practice. Courses on rap music history are becoming fairly commonplace, but fewer schools and departments of music offer students the opportunities and resources necessary to engage the music as musicians. The ubiquity of hip-hop in today's culture and the familiarity that current students feel with the music present us with an opportunity. But before we can declare that "we're all good now," we need to make sure our pedagogical approaches encourage students to question their relationship to the music and the images of race that circulate within it.

Topologies: The Popular Music Survey Course and the Posthumanities

Justin D Burton

In response to David K. Blake's call for a popular music pedagogy that, following Henry Giroux, is "capable of contesting dominant forms of symbolic production" and that is at the same time embedded in materiality, I'm prompted to consider how far we as teachers may stretch the contours of a survey class in the interest of achieving a radical pedagogy that engages our students not as passive receptors of information and sound but rather as active agents invested in musical and cultural production.[1] The survey classroom, which facilitates informational breadth and pressing chronology, can prove a particularly tricky locale for employing innovative restructuring. My goal here is to consider topology as one way of critically reconfiguring pedagogical methods in an effort to reengage and reimagine the flows and disruptions of popular music history. In so doing, I am exploring just one of the many possible ways we may approach the popular music survey within the posthumanities, employing Rosi Braidotti's concept of the posthumanities as a response to the "question of what happens to the Humanities . . . when their implicit assumptions about the Human and the process of humanization can no longer be taken for granted."[2]

Blake's own suggestions for shaping a survey syllabus around technological transformations open up a number of productive possibilities for the survey course. The use of technology as a framing device for popular music periodization proves intriguing, and a survey course on the subject could be grounded in work from the past decade-plus by authors like Mark Katz, Timothy Taylor,

1. Henry Giroux, *Border Crossings: Cultural Workers and the Politics of Education* (New York: Routledge, 1992), 3.
2. Rosi Braidotti, *The Posthuman* (Cambridge, UK: Polity Press, 2013), 148.

Jonathan Sterne, and Kiri Miller, each of whom demonstrates a different analytic framework for engaging the intersection of musics and technologies.[3]

Beyond technology, one could imagine a popular music survey course that is similarly periodized but with a hook other than technology. *Faking It*, by Hugh Barker and Yuval Taylor, tracks the notion of authenticity as it is constructed and modified from the 1920s to the 2000s.[4] Barker and Taylor open up productive spaces that challenge preconceived notions about realness and authenticity in popular music while also exposing students to a parade of styles and performers over the course of their short twentieth century. One might also construct a course that explores discourses of spirituality as they flow through popular music, using texts like Sterling Stuckey's and Samuel Floyd Jr.'s theorizations of the ring shout, Maya Deren's divine horsemen, and Loren Kajikawa's analysis of D'Angelo's *Voodoo*.[5] Or perhaps mobility moves a survey course, from the blues and the Great Migration to Schaeffer's train musicking to the automobile as "critical midwife" at the birth of Hip-hop, as Adrienne Brown has put it.[6] In each of these instances—and these are just a few among countless possibilities—and as with Blake's suggestion of technology, we can hear a pop music survey course that embeds musical creative practices in the broader cultural reformations and transformations to which Stuart Hall calls attention.[7]

A question that occurs to me as I consider these ideas, though, is whether linear periodization is what we're really after. While these organizational possibilities—technology, authenticity, spirituality, mobility—perform the necessary work of tying musical practices more closely to cultural processes, I'm interested in pushing a step further in order to lift up and out of the strictures of chronological periodization in survey courses. Instead of moving from the 1880s to the 1920s to the 1950s, from one generation to the next, why not allow a popular music survey course—like the gravitational forces of the universe—to bend

3. Mark Katz, *Capturing Sound: How Technology Changed Music*, rev. ed. (Berkeley: University of California Press, 2010); Timothy Taylor, *Strange Sounds: Music, Technology, and Culture* (New York: Routledge, 2001); Jonathan Sterne, *MP3: The Meaning of a Format* (Durham, NC: Duke University Press, 2012); and Kiri Miller, *Playing Along: Digital Games, YouTube, and Virtual Performance* (New York: Oxford University Press, 2012).

4. Hugh Barker and Yuval Taylor, *Faking It: The Quest for Authenticity in Popular Music* (New York: W. W. Norton, 2007).

5. Sterling Stuckey, *Slave Culture: Nationalist Theory and the Foundations of Black America* (New York: Oxford University Press, 1987); Samuel A. Floyd Jr., "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry," *Black Music Research Journal* 22 (2002): 49–70; Maya Deren, *Divine Horsemen: The Living Gods of Haiti* (Kingston, NY: McPherson, 1983); and Loren Kajikawa, "D'Angelo's *Voodoo* Technology: African Cultural Memory and the Ritual of Popular Music Consumption," *Black Music Research Journal* 32, no. 1 (2012): 137–59.

6. Adrienne Brown, "Drive Slow: Rehearing Hip Hop Automotivity," *Journal of Popular Music Studies* 24, no. 3 (2012): 265–75.

7. Stuart Hall, "Notes on Deconstructing the Popular," in *Cultural Theory and Popular Culture: A Reader*, ed. John Storey (Athens, GA: University of Georgia Press, 1998), 443.

time back on itself in imaginative, creative, and even radical ways? I'll explore here how such a course might work in the context of a particular vision of the posthumanities.

The Posthumanities

In her 2013 book *The Posthuman*, Rosi Braidotti dedicates her final chapter to an exploration of how the university can leave behind some of the problematic assumptions of the humanities—assumptions indebted to liberal humanism that have been critiqued by feminism, queer theory, anti/postcoloniality, critical race theory, disability studies, animal studies, and ecocriticism, among others—in favor of a posthuman critical theory. Braidotti envisages the posthuman as a fuller, more accurate account of life and culture than humanism offers, and I want to briefly consider here the theoretical framework she constructs in the interest of mapping out what the posthuman is in preparation for imagining the ways a pop music survey might overlap with posthuman critical theory to push beyond the established boundaries of the humanities.

What follows is a short summary of the five central ideas of Braidotti's posthuman critical theory, which I will elaborate with pedagogical examples in the final section:

1. *Cartographic accuracy:* The posthuman is meant to map the present by "unveiling . . . power locations" in order to establish "epistemic and ethical accountability."[8] This points to a political dimension of posthuman critical theory, a dimension that allows for the examination of, for instance, patriarchy, heteronormativity, colonialism, and/or racism. It also overlaps with Stuart Hall's account of cultural struggle, which achieves "points of resistance" and "moments of supersession" in the face of the dominant culture that constantly works "to disorganize and reorganize popular culture."[9] Posthuman cartography, then, charts an ever-changing map of power imbalances.

2. *Non-unitary figurations:* For Braidotti, a figuration is a "conceptual persona," the performed identity of the posthuman that revels in complexity and ambiguity, "in-between states [that] defy the established modes of theoretical representation because they are zigzagging."[10] Rather than the emergent, undefined nature of things characteristic of neoliberal deregulation—which, importantly, is most often employed in order to further shift power into the dominant culture—I read Braidotti as describing strategic subversions of fixed identities

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8. Braidotti, *The Posthuman*, 164.
9. Hall, "Notes," 447.
10. Braidotti, *The Posthuman*, 164.

or ideas, a restructuring of culture that is meant to redraw the map in favor of the subaltern.[11]

3. *Non-linearity:* Here, knowledge and structures of knowledge are "web-like, scattered, and poly-centred." Pushing away from teleological chronology and binary thought, Braidotti encourages intellectual work in the posthumanities that is "curiosity-driven," spurring "creativity and critique . . . in the quest for affirmative alternatives" to the power locations that are mapped in posthuman cartographies.[12]

4. *Memory within non-linearity:* The flexibility made available by non-linearity extends to memory, which, apart from chronology, becomes imaginative and generative rather than simply reflective. Memory becomes "the active reinvention of a self that is joyously discontinuous," a performance that recognizes the many productive possibilities made available by non-linearity.[13]

5. *Defamiliarization:* Defamiliarization is, perhaps, the most obvious result of the posthumanities. It is "a sobering process by which the knowing subject disengages itself from the dominant normative vision of the self he or she had become accustomed to."[14] Though not all of our students will subscribe to a "dominant normative vision," many will, and amidst cultures plagued by inequality and stasis, within universities increasingly managed more like corporations than institutions dedicated to intellectual work, I want to draw from the posthumanities in the hopes of crafting a pop music survey that can orient students toward a more critically engaged, ethically motivated encounter with music and the cultures that produce it.

11. This tension between neoliberal emergence and posthuman "non-unitary figurations" extends beyond the scope of this roundtable, but it's one I'm working on developing in other venues. Two broad studies of neoliberalism include David Harvey, *A Brief History of Neoliberalism* (New York: Oxford University Press, 2005) and Vijay Prashad, *The Poorer Nations: A Possible History of the Global South* (New York: Verso, 2013). Neoliberalism's relationship to hip-hop is one of the central themes of Lester K. Spence's *Stare in the Darkness: The Limits of Hip-hop and Black Politics* (Minneapolis, MN: University of Minnesota Press, 2011). Robin James' understanding of neoliberalism's social theory as recognizing "out-of-phaseness/dissonance as pervasive," a condition to be calculated and capitalized rather than subjugated, promises some productive analysis of music and neoliberalism and also marks "non-unitary figurations" as potentially less resistant than Braidotti suggests (Robin James, "An attempt at a precise & substantive definition of 'neoliberalism,' plus some thoughts on algorithms," *Cyborgology*, July 19, 2014, http://thesocietypages.org/cyborgology/2014/07/19/an-attempt-at-a-precise-substantive-definition-of-neoliberalism-plus-some-thoughts-on-algorithms/).

12. Braidotti, *The Posthuman*, 165.

13. Braidotti, *The Posthuman*, 167.

14. Braidotti, *The Posthuman*, 167.

Topology vs. Chronology

In the interest of such a goal, I'm going to consider the ways that topology can be employed as an effective tool of the posthumanities in replacing chronology in a pop music survey. A brief comparison of the two is helpful to start. Chronology is linear, progressing from one point to the next in a teleological push. From start to finish, chronology moves ever forward, structuring material (whether musical practice or cultural transformation) so that one activity/ideology/era follows another without ever overlapping itself. Topology, by contrast, is non-linear, folding and unfolding in a less predictable fashion, twisting time and matter onto themselves in surprising ways. Exemplary topological shapes include the Möbius strip and trefoil knot, each consisting of folds and sutures (no tears) that result in an uncanny object. The trefoil knot is an overhand knot whose ends are joined, creating a closed system that doubles back onto and through itself, while the Möbius strip can be formed, for instance, by twisting a strip of paper before joining its two ends. The resulting loop possesses only a single side and single edge, allowing one to traverse its entire surface without crossing a boundary. To navigate topological contours is to move without a fixed beginning or end point and to sometimes find oneself treading a familiar path even after traveling for some time.

How, then, would a pop music survey course be organized topologically rather than chronologically? One recent example of the kind of study we might present to our students is Jason Stanyek's and Benjamin Piekut's "Deadness," which traces the collaboration of Nat Cole and Natalie Cole on "Unforgettable."[15] By focusing on matching studio practices and employing a notion of collaboration that includes both living and dead, human and nonhuman, Stanyek and Piekut encourage readers—our students—to hear 1961 New York and 1991 Los Angeles as a single musical artifact. Along the way, they fold in a discussion of the 1932 re-recording of Enrico Caruso's 1907 "Vesti la Giubba," looping these four historical moments together by way of similar recording techniques until they begin to vibrate and sound together. In Stanyek and Piekut's account, it is non-linear memory that hears Nat Cole's "Unforgettable" as a pre-echo of Natalie Cole's, one of many "distended pasts that swell up with delays, pre-echoes, calls, and incitements that spill over into multiple presents and futures."[16] Not only does the article open up the discussion of non-linearity and non-unitary figurations (where human performers are understood as collaborating with technologies and studio spaces), but teaching "Deadness" in a survey course also exposes students to shifting ideas of "popular" across

15. Jason Stanyek and Benjamin Piekut, "Deadness: Technologies of the Intermundane," *TDR: The Drama Review* 54, no. 1 (2010): 14–38.

16. Stanyek and Piekut, "Deadness," 18.

the twentieth century, introduces and complicates the presence and availability of recording technologies over time, and, perhaps most importantly, offers a theoretical framework that is not beholden to the musical examples used in the essay. Rather, Stanyek and Piekut advance their theory of deadness as one that "speaks to the distended temporalities and spatialities of *all* performance" and "describes the necessary choreographies of *all* productive encounter" [emphasis mine] (20). In other words, we can craft a survey course to turn its attention to the ways popular musicians collaborate with others who are in different places, live at a different time, are no longer living, or are not human to begin with in the co-creation of music and music cultures.

Other recent publications can be combined in the interest of folding topological spaces inside the survey classroom. David Suisman's understanding of the player piano as a fundamentally digital instrument, which performs by way of a binary code, invites side-by-side studies of music technologies otherwise separated by a century.[17] Suisman's essay could be taught alongside studies about MP3s and late twentieth-century digitality by Mark Katz or Jonathan Sterne. In each case, a topological approach to a pop music survey focuses our students on the materiality of things—the spaces of the recording studio, perhaps, or the shapes of digital media. A study of music technologies could also help students map and "unveil . . . locations of power," perhaps by linking Gustavus Stadler's work on phonograph lynchings at the turn of the twentieth century with Jennifer Stoever-Ackerman's study of the "listening ear" in 1955's *Blackboard Jungle* in order to hear the ways recording technologies have been used in re-inscribing racial segregation and paranoia.[18] Or we can hear the sounds of music moving across regions and cities during the Great Migration alongside the movement-in-place or non-escapist automobility, as Ali Colleen Neff and Anthony Kwame Harrison describe it, of artists like E-40 and legends like John Henry.[19] Similarly, Adrienne Brown's theorization of the Hip-hop car as "harbor[ing] the specter of commonwealth and collective value" can be examined in concert with accounts of construction on the Cross Bronx Expressway and I-95 in areas that years later spawned New York Hip-hop and Miami bass, respectively.[20] Building a pop music survey that slips through time

17. David Suisman, "Sound, Knowledge, and the 'Immanence of Human Failure': Rethinking Musical Mechanization through the Phonograph, the Player-Piano, and the Piano," *Social Text* 28, no. 1 (2010): 13–34.

18. Braidotti, *The Posthuman*, 164; Gustavus Stadler, "Never Heard Such a Thing: Lynching and Phonographic Modernity," *Social Text* 28, no. 1 (2010): 87–105; Jennifer Stoever-Ackerman, "Reproducing U.S. Citizenship in *Blackboard Jungle*: Race, Cold War Liberalism, and the Tape Recorder," *American Quarterly* 63, no. 3 (2011): 781–806.

19. Ali Colleen Neff and Anthony Kwame Harrison, "Automobility" (lecture presented at the Black Music in America Roundtable, Rider University, Lawrenceville, New Jersey, April 4, 2013).

20. Brown, "Drive Slow," 267.

like this to stitch together musical and cultural moments that resonate decades apart can create a continuity over time and space that also helps us to access the reforms and transformations in popular culture that Blake points to in his essay.

Though a topological survey course works outside of chronological periodization, it is not ahistorical. Indeed, without chronology, our students will be constantly reorienting themselves as they move back and forth to new times and places, and Hall's notion of conjuncture can be a useful tool for keeping the historical clearly in view: "what are the circumstances in which we now find ourselves, how did they arise, what forces are sustaining them, and what forces are available to us to change them?"[21] This series of questions combines attention to history with attention to the present, inviting our students into practices of active analysis of and engagement in the popular culture surrounding them. To tie together Robin James's study of contemporary "Robo-Diva" R&B artists, Jayna Brown's account of a "genealogy of black female performance," especially in the early twentieth century, and Kyra Gaunt's attention to black girls' games in relation to commercial music ranging from the 1950s to the 2000s, is to focus our students' attention on questions of raced and gendered bodies at critical musical moments covering the last one hundred years.[22] What are the race and gender politics of each conjuncture, how did they arise, what forces (have) sustain(ed) them, and what forces were/are available to change them? Returning to these sorts of questions throughout a topological survey course can impress upon our students that they are not passive observers but actors capable of shaping popular culture. Gaunt herself has worked with her students to intervene in the discourses and practices surrounding twerking (https:// www.youtube.com/watch?v=ClT9oJEhQ18), recognizing the dance as "a form of adolescent play . . . and a way to try on identities" while also mapping the power imbalance that results in YouTube capitalizing on videos of young girls twerking while primarily older male viewers watch.

Popular music by its very nature seems particularly well-suited for topological pedagogy. Practices of re-performance and musical borrowing (which, of course, are characteristic of several different artistic media, including classical music) combine with popular music's entanglement with the inherently collaborative "deadness" of recording and playback technologies to reverberate through multiple times and spaces all at once. If instead of adhering

21. Stuart Hall, "Epilogue: Through the Prism of an Intellectual Life," *Culture, Politics, Race, and Diaspora: The Thought of Stuart Hall*, ed. Brian Meeks (London: Lawrence and Wishart, 2007), 269.

22. Robin James, "'Robo-Diva R&B': Aesthetics, Poliyics, and Black Female Robots in Contemporary Popular Music," *Journal of Popular Music Studies* 20, no. 4 (2008): 402–23; Jayna Brown, *Babylon Girls: Black Women Performers and the Shaping of the Modern* (Durham, NC: Duke University Press, 2008), 4; and Kyra Gaunt, *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-Hop* (New York: New York University Press, 2006).

to chronological accounts of history, we teach our students to listen for what Karen Barad calls the "performance of spacetime (re)configurings that are more akin to how electrons experience the world," reconfigurings that are indeterminate, requiring deep engagement from attentive listeners, we can invite them to experience music and culture in an elemental way, turning their ears to the many possibilities that unfold all around them from their topological vantage points.[23]

The basic idea of topology is a recognition that our movement through space and time is less predictable than we sometimes imagine, placing events closer or further away than we may expect them to be. As a structuring device for a pop music survey course, topology is more than just a quirky idea. Rather, it traverses the posthumanities, operating alongside critical and creative re-imaginings of cultural practices that at once speak to the everyday material experiences of twenty-first century students and also seeks to fashion a more ethical, sustainable future for those students and the ones who follow them. A topological pop music survey, one that weaves imaginatively through time before doubling back to explore a different route, offers our students the chance to disrupt the supposed order of things. Through this offering, we call them into practices that can shape them into the reformers and transformers we hope they can be.

23. Karen Barad, "Quantum Entanglements and Hauntological Relations of Inheritance: Dis/continuities, SpaceTime Enfoldings, and Justice-to-Come," *Derrida Today* 3, no. 2 (2010), 240.

Rock Narratives and Teaching Popular Music: Audiences and Critical Issues

Andrew Flory

The role of rock in musical and cultural life has changed drastically over the last sixty years. Once at the vanguard of youth culture in the wake of a devastating World War, rock occupies a very different place in modern life. Rock is at once historic and contemporary, and its artists and fans are grandparents and pre-teens alike. Rock's impact is global, felt substantially in often-cited places like Tennessee, California, and New York, but also in locales that receive much less attention from English-speaking populations such as Russia, Brazil, Japan, Eastern Europe, and Scandinavia.

For academics working in fields pertaining to music, the place of rock has also changed. Rock music became important in the 1970s and 1980s for helping to challenge the centrality of Western art music in scholarly discourse and teaching. Paralleling widespread interest in rock as a musical form, however, student and faculty engagement with rock as a subject of study has grown dramatically during the last several decades. Now rock is so prominent in college teaching that we need to question its place. Isn't it fitting that a style of music once associated with transgression might later play the role of oppressor? Once revolutionary, rock is now hegemonic. Meet the new boss, same as the old boss.

David Blake's essay raises powerful ideas about the place and content of rock courses in the modern academic environment. His argument hinges on three interrelated claims that merit further discussion: (1) rock courses are problematically at the core of contemporary efforts to teach "popular music," (2) critical issues derived from the study of rock are not wholly applicable to genres that emerged after 1980 such as hip-hop and EDM, and (3) a frame of technology can be helpful in shifting away from an out-of-step rock-centered approach to teaching courses in popular music. In the spirit of this *Journal*, Blake should be lauded for calling to task our perspective on pedagogical approaches to popular music. The "why" and the "how" of rock pedagogy are worthy topics for debate, and the role of rock history within studies of popular music, broader music-related disciplines, and fields outside of music should be ongoing topics of critical

debate among those dedicated to furthering the study of all forms of popular music through college teaching.

I should start by addressing my stake in this discussion. I am the co-author, with John Covach, of *What's That Sound?*, one of the rock history textbooks cited in Blake's piece.[1] Covach first developed this text (which he revised for one subsequent edition) after teaching courses on the topic for a decade at the University of North Texas and the University of North Carolina at Chapel Hill, and I began to contribute to the project in 2010. In my own teaching, I have led courses on the history of rock in various environments. I have taught about rock at a music-centered conservatory, led an online course at a large state institution, run a continuing education session for students mostly above the age of fifty, and taught many iterations of a non-major course at my current liberal arts-oriented institution. Also important to my perspective on teaching about rock is my teaching on other popular music topics, including courses on rhythm and blues, Motown, the Beatles, and various jazz topics.

I view the rock's place in the university environment as more nuanced than Blake's depiction. To be sure, there have been notable instances since the 1960s in which rock was used as synecdoche for popular music. But those with long institutional memories will remember that the emergence of jazz in academic teaching was largely under the umbrella of popular music, and many non-specialists still view such varied topics as jazz, rock, and hip-hop singularly as "popular music." From the perspective of a textbook author, I see an especially strict division between pedagogical materials that follow a rock trajectory, such as *What's That Sound?*, and those that seek to cover a much broader scope of "American popular music."[2] Within the former, there are challenges from the author's perspective about how to frame "rock." Rock itself as a "market" was closely intertwined with the mainstream before the rise of Album-Oriented Rock radio formats in the 1970s, and was less structured at the time from a business perspective than black pop (race, rhythm and blues, and later soul) or country and western. Contextualizing rock within other forms of popular music, despite a lack of clear stylistic or economic boundaries, can be quite dif-

1. John Covach and Andrew Flory, *What's That Sound?: An Introduction to Rock and its History*, 3rd ed. (New York: W. W. Norton, 2012).

2. Christopher Waterman and Larry Starr offer a clear example of this with two discreet texts, a larger popular music volume and a more directed rock text that also includes co-author Joe Schloss. Christopher Waterman and Larry Starr, *American Popular Music: From Minstrelsy to MP3*, 4th ed. (New York: Oxford, 2014) and Joseph G. Schloss, Larry Starr, and Christopher Waterman, *Rock: Music, Culture, and Business* (New York: Oxford, 2012). Other rock-oriented texts include Joe Stuessy and Scott Lipscomb, *Rock and Roll: Its History and Stylistic Development*, 7th ed. (Boston: Pearson, 2013) and David P. Szatmary, *Rockin' In Time: A Social History of Rock and Roll*, 8th ed. (Boston: Pearson, 2014). Some texts, such as Reebee Garofalo and Steve Waxman, *Rockin' Out: Popular Music in the U.S.A.*, 6th ed. (Boston: Pearson, 2014), include some coverage of American popular music before 1950 but focus mostly on rock traditions.

ficult. Of course, erecting "borders" around styles and markets is a notoriously challenging task for any textbook author or instructor, regardless of the topic at hand.

Blake cites the paradox of incorporating narrative topics more relevant to music rarely considered under the rock aegis (especially after 1980) into texts and teaching about rock. Because rock sets the narrative agenda, he argues, it is difficult to attend to matters more pressing in regard to the study of post-rock forms of popular music. This is a concern facing instructors who wish to tell a broad story about popular music but teach courses nominally about "rock history." For courses and texts that *do* hope to follow a rock-oriented trajectory, however, losing focus on rock traditions can decentralize the very subject that is the purported course topic. Rock's destabilization as the dominant strain of mainstream pop during this period is a strong motivation for this change of emphasis. But is there no place to simply study rock as it experienced a mainstream denouement during the 1990s and 2000s? In the context of a course about rock, following this tradition as it became less popular (along with critical issues relevant to earlier narratives) can be quite profitable rather than studying dominant mainstream styles and calling them rock, or looking at these styles solely through the framework of rock to try and maintain a sense of "relevance."

While working on *What's That Sound?*, I was fascinated to learn more about the manner in which authors, publishers, and communities of instructors help to develop and maintain textbooks. Categories of available textbooks, in addition to much of the context within these works that change in each revised edition, reflect a more user-oriented vantage point than peer-reviewed academic publishing. Many instructors offer courses about the history of rock, which drives the market and content of accompanying commercial texts. In the case of new texts that focus on styles emerging within the pedagogical discourse, publishers often find it difficult to support a book that doesn't already have a market. This invokes a problematic circularity: less-experienced instructors are more likely to offer courses for which there is an available text and they often follow the parameters of a prescribed text dutifully, which establishes courses more deeply into various curricula.

Textbooks should not drive curricula, however, and, as Blake rightly argues, our latitude to teach about topics for which no suitable text exists, or to teach topics in new and inventive ways, should be widespread in the enterprise of higher education pedagogy. I know of many forward-thinking people who do not use standard texts in courses on rock; indeed, based on information about people who use *What's That Sound?* in their teaching, I see textbooks as necessarily reflective of current attitudes toward teaching. In periods of development between editions of our book, the publisher solicits user reviews (not "peer" reviews) along with suggestions from people who use other standard texts and

experts who have designed their own courses of study in the history of rock in order to gain a wide range of ideas for change. During these discussions, Covach and I find that many adopters use our book in inventive ways, adapting the text to their own needs and incorporating outside materials. (Covach and I both do this as well.) These adaptations often inspire changes to the text, a process that is usually mediated by the views of current adopters. Still, as any textbook author knows, consensus on matters of revision can be quite difficult, and books of this type need to negotiate a wide range of approaches.

Blake's perspective as a graduate student asked to teach a course on popular music with a nominal title that includes rock offers an important viewpoint on the ways in which texts and curricula can dictate conflation between "rock" and "popular music." While perhaps common, and certainly worthy of attention, his situation is surely not entirely representative, and more detailed empirical data might help us all better understand the multiplicity of contexts in which courses on rock and popular music appear in the higher-education teaching environment. Who teaches courses on popular music? How do these fit into various curricula? And what types of students enroll in these courses? Even without specific answers to these questions we can imagine a hypothetical range of teaching that popular music courses might need to accommodate.

Popular music courses targeted toward music majors are growing rapidly in popularity. These kinds of classes can offer opportunities for repertoire-oriented teaching meant to expose students to varied styles. Pop-oriented performance practice can serve as a model for music majors, and pop songs might serve as fodder for teaching analytical techniques that either complement or fall outside of Western traditions. Divergent foci of schools and programs might dictate very different approaches toward the study of popular music for majors. I have seen that conservatories (and schools of music) usually have more ardently prescribed programs than typical liberal arts colleges and, thus, the manner in which popular music fits into the varying music major curricula at these types of schools usually differs. Courses about popular music are also common in professional schools and programs catering to students studying audio production, music therapy, and many other fields, which also dictate different teaching goals.[3] Furthermore, many instructors continue to teach courses on popular music outside of music departments within the contexts of a variety of different fields of study.

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3. Contrary to the idea of rock as central to the study of popular music, the National Association of Schools of Music (NASM) does not use the term "rock" among its accreditation standards. Instead, the term "popular" appears in several instances in ways that allude to its use as an umbrella word covering a number of styles. National Association of Schools of Music, *Handbook 2013–14* (Reston, VA, 2013), 115, 119, and 187.

The most common context for courses about popular music, both within and outside of music departments, is for non-majors as a form of music appreciation. The goals of this larger genre of music teaching are also wide ranging, a topic that has been addressed in the pages of this *Journal*.[4] Size matters, and large state schools and small private colleges often approach non-major study quite differently, creating the need for different tools, topics, and teaching styles. Region also can be an important consideration when approaching popular music courses for the non-major. Instructors working at public institutions in Southern California, for example, might want more material relating to Hispanic involvement in mainstream popular styles or consideration of the "Latin" market, while those working in urban environments such as New York or Los Angeles may want to focus on the notable contributions of their respective cities to pop history. It is also quite common for adopters working in other areas to view their local scenes as central to historical narratives despite falling outside of canonic appreciation. All of this is to say that, despite generational differences that might exist, we should be careful about broadly stereotyping our students. Students and teaching goals can differ greatly depending on context.

In my rock courses, which are mostly targeted at traditional-age non-majors at a liberal arts college in the Upper Midwest, I am sometimes torn between various approaches of pedagogical goals. Representative repertoire and style identification are certainly important, and those familiar with *What's That Sound?* will not be shocked to learn that I often try to convey methods for understanding basic elements of instrumentation and formal construction in a variety of rock songs. Developing students' facility with primary sources is another important goal of my rock courses, and representative writings in this area often include mainstream newspapers, popular press, historic media, autobiographical writings, and historically important academic works.

I frame my rock courses through a series of critical lenses, giving students the opportunity to gain experience with analyzing larger musical and social issues present in rock's history. In concert with Blake's suggestion, I often use technology as a theme for viewing changes in popular music production and consumption since the 1950s, but I also use many other critical topics to focus my courses about rock history. Depending on in-class discussion and the directions that a course takes, analytical lenses might include issues of race, gender, migration, generation, region, virtuosity and ambition, politics, market division, and appropriation. Perhaps I am blinded by my proximity to the topic, but I do not find these topics particularly unique to rock's history and, with

4. Edward Hafer, "The Pedagogy of the Pedagogy of Music Appreciation," this *Journal* 3, no. 1 (2012), http://www.ams-net.org/ojs/index.php/jmhp/article/view/34/100 and Scott Dirkse, "Encouraging Empirical Research: Findings from the Music Appreciation Classroom," this *Journal* 2, no. 1 (2011) http://www.ams-net.org/ojs/index.php/jmhp/article/view/21/61.

some variation, I find similar issues to be relevant in my courses on rhythm and blues and jazz and can imagine how they would be equally as relevant within courses that focus on hip-hop styles or EDM. In the end, I am not wedded to covering any of these particular ideas in my teaching. Rather, my goal is to give students the perspective to understand the ways in which repertoire might be read using critical perspectives, and I encourage students to find ways to engage with popular music on their own terms, using critical lenses that speak to their interests and understanding.

Blake's apprehension concerning the hegemony of rock over "popular music" is an important topic, and it raises many questions about historical and cultural power as it translates into college teaching and textbook authorship. In the spirit of his suggestion to adopt technology as a meaningful frame, I would like to reflect on several issues within dominant rock narratives (including the one I help to maintain) that I see as particularly limiting. Rather than dominating other forms of popular music, and obscuring specific viewpoints most applicable to non-rock, I see these perspectives as potentially enlightening to a wide variety of popular music outside of rock culture.

One issue relates to nationalism, and focusing on musical production and consumption in the Unites States. Rock as a syncretic musical form emerged out of North American culture during the 1950s, but quickly spread to many international sites. We see in the music of the British Invasion a fascinating transatlantic dialogue in rock styles, but most of our teaching and writing treats this period as anomalous, and discussion of rock on an international stage is rarely revisited in any substantial manner at later points in rock narratives. In fact, beginning in the 1960s rock styles proliferated all over the world, and music created in Brazil, Scandinavia, Japan, Eastern Europe, Africa, and many other locales was in dialogue with rock in the United States, forming intriguing connections. In spite of the fluidity by which these musics interacted, our pedagogical materials frequently place borders around music created outside of the United States and label it under the rubric of "global pop." In rock and larger popular music studies, considering this larger repertoire, in addition to the musicians who created it, listeners who supported it, and the cultural formations from which it came could add great depth to courses that appear to focus solely on the music of North America.

Amateur culture is another important element of rock history that is neglected in much of our teaching and scholarship. One of the defining characteristics of popular music is an egalitarian strain that supports a low entry level for participation at an amateur level. As teachers and scholars, we often focus on the most exceptional and skilled musicians, partly out of a subconscious or habitual need to justify the manner in which popular forms can achieve "greatness." Important areas of the music industry, however, such as massive

instrument retail chains, pro audio and project studio gear sales, and thriving lesson and instructional businesses, clearly point to amateurs as an equally valuable and crucial part of popular music as performance. And far from specific to rock, these businesses carry both guitars and turntables, sell acoustic and digital recording gear, and teach finger tapping and quick cuts alike. Incorporating themes of amateur consumption and creation, especially when students likely have personal experience in these areas, can greatly enhance narratives of our courses on popular music and engage areas of music making, business practices, and technological development that are thriving in modern life.

Most courses and texts that deal with popular music focus on recordings. Recorded works are central to modern music, of course, and the idea of the recording as text has been a crucial topic in popular music research during the last two decades. The practicality and excitement of using recordings, however, has in many cases shifted attention away from popular music as a performative art in live settings. In our written histories, we seldom mention critical aspects of performance practice, such as aural and written traditions, collaborative agents that design and maintain sound reinforcement, and performance venues as social spaces. Crucial to the history of rock, these forms of performance practice are also vital elements of post-1980s styles, and the ways in which music originates in live settings and is translated to recorded forms, or vice-versa, can be a fascinating fodder for teaching. Moreover, performance can be an effective tool in which students engage in basic elements of creating popular music within their coursework, helping to accompany narratives of popular music as a form of listening with wider practices of musicking.

In closing, I would like to discuss a little-known song called "Won't Get Radioactive" as an example that introduces elements of amateurism, international reception, live performance, and technology within a piece that traverses styles of rock and EDM.[5] "Won't Get Radioactive" is a mashup by a German DJ called DJ LUP that incorporates four significant sources: "Supa-Dupa-Fly" by DJ 666; "Radioactive" by Imagine Dragons; "Jump" by Van Halen; and "Won't Get Fooled Again" by the Who. Like many mashups, "Won't Get Radioactive" allows us to discuss the use of technology in creating new music out of existing sources and generating dialogue between very different songs. But there is a lot more to uncover in an example like this. The song's relatively meager reception (fewer than four thousand plays on Soundcloud) points to DJ LUP as important representative of the thousands of amateur beat-makers active around the world who distribute their work digitally to small audiences. DJ LUP also provides free recordings of his live sets on various Internet sites, which allows us to

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5. The recording can be found at https://soundcloud.com/lupdj/wont-get-radioactive-lup-mashup.

consider the manner in which a singles-oriented mashup artist also performs in a face-to-face environment.

In a significant vocal line within the piece, taken from the Who's 1971 single "Won't Get Fooled Again," singer Roger Daltry decries the empty revolutions of the late 1960s (a fascinating topic for discussion in its own right within courses on the history of rock). DJ LUP calls our attention to how this tension between youth revolt and co-option is constantly present but remarkably multivalent throughout the history of popular music. Far from the province of rock culture, tensions between new and old, or balance and instability, are central to discussions about popular music after World War II. Blake seizes on this issue from an academic perspective to argue that we usher in the "new" and resist the dominance of rock. I would caution against such a radical proposition, and urge those who teach popular music to look for commonalities and differences between musical styles and cultural reception of music, equally valuing students who enjoy listening to classic rock on vinyl as well as those who prefer to stream hip-hop. While negotiating the young perspective of our students, it is important to gauge their broad backgrounds and interests, discover what we have in common, and continually reflect on, and even ask why they take our classes on popular music topics. In the end, as we look to develop our narratives, it is crucial to remain grounded in a methodological dialogue that allows teachers and students to move flexibly into new areas of interest while maintaining the insight gained from previous explorations into unchartered territory.

Beyond the Narrative: Considering the Larger Pedagogical Toolbox for the Popular Music Survey

Joanna Love

In his introduction and contribution to this roundtable, David Blake offers a compelling case for challenging the dominant discourses that arise in rock-focused popular music survey courses and texts. I share Blake's opinion that the changing state of the field warrants a new curriculum. I find his call to re-focus the pedagogy and make the roles of materialism and technology the central narrative insightful and worthwhile. His approach not only opens a space to include other similarly (if not more) prominent popular musics and their audiences, but it ultimately connects better with the experiences, ideologies, and interests of our newest undergraduate generation.

In defending this new methodology, Blake argues that the field's immense growth has allowed popular music scholars to think beyond the mere need for justification. I agree that we are indebted to pioneering rock courses and texts for laying important methodological groundwork and for persuading universities to allow for the serious study of popular music in our classrooms. However, I think he is also correct in pointing out that the need for justification is no longer foremost among our concerns. The rock narrative that at one time appeared central to the "collective" pop cultural memory (which is in itself debatable) has become less useful and relevant to the current state of the field. Indeed, we have come a long way in the sixteen years since Robert Fink and the other "New Musicologists" fought battles both within and outside of US music departments to create a safe and productive space for popular music to be studied as "Music with-a-capital-M" (the designation previously only given to canonic "classical" music).[1] This is not to say that former approaches to studying rock are without benefit; but they do become problematic when used as *the* cultural, historical, and ideological lens through which we examine *all* popular musical styles, media, and reception. Similar reservations would certainly apply to a rationale for examining nineteenth-century French Opera

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1. Robert Fink, "Elvis Everywhere: Musicology and Popular Music, Studies at the Twilight of the Canon," *American Music* 16, no. 2 (Summer 1998): 139.

through the lens of eighteenth-century Viennese string quartets simply because of their similar historical grouping under the Western art music umbrella. Most musicologists would agree that such an account would be reductive because it neglects important aspects of each genre's compositional processes, performing forces, aesthetics, production, technologies, and audiences.

Our current need to re-evaluate popular music pedagogy points to something positive: it indicates just how expansive the academic study of popular music has become. This is reflected not only in the proliferation of twenty-first century scholarship, but also in the recent academic job market as more university announcements specifically name popular music as a (or *the*) desired area of expertise. This, in turn, mirrors a measurable surge in popular music courses being offered. Today, many universities do not just teach American Popular Music or History of Rock courses, but offer classes on specialized topics and genres. Recent course offerings by the musicology department at the University of California, Los Angeles exemplify this trend. Diverse faculty interests, a sizable population of graduate student teaching assistants, and the university's unique location at the heart of the entertainment industry allow the department to offer a remarkable variety of classes on popular music. In addition to running a "standard" History of Rock and Roll course, UCLA's general education offerings over the past five years have included the History of Electronic Dance Music, The Blues, Motown and Soul, the Beatles, the History of Jazz, 1968, LGBT Perspectives in Pop Music, Film and Music, Music in Los Angeles, the American Musical, and Dancehall Rap and Reggae. It is equally impressive that from the fall of 2008 to the fall of 2013 the department taught 5,000 students in these classes.[2] In light of growing popular music curricula at this and other leading US institutions, it is obvious that discourses surrounding popular music narratives and how we teach them are not only pressing but also *evolving*. This surely speaks to the timeliness and importance of Blake's proposal.

Much like Blake, I too have been frustrated in my attempts to include influential genres like soul, disco, and hip-hop within rock-centered discourses. I therefore appreciate Blake's initiative in responding to Tricia Rose and Houston A. Baker's now two-decades-old call for a new, post-hip-hop "pedagogical toolkit."[3] But if we seriously intend to revamp university popular music curricula, finding a new pedagogical narrative is just one discussion in a larger series of conversations that need to take place. Sound pedagogy involves much more than mediating information and ideas: it requires an investigation of all of the

2. I want to thank Barbara Van Nostrand, Raymond Knapp, and the UCLA Musicology department for providing me with this information.

3. Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* (Hanover, NH: University Press of New England, 1994) and Houston A. Baker, *Black Studies, Rap, and the Academy* (Chicago: University of Chicago Press, 1993).

internal practices and external forces that determine the success of a course. A recent article in the *Oxford Review of Education* corroborates this claim: "[t]he concept of pedagogy is commonly regarded as encompassing the overall *theoretical*, *historical*, and *practical* aspects of teaching."[4] In this essay, Yotam Hotam and Linor Lea Hadar point out that since at least the late 1960s, pedagogy scholars have recognized that there are often substantial differences between the theoretical and practical aspects of classroom life—namely the potential disconnect between the ideal of a "teachers 'plan' and what they eventually 'do'" when faced with day-to-day realities.[5]

In what that follows, I reflect on recent pedagogical scholarship to propose ways to expand our discussion to encompass a more holistic examination of popular music curricula. More specifically, I consider external factors that affect our instructional choices and, in light of these factors, I examine how specific course objectives and assessments might look within Blake's proposed materialist discourse. Space limitations as well as a sincere desire to initiate further conversation prevent me from fully unpacking the points I address below. My responses are in no way complete or prescriptive, but instead attempt to illuminate issues within the larger pedagogical picture.

Confronting the Rusty Toolbox

As I thought through Blake's essay, I was careful to consider expanding university popular music course offerings, proliferating scholarship, and my own classroom experiences and challenges. I soon realized that my concerns with the current state of pedagogy stemmed from issues larger than the ideological pitfalls caused by grouping all popular music under the "rock" umbrella. It was obvious that they arose from a more fundamental problem: many institutions still operate under an outdated expectation that all popular music can be taught in one course, in a semester or (worse) a quarter-long, large, undergraduate, general-education survey. As a result, I, like many of my colleagues, find that the *practical* quandaries of these classes are equally as pressing as theoretical ones. And regardless of whether we like to acknowledge it, practical concerns typically dictate and sometimes supersede our classroom approaches. Hotam and Hadar summarize and concur with Philip W. Jackson's pioneering arguments on this very issue, stating that: "[w]hat teachers eventually teach ('interactive teaching') may not be the direct consequence of their overall pedagogic approach

4. Yotam Hotam and Linor Lea Hadar, "Pedagogy in Practice: The Pedagogy of a Learning Setting As Students Experience It," *Oxford Review of Education* 39, no. 3 (2013): 387. My italics. Their research focuses on secondary classrooms, but I find it applicable to higher education.

5. Philip W. Jackson, *Life in Classrooms* (New York: Holt, Rinehart and Winston, 1968), cited in Hotam and Harder, "Pedagogy in Practice," 387–88.

('preactive teaching') but rather may be more intermediately connected with 'classroom life' and 'daily work.'"[6] In her article about pedagogical approaches to teaching music, Estelle R. Jorgensen uses similar reasoning to re-envision performance curricula. Although Jorgensen's agenda is different from Blake's, her historical perspective on theories that encompass both general curricula designs and musically focused ones prove useful for consideration here. She writes: "[c]urriculum design involves a movement from philosophical premise to *practical reality*, a quantum leap from higher order to a lower order of generality, and a corresponding increase in the number of practical options that reflect this generality."[7] Taking these ideas together, I find it useful to list some of the "practical realities" that we as university popular music educators factor into our day-to-day "interactive teaching" processes. These include:

Institution type: Public and/or large research universities often permit larger class sizes and promote different student expectations than private liberal arts colleges. Large institutions also generally have more resources and often provide teaching assistants to aid with classroom duties.

Class size: Paired with institution type, this has the greatest impact on how we teach. It determines the opportunities for student involvement and creativity both in class and on assignments. It also influences how much time we spend preparing and grading, which in turn affects the content of assignments and exams. Cognitive research confirms that students do best when they "authentically" participate in their learning.[8] Unfortunately, a 300-person rock class allows few options for individualized or in-class contributions and puts limitations on assessment possibilities.

Time: The amount of material covered is dictated by how many minutes instructors get with their students. Surveys prove more manageable for both the instructor and his/her students in a fifteen-week semester than a ten-week quarter or a six-week summer school session. Consequently, the same course looks radically different in each of these situations.

Student ability: The student population in general education courses varies from class to class, institution to institution. A class full of juniors and seniors well versed in either music or the humanities will make the course run much differently than those primarily consisting of ESL, first-year science and/or business majors.

6. Jackson, *Life in Classrooms*, 151–52, cited in Hotam and Hadar, "Pedagogy in Practice," 388.

7. Estelle R. Jorgensen, "The Curriculum Design Process in Music," *College Music Symposium* 28 (1988): 94. My emphasis.

8. Fred M. Newmann, Helen M. Marks, and Adam Gamoran, "Authentic Pedagogy and Student Performance," *American Journal of Education* 104, no. 4 (August 1996): 281–84. For application of this to teaching music history at the college level, see Jessie Fillerup, "Cage and the Chaotic Classroom: Pedagogy for the Avant-garde," in *Vitalizing Music History Teaching*, ed. James Briscoe (Hillsdale, NY: Pendragon Press, 2010), 179–80.

Resources: The availability of materials needed to run and instruct survey courses can make or break the success of teaching certain topics, especially when teaching *about* technology (as Blake proposes). Success is dependent on adequate technological infrastructure (course websites, streaming audio, and in-class AV systems), the availability of multimedia and proper playback devices (i.e., not just for CDs, but records, tapes, DVDs, MP4s, etc.), and useful library collections and databases. Some institutions even place limitations on the type or availability of texts, readers, and multimedia.

These points cover a few of many possible external factors that precede and sometimes *trump* pedagogical content. As our field considers new approaches, we need to make these practices flexible for various learning environments. Thinking realistically about how these structures affect our colleagues and ourselves in multiple scenarios will prove essential for successfully restructuring curricula, especially as technology is increasingly becoming central to what and how we teach. Potential problems in Blake's proposed emphasis on materialist technological discourses therefore include the limitations of existing, often-antiquated resources that, for many institutions, are still limited to clunky class websites, marginally working AV systems, and printed textbooks. Consequently, we must consider how existing course materials will change and how new ones can be accessible for thousands of students, with differing abilities, across hundreds of campuses with variable resources.

My second point here addresses the issues of "preactive teaching": in this case, the pedagogical complications caused by the scope of the survey structure itself.[9] Musicologists are not strangers to surveys: our Western art music curriculums have long been subject to this constraint. Teaching monophonic chant through John Adams in two or three semesters caused heart palpitations decades before popular music was even considered a viable academic field of study. Similar to the ways in which the anthology to Burkholder's *A History of Western Music* text has expanded to three volumes as it evolved to reflect the field's growth beyond the traditional European, male, and instrumental canons, an equally limited discourse cannot contain proliferating popular music scholarship.[10] Prominent American popular music and rock texts have reflected these growing pains as each new edition scrambles to add chapters and re-focus others to accommodate quickly expanding perspectives in the discipline.[11] So

9. As cited above, "preactive teaching" refers to the planned curricular and pedagogical approaches educators intend to take in the classroom. Jackson, *Life in Classrooms*, 151–52, cited in Hotam and Hadar, "Pedagogy in Practice," 388.

10. J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 9th ed. (New York: W. W. Norton, 2012) and J. Peter Burkholder and Claude V. Palisca, eds., *Norton Anthology of Western Music*, 7th ed., 3 vols. (New York: W. W. Norton, 2014).

11. Examples include: Larry Starr and Christopher Waterman, *American Popular Music: Minstrelsy to MP3*, 4th ed. (Oxford: Oxford University Press, 2013); John Covach and Andrew

like those in the trenches with the Western art music surveys, those of us faced with the popular music survey also agonize over what to include, what to leave out, and how to organize it all.

Blake's materialist approach certainly offers one possible framework for making these difficult decisions responsibly. But like any methodology that attempts to cover an entire field, his is not without pitfalls. For instance, how do we treat musics that operate outside cutting-edge technology or wholly reject that technology? Do we leave out D.I.Y. punk and new wave? Excluding Patti Smith and the B-52s cuts down on course material, but it also ignores essential genres and their audiences. On the other hand, if these musics are taught within the materialist frame, they risk becoming essentialized as anti-technological. While it was true that an anti-technological ideology proved essential to the aesthetics of punk and some new wave artists, that was a fraction of what made them relevant for contemporary audiences and influential on future musical styles. Furthermore, there is a risk of (unintentionally) elevating those who have embraced technology and used it in innovative ways as aesthetically, creatively, intellectually, or ideologically superior to those who did not. As a result, we are faced with a similar dilemma as with the existing rock canon: individual instructors are left figuring out how to fit certain musics into the limitations of a ruling discourse. My point here is that we are not going to find one answer to this problem because it is rooted in the constraints of the *survey structure itself*. No matter what methodological, historical, or cultural frame we choose—discourses on technology, rebellion and controversies, number-one albums, African-American musical tropes, dance cultures, or even baby-boomer rock ideologies—something has to be left out. Blake's solution thus provides a means to cope with the reality.

To be clear, I am not suggesting that universities throw out popular music survey courses altogether. Eliminating what (for many) is the bread and butter of popular music studies programs during a time of tight university budgets has the potential to harm departments and threaten job security. What I do suggest is that future conversations include recognizing the limitations of our attempts to be *comprehensive*. In addressing this problem, we should look to successful approaches used across the hall in Western art music surveys. Recent books like *Vitalizing Music History Teaching* have already done considerable work to address problems with survey structures. In fact, Douglass Seaton's essay "Teaching Music History: Principles, Problems and Proposals" pinpoints scope itself as the first fundamental problem with survey courses. He writes: "There is too much music and historical information about music for our students to

Flory, *What's that Sound?: An Introduction to Rock and its History*, 3rd ed. (New York: W. W. Norton, 2012); and David Brackett, *The Pop, Rock, and Soul Reader: Histories and Debates*, 3rd ed. (Oxford: Oxford University Press, 2013).

assimilate in their curricula . . . One of our greatest challenges is to decide what *not* to teach."[12] If this dilemma sounds familiar (and it should), his chapter is definitely worth the read.

Hardware and Power Tools

I find Seaton's ideas directly applicable to popular music pedagogy in a variety of ways. In particular, he stresses the importance of refocusing survey courses to make them *purposeful.* Among his suggestions are these three: (1) "Do not try to teach the content of music history comprehensively"; (2) "Be clear that there are reasons for learning information"; (3) "Challenge students with complex questions. How? Why? So What?"[13] I have already addressed the topic of comprehensiveness above, but items two and three in Seaton's list bring me to my final point: we need to include conversations about objectives and assessment in our plans for revised popular music curricula. Clearly defined objectives and quality means of assessment provide both students and professors with tangible end goals by giving a course a defined direction and purpose. Objectives and assessments are the essential hardware and power tools that complete our pedagogical toolbox.

Course objectives provide the bridge between the materials and discourse (frameworks that supply information and teach concepts) and the assessments (the proof that students have acquired the necessary skills to complete the course). In order to fully realize what a new popular music curriculum would look like, we need to reconsider specifically *what* we want students to gain from our courses: what are our end *goals*, or as Seaton asks, what are "the reasons for learning information"?[14] The end is how we justify the means. So what *skills* do we want students to have acquired by the end of the term? How will we determine if they meet course expectations: what "complex questions" will we ask?[15] I advocate here for a larger discussion of the active, observable goals that begin with the phrase: "Students will be able to . . . ." S.W.B.A.T. objectives lay out small-scale measureable skills that lead to the larger educational goals that we as musicians, scholars, and educators hope our students will gain. For instance, we might want students to become informed music consumers. To realize this, we must first figure out what specific proficiencies they need to make mindful, real-world decisions.

12. Douglass Seaton, "Teaching Music History, Principles, Problems and Proposals," in *Vitalizing Music History Teaching*, ed. James Briscoe (Hillsdale: Pendragon Press, 2010), 60. Seaton's italics.
13. Seaton, "Teaching Music History," 62–63.
14. Seaton, "Teaching Music History," 62.
15. Seaton, "Teaching Music History," 63.

To take Blake's discussion of Arcade Fire's "Sprawl II (Mountains Beyond Mountains)" as an example, I can imagine a situation where an in-class discussion (large or small group) or an individual writing prompt could heed Seaton's advice by meeting multiple predetermined, assessable objectives in which students would be "challenged" to unpack the following issues in the song: blurred genre boundaries, demographics and identity, and the logistics and ideologies of sampling and production vs. "live" instrumentation. Answers to these questions would have the potential to meet various action-oriented, observable objectives, including:

- Students will be able to identify differences among musical performances and styles, as well as interpret the meanings of such differences.
- Students will be able to interpret performances using correct terminology.
- Students will be able to describe how popular music reflects and influences gendered, sexual, racial, regional, and class-based identities and attitudes.
- Students will be able to describe and analyze historical changes in musical techniques, technological innovations, and social values.
- Students will be able to participate in a community of scholars by interacting productively in class discussions by asking and answering critical questions.

Considering these elements from multiple vantage points would determine the effectiveness and adaptability of this proposed topic, means of assessment, and list of objectives for various classroom situations. Pressing practical factors noted above (class size, institutional expectations, time constraints, etc.) would determine how best to execute the assignment in a particular classroom setting. Individual writing prompts given at the beginning of class might be used to encourage attendance and participation while simultaneously revealing strengths and weaknesses in a student's vocabulary and conceptual understanding. On the downside, these assignments could require significant grading time on the part of an instructor with no teaching assistant. If time and space allow for small-group discussions, students might benefit most from the opportunity to share ideas and learn from one another. Of course, there is always the danger that extroverts would shut shy students out of the discussion. We must also question if the objectives listed above meet worthwhile goals and are applicable to diverse musical topics beyond those considered in this particular example.

Obviously there is not a single right answer or method for assessing students' knowledge of Arcade Fire, much less any group, genre, song, or topic. These proposed considerations are only meant to initiate conversations about potential objectives and assessments in new popular music curricula. My point

here is that we as popular music pedagogues would benefit from thinking collectively about how new narratives can meet numerous possible course goals using multiple means of assessment. Our pedagogical toolbox is incomplete without stocking up on a variety of purposeful objectives and assessments (essential hardware and tools) that can be adapted to diverse teaching situations.

Closing Thoughts

I appreciate the enormous task David Blake has undertaken in re-imagining the possibilities for popular music curricula. Following his lead, I would encourage us to continue to ask big questions and re-evaluate the larger pedagogical picture. I would also hope that we continue to be resources for one another. The best advice I received in my first year as a music educator was to never reinvent "the wheel." Teaching is a collaborative profession and there is always something useful that can be borrowed or adapted from someone else's experiences. David Blake and my other colleagues in this roundtable have certainly provided me with tools to add to my own post-hip-hop pedagogical toolbox. I would further suggest looking, as I have, to insightful educational conversations between others in our discipline (on Western art music, performance, jazz, theory, and world musics), as well as those outside our departments (history and film, for example). As the field of popular music continues to grow, our discussions about pedagogy should similarly proliferate in order to keep not only our teaching, but also our scholarship, timely and relevant for rapidly changing student populations and university environments.

Conference Report: Musicians and Musicologists as Teachers: How to Construct Musical Comprehension for Students (Bologna, May 29–30, 2014)

Nicola Badolato and Giuseppina La Face

At the Nineteenth Congress of the International Musicological Society (Rome, July 1–7, 2012) Prof. Giuseppina La Face (University of Bologna) chaired a Study Session devoted to a theme of great significance for musicology: "Transmission of Musical Knowledge: Constructing a European Citizenship." During the session, seventeen speakers—musicologists and educationalists from China, Germany, Japan, Italy, Spain, Switzerland, and the USA—presented papers which addressed several issues, focusing on four main topics: (a) pedagogic and disciplinary foundations and criteria; (b) the historical perspective in music education; (c) music teaching, in Europe and abroad; (d) models of didactic methodology as applied to art music and music history.[1] All speakers in the 2012 Study Session expressed a keen interest in promoting these topics on an international basis, and proposed forming an IMS Study Group especially dedicated to these issues. The IMS Directory formally approved the Study Group in November 2012. It was named "Transmission of Knowledge as a Primary Aim in Music Education" and is currently based at the University of Bologna, Department of the Arts.[2]

More recently (Bologna, May 29–30, 2014), the newly founded Study Group hosted an international conference to mark its official opening. The meeting, titled "Musicians and Musicologists as Teachers: How to Construct Musical Comprehension for Students," was promoted in collaboration with the Association "Il Saggiatore musicale" (http://www.saggiatoremusicale.it) and the Department of the Arts, University of Bologna.

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1. All the papers from this Study Session, written in English, German and Italian, were recently collected in the last two issues of the online annual journal *Musica Docta* 3 (2013), http://musicadocta.unibo.it/issue/view/402/; and Special Issue (2014), http://musicadocta.unibo.it/issue/view/427. All papers are available in at least two different languages, and an English version is always included.

2. Information about the Study Group is located at http://www.ims-education.net.

The purpose of the conference was to discuss theoretical and practical issues related to the daily teaching activities of musicologists and musicians in the transmission of musical knowledge, with special regard to listening and historical perspectives.

Giuseppina La Face's keynote ("Musicology and Music Pedagogy: An Unnatural Divorce") outlined the conference's basic position: that throughout the twentieth century, while musicologists have worked intensively to advance the field, they have not paid as much attention to music pedagogy (i.e., the discipline that studies human education through music) and systematic music instruction, which we term "music didactics" (which deals with the issues relating to the transposition of musical and musicological content).[3] We would like to emphasize here the distinction we draw between 'pedagogy' and 'didactics.' The former is a philosophical discipline dealing with the process of education of individuals. 'Didactics,' on the other hand, deals with the transmission of knowledge (content, methods, techniques, etc.). To put it drastically: pedagogy's object is the human being itself (in the process of its education), while the object of didactics is knowledge, and the ways to pass it down from teacher to learner. Of course, distinguishing these two branches is crucial in music education as well.

With few notable exceptions, musicology and pedagogic-didactic studies, in Italy and in the Western world in general, have usually followed parallel paths that have only rarely met. As a consequence, music pedagogy and didactics have mainly developed outside universities, often in an empirical and irregular manner, and without drawing from the fundamental source of musicological "learned knowledge" (i.e., what the French educationalist Yves Chevallard refers to as "savoir savant," or that which is learned, as opposed to "savoir enseigné," or that which is taught).[4]

Accepting these premises as a starting point, scholars from Canada, Germany, Italy, and Russia presented a wide variety of papers at the conference. Paolo Fabbri (University of Ferrara) presented a paper on "A Didactic Challenge: Teaching History of Music," which focused on the importance of teaching music from a historical perspective, arguing that it serves as the basis on which both musicologists and performers can provide their students with musical knowledge at every level of education.

Luca Aversano (University of Rome III) and Cesarino Ruini (University of Bologna) encouraged a similar methodological approach, suggesting two practical teaching strategies that combine listening and music history. Aversano

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3. This *Journal* 5, no. 1 (2014): 157–63, http://www.ams-net.org/ojs/index.php/jmhp/article/view/168/235.

4. Yves Chevallard and Marie-Alberte Johsua, *La Transposition Didactique: du Savoir Savant au Savoir Enseigné* (Grenoble: La Pensée Sauvage, 1985).

discussed "Military Images in Early Ninteenth-Century Violin Concertos," starting with a series of musical examples from the repertoire considered in their historical context, suggesting that such examples can be used in both specialized and more general pedagogical situations as a means of teaching social and political history. Ruini's paper, "Pathways and Recurrence of Medieval Musical Forms," was on the importance of considering each musical form (even the most remote) within its authentic social and cultural context, taking into account the matrices and genetic processes of its development, so that both teachers and students can understand each repertoire in the light of its historical meaning and compositional practice.

Levon Akopyan (State Institute for the Arts in Moscow) presented on "Theoretical Conceptions in Musicology as a Potential Obstacle to Musical Comprehension," in which he showed that important but highly complex doctrines (like the "metro-tectonic" theory of Georgy Konyus, Boleslav Yavorsky's "modal rhythm" theory, the "intonation" theory of Boris Asafyev, Yury Kholopov's conception of general logical principles of harmony, Schenkerian analysis, and music semiotics), which strive to explain the multitude of observed musical phenomena, can actually "turn off" students from understanding music. Elaborating on methodological questions, Edmund J. Goehring (University of Western Ontario), talked about some of the problematic aspects associated with the widespread tendency to classify Western art music according to a taxonomy of "musical styles," warning against the misuse of such stylistic categories, which tend to flatten out our understanding of historical reality. (The title of his paper was quite revealing in this respect: "*De stilo et opere*, or, Looking for the Rule.") Taking a more specific approach, Irina Susidko (Gnessin Russian Academy of Music, Moscow) presented on an issue that is relevant both for music theory and for pedagogy in Russian conservatories and musical academies: the place due to eighteenth-century Italian aria within the general system of musical forms ("Musical-Theoretical Study of the Aria Form in Eighteenth-Century Italian Opera and the Transformation of the High School Course of Musical Form").

In her discussion of music performance didactics, Catherine Vickers (Hochschule für Musik und Darstellende Kunst, Frankfurt am Main) presented her own instructional two-volume work, *The Listening Hand* (Mainz: Schott, 2007–2008), in which she proposes an extensive collection of piano exercises aimed at reforming the acquisition of piano technique from the point of view of contemporary piano music by encouraging pupils to reflect on musical and pianistic parameters that are typical of the keyboard repertoire of the last century. In a similar approach, Oliver Kern (also from the Hochschule für Musik und Darstellende Kunst, Frankfurt am Main) explained the ways in which a pianist who works daily on the classical Viennese repertoire will arrive at a correct

performance on the basis of historical and stylistic considerations. Kern's student Yeseul Kim performed the examples at the piano for the audience.

Svetlana Savenko (Moscow State Tchaikovsky Conservatory) gave a paper called "Theory and Practice of New Music in the Academic Courses of the Moscow State Conservatory," which covered teaching attitudes from the point of view of the composers, performers, teachers, and music historians active in Russia from the second half of the twentieth century to the present. At the end of the meeting, Maurizio Giani (University of Bologna) proposed some practical strategies to introduce undergraduate students to the aesthetic appreciation of art music.

The common thread running through all the papers was the relevance attributed to the Western musical heritage as part of any citizen's general education, and for her or his intellectual and aesthetic education in particular. Because our art music heritage can play such a decisive role in interconnecting various fields of knowledge (linguistics, literature, art, history, philosophy, science, etc.), it may also constitute a powerful tool for stimulating the intellectual and aesthetic participation of individuals from all backgrounds in broad, international communities in Europe and overseas. (Of course this is not meant to underestimate the social role of various genres of popular music.)

Thanks to the eminent musicians and musicologists who convened last May in Bologna, and to the close collaboration and exchanges that took place between them under the aegis of the International Musicological Society (represented at the meeting by its President, Dinko Fabris), the conference marked a significant step forward in the international dialogue on music pedagogy.

Keynote Address: Musicology and Music Pedagogy: An Unnatural Divorce (Bologna, May 29-30, 2014)*

Giuseppina La Face

This conference is promoted by the Association "Il Saggiatore musicale" (http://www.saggiatoremusicale.it) and by the Arts Department of Bologna University (http://www.dar.unibo.it), and is included in the prestigious program of the IMS, the International Musicological Society, which brings together musicologists from all over the world. They are the scholars who build musicological knowledge, develop, and organize it in historical and systematic perspectives. In the course of the twentieth century, musicologists, not only from the IMS, but also from several national musicological societies and associations, have worked intensively to help develop the discipline—verifying texts, reconstructing contexts, analyzing scores, inquiring into the mechanisms of patronage and reception, and examining theoretical and practical systems. Thanks to this complex research, musicology has long been established and recognized as an academic discipline. However, despite this, musicologists have not paid as much attention to music pedagogy and music didactics.

(A brief note is in order here to clarify my use of these two terms. In Italy, as in other European countries, we usually distinguish between "music pedagogy," the discipline that studies human education through music, from "music didactics," which deals with the issues relating to the transposition of musical and musicological content. More generally, I would like to emphasize here the distinction we draw between "pedagogy" and "didactics." The former is a philosophical discipline dealing with the process of education of individuals. "Didactics," on the other hand, deals with the transmission of knowledge: content, methods, techniques, etc. To put it drastically: pedagogy's object is the human being itself in the process of its education, while the object of didactics

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* Opening address to the conference Musicians and Musicologists as Teachers: How to Construct Musical Comprehension for Students (Alma Mater Studiorum—Università di Bologna, Dipartimento delle Arti, May 29, 2014). This article will soon be published also in Italian, in a special issue of the online journal *Musica Docta* (2015), http://musicadocta.unibo.it.

is knowledge, and the ways to pass it down from teacher to learner. Of course, distinguishing these two branches is crucial in music education as well.)

As a result, in our country, and 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. As far as Italy is concerned, musicologists have focused on the subject itself, music, losing sight of its educational value. Music educationalists, for their part, have turned their back to musicology, while nurturing forms of pedagogy and music didactics that are unrelated to the science of education (that is, primarily, to pedagogy and general didactics).

In Italy—a country where, since the 1970s, research initiatives in music didactics have been undertaken almost exclusively by conservatories—this situation has been partially corrected since the early 2000s, when a few musicologists became aware that this "divorce," besides preventing the diffusion of cultural progress, was threatening the survival of musicology itself. It is at risk of becoming self-referential if it avoids vital relationships with the "political" dimension of education. At the same time, musicology might find itself helpless in the face of an impoverished notion of "music," and of its cultural aspects in particular, if it loses control over the diffusion of knowledge, i.e., over the content to transmit, the methods to privilege, and the goals to pursue. While it is essential to build, step by step, a scientific–musicological knowledge, a "learned knowledge," it is also essential that this knowledge be filtered through and become food for education, inspire a rational didactics of the discipline, and turn (in the school setting) into effective "didactic knowledge," or *savoir enseigné*. From this perspective, music pedagogy and music didactics are not separate disciplines, detached from the trunk of musicology, but branches that prosper from it. At the same time, obviously, they have to relate to the science of education, i.e., general pedagogy, general didactics, and anthropology.

Another divorce that occurred in Italy, and also nearly everywhere else in the Western world, is the one between musicologists and musicians. This fracture can be observed at various levels. Universities privilege scientific research, while neglecting performed music; conservatories focus on the professional training of musicians, and hence on the production and reproduction of music

destined for performance, but except for rare cases they have never developed along the lines of musicological research. In Italian conservatories, a number of "music didactics schools" were opened in the seventies, which could have played a helpful role—however, since they have not connected to musicological research, nor to general educational research, as studied in universities, they grew in a closed environment. Secondary schools, for their part, have given precedence to the exercise of practical music (which is understandable), but have rarely placed it in an intellectual perspective: hence an evident marginalization of music teaching with respect to "strong" school disciplines.

In Italy, an important stage in the process of raising awareness among musicologists about this situation occurred in 2005 in Bologna, with the conference *Educazione musicale e Formazione* (Milan: Franco Angeli, 2008). The ambitious goal of the conference was threefold: (1) to help musicologists interact with educationalists; (2) to ensure that they (educationalists, didactics scholars, psychologists, anthropologists) identifed the highly specific issues relating to musical knowledge; and (3) to encourage both musicologists and educationalists to interact with school teachers. The conference was followed by another meeting, in 2008, about *La musica tra conoscere e fare* (Milan: Franco Angeli, 2011), which further defined the essential link between intellectual comprehension and music practice. These meetings encouraged Italian musicologists to raise two issues which, until then, did not really stand out in scholarly debates, although almost every one of us has had to face them daily in our job as teachers. These two issues are the selection of content according to its epistemological and cultural structure, and the modes of its transmission. The discussion of these issues also led musicologists to look into the relationship that exists between musicological knowledge and the disciplines related to education science, as well as the "political" relations between universities, conservatories and schools. Two points, in particular, were brought to the attention of participants during the 2005 and 2008 meetings.

The first is the importance of "reflective listening" in the acquisition of music knowledge. Reflective listening confronts students directly with the musical artwork, helping them to identify its connecting and turning points, to build a mental map of it, and, by constant reference to historical contextualization, lead them to the final goal, which is the semantic comprehension of the work. We therefore placed emphasis on the importance of "reading" the musical text *through* listening, through the decoding and recoding of various elements—the kind of "reading" that allows us to identify, at a cognitive–emotional level, a number of suggestive, wide-ranging cultural implications—not unlike what we would do for other works of art (a Dante canto, a Shakespeare monologue, a Rembrandt portrait, a church by Le Corbusier). Reflective listening presupposes an *active* attitude on the part of the listener. Just like performing, playing,

and singing, listening is an "act," a true "'experience" (in the sense of John Dewey) which, on a didactic level, simultaneously produces, and is the product of, knowledge. It also contributes to the general process of education, since it helps develop the cognitive and meta-cognitive abilities—and hence encourages critical thinking, refines sensitivity and taste, enhances both emotional involvement and control over emotions, reinforces the sense of belonging to a tradition, and simultaneously encourages respect for other cultures. In a word, it promotes democracy. The practice of musical instruments and choir singing, therefore, must always go hand in hand with the listening of quality musical works and historical–critical reflection, in an uninterrupted circuit that moves from "performance" to "listening" and vice versa. Both of these activities, in conjunction, show the way to "knowing" and "understanding."

The second point is the importance and relevance of the Western musical heritage for the general education of European and Western citizens, and their cultural education—both as immaterial heritage, that is, music to be performed and listened to, and as material heritage, consisting of books, treatises, scores, instruments, and buildings conceived for music performance. The Western musical heritage plays a crucial role in the interconnection of many fields of knowledge (linguistic–literary, artistic, historical–philosophical, logical–mathematical, scientific–technological), and is also a powerful tool for inclusion, in Europe in particular, for at least three reasons:

1. It allows European citizens, who from Cyprus to Finland can boast very diverse cultural traditions, to identify in *one* shared musical, and hence cultural, tradition: that of art music—which is a European, and by extension Western, peculiarity. This tradition provides an ideal, potentially unified framework, harmonically constructed and practiced all over the continent. Its message (neither easy nor superficial, and yet seductive) possesses an unparalleled power of attraction. As such, it can be a key motivating factor in building a strong European identity. A good music education can therefore contribute to create a more cohesive, participative society.

2. The knowledge of art music can foster a more inclusive society, because through music (perhaps more immediately and intensely than through other cultural expressions, given the high emotional potential inherent in this art), citizens from faraway countries such as China, Korea, Southeast Asia, who come to Europe to study, can more knowledgeably approach European culture and appreciate its breadth.

3. Art music can also foster the access to European culture for those non-European groups who move to Europe not to study, but to survive. Providing a good music education to immigrant children gives them some basic tools to get acquainted with, and participate in, a civilization that is distant from their native one, a new world in which they must learn to live and act. European citizens in their turn can approach the musical culture of immigrants who are moving to Europe, provided that they take it seriously, i.e., with adequate and pertinent intellectual tools. In this perspective, ethnomusicology—i.e., the scientific study of oral musical cultures in their irreducible variety—is called upon to play a key role in the relationship between different cultures in music education.

On the basis of their conference experiences, Italian musicologists, in particular those from Bologna, have marked 2007 as a crucial turning point in the discipline. The Association "Il Saggiatore musicale" launched a group (*SagGEM*) especially devoted to music education, and hence to the study of pedagogy and didactics (http://www.saggiatoremusicale.it/home/il-saggem). Members include musicologists, school and conservatory teachers, educationalists, and school heads. The four cornerstones on which *SagGEM* rests are: (1) giving prominence to art music, without any prejudice towards other music genres and traditions; (2) creating a much-needed synergy between universities, conservatories, and schools, for a harmonious development of music education; (3) bridging the gap between music education and other school subjects; and (4) referring to ethnomusicology for an intercultural perspective. With *SagGEM*, the Association has started to implement an intensive cultural policy, establishing collaborations with several regional School Offices, and promoting research and education courses addressed to school teachers. We now have a functioning, permanent mechanism that puts school teachers in touch with the musicological content produced in academic contexts. Teachers then go back to their schools and process the scientific content, turning it into didactic knowledge.

In recent months we have been formalizing another project, which I believe will help reinvigorate pedagogic–didactic studies in Italian musicology. We are creating a network of musicologists working in different universities, currently nine in number (Bologna, Catania, Chieti–Pescara, Ferrara, Pavia–Cremona, Roma Tre, Sassari, Teramo, and Turin), dedicated to music education, and hence to the study of music pedagogy and music didactics. This project is aimed at encouraging reflection in Italian universities, inviting musicologists to consider pedagogic–didactic aspects, in order to promote a "rich" transmission of musical knowledge, and hence a quality music education that can play a positive role in the intellectual, cultural, and human growth of young people.

In the past few years, Italian musicologists have also tried to raise consciousness among foreign musicologists about the gap that opened between musicology and music education, and have proposed, and attempted, a change of route. For this I would like to thank first of all two prominent musicologists, respectively from the US and Germany, who have accepted this challenge and joined our endeavour: Philip Gossett and Manfred Hermann Schmid. This act of consciousness-raising has already produced some results: the program for the 19th congress of the International Musicological Society (Rome, July 1–7, 2012) included a study session titled *Transmission of Music Knowledge: Constructing a European Citizenship*. The papers presented at the session, read by musicologists who work in China, Germany, Japan, Italy, Spain, Switzerland, and the US, focused on basic issues and notions in the transmission of musical knowledge. All of the papers started from a common premise: that music pedagogy and music didactics are to be understood as branching out from the shaft of musicological science, in which they are deeply rooted.

These papers were collected in a recent online, annual, peer-reviewed journal, *Musica Docta*, which deals with topics pertaining to the transmission of musical knowledge. The journal is a successful product of our work: it was founded in 2011 with the aim of helping spread our intellectual and political stances, the circulation of ideas, and the reinforcement of the relationship with foreign musicologists.

I have mentioned the study session of the IMS congress in Rome, whose papers are collected in the current issue of *Musica Docta* (vol. 3, 2013, http://musicadocta.unibo.it/issue/view/402) and Special Issue (2014, http://musicadocta.unibo.it/issue/view/427). At the Rome meeting we also suggested that we establish, within the IMS, a study group on "Transmission of Knowledge as a Primary Aim in Music Education," and the board of the IMS promptly accepted this proposal (see the website http://www.ims-education.net). Today's meeting is the first result of that initiative. It will, I believe, mark a significant step forward in the debate on music pedagogy and didactics; this will happen thanks to collaborations and exchange between musicologists and musicians, through meetings like the one we are opening today. For this first event, we wanted German and Russian scholars, as well as Italians, to participate. We have also welcomed this opportunity to invite a well-known Canadian musicologist, Professor Edmund J. Goehring, who is a contributor to *Il Saggiatore musicale*, and is currently on this side of the Atlantic for research purposes.

This choice is based on a number of intellectual and symbolic reasons. Let me state them in a few words. Our German colleagues, who teach at universities or *Musikhochschulen*, are part of a glorious tradition, that of *Musikwissenschaft*, to which we have all looked, and continue to look, as a reference point. Without it, musicology could not have evolved the way it has. Furthermore, the great

music of German composers such as Bach, Mozart, Beethoven, Wagner, Brahms, Schoenberg, and so on is a central nucleus of European musical tradition which can never be sniffed at or discounted, not even by the most mistrustful trends of post-modern criticism. It is therefore essential, in our opinion, that our German colleagues be involved right from the start, on a regular basis, in this project of renewal of music pedagogy and music didactics. On this first occasion, we have highlighted our relationship with a *Hochschule für Musik und Darstellende Kunst* (Frankfurt am Main) in order to emphasize the importance of an exchange relationship between general universities and university-level music schools (or, in Italy, conservatories).

Our Russian colleagues, for their part, are representatives of an extraordinarily rich culture, both in music and in literature, the knowledge of which was, and still is, partly hindered in Western Europe by factors that are as much linguistic as, at times, geopolitical in nature. In order to overcome this barrier, we have always sought to cultivate our relationship with our Russian colleagues. At the very beginning, we asked Professor Yevgeny Levashov to be a member of the advisory board of our journal, *Il Saggiatore musicale*. In 2006 his place was taken by Professor Levon Akopyan, to whom we owe thanks for assistance with articles and expert advice. We have also published essays by Russian authors, for example, the 2009 one by Marina Raku on the conception of Italian opera in Soviet musical culture; one of the next issues will contain a brilliant study by Yelena Petrushanskaya on the early fortune of Shostakovich's *Ledi Makbet* in Italy.

I believe that today, in Bologna, thanks to the eminent musicians and musicologists who have convened here from Canada, Germany, Russia, and Italy, under the umbrella of the International Musicological Society, we will celebrate a significant moment in a fruitful cultural exchange aimed at overcoming the age-old divorce between musicology and music pedagogy. We trust that, in the following years, more scholars of other nationalities will come to understand the value of the project run by the IMS study group, and will choose to support it with confidence and enthusiasm. Thank you.

John Edward Hasse and Tad Lathrop. *Discover Jazz.*
Boston: Pearson Education, Inc., 2012.
384 pages. $81.47.
ISBN 978-0136026372

Thomas E. Larson. *History and Tradition of Jazz.*
4th ed. Dubuque: Kendall Hunt, 2012.
255 pages. $107.05.
ISBN: 978-1-4652-0491-2

Jᴏʜɴ Bᴇʜʟɪɴɢ

J azz history courses are booming as music departments seek to address both the needs of increasing numbers of jazz performance majors and the goals of multicultural education. Two new jazz history textbooks seek to meet these requirements and objectives. *Discover Jazz* by John Edward Hasse and Tad Lathrop takes a broad, culturally grounded view of jazz, while *History and Tradition of Jazz* by Thomas E. Larson takes a more nuts-and-bolts approach that focuses on the history of styles and musicians, accompanied by a simpler and shorter discussion of jazz's historical and cultural contexts. Both books target general audiences and are intended for introductory courses.

Since the 1970s, when the first jazz history textbooks were published, writers have more or less told the story of jazz from the point of view of either musicologists or performers. *Discover Jazz* follows one path; *History and Tradition of Jazz* follows the other. These approaches to teaching jazz history were first articulated in textbooks written by Frank Tirro and Mark C. Gridley; new textbooks can be judged by how they build upon these original foundations and recognize advances in jazz scholarship. Frank Tirro's *Jazz: A History*, first published in 1977, represents the musicologist's perspective and has even been referred to as the "jazz Grout."[1]

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1. Frank Tirro, *Jazz: A History* (New York: W. W. Norton, 1977; 2nd ed. 1993); for the characterization of Tirro's book as "jazz Grout," see Ken Prouty, *Knowing Jazz: Community, Pedagogy, and Canon in the Information Age* (Jackson: University Press of Mississippi, 2012), 96.

Tirro's history begins in Africa and ends (in its second edition) in the 1990s, and he declares that jazz is America's classical music. *Jazz: A History* is an inclusive, unifying, and validating account of jazz. Though not without its critics,[2] this text remains both literally and figuratively one of the weightier jazz history textbooks available.

Mark C. Gridley's *Jazz Styles* presents the performer's take on jazz history and focuses on stylistic development and the influences of performers.[3] Rather than beginning in jazz prehistory, Gridley first defines the core characteristics of jazz, framing jazz history not so much as a historical or cultural question but as a technical musical problem. For Gridley the meaning of jazz is in its sound, and while the eleventh edition of the text contains much historical and cultural information, he continues to be suspicious of extra-musical considerations. "Certainly, jazz does not exist in a vacuum," he writes, "yet the media have exaggerated the contributions of non-musical factors" (p. 4). Given the many excellent contemporary cultural studies of jazz by Monson, DeVeaux, and others, this critique no longer seems defensible.[4] However, in all but one of the schools where I have studied or taught, performance faculty have taught jazz history, so it is easy to understand why *Jazz Styles*, with its emphasis on purely musical issues, is still a widely used text. Tirro and Gridley set the standards that new textbooks must meet and supersede.

Jazz history texts address two different audiences: jazz performance majors whose first commitment is to their lessons and ensembles, and non-majors interested in satisfying cultural studies requirements. As a performer, I understand the need for students to gain a quick grasp of the history of jazz styles; however, as an ethnomusicologist, I believe that considering music without carefully considering its historical and cultural contexts inevitably leads to poor understandings of jazz, whether as art or as cultural practice. *Discover Jazz* and *History and Tradition of Jazz* speak to both non-musicians and musicians. *Discover Jazz* explores the history, cultural context, and sound of jazz in fresh and interesting ways that will appeal to many kinds of students. *The History and Tradition of Jazz* takes Gridley's text as its model, although in simplifying the story of jazz for non-musicians it loses some of what makes Gridley's book worthwhile.

By its title alone *Discover Jazz* presents itself as a different kind of jazz history. Some scholars have criticized jazz histories, noting that a single unified narrative often erases the debates that inform the construction of the jazz

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2. Lawrence Gushee, "Review," *Journal of the American Musicological Society* 32, no. 3 (1978): 535–40 and Lewis Porter, "Book Reviews," *Black Perspectives in Music* 6, no. 2 (1978): 233–37.

3. Mark Gridley, *Jazz Styles and Analysis*, 11th ed. (Englewood Cliffs, NJ: Prentice Hall, 2012).

4. Ingrid Monson, *Saying Something: Jazz Improvisation and Interaction* (Chicago: University of Chicago Press, 1996) and Scott DeVeaux, *The Birth of Bebop: A Social and Musical History* (Berkeley: University of California Press, 1999).

canon.[5] While titles like Gridley's *Jazz Styles* and Tirro's *Jazz: A History* imply that jazz history is a clearly circumscribed topic, *Discover Jazz* invites students to hunt for something that might not be so easily found. Three propositions guide this search. Hasse and Lathrop state that *Discover Jazz* is "inclusive," "contextual," and "student-friendly" (pp. x–xi). The result is an informative and entertaining textbook that amply explores the jazz canon in great musical and social detail while at the same time gently challenging the borders of that canon by exploring the many ways that jazz is "a new music that carrie[s] a message of freedom: freedom to improvise new forms of expression; freedom to cross cultural, economic, racial, and political boundaries" (p. viii). This theme of freedom enables the authors' agenda of discovery.

Discover Jazz asks questions of jazz history, but those questions are subtly woven into a text that presents the generally accepted jazz canon. Like most jazz history textbooks, *Discover Jazz* begins by introducing students to the musical elements of jazz and to the general historical and cultural contexts informing jazz performance. Following this introduction are chapters on the precursors to jazz, early jazz, the swing era, bebop and modern jazz, mainstream jazz, free and exploratory jazz, and fusion. Unlike many earlier textbooks, *Discover Jazz* also includes chapters on Latin jazz and jazz outside the United States. In this way the text tells the common story of jazz and America, while also proposing that jazz has become something more than "America's classical music."

Hasse and Lathrop teach and challenge the canon by presenting conventional and unconventional material with the same enthusiasm and respect. For example, they discuss Louis Armstrong and provide an excellent listening guide for the almost de rigueur discussion of "West End Blues." At the same time the authors offer a respectful account of Paul Whiteman, recognizing his importance as "the King of Jazz" in the 1920s. Such a claim seems troubling from a contemporary perspective, since Whiteman's "sweet" music sounds so different from the "hot" music of African American performers such as Louis Armstrong, who probably ought to wear the crown. However, the thoughtful treatment of Whiteman recognizes his importance in the music industry of his day, and his story illustrates how jazz—both the term and the music—were understood differently in the 1920s than they are now. Elsewhere, Hasse and Lathrop buck convention by including bebop and cool jazz in the same chapter. While many see these jazz styles as representing opposing forces, here they are presented as sharing many musical elements and performers while remaining somewhat oppositional. In one of many "Issues" text boxes included throughout the text, Hasse raises the question of musical revolution and makes the case that jazz styles can be viewed both as continuations and revolutions, and he proposes

5. Scott DeVeaux, "Constructing the Jazz Tradition: Jazz Historiography," *Black American Literature Forum* 25, no. 3 (1991): 525–60 and Prouty, *Knowing Jazz*.

that artistic revolutions in jazz are similar to other twentieth-century artistic conflicts, such as the 1913 Paris riot following the premiere of *The Rite of Spring* (pp. 136–37). Here and elsewhere the authors avoid dogmatic assertions about jazz. Instead, they invite students to consider debates about the music, and they encourage them think about how jazz practices intersect with the world beyond jazz. As the authors affirm, "The story of jazz is not one story but a series of different encounters between musicians, historical events, musical influences, and social forces" (p. x), and their text itself embodies this proposition by including chapters by Bob Blumentahl, John Litweiler, and other notable experts.

Hasse and Lathrop weave together musical and cultural analysis in a way that is clear, insightful, and entertaining. A good example of this is John Hasse's discussion of Pink Anderson's recording of "Boll Weevil." In four short and entertaining paragraphs Hasse brings together the biography and performance practices of Pink Anderson, the literal and metaphorical significance of the boll weevil, the formal characteristics of blues music and lyrics, and the differences between Piedmont blues, Mississippi blues, and the blues of W. C. Handy (p. 38). Hasse's smooth blending of musical and cultural elements helped me to hear "Boll Weevil" in a way I hadn't heard it before.

Graphics and layout also help to make *Discover Jazz* a lively book. Text boxes, photos, and other graphic elements, including recurring sections in categories such as "Take Note," "Listening Focus," "Listening Guide," and "Issues," deliver information in readily understandable units that are easy to remember. And hardly a page goes by that does not include beautiful photographs or artwork. Most chapters also include a section called "A Closer Look," in which annotated photos introduce musicians and connect them to concepts discussed in the chapter. Old photographs can distance their subjects from the reader, but these annotated photos bring subjects closer. While the text boxes and photos generally provide for lively reading, they are sometimes overwhelming, and I found myself occasionally losing the main thread of the text amid the flurry of insets.

Discover Jazz is accompanied by an online website, where students can take pre- and post-chapter tests and study digital flash cards, and instructors can find ready-made teaching aids. My favorite feature of the website is the animated "Listening Guides," where recordings trigger highlighting in the appropriate sections of the formal outline. These guides will be especially helpful for students with limited musical training who might have trouble hearing musical form.

While *Discover Jazz* represents the story of jazz from the musicologist's perspective, *History and Tradition of Jazz* by Thomas E. Larson tells the story of jazz from the perspective of a performer by focusing mainly on styles, musicians, and musical influence. Larson discusses historical and cultural context, but only briefly. His goal is to present jazz to non-music majors in a one-semester introductory course that avoids overwhelming non-specialists with technical musical

details while still presenting an informative account of jazz. The resulting textbook presents a fairly conventional overview of the jazz canon that does not inundate the student with details. Some students and instructors will find this text appropriate, while others might find its abbreviated approach unsatisfying.

Like many jazz history textbooks, *History and Tradition of Jazz* begins with chapters on the basic elements of jazz and its precursors. Subsequent chapters cover the canonical periods, styles, and performers, and include discussions of early jazz in New Orleans, the jazz age in Chicago, jazz in New York and Kansas City, and the swing era. Chapter 7 is devoted to bebop, which Larson characterizes as an unqualified revolution. This chapter marks a turning point in the text, and it seems that bebop and post-bop styles are what Larson really wants to talk about. The bebop chapter is followed by chapters on stylistic fragmentation, jazz in the 1960s, and jazz today. Larson deals with a variety of post-bop styles in an appreciative and insightful way, making the book's last chapters the most satisfying. The text is supported by a website and access to online musical examples, as well as a sample syllabus, test materials, and flash cards for students. These materials will be of interest to students and instructors alike.

History and Tradition of Jazz will be useful as an introduction to jazz styles, but it might be less suitable for courses intended to fulfill a cultural studies requirement. Larson's perspective as a contemporary jazz performer affects his interpretations of earlier styles and cultural moments. Larson's guiding metaphor is the jazz performer as hero. Jazz, he asserts, "is a story of not only music and musicians but also the struggle to achieve, to create, to invent and re-invent, and to sacrifice for the sake of art" (p. vii). His focus on the heroic soloist sometimes leads him to judge earlier styles in light of current aesthetic values. For example, he writes that bebop was "nothing less than an insurgency" that "washed away the musical clichés of swing" (p. 115). Such a view normalizes contemporary bebop-influenced jazz combo practices and is at odds with some contemporary research on the development of bebop.[6] He also asserts that "the highest form of individual expression in a jazz performance is the improvised solo" (p. 2). While this certainly describes many contemporary practices, such statements seem to marginalize important composers such as Duke Ellington, not to mention countless singers, arrangers, and others who express themselves through jazz but are not thought of as improvising soloists.

The text also suffers from writing that is at times inelegant and a bit sloppy. Larson writes, for example, of "changing historical facts" rather than opinions (p. vii). He refers to Wayne Shorter as an "exceptionally talented writer of songs" (p. 167); Shorter is a prolific composer, but few, if any, of his compositions are songs. These kinds of mistakes, though minor, are disruptive and inappropriate. My students already have too many examples of careless writing; their textbook

6. DeVeaux, *The Birth of Bebop*.

ought to exemplify a higher standard, one that will serve as a model for their own essays.

Larson's word choices at times point to more serious issues, when they imply negative judgments of the people and practices he discusses. For example, he calls the ring shout a "state of hysteria" (p. 15) and characterizes religious expressions in blues lyrics as "superstition" (p. 23). Also, of Robert Johnson's influential 1936 recording of "Cross Road Blues," Larson writes that Johnson "noodles around on the guitar" (p. 24). Such statements seem to disparage the religious and musical practices of rural African Americans and implicitly to valorize the musical and social values of academic jazz performers. These kinds of problems occur only sporadically in *History and Tradition of Jazz*, but that they occur at all is cause for concern.

Jazz history textbooks bear a heavy burden, since they must make complicated musical and cultural issues accessible to both jazz performance majors and students with no musical training. With *Discover Jazz* Hasse and Lathrop show that the study of music and culture can come together to produce an informative and lively textbook. *History and Tradition of Jazz*, on the other hand, shows that one can present a brief account of jazz styles, but without a nuanced approach to cultural and historical contexts the story told presents a limited view not only of music's cultural contexts but of its sounds as well.

James A. Davis, ed., *The Music History Classroom.* Burlington, VT: Ashgate Publishing Co., 2012. xxiii + 197 pp. $104.95 ISBN 978-1-4094-3658-4

<small>Pamela F. Starr</small>

My bookshelf of monographs devoted to the teaching of music history is book-ended by the pioneering volume edited in 2002 by Mary Natvig, *Teaching Music History*[1] and by the recent volume under review here. With the addition of *Vitalizing Music History Teaching*, the fine 2010 collection edited by James Briscoe and reviewed in this journal in 2011,[2] these three distinctive and excellent volumes form the exclusive single-monograph coverage of the growing field of music history pedagogy.

To be sure, there are also exemplary and useful individual chapters in books that do not deal exclusively with the pedagogy of music history. There are, for example, several excellent essays in *Teaching Music in Higher Education*, including the first chapter, "Designing an Undergraduate Music Course";[3] Michael Griffel's "Teaching Music";[4] James Parakilas's "Teaching Introductory Music Courses with a 'More Comprehensive Perspective'";[5] and Ellen Koskoff's "What Do We Want to Teach When We Teach Music."[6] I regularly assign these thoughtful essays and others in my biennial course on music history pedagogy, which is designed for graduate students both in history and in performance. But the anchor textbook for this course has always been Natvig's volume, most

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1. Mary Natvig, ed., *Teaching Music History* (Burlington, VT: Ashgate, 2002).

2. James R. Briscoe, ed. *Vitalizing Music History Teaching (*Hillsdale, NY: Pendragon, 2010). Reviewed by Andrew Dell'Antonio in this *Journal* 2 no. 1 (Fall 2011): 99–102, http://www.ams-net.org/ojs/index.php/jmhp/article/view/38/72.

3. Colleen Conway and Thomas Hodgman, *Teaching Music in Higher Education* (New York and Oxford: Oxford University Press), 2–20.

4. L. Michael Griffel, "Teaching Music," in Steven M. Cahn, ed., *Scholars who Teach* (Chicago: Nelson-Hall, 1978), 193–216.

5. James Parakilas, "Teaching Introductory Music Courses with a 'More Comprehensive Perspective,'" in *College Music Symposium* 30 (1990): 112–16.

6. Ellen Koskoff, "What Do We Want to Teach When We Teach Music," in Nicholas Cook and Mark Everist, eds., *Re-thinking Music* (Oxford: Oxford University Press, 1999), 545–60.

recently supplemented by the new volume by James Davis. Assigning essays from both volumes allowed my students—and me—to consider the comparative strengths of each volume in close juxtaposition.

I am happy to report that my students and I found these volumes to be admirable companion texts for the pedagogy course. We found few examples of redundancy, and ample coverage of different topics with a variety of approaches in each volume. Natvig's book was widely and favorably reviewed when it was published, so, while considering some general comparative features, I will focus my comments here on Davis's new addition to the literature.

As befitting a pioneering volume on the subject, Natvig's design for her volume included a number of essays that explored—sometimes for the first time—a number of approaches to teaching music history. Many of these approaches were diverse and innovative, and a few were even radically experimental. The contributors, several of them first-time authors in the field of pedagogy, were all eager to share their insights and experiences in the classroom.

Davis's volume, by contrast, is designed to lead a potential novice in the undergraduate history classroom gently through all of the manifold and complex teaching challenges in the discipline, from course design to course delivery and professional development as a teacher. The reason for the presumed shift of conceptual organization lies, I suspect, in a shift of demographics: in the population of the students being taught, increasingly a mixture of students with diverse professional aspirations—performance, music education, or music composition; in classrooms intended for increasingly large class sizes; and, most important, in the background and training of the instructors. With ever-greater frequency, music appreciation and even music history surveys for majors are being assigned to instructors with performance degrees rather than those with music history credentials. The former, well-prepared to teach studio or classroom courses in their own disciplines, are likely to discover, to their extreme discomfiture, that their first professional teaching positions will include the teaching of history courses as well as the more familiar applied studio courses. Lacking a rigorous training in the discipline, such students are an eager and grateful audience for a book like Davis's. And, to be sure, that audience will also include graduate students and the recent recipients of doctorates in musicology, preparing for their first teaching positions, along with the many more experienced history teachers who are also coming to terms with changing demographics in the music classroom.

Chapters in Davis's volume include coverage of course design and textbook choice; the creative use of classroom time; assignments that reinforce classroom lectures; the use of technology; teaching the "non-major" course; and how to manage the demands of the first year of a teaching position. Space does not permit a detailed discussion of each chapter, but I will focus on a few chapters that

seemed particularly useful to my pedagogy class and to me. Susan McClary's customarily provocative and thoughtful Foreword, "The Master Narrative and Me," asks us to consider if the history survey taught in most music programs is relevant to today's students. If not, why teach it? As detailed in previous volumes of this journal, many instructors have opted not to teach the time-honored survey of Western art music, preferring a thematic exploration of a limited selection of repertoire. I, however, was relieved to read McClary's endorsement of the survey, a "master narrative" that changes with the perspective of the "narrator," i.e., the individual instructor. She warns, however, that this narrative must *not* be mere "fact-hoarding," but must be always mindful of the issues that lurk behind the production of musical repertoire of any period: the economics of music-making; society's requirements of cultural products; the impact of technologies across time; and matters of class, race, gender and sexuality. It is good to read an argument for the enrichment, but not the jettisoning, of the historically based survey.

Two early chapters resonated particularly with my students and me: William Everett's "Creating a Music History Course" and Mary Natvig's "Classroom Activities." Everett takes the instructor through every demanding facet of course planning from the basics of how students learn (using not only the oft-cited Bloom's taxonomy but several recent updates and re-considerations of Bloom's seminal work) to the construction of a course syllabus that allows for flexibility and creativity within its broad topical planning. The choice of a textbook from the plethora available is crucial, of course, and Everett provides solid practical suggestions for how to make the choice.

Natvig generously shares the insights gained from a career-long engagement in the subject of music history pedagogy. Accepting the inevitability of a very large classroom situation for the music history survey, as is typical in large music programs today, she provides an array of exciting ideas designed to motivate and captivate music students. Each of her "12 suggestions" for fostering active learning in the classroom was classroom-tested (by my students and me), and thus I can testify to their creativity and to their success in engaging our students. (Indeed, number 12, "providing snacks," has always been a stalwart for me.)

There is surprisingly little overlap among the contributors to the earlier and the present volume, but a welcome exception is the chapter by Marjorie Roth, "Music as a Liberal Art: Teaching Music to Non-Majors." Her essays in both the Natvig and Davis books reflect her deep interest in the ancient concept of *musica mundana* ("Music of the Spheres"); in Davis's book she also brings that study into the arena of the "appreciation" course. Dealing with a course frequently passed along to teaching assistants, Roth here demonstrates the ways it can be made to speak to the interests and training of humanities students who are not aiming for professional careers in music. Although she makes a persuasive case

for the value and rewards of teaching a course designed for a small and select audience, it might also be useful to have the perspective of instructors assigned to the more massive appreciation course typical of large universities.

And speaking of these, I turn finally to José Bowen's all-important chapter on "Technology." As one who only last fall discovered with some dismay that her music history classroom had over the previous summer become entirely "digital," I was grateful to be reminded of the many tools now available to instructors and to their students. This is a chapter that will need to be continuously updated, as newer technologies replace those that now seem state-of-the-art. I suspect an entire chapter on the construction and delivery of on-line courses will be a useful inclusion in subsequent editions of the book, as will discussion of the harnessing and using social media.

In sum, Davis's treatment is the book we all wished we'd had when we began our teaching careers: a book constructed on the premise that "teachers are passionate about their subjects and will spend much of their professional lives refining and reexamining the content they teach . . ." (p. xxii). As such, it will always have an eager and interested audience. Along with Natvig's *Teaching Music History*, it is a must for the library of every music history teacher, and every instructor of those who will teach music history in the future.

Carolyn Abbate and Roger Parker. *A History of Opera.* New York and London: W. W. Norton, 2012. xix + 604 pp. $49.95. ISBN 978-0-373-05721-8

Brian J. Hart

For many years, few textbooks on opera history have been available, the best known being Donald Jay Grout's *A Short History of Opera* (its most recent edition runs to 1,030 pages). W. W. Norton has recently published three books on the genre, each serving different purposes. James Parakilas's *The Story of Opera* (2013) functions as a Music Appreciation text on opera,[1] while Michael Rose's *The Birth of an Opera: Fifteen Masterpieces from Poppea to Wozzeck* (2013) examines selected works in depth. In contrast to these two, *A History of Opera* by Carolyn Abbate and Roger Parker presents a comprehensive history. While colored by strong biases, particularly regarding the present state of opera, the authors' narrative provides a thorough accounting of opera's historical development as well as rich and penetrating insights into many of its greatest monuments.

Renowned specialists in complementary traditions—Abbate in German and French opera, Parker in Italian—the authors have worked together before, co-editing *Analyzing Opera: Verdi and Wagner* in 1988 (Berkeley: University of California Press). The present book is truly a collaboration, as Abbate and Parker wrote almost every sentence in tandem. They have made the calculated decision not to include musical examples or technical analyses and to rely upon their own experiences of hearing live and recorded performances to explain a work's dramatic impact (p. xv).

As their narrative unfolds, Abbate and Parker emphasize evolving conventions as well as recurring concepts in opera history. One such concept concerns the vocal and visual "extravagance" of opera performance. Another acknowledges the inherent artificiality of sung drama but also its uncanny power to produce and shape reactions. Sometimes the composer produces these responses

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1. See the review in this *Journal* 4, no. 2, pp. 349–53, http://www.ams-net.org/ojs/index.php/jmhp/article/view/142/162.

through dramatic interactions and even contradictions between what the authors call the *plot-character* and the *voice-character* (pp. 17–18). In *Ernani*, for instance, the "plot-character" Elvira is passive but her "voice-character" is forceful and decisive. Germont's patriarchal authority may crush plot-Violetta by the end of their duet in *La traviata*, but voice-Violetta triumphs, as her line is sustained and Germont's broken (pp. 379–81). Through the alchemy of music, listeners willingly accept otherwise absurd suspensions of disbelief (trouser roles) and time manipulations (a character in a hurry stops and sings about it at length). Music can "seduce [us] into making the wrong emotional alliance": however repellent a plot-character may be, the voice-character may compel at least a degree of understanding (p. 139). In *Lady Macbeth of Mtsensk*, for example, the contrast between Katerina Izmailova's lyrical and warmly supported lines and the "manically over-energetic" sounds of the men in her life draw our empathy inexorably towards her (pp. 510–12).

A third point of discussion involves the different levels of communication that may be present in an opera. Abbate and Parker discuss the "acoustic shock" in *Singspiele* and other "dialogue operas" that alternate between speaking and singing (pp. 147–53). They also examine the complex interrelationships that may arise in operas that contain both diegetic music that a character hears on stage and the metadiegetic sounds heard only by the audience. Finally, Abbate and Parker note that by the end of the nineteenth century, operas began to be composed less by professional opera composers who devoted all or most of their creative efforts to that genre (Verdi, Wagner, Puccini) and more by masters of instrumental music who occasionally wrote operas (Debussy, Bartók), and whose works increasingly incorporate the formal, tonal, and motivic characteristics of the orchestral music of their day.

Abbate and Parker offer many subtle and penetrating insights into specific developments of opera history. They trace the evolution of Italian opera from Baroque virtuosity to Gluck's sober declamation to Rossini's lavish ornamentation—producing, in *seria* works like *Tancredi*, interesting contradictions between suffering plot-characters and voice-characters "bathed in untroubled melodic perfection" (p. 201). With the shift to the dramatic tenor in *bel canto* opera, elaborate vocal ornamentation became the domain of female characters. Verdi's central innovation was to create forceful vocal lines that projected emotion with unprecedented directness (p. 251). Abbate and Parker discuss Verdi's real and exaggerated engagement with politics, particularly with regard to *Nabucco* and the "Hebrew Chorus" (pp. 242–47).

Abbate and Parker highlight the international influence of French opera. They examine the impact of *tragédie-lyrique* on Gluck and French Grand Opera on Wagner (especially *Tannhäuser*); and they devote an entire chapter to the

under-unacknowledged legacy of nineteenth-century *opéra-comique* ("a protean force," p. 317) as well as operetta.

The authors credit Wagner with creating a new kind of opera designed to convey the "continual unfolding of intense emotional states" (p. 398). Abbate and Parker particularly emphasize the unprecedented gender equality reflected in interactions between Tristan and Isolde (pp. 345–48). They find Wagner's later romantic scenes much less convincing, citing in *Götterdämmerung* his failure to distinguish musically between Siegfried's genuine passion for Brünnhilde and his drug-induced infatuation with Gutrune (p. 358). Abbate and Parker seem to favor *Tannhäuser* and *Lohengrin* above the music dramas, in particular the Italianate "ardour" missing from his later compositions (p. 297).

With post-Wagnerian operas, Abbate and Parker arrange works according to various aesthetic approaches that composers adopted to carve out new creative spaces. Their first topic is realism, which takes varied and innovative forms: the orchestral imitation of bells in *Boris Godunov*; Tatyana's memories of diegetic music during her non-diegetic "Letter Scene" in *Eugene Onegin*; Massenet's flexible word settings; the combination of reflective concertato chorus and continuous stage action in *Manon Lescaut*; and the "extended soundscapes" of Parisian street life in *La bohème* (pp. 409–19).

In their coverage of *Literaturoper*—setting a spoken prose drama verbatim, leaving little opportunity for traditional set pieces—*Pelléas et Mélisande* and *Jenůfa* receive particularly sensitive and nuanced treatment. Abbate and Parker deftly introduce and define the symbolist aesthetics, distance from realism, and Wagnerian debts of the former, and the idiosyncratic style of the latter (pp. 430–32, 450). Other operas covered include *Salome*, *Erwartung*, and *Duke Bluebeard's Castle*.

According to Abbate and Parker, many operas written between 1910 and 1950 evince "distance," combining past and present in innovative ways but with wistful nostalgia (p. 461). To create chronological distance within *Der Rosenkavalier*, for example, Strauss superimposes ironic layers of anachronism (eighteenth-century siciliano, nineteenth-century waltz, and modern harmonic progressions in the Marschallin's Act I monologue; pp. 464–65). Elsewhere in the same work, Strauss turns to "estrangement effects": by deriving Baron Ochs's leitmotif from the Trial March in Act II of *Die Zauberflöte*, he links a noble melody with a figure most unsuited to it (pp. 467–68). The authors discuss similar strategies of engaging and reinterpreting the past in *Wozzeck* and *The Rake's Progress*.

According to Abbate and Parker, other mid-century composers confronted opera's inescapable unrealism by including spoken exclamations or conversational musical dialogue, assigning the burden of emotional expression to the

orchestra. Examples include *Zeitoper* during the Weimar Republic, the later operas of Strauss and Janáček, and the works of Shostakovich.

The post-1945 period raises the final and by far most controversial thesis of this book: Abbate and Parker consider the historical development of opera to be complete and fully evolved, as today's companies focus almost exclusively upon the past. They argue that "new works" for opera companies usually mean the revival of neglected compositions by earlier masters and note that operas by living composers typically at best enjoy a very short shelf life. The authors acknowledge exceptions: Britten's operas, especially *Peter Grimes*, and individual anomalies such as Messiaen's *St. François d'Assise* and Adams's *Nixon in China*. As a rule, though, the days in which "the new was more exciting than the old, in which the world premiere took precedence over the revival" are gone forever (p. xiv); thus the early twentieth century represents opera's "late, *terminal* efflorescence" and the postwar years "witnessed opera's *final* mutation into a thing of the past" (my emphases; pp. 457, 519). In *Turandot* and *L'enfant et les sortilèges*, Abbate and Parker contend, the composers are consciously "mourning . . . for a dying art form: for opera itself" (p. 532). The only path to salvation is drastic indeed: jettison most works of the past and move the opera companies to new venues, ones not pre-designed to display nineteenth-century dramas (p. 527).

Such assessments, hinted at throughout the book, give this narrative the tone of an affectionate obituary—a characterization reinforced by the authors' own description of the modern opera house as a "mortuary" (p. 519). Nonetheless, an upbeat one-page conclusion reminds us that opera, even as a museum artifact, "will continue to articulate some of the complexities of human experience in ways no other art form can match" (p. 548). Given its brevity, especially compared to the preceding negativity, this *envoi* strikes me as lacking in conviction—rather like the obligatory happy ending imposed upon a Baroque tragedy.

Abbate and Parker express frank opinions, whether enthusiastic approval (*Tannhäuser* as "a near-perfect opera," p. 304) or hearty disapprobation (Walther's Prize Song as "one of Wagner's dullest and most predictable inspirations," p. 351). Inevitably some of their candid appraisals raise questions. Abbate and Parker's palpable disdain for Baroque *opera seria* (pp. 75–78) leads them to ascribe the revival of Handel's operas merely to the compulsion to revisit unfamiliar works of the past and not to any artistic merit in the dramas themselves (Abbate and Parker deem *Rinaldo* "irremediably triumphalist" and downplay Handel's sometimes daring breaks with convention in his operas; pp. 85, 88). The authors' defense of radical productions and contempt for traditionalist stagings such as those at the Metropolitan Opera—"a mid twentieth century frozen in aspic" (p. 34)—may not sit well with those who, as I do, regard much *Regietheater* with suspicion. In places Abbate and Parker also appear to pay respects to fashionable socio-political interpretations, such as those that

would find *Gianni Schicchi* proto-fascist because of its nationalist invocation of Dante (pp. 454–55); at the same time, however, they do not hesitate to call out un-nuanced or simplistic readings of misogyny in *La traviata* and demeaning exoticism in *Aida* by pointing to Verdi's calculated dissonance between plot-character and voice-character (pp. 376–87). Abbate and Parker touch on most major operas. Intentionally or not, the most notable omissions—Handel's operas (save *Rinaldo*), the majority of *tragédies lyriques*, Poulenc's *Dialogues des Carmélites*, and Kaija Saariaho's *L'amour de loin*—belong to the periods they least respect. Prokofiev is the most prominent composer not mentioned.

Despite these misgivings, the book contains a number of astute and enlightening observations about individual operas. Bizet's treatment of orchestration and dynamics in the "Flower Song" and final duet illustrate the inability of Carmen and Don José to communicate (pp. 337–39). The seemingly incongruous ending of *La bohème*, which pairs Mimì's death with the motive of Colline's farewell to his overcoat, reflects Puccini's strategy to "allow a space to emerge between words and music, a space in which musical drama could reside" (pp. 420–21).

Abbate and Parker draw upon an imposing array of non-musical resources to demonstrate and reinforce points about an opera's meaning, reception, or impact. They cite a scene from the film *The Shawshank Redemption* (1994)in which an inmate describes the liberating effect of hearing *The Marriage of Figaro* (pp. 117–19). Balzac's *Massimilla Doni* (1839), Dumas's *Le Conte de Monte-Cristo* (1844), and Twain's essay "At the Shrine of St. Wagner" (1891) are quoted to illustrate period perceptions of Rossini, French Grand Opera, and Wagner respectively; similarly, Robert Falcon Scott's 1911 South Pole team provides an early twentieth-century perspective on the *bel canto* tenor. The famous passage describing the impact of *Lucia di Lammermoor* on Emma Bovary receives due consideration. A reflection on Laurel and Hardy's *The Devil's Brother* (1933) reveals the long-lasting shadow of Auber's *Fra Diavolo*, while an examination of René Clair's 1931 film *Le Million* reveals operatic influence upon early cinema. Abbate and Parker quote liberally from reviews of premieres and subsequent productions that offer contemporary evaluations on various works. In addition, Abbate and Parker have assembled 50 inter-text plates of photographs and caricatures of composers, singers, productions, and audiences, as well as commercial advertisements and stills of films and cartoons. They consider performances as recent as the 2010 Metropolitan Opera *Ring* cycle.

Despite its density, the book is engagingly written, though certain word choices may occasionally derail student readers ("prelapsarian," "lubricious"; pp. 43, 72). Stray Britishisms appear—opera history "as a kind of pantechnicon" (p. 37), Emanuele Muzio as "Verdi's composition pupil and general dogsbody" (p. 253)—as do, less often, colloquialisms ("eye candy" and "high-calorie

orchestral effects" in French Grand Opera; pp. 272, 274). Wry understatement frequently adds to the reader's delectation:

- "The higher the male voice, the more youthful and more romantically successful its possessor; but, as so often happens in opera, life expectancy diminishes alarmingly as one ascends the vocal ladder" (p. 250).
- "German librettists shied away from turning national literary monuments into fodder for sopranos" (p. 267).
- Elsa's brother is "en-swanned by an evil spell" (p. 298).
- "*Carmen* is hardly a tragedy from the point of view of the impresarios who have profited from it" (p. 339).

Finally, each chapter contains numerous subdivisions labeled with apposite and occasionally droll titles ("Outside the Radioactive Zone," for Janáček's late operas and their distance from expressionist aesthetics, p. 448).

There are few mistakes and fewer typographical errors, especially for a volume this size. Cardinal Mazarin could not have patronized Lully's *tragédies lyriques*, as he died in 1661 (p. 65). Peter Cornelius is credited with writing the opera *Gunlöd* in 1891, but he left the work unfinished at his death in 1874 (p. 428). The playwright who inspired Berg's *Lulu* was Frank, not Franz, Wedekind (p. 474). In *Turandot* Timur is the father of Calaf rather than Liù (p. 533). Finally, *Doctor Atomic* (2005) is not John Adams's "only recent opera" (p. 547), as he wrote the two-act *A Flowering Tree* the following year.

A History of Opera has much to teach the reader, providing rich insights into specific works as well as important connecting threads between them. Like Parakilas's volume, but for opposite reasons, this book is not the most advisable resource for a first-time introduction to opera history: while the former is most suited to undergraduates, Abbate and Parker's book will best be absorbed by graduate readers already conversant with the basics of opera history. But opera lovers of all backgrounds will find much to ponder in this book as they discover many new and stimulating insights about the power this art form exerts.

Richard Freedman. *Music in the Renaissance.* Western Music in Context. Series editor, Walter Frisch. New York: Norton, 2013.
xix + 258 + 27 pp. $42.00.
ISBN 978-0-393-92916-4 (paper)

Richard Freedman. *Anthology for Music in the Renaissance.* Western Music in Context. Series editor, Walter Frisch. New York: Norton, 2013.
x + 175 + 1 pp. $42.00 ($32.00 if packaged with textbook).
ISBN 978-0-393-92019-2 (paper)

Jennifer S. Thomas

Norton's new music history series Western Music in Context (edited by Walter Frisch) makes its aims clear immediately: "Music consists of more than notes on a page or the sound heard on a recording" (p xv). Thus, each book in the series explores the people and practices surrounding music in Western culture. These slim volumes with accompanying score anthologies offer an alternative to the comprehensive, highly enriched, general textbooks with equally comprehensive anthologies of scores and CDs, as well as to Norton's large period histories, also with score anthologies. The deliberately selective approach to topics and repertoire adopted in this new series not only allows but requires instructors to take an active hand in shaping the intent and content of the courses that use them.

Introducing the goals of *Music in the Renaissance*, Richard Freedman invokes the words of Cicero to demonstrate the force of humanism in shaping Renaissance thought: "I am always more affected by the causes of events than by the events themselves" (p. xvii). Accordingly, the book offers a rich mixture of questions and observations about the causes and outcomes of musical events, along with study of the music itself. The book is organized in four parts. Part I,

Beginnings, introduces the musical style of the period with a polytextual Latin motet by Johannes Ciconia and a madrigal by Luca Marenzio. These works invite an examination of the aesthetic and theoretical foundations for each work, the education that would have equipped musicians to create and perform them, and the spectrum of subject matter and musical styles that frame the Renaissance. The subsequent three major parts break the time period into three large chronological chunks: pre-1500, around 1500, and post-1500.

The table of contents conveys a detailed sense of the book's intricate, integrated view of music's encounters with Renaissance life. For example, Part II, Before 1500, contains three chapters: "Music at Court and a Songbook for Beatrice"; "Piety, Devotion, and Ceremony"; and "Structures and Symbols in Cantus Firmus and Canon." Each of these further subdivides into sections of 2–4 pages articulating specific relevant concepts. Chapter 3 begins with an account of Guillaume Du Fay's tenure at Savoy and a brief snapshot of his training and career to that point, then considers the ways that music itself was transmitted, both orally and in manuscripts available to elite patrons. The chapter considers the hierarchical structure of music-making in aristocratic homes; a celebration that would require music (the wedding of Louis of Savoy); the motivations for patrons to use their wealth in artistic display; the theoretical discourse for a shifting musical aesthetic; the transmission of music; and finally, a particular songbook, the Mellon Chansonnier, created for the princess Beatrice.

The inevitable chapter on Josquin des Prez begins with study of his iconic motet *Ave Maria* and the idea of the musical *ars perfecta*. The era's most revered composer inspired an outpouring of research over the past half-century that spurs consideration of contemporaneous reception of Josquin, of attribution and authenticity, of identity and genius, and of the Josquin "brand." The intense scholarly spotlight on Josquin has begun to widen to include his peers, exemplified here by Heinrich Isaac. The new sixteenth-century technology of printing and its implications for music's preservation, dissemination, and authorship naturally finds a place alongside Josquin, the first composer to step into the public eye via Petrucci's single-composer editions. These chapters represent the variety of topics that intersect around the discussions of music.

The sub-sections within the chapters rest on the seminal research cited at the end of each chapter (*For Further Reading*) and further expanded on the companion website; the textbook's narrative skillfully weaves the essence of these separate research articles into an integrated whole. Chapter 3, for instance, directs readers to Jane Alden's 2010 book *Songs, Scribes, and Society,* Paula Higgins's 1991 article "Parisian Nobles, a Scottish Princess, and the Woman's Voice in Late Medieval Song," and Rob Wegman's 2003 article "Johannes Tinctoris and the 'New Art,'" to name just three of the eight cited in the book (plus eleven more on the companion website). The various topics and authors introduce students

to the wealth of research that has underpinned Renaissance musicology since the inception of the discipline. The book's close tie to musicological research demonstrates to both undergraduate and graduate students the relationship between scholarship and the ideas that become widely accepted as truths in any period. Freedman's inviting, efficient prose traverses this dense thicket of complex ideas with apparent ease, demystifying the world of scholarship and inviting students to examine not only the cultural practices surrounding music but also the intertwined scholarly pathways radiating from each topic. The articles themselves offer rich pedagogical opportunities. They can be read and discussed to identify main ideas, methodologies, and bibliography. Students can examine and compare different authors' uses of language, ways of identifying and posing research questions, approaches to structuring articles, and means of communicating the significance of their findings. Both graduates and undergraduates will find models as well as information for their own research.

The accompanying anthology includes twenty-seven works that support the narrative of the textbook and represent the major genres of the Renaissance: Mass (three Kyries, a Credo, and an Agnus Dei), madrigal, motet, chanson, English songs, and instrumental works. The repertory draws from the canon of standard study literature, such as Josquin's *Ave Maria* and *Mille regrets*, Arcadelt's *Il bianco e dolce cigno*, and Dunstable's *Quam pulchra es*, but also presents less familiar works, such as Luca Marenzio's *Liquide perle,* Thomas Morley's *Miraculous love's wounding*, and a fantasia by Fabrizio Dentice. The inclusion of the Kyrie from Obrecht's *Missa de Sancto Donatiano* invites users to expand their study of the music of this Mass, its origins, patron, original purpose, and the culture that surrounded it via M. Jennifer Bloxam's masterful website exploring the work and its supporting scholarship. The scores included in the anthology are prepared by the author from original sources or taken from reputable scholarly editions. Each includes commentary that draws students into the music's construction and text (with translations provided), its compositional techniques and the aesthetic values of the period, the circumstances in which this work and others like it would have been performed, and more.

Two websites support the text. Norton's StudySpace provides expanded chapter bibliographies, study helps, playlists, links to listening examples, and a gradebook. Freedman's own extensive website designed to accompany the text, *Music in the Renaissance: Digital Resources* (https://sites.google.com/a/haverford.edu/freedman-renaissance-resources), also enriches the learning and research possibilities with its links to an enticing array of resources. General links guide students and instructors to online resources from research libraries and archives throughout the world. Facsimile editions of manuscripts, printed music sources, and theoretical treatises introduce students to primary sources and the language and notation of the period. In the page for Chapter

1, for example, the link to the *Heilbrunn Time Line of Art History*, from the Metropolitan Museum of Art, launches the reader into a web of maps, art, and history. Lists for further reading include links to WorldCat records and full text databases such as JSTOR. Study pages for each chapter focus attention on key names, terms, and musical works, and point students and instructors to appropriate readings in Strunk's *Source Readings*. Listening lists for each chapter include complete bibliographic information for finding recordings, including links to online sound files from Naxos, iTunes, or Amazon.

The series, like this book, reflects the concern of the editors and authors with academic users and their needs. The fourteen chapters of *Music in the Renaisssance* fit neatly into one semester. The modest sizes of both the textbook and anthology mean that students and teachers will not think twice about tucking the set into the backpack. The abundant online resources reflect not only the scholarship and primary sources increasingly available to remote users but also the way students want to work. The textbook itself, while amply illustrated, does not attempt to compete with slicker, glossier books that include timelines, full-color art reproductions, and source readings. Instead, the book encourages and supports independent exploration of these sorts of tools by providing links directly to them. This approach keeps the price down, and package deals that include the anthology and *Strunk's Source Readings in Music History: The Renaissance* provide further discounts.

This book will work best when teachers and students are fully committed to investing in their own thoughts, developing their own questions, and following their own interests. In and of itself, *Music in the Renaissance* does not guarantee a memorable learning experience—rather, it offers a guide and a portal for users to create their own unique and memorable learning. The book and the series offer a flexible, approachable format and content adaptable for many levels, from undergraduate non-majors to graduate musicology students. The research-based approach allows the book to expand far beyond what any one class could possibly contain, but eschewing any pretense of comprehensiveness frees users to focus the material according to need and preference. Since the text focuses around culture rather than musical style, it does not require in-depth knowledge of analytical techniques. However, in courses where musical style will be an important component, the anthology offers a starting place for that work and allows teachers and students to choose supplemental repertory from collected works or the many available online scores. If deeper cultural understanding is the goal, musical scores and listening can function as enriching secondary information while primary and secondary readings take a more prominent role.

The series Western Music in Context and the book *Music in the Renaissance* represent a philosophy of learning and teaching that has awakened wide

interest in recent years—trading comprehensive content for depth of process. As textbooks have grown ever larger in their attempts to capture new knowledge while retaining a standard repertory of music and topics, instructors have been faced with the dilemma of what to leave out and the necessity to maintain a brisk pace. The new approach offers an opportunity to try depth over breadth, selectivity over comprehensiveness. What it requires is the sincere investment of instructor and student.