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A Note from the Editor

Stephen Meyer

This issue is the first in my tenure as the new Editor-in-Chief of this *Journal*, and it is most fitting to begin it with an acknowledgement of the work of my predecessor, Matthew Balensuela. Working with the Pedagogy Study Group of the American Musicological Society, Matthew established this *Journal* as a forum for our emerging scholarly field. Under his leadership, the *Journal* has published a group of excellent articles by younger scholars and also by preeminent figures in our discipline. Statistics indicate that it enjoys a substantial and growing readership; its impact on the broader field of musicology has been both practical and theoretical. In light of these achievements, it is sometimes easy to forget the challenges that Matthew faced when he undertook the task of founding this *Journal*.

In addition to solving all of the organizational difficulties that attended this task, Matthew needed to overcome several problems that were (and are) more specific to the idea of a journal of music history pedagogy. The first of these concerns what we might call the anachronistic nature of our pedagogical training. Indeed, this training could in some ways be described in terms of a medieval guild system, in which we proceed through apprenticeships (that is to say, teaching assistantships); move through a journeyman stage of adjunct positions, postdoctoral fellowships and the like; then pass on (if we are highly skilled and highly fortunate) to the "master" status of a tenure-track position. Seen in this light, music history pedagogy—at least at the university level—is learned by example and experience; it is a craft that lies outside the purview of the kinds of scholarly methodologies that are featured in an academic journal. The informal nature of our teacher training is closely linked to deeper cultural issues within our discipline. As in other parts of the academy, prestige is still—for the most part—inversely related to teaching load, and in many colleges and universities, tenure and promotion decisions are based primarily on scholarly productivity and not on teaching excellence. Despite important changes in our field (such as the founding of the Pedagogy Study Group, the institution of the American Musicological Society Teaching Award, and the recent decision

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to change the wording of the Society's mission statement in order to include teaching as one of its core activities), pedagogy still suffers from a prestige problem. When Matthew made the decision to found a new journal devoted to music history pedagogy, therefore, he faced an environment that—if not exactly hostile—was also not completely friendly.

Matthew met this challenge with a formidable array of skills. In addition to his extraordinary organizational talents, Matthew brought his own exceptionally broad and inclusive concept of our discipline. His scholarly interests range from the Renaissance to the twentieth century, and bridge the gap between music-theoretical and cultural-contextual approaches. Matthew has also enjoyed a distinguished career teaching both graduates and undergraduates, at a liberal arts college (DePauw University, where he has been recognized as a Distinguished Professor) and also at larger research institutions such as Indiana University. In addition to his work as a teacher and scholar, Matthew has long been very active as a performing musician. As editor of this *Journal*, he was thus able to respond with sympathy and critical acumen to an exceptionally wide range of articles. Under his leadership, this *Journal* has been a key part of a fundamental shift within musicology, whereby pedagogy has emerged as a legitimate field of scholarly inquiry.

The current issue of the *Journal of Music History Pedagogy* exemplifies and carries forward this broad and inclusive view of our field. Nathan Bakkum's "A Concentric Model for Jazz History" extends discourses about the pedagogy of jazz history that have been a prominent part of this *Journal*, while the reviews of John Rice's *Music in the Eighteenth Century* and Walter Frisch's *Music in the Nineteenth Century* (by Margaret Butler and Lisa Feuerzeig, respectively) reflect the continued interest in the history of European and Euro-American musical traditions. Matthew Baumer's article "A Snapshot of Music History Teaching to Undergraduate Music Majors" offers a more synoptic view of our field, while the roundtable on "The End of the Undergraduate Music History Sequence?" stimulates us to reflect on our broad goals and methods, and, possibly, to reimagine the curriculum that stands at the core of our pedagogy.

Diversity of content and methodology has been a hallmark of this *Journal* since its beginning, and as its new editor, I wish to build and expand upon this broad foundation. This *Journal* will continue to publish work in all areas of music history pedagogy, but I would like to suggest several topics for future scholarship that seem particularly timely. Digital technologies are transforming both the content and the form of our pedagogy, and I would like to offer this *Journal* as a forum for discourse and debate about their impact on the music history classroom. I would also like to foster scholarship that reaches across the boundaries that separate us from our sister disciplines of music theory and ethnomusicology, and work that integrates music history pedagogy into the

broader field of the humanities. Lastly, I would very much like to encourage dialogue with international colleagues, and discussion about teaching music history in non-traditional contexts.

Fostering the creative reimagination of music history pedagogy is central to this *Journal*'s mission, and as colleges and universities enter a period of rapid and unprecedented change, this mission is more important than it has ever been. In order to meet new challenges and take advantage of new opportunities that these changes present, we need more than ever to foster free exchange among the widest possible range of voices. It is out of this free exchange that new ideas will come.

A Concentric Model for Jazz History

Nathan C. Bakkum

Authors and educators attempting to communicate a narrative history of jazz have consistently struggled to account for the sense of collectivity, contestation, and compromise embedded in the daily work of improvising musicians. Instead, our narratives have continued to foreground the work of individuals—bandleaders, composers, and soloists—in a chronological march toward ever-greater complexity and freedom. Countering this historicist orientation, bassist Steve Swallow says "The word 'freedom' is really meaningless to me—musically I don't even consider it. I am a member of an ensemble, and most of what I do is in reference to the other music being made on the bandstand."[1] In this article, I propose an alternative pedagogical model through which I explore the history of jazz in a way that honors the collective work at the culture's core and that reflects the uneven, fluid, and largely non-chronological historical logic of the recorded age. We live at a moment in which Coleman Hawkins and John Zorn inhabit the same sonic space, with nothing more than a mouse click separating them in the experience of, for example, a young saxophonist. That saxophonist and her bandmates—if they follow the path taken by so many improvisers over the last century—will willfully distort, strategically misremember, and eclectically play with those source materials in personal and unbalanced ways. These strategies have been employed across the breadth of black American expressive practice, but the expansion of digital life over the past two decades brings such ideas of collectivity and contestation to the very core of our discussions of the music's history.[2] Our students inhabit a world

1. Quoted in Martin T. Williams, *Jazz Masters in Transition, 1957–69* (New York: Macmillan, 1970).

2. In jazz scholarship and criticism, these notions of collectivity and contestation have inevitably intersected with questions of race, especially in considerations of the uneven dynamics at play in the formation of canons. See, for example, Gary Tomlinson, "Cultural Dialogics and Jazz: A White Historian Signifies," *Black Music Research Journal* 11, no. 2 (1991): 229–64; George E. Lewis, "Improvised Music After 1950: Afrological and Eurological Perspectives," *Black Music Research Journal* 16, no. 1 (1996): 91–122; Guthrie P. Ramsey, Jr., *Race Music: Black Cultures from Bebop to Hip-Hop* (Berkeley: University of California Press, 2003); Ronald Radano, *Lying Up a Nation: Race and Black Music* (Chicago: University of

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in which multiple pasts coexist, information is curated collectively, and ideas adapted from distant times and localities continually inform the present. It's time for our jazz history curricula to embrace these notions of distortion, conflict, imbalance, and play.

As an alternative to traditional chronological approaches, I propose a concentric model through which we might understand the history of jazz as a nested and interlocking set of subject positions in constant dialogue about the processes and products that have shaped and reshaped the jazz community. This concentric model places the interactive work of improvising musicians at the center of our inquiry in the classroom, exploring a wide range of participants in the scene that exert influence on the musical choices made on the bandstand. By addressing contrasting interactive systems from different times and places, we can demonstrate the contingency and fluidity of those systems. By analyzing the interactive contributions of an array of actors involved in the production of specific recordings and performances, we privilege the agency of individual musicians within the collective ritual while opening a space for the stories of those communities underrepresented in traditional narratives because of their gender, race, or class position.

This concentric approach builds on the work of Travis A. Jackson, focusing on processes of improvisational interaction while foregrounding a range of cultural forces with which musicians are in constant dialogue.[3] Jackson diagrams these forces as a series of concentric frames around jazz performance, providing a flexible generalized system for exploring the dynamic interplay between performers and their environments. He argues that musicians' interactions are constrained by narrow musical frames such as melodies and harmonic forms, as well as broader expectations imposed by specific venues, event formats, and the normative behaviors of the jazz scene.[4] Within these spatial, temporal, and behavioral frames, Jackson argues that performers and listeners actively create and enforce sets of shared communal performance standards, continually redrawing the boundaries of acceptable musical practice, though within tightly controlled parameters. Jackson's work allows us to understand jazz culture not as tied to the production of particular musical characteristics, but instead as dedicated to the development of a distinctive musical process. This process is marked by an abiding dedication to "creativity, distinctiveness, and

Chicago Press, 2003); and John Gennari, *Blowin' Hot and Cool: Jazz and Its Critics* (Chicago: University of Chicago Press, 2006).

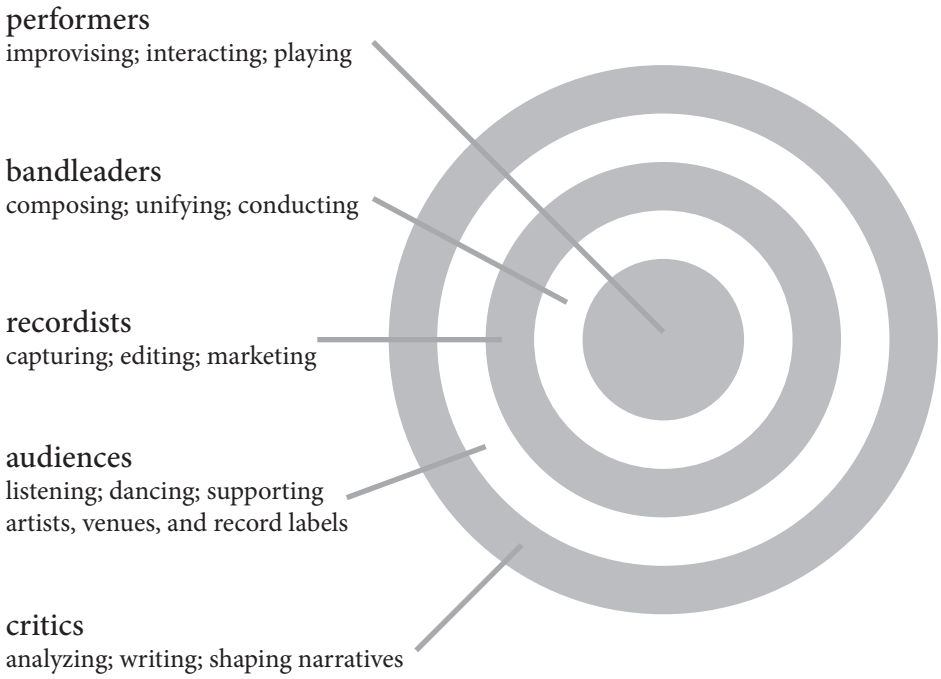
3. Travis A. Jackson, "Jazz Performance as Ritual: The Blues Aesthetic and the African Diaspora," in *The African Diaspora: A Musical Perspective*, ed. Ingrid Monson (New York: Routledge, 2000), 21–82.

4. Jackson, "Jazz Performance as Ritual," 65.

interactivity" within a well-defined ritual frame. In short, we may understand the jazz musician's work as a "performative negotiation with structure."[5]

Jackson's general framework might be applied within a pedagogical context as a sustained survey of the work of a range of participants in the jazz scene—performers, bandleaders, recordists, audiences, and critics (**Figure 1**). The concentric model begins with a consideration of the core interactive musical practice that animates the community, exploring the ways that musicians learn to communicate and the ways that their interactions are shaped by particular times, locations, and shared histories. After a sustained discussion of these interactive processes, the concentric model expands outward to explore the important regulative roles maintained by a range of stakeholders across the jazz community. The first ring outside of that interactive, performative core is inhabited by bandleaders and composers, tasked with corralling musicians' creative individuality into a unified ensemble identity. The next concentric ring is the realm of recordists and record label personnel, those participants who capture and construct performances and shape those performances through technological and editorial means. The third ring is the home of audiences, who participate in the scene as consumers, listeners, dancers, and connoisseurs. The

Figure 1. Concentric subject positions within the jazz community, adapted from Jackson, "Jazz Performance as Ritual," 65.



5. Jackson, "Jazz Performance as Ritual," 54.

outer ring is the world of the critic, contextualizing the labor of the other participants and shaping some of the most durable narratives that have solidified into "jazz history." This concentric approach highlights the ways that these different groups of participants within the jazz scene enable particular interactive modes while constraining others, exploring collaborations and tensions between these actors while revealing the dynamic relationships that inevitably shape the sound of the music and the stories that we tell about it.

The concentric approach focuses on a particular set of relationships among actors within the jazz scene, offering a model that stresses the fluid, uneven, and contested interactions among these participants. Traditional chronological approaches often focus on a set of musical retentions that form the core of jazz style, using a sort of sedimentary model that places swing, call-and-response, and other musical elements at the deepest historical layer. In contrast, a concentric approach allows for the core to be understood as a particular approach to musical communication that is constituted differently in different times and places. Additionally, the concentric model demonstrates multi-directional and simultaneous exchange between participants in the scene. While the interactive improvisational process of musicians resides at the center of the circle, that practice does not represent a gravitational center around which the other participants orbit. This model allows us to explore ways in which musicians' choices are affected by bandleaders, recordists, audiences, and critics just as we explore how the work of those actors is affected by changes in musical practice.

The specific organization of the concentric rings suggested here could certainly be debated. Some might argue that critics are "closer" to the core interactive practice of musicians than are audiences. Some would say that the work of recordists serves to freeze the work undertaken in particular scenes and spread those local ideas to distant corners of the jazz community. I advocate the organization suggested here because it allows us to build outward from a core of ephemeral improvisational practice toward more stable and rigid structures: the establishment of networks, scenes, and subgenres; and eventually toward the construction of narrative accounts of the music's historical development.

Alone Together: Confronting Dominant Jazz Narratives

In focusing on the collaborative work of improvisers and deemphasizing chronological narratives, the concentric model directly challenges the most common approaches to teaching jazz history and offers an alternative that responds to current musical and social realities. Chronological approaches have consistently emphasized the work of individual geniuses, most of whom are men; by construing jazz as an interactive negotiation among many different groups, the concentric model makes more space for a consideration of the

contributions that women and other under-represented groups have made to the genre. This focus on the dynamics of the jazz community also creates space for students to explore narrative structures that more closely reflect the collaborative work that has shaped the sounds and practices of the jazz community.

Although scholars have for many decades criticized the ways in which traditional chronological narratives distort our understanding of jazz history, undergraduate jazz history classes are still, for the most part, organized around a paradigm of historical progression. Historians have consistently applied the language of evolution to their classroom explorations of stylistic change in jazz. In the most commonly told tales, the jazz tradition begins as an extension of African-derived folk music and proudly displays a full range of pre-slavery tribal retentions in its forms, textures, and rhythms. After the great individual geniuses of early jazz were "discovered" and legitimized by European and American concert music composers and consumers, the jazz community began an inevitable march toward complexity, subtlety, and modernity. In short, jazz musicians left behind their folk roots and began producing art.

This narrative model relies heavily upon an assumption of individual geniuses—inevitably bandleaders and instrumental soloists—as the central agents driving stylistic change. Borrowing heavily from the historiography of European music, these progress narratives have become central evidence within critical attempts to legitimize jazz as art over the last sixty years. Through close analysis of canonic recordings, critics have nobly drawn parallels between the high art of the colonial powers and an acclaimed musical expression of a systematically oppressed group, and their tales of the rise of jazz have become significant points of pride. As Scott DeVeaux writes:

> My courses in jazz history are designed to inculcate a feeling of pride in a racially mixed university for an African-American musical tradition that manages, against all odds, to triumph over obstacles of racism and indifference. For this, the narrative of jazz history as Romance is a powerful tool, and I have invested a good deal into making it a reality in my students' minds through all the eloquence and emotion I can muster.[6]

The stakes are high for jazz as art, and the ongoing tethering of the progress of jazz style to the familiar teleological story of European musical progress has been arguably the single most important generator of the cultural capital necessary to turn jazz into a legitimate American form of high art.

Despite the success of this art-making process, the value and sustainability of Eurocentric narratives has been repeatedly and emphatically questioned. Historians' broad use of sound recordings as primary historical documents has

6. Scott DeVeaux, "Constructing the Jazz Tradition: Jazz Historiography," *Black American Literature Forum* 25, no. 3 (1991): 552.

enabled the kinds of legacy construction essential in codifying the hagiographic succession at the core of the narrative. Jed Rasula has offered perhaps the most direct critique of the vaunted position of recordings within jazz narratives, foregrounding the notion that recordings are inherently incomplete and partial snapshots of specific musical moments and arguing that the process of recording often obscures more than it reveals.[7] Importantly, he focuses our attention on the role that recordings play in the life of musicians and asserts that this role is at odds with the use of recordings by critics and historians, writing:

> Recordings . . . ruin chronology. Recordings circulate nonsequentially, privately, and defy reliable documentation of their consumption. Unlike verifiable personal encounters, recordings taint the prospect of historical succession. "Influence," a staple of the biographer and historian, is rendered useless.[8]

Such notions of direct, chronological influence die hard, and they continue to guide the construction of textbooks, anthologies, and course calendars.

In his 2010 contribution to this *Journal*, Kenneth Prouty revealed the extent to which jazz history textbooks have focused on canonic recordings made by established artists as the foundation of their narratives.[9] This focus is unsurprising, considering that recordings are the primary object of jazz history and that narratives of recognized figures form an essential backbone of a historical model built on assumptions derived from the well-established histories of the music of Western Europe. Familiarity with these artists and recordings is certainly core knowledge for aspiring jazz musicians, as discussions of the compositional and improvisational styles of particular musicians and anecdotes highlighting particular aspects of musicians' practice contribute to the development of an invaluable professional dialect for musicians and a central form of socialization. In short, recordings have long been the central facts animating jazz history.

Indeed, Prouty argues that the canon has become "the ultimate expression of knowledge about jazz," but that the notion of a single canon is inaccurate.[10]

7. Jed Rasula, "The Media of Memory: The Seductive Menace of Records in Jazz History," in *Jazz Among the Discourses*, ed. Krin Gabbard (Durham, NC: Duke University Press, 2005), 134–62.

8. Rasula, "The Media of Memory," 143.

9. Kenneth Prouty, "Toward Jazz's 'Official' History: the Debates and Discourses of Jazz History Textbooks," this *Journal* 1, no. 1 (Fall 2010): 19–43, http://www.ams-net.org/ojs/index.php/jmhp/article/view/4/4.

10. Kenneth Prouty, *Knowing Jazz: Community, Pedagogy, and Canon in the Information Age* (Jackson, MS: University Press of Mississippi, 2012), 9. Such challenges to the canon and considerations of the canon's impact on pedagogy have been an important part of musicological discourse since the cultural turn in the 1980s. See Joseph Kerman, "A Few Canonic Variations," *Critical Inquiry* 10, no. 1 (1983): 107–25; Marcia Citron, "Feminist Waves and Classical Music: Pedagogy, Performance, Research," *Women and Music* 8 (2004): 47–60; and Katherine Bergeron and Philip Bohlman, eds., *Disciplining Music: Musicology and Its Canons* (Chicago: University of Chicago Press, 1992).

These collections of sounds and associations are constructed differently and used in different ways by historians, performers, listeners, and cultural organizations. Clear, dynamic demonstration of the music's technical and social principles is a primary goal shared by jazz educators, and we are trained to make use of the strongest examples that open up particular conversations and perspectives for students. In the vast majority of cases, educators make use of such canonic recordings as indices of widely-distributed practices, not as monuments of musical greatness for its own sake. The narrative web of jazz history is built on such indexical recordings, allowing educators a kind of shorthand that is inevitable and necessary as part of the structure of a survey course. These exemplars overlap with traditional canons (after all, those recordings are canonic because they are exemplary), but educators inevitably build their own personal canons, as do musicians. Despite a similar process, educators' personal canons can support entirely different ideals of "the jazz tradition" than do classic anthologies and texts.

As Gabriel Solis has shown, this canonizing is far from the whole story.[11] Solis argues that these core objects become problematic when they are allowed to become ends in themselves, enabling a culture that replaces community membership with consumerism. Addressing the lasting influence of Thelonious Monk's work as a composer and improviser, Solis writes:

> It is only through their humanization, through real and imagined re-embodiments that these recordings become meaningful . . . . [Monk's] recordings themselves are well loved, but at least for musicians, their appeal is largely because of the many fruitful directions in which they point.[12]

Monk's work is, of course, widely known and distributed, and this ubiquity allows musicians and audiences to treat his work as a common resource. His canonicity is a prerequisite for such broad and lively engagement with his work. But importantly, Monk's particular style enables a wide range of responses and reconfigurations, providing a rich foundation upon which young musicians can, as Ingrid T. Monson notes, "say something."[13]

With a similar focus on musicians as active listeners and participants in the history-making process, Bruce Johnson suggests that our shared perceptions of jazz have been fundamentally distorted through our embrace of Eurocentric

11. Gabriel P. Solis, "'A Unique Chunk of Jazz Reality': Authorship, Musical Work Concepts, and Thelonious Monk's Live Recordings from the Five Spot, 1958," *Ethnomusicology* 48, no. 3 (2004): 315–47.

12. Solis, "'A Unique Chunk of Jazz Reality'," 339–40.

13. See Ingrid T. Monson, *Saying Something: Jazz Improvisation and Interaction* (Chicago: University of Chicago Press, 1996); and Travis A. Jackson, *Blowin' the Blues Away: Performance and Meaning on the New York Scene* (Berkeley: University of California Press, 2012).

critical models.[14] He argues that the jazz economy has internalized more than the hagiography of individual geniuses and the linear progression that charts the growth of jazz from simplicity to complexity, asserting that jazz communities have taken up the modernist commodification of art, building historical canons of recordings and denying the ephemerality and non-repeatability at the heart of jazz practice. Johnson insists that jazz must be understood as a set of shared practices and that the music's history should not be written as a march of increasingly complex canonic recordings. Instead, he says we must strive to "see history as a large, horizontal field of shifting constellations of ideas and alliances of forces."[15] This reconsideration of the content of jazz history—laying bare the relationship between cultural products and the processes through which they are produced—has the potential to instigate a dramatic shift in the ways that students understand the tradition and their place within it.

Moment's Notice: Ethnographic Interventions

Ethnomusicologists have provided a firm foundation for the kind of reconsideration of jazz history advocated by Johnson. Reflecting on the entrenchment of the most common jazz narratives, Monson writes:

> Since the late 1920s, when the extended improvised solo became one of the most prominent characteristics of the music, those fascinated by the beauty, power, and complexity of the jazz tradition have focused primarily upon the activities and achievements of individual soloists without considering the enabling function of the accompanists. Although the personal quality of the improviser—his or her magical projection of soul and individuality by musical means—has been rightfully at the core of what writers have wished to emphasize, the time has come to take a broader view of jazz improvisation and its emotional and cultural power.[16]

The musical and social negotiations at the core of jazz practice have been broadly and productively explored by ethnomusicologists over the last two decades. In their wide-ranging work, jazz ethnographers have addressed the socialization of improvising musicians and the processes undergirding collective improvisation while engaging with work in cognitive science, anthropology, and music theory. Their work—especially that of Monson, Paul Berliner, Charles Keil, and Travis A. Jackson—provides an essential corrective to the descriptions of improvisational style and narratives of stylistic change so often presented in jazz history courses.

14. Bruce Johnson,"Hear Me Talkin' To Ya: Problems of Jazz Discourse," *Popular Music* 12, no. 1 (1993): 1–12.

15. Johnson, "Hear Me Talkin' To Ya," 8.

16. Monson, *Saying Something*, 1.

In their foundational ethnographic studies of jazz practice, Monson and Paul Berliner grant substantial attention to the collective work of rhythm section musicians as they generate stylistic grounding for soloists and offer continuous rhythmic, melodic, and harmonic ideas that might contribute to soloists' explorations.[17] Through their engagement with performers, Monson and Berliner reveal well-developed traditions of interaction and behavioral patterns to which individual instrumentalists are expected to adhere. They examine the hierarchies inherent within ensembles, placing responsibility on accompanists for the creation of the collective groove, while suggesting that the vast majority of individual assertions that might challenge that collective come from the soloist. In paying close attention to the internal dynamics of ensembles, their work represents an important shift away from the myth of the lone individual genius as the prime generator of stylistic change in jazz. Instead, we begin to see the music's progress as a contingent and fluid negotiation between performers with unequal voices and different stakes in the outcome of each performance.

Monson and Berliner conclude that interaction takes place squarely within well-defined stylistic boundaries and that performers are ultimately constrained by the collective knowledge regulated by participants in the scene. Charles Keil challenges this idea throughout his broad considerations of groove. In his 1966 response to Leonard Meyer's *Emotion and Meaning in Music*, Keil develops a typology of bass and drum styles employed by musicians active in the mid-1960s.[18] Keil argues that the specific ways these players connect in performance fundamentally changes the type of music created. In his later discussion of "participatory discrepancies," Keil asserts that "music, to be personally involving and socially valuable, must be 'out of time' and 'out of tune'."[19] He suggests that groove emerges as a result of expressive deviations in pitch and rhythm between performers. Later work by Keil, J. A. Prögler, Matthew Butterfield, and Fernando Benadon attempts to quantify these participatory discrepancies, using new technologies to systematically calculate music's "out-of-timeness" and "out-of-tuneness."[20]

In response to Keil and Prögler, Monson suggests that studies of participatory discrepancies have migrated into too quantitative a territory: "I think that

17. Monson, *Saying Something*; Paul Berliner, *Thinking in Jazz: The Infinite Art of Improvisation* (Chicago: University of Chicago Press, 1994).

18. Charles Keil, "Motion and Feeling Through Music," *The Journal of Aesthetics and Art Criticism* 24, no. 3 (April 1, 1966): 337–49.

19. Charles Keil, "Participatory Discrepancies and the Power of Music," *Cultural Anthropology* 2, no. 3 (August 1987): 275.

20. J. A. Prögler, "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," *Ethnomusicology* 39, no. 1 (1995): 21–54; Matthew Butterfield, "The Power of Anacrusis: Engendered Feeling In Groove-Based Musics," *Music Theory Online* 12, no. 4 (2006), http://www.mtosmt.org/issues/mto.06.12.4/mto.06.12.4.butterfield.html; and Fernando Benadon, "Slicing the Beat: Jazz Eighth Notes as Expressive Microrhythm," *Ethnomusicology* 50, no. 1 (2006): 73–98.

in this case," she writes, "he has mistaken a product (measurements of discrepancies) for the culturally, bodily, musically, and socially interactive *processes* by which human beings create them."[21] She reminds us that the power of Keil's work lies in its revelation of the remarkably high stakes at which such interaction occurs in improvisational processes. Studies of participatory discrepancies demonstrate that much musical interest emerges from those moments in which performers are not of a wholly collective mind; those moments of "out-of-timeness" and "out-of-tuneness" are the moments at which musicians most profoundly affect one another, and these are precisely the moments at which a group's unique identity emerges. At the most basic level, the collective is actively created in every moment of performance. It is continually negotiated by individuals, and even though performers most often share a common frame of reference—a memory of a recorded performance, a stylistic etiquette, or simply a melody—the collective identity remains forever up for grabs. In foregrounding the importance of individual choices within the construction of every collective performance, Keil suggests that interactive standards should be understood as an open-ended matrix of possibilities, rather than as a rigid set of rules for acceptable action. This shift—from an assumption of performers' work as the faithful performance of fixed roles to an acknowledgement of the intimate interplay between collective expectation and individual agency—is an empowering and inclusive pedagogical outcome for students considering their own emerging positions within the jazz community.

Although interaction within the jazz ensemble has been valuably and broadly theorized, the ways in which this interaction functions historically has been largely ignored. Ethnographers such as Berliner, Monson, and Keil tend to discuss interaction ahistorically, focusing on the powerful reproductive tendencies of structural schemas. Keil acknowledges the possibility of historically specific interactive processes but avoids engaging the idea that these processes might be productively positioned at the center of our narratives of musical and social change. Jazz historians have also begun to acknowledge the complexity and dialogue inherent in jazz practice, and some have readily acknowledged that we need to bring historical study into better alignment with that practice. DeVeaux writes:

> Music continues to change: the explosion in new technologies, the increased pace of global interaction, the continued erosion of European art music as the measure of all things. The narratives we have inherited to describe the history of jazz retain the patterns of outmoded forms of thought, especially the assumption that the progress of jazz as art necessitates increased distance from the popular. If we, as historians, critics, and educators, are to adapt to these new realities, we must be willing to construct new narratives to explain

21. Ingrid Monson, "Responses to Keil and Prögler," *Ethnomusicology* 39, no. 1 (1995): 88–89.

> them. These alternative explanations need not displace the jazz tradition (it hardly seems fair, in any case, to deconstruct a narrative that has only recently been constructed, especially one that serves such important purposes). But the time has come for an approach that is less invested in the ideology of jazz as aesthetic object and more responsive to issues of historical particularity.[22]

George Lipsitz echoes DeVeaux's call for new models and suggests that the focus on interaction and process advocated by ethnomusicologists might serve as a productive foundation for a more inclusive set of stories, writing that "the history of jazz as creative act rather than created object can be represented in an infinitely diverse and plural number of equally true narratives."[23] He proposes "a history of rhythmic time created in unexpected places," replacing the Eurocentric "modernist time" of traditional narratives with a history of "dance time" that focuses on stylistic change as a dynamic, sustained conversation between drummers, dancers, and other participants in the jazz scene. Lipsitz asserts that this privileging of the collective enables an overdue reevaluation of the meaning and power of jazz within American culture: "The true genius of black music has not been confined to the production of individual 'geniuses,' but rather has been manifest in the plurality of new social relationships that the music has helped bring into being."[24]

Dimensions and Extensions: Case Studies

In my jazz history course, I attempt my own response to this call for new approaches by using the concentric model as the core organization of my course design. Within this framework, I draw together historical and ethnographic modes of jazz scholarship, connecting the daily collaborative work of improvisers to narratives of stylistic and social change while focusing students' attention on the temporal and spatial contingency of interactive practices. In response to the work outlined above, my courses focus on the processes and pressures central to the daily work of improvisers. Their music is inherently collaborative, generated by groups of musicians and listeners working together in real time and interacting in dynamic networks to collectively create, revise, and challenge the details of the systems governing the music's creation. A historical consideration of jazz from the perspective of these interactive networks allows appropriate weight to be granted to the generative power of that collectivity.

22. DeVeaux, "Constructing the Jazz Tradition," 553.

23. George Lipsitz, "Songs of the Unsung: The Darby Hicks History of Jazz," in *Uptown Conversation: The New Jazz Studies*, ed. Robert G. O'Meally, Brent Hayes Edwards, and Farah Jasmine Griffin (New York: Columbia University Press, 2004), 22.

24. Lipsitz, "Songs of the Unsung," 24.

By the time jazz majors step into my classroom, most have already internalized a formalized understanding of jazz history founded on the dominant hagiographic narrative of inexorable chronological progress. At the same time, their experience as students and listeners has allowed them to construct a much more personal and flexible history that connects to their own development as improvisers. They may have encountered John Coltrane long before familiarizing themselves with the work of Johnny Hodges, and this experience allows them to read history sideways and backwards, just as Rasula describes above. I strive to help students to embrace those chaotic, personal readings of the tradition and to trust their own experiential knowledge just as they trust the proclamations of scholars.

Some educators might object to the trade-offs required in replacing a chronological course structure with a concentric one. In fact, I have heard these questions raised by my faculty colleagues and by students. In jazz history as in other parts of the music history curriculum, chronology functions as a default organizational structure. For both students and faculty, departures from this default structure run across the grain. In order to meet these challenges, I must combine a concentric pedagogical model with more traditional chronological structures . As an ongoing class assignment, I require students to develop a timeline of artists, recordings, and events that allows them to visualize a stylistic and contextual chronology as we navigate our concentric pathway. Additionally, we make use of a chronological textbook, DeVeaux and Giddens's *Jazz*.[25] I assign short sections of the text out of order throughout the semester, but the book's chronological structure provides students with an alternative approach to the one followed in class.

My goal is not to abolish history from the classroom altogether, but rather to provide a different lens through which to explore the processes driving the music's development. When discussing the work of recordists, in particular, it is essential for us to explore the development of recording technology chronologically. That technological narrative forms a backbone for later discussions of changing audience roles and the critical arguments that accompany the many technologically enabled fusions of the last forty years. In isolated moments, details of historical chronology emerge within the course as keys to understanding the development of specific stylistic and aesthetic movements. By decentering chronology in the organization of the course, we are able to foreground the multiplicity of perspectives contributing to the ongoing development of jazz styles.

In exploring the music's history as an ongoing series of negotiations and compromises, I organize the course as a concentric exploration of the overlapping work of several groups of stakeholders in the jazz community, as outlined above. The course begins with an extended consideration of the core interactive

25. Scott DeVeaux and Gary Giddens, *Jazz* (New York: Norton, 2009).

practice that animates the community before expanding outward to address the work of composers, recordists, audiences, and critics. The course participants engage with the collaborations and tensions between these groups, focusing on the negotiations and hierarchies that regulate jazz performance and the biases that inevitably inform narratives about the music's history. The process-focused concentric model is flexible enough to allow for much variety in the distribution of specific examples across the course's five units. Any artist, ensemble, recording, or performance network could conceivably be addressed from the perspective of any of the five subject positions defined by the model; I offer these case studies as a series of examples that resonate most strongly with my goals for the course.

Throughout the first unit, we focus on the direct, moment-to-moment interaction of improvisers as they attempt to create musically satisfying performances. This unit focuses on the musical and social processes through which musicians develop individual voices and negotiate with one another as participants in ensembles. We explore different approaches to melodic phrasing demonstrated by vocalists as diverse as Bessie Smith, Ella Fitzgerald, Frank Sinatra, and Sarah Vaughan. We address the range of rhythm section approaches codified by Louis Armstrong's Hot Five, the Count Basie Orchestra, and the Cecil Taylor Unit.

The centerpiece of our discussion of interaction is our collective analysis of John Coltrane's 1964 recording *A Love Supreme*. We begin with Coltrane's own words, as recalled by Cecilia Foster:

> John used to tell me how to listen to the music, so that I could get the most out of it. He would say things to me like, "You listen to a song, five times, Cecilia. Listen to it instrument by instrument. Play that song and listen to the bass all the way through. Listen to it again, and listen to the saxophone. Don't just listen to it once and then attempt to give it a critique."[26]

As our listening continues, we engage with the specific interactive relationships between the members of the quartet—Coltrane's blustery give-and-take with drummer Elvin Jones, the spare formal guideposts provided by pianist McCoy Tyner, and bassist Jimmy Garrison's understated punctuations and interjections. Through careful listening and conversation, we attempt to uncover the sound of the Coltrane Quartet as the product of the ensemble's dynamic yet deliberate process. This unit also provides an important opportunity for the class participants to discuss other strategies for critical listening and to begin developing a shared vocabulary for describing the sonic details of musical recordings.

26. Quoted in Ashley Kahn, *A Love Supreme: The Story of John Coltrane's Signature Album* (New York: Penguin Books, 2002), 83.

Of course, we do not shy away from addressing the essential influence of older musicians on Coltrane's work; nor do we avoid discussions of Coltrane's unique compositional approach or the freedom enabled by Impulse! Records. Careful consideration of these forces helps us to understand *A Love Supreme* in its nuance and detail. However, our narrow consideration of the album provides rich insight into the interactive process at the core of jazz practice, and in this insight it is my hope that the concentric model enables a subtle but essential shift in the way my students conceptualize jazz history. Rather than considering the objects of jazz (prized recordings, performances, lineages, and biographies) as the endpoint of our inquiry, we might use those objects as keys that unlock the musical practices animating the culture and defining its many histories.

We then begin to move outward in a consideration of the nested rings of the concentric model. After establishing the course's core goal as a sustained exploration of improvisational process, we next address the range of cultural actors who inevitably influence performers' improvisational choices. The course's second unit focuses on the role of composers and bandleaders in shaping the sound of ensembles and on the substantial challenges associated with composing within an improvisational tradition. We ask questions about the strategies that composers utilize in amplifying the voices of individual performers while crafting durable musical identities of their own. Here, we take a sustained look at Miles Davis's turn toward modal improvisation and Duke Ellington's expansive orchestrations, as well as considering the ways in which the contrafact compositions of Charlie Parker and Dizzy Gillespie affected the contours of the bebop language.

One of the unit's most sustained discussions revolves around the notion of jazz standards. Our exploration of standards follows the work of Robert Faulkner and Howard Becker, defining this repertoire as a fluid category that emerges at the nexus of a body of songs, a specific group of performers, and a particular performance situation.[27] Through our consideration of standards, we ask questions about the limits of the term—recent semesters have included presentations on Brad Mehldau's recordings of the works of Radiohead and Dave Douglas's recent recordings of traditional American hymns—and its regulative power as a compositional category. Mehldau's work allows us to question the processes through which new compositions might gain status as standards, to which students consistently respond with anecdotes from their own experiences of new tunes that have become commonly known within their local performance networks. Douglas's recordings provide an opportunity to consider how standards are understood differently by different communities, yet always serve as a foundation for participation in a music-making ritual. By continually interrogating the unique structure of the standard as realized

27. Robert R. Faulkner and Howard S. Becker, *"Do You Know . . . ?": The Jazz Repertoire in Action* (Chicago: University of Chicago Press, 2009).

in performance—In successfully performing a standard, must a performer maintain the composition's melody? Its form? Its phrasing?—we come to define the standard as an interlocking set of possibilities that must be animated by a knowledgeable performer. The substance of the standard is not an objective body of musical materials but a subjective set of practices employed in performance according to a set of shared expectations. In this conclusion, we return our focus to the shared processes and practices at the music's core.

In our third unit, we consider the role of recordists and record industry personnel within the jazz community, focusing our attention on the many ways in which technological changes lead directly to changes in musical and social practice. We address the expansion of recording technology from acoustical recording and 78 RPM playback to analog and digital electrical recording and the new possibilities afforded by more recent playback formats such as LP and MP3 and new instruments such as electric guitar, synthesizer, and the personal computer. We explore label identity through a discussion of the work of Manfred Eicher at ECM Records. We begin to unravel the aesthetic and economic tensions between musicians, recordists, and critics as we explore the range of responses to the emergence of jazz–rock fusion in the early 1970s.

At the midpoint of this unit, the class engages in a focused exploration of Blue Note Records, specifically addressing the work of producer Rudy Van Gelder and Blue Note founder Alfred Lion in their shared development of the label's signature recorded sound. Through a series of readings—oral histories, interviews, and analyses—and critical listening exercises, we uncover the relationships between musicians, recordists, and record label representatives at the heart of the Blue Note identity. We discuss the close musical relationship between Van Gelder and Lion as they worked together to craft the signature elements of the Blue Note sound—including warm and present ride cymbals, dry and detailed horns, clean and resonant bass, and a wide and deep stereo image. We interrogate Lion's strict policy requiring musicians to rehearse before entering the studio, demonstrating the impact of this policy on musicians' ability to explore the new compositional and improvisational avenues that define the label's catalog throughout the 1960s. Through this inquiry, we reveal a range of choices, preferences, and ideologies supporting a broadly distributed process that enabled the production of one of the most distinct recorded catalogs in jazz.[28]

The course's fourth unit moves concentrically outward beyond the work of the members of the jazz scene responsible for producing and capturing sounds to consider the work of audiences. Despite the fact that they are not audibly present on most recordings, audiences maintain an intimate connection to the improvisational process. The needs of listeners profoundly affect the work of

28. For a detailed exploration of these relationships, see Nathan C. Bakkum, "Point of Departure: Recording and the Jazz Event," *Jazz Perspectives* 8, no. 1 (Fall 2014): 73–91.

musicians, and we explore those interconnections here. We consider the political implications of a government-sanctioned outreach program such as that offered through Jazz at Lincoln Center. We discuss the aesthetic ideology undergirding the uncompromising and antagonistic approach of an artist such as Keith Jarrett. The unit also addresses the opportunities for intercultural conversation and compromise in music and dance enabled by the swing bands and Latin Jazz ensembles of the 1930s and 1940s. These choices enable a sustained discussion of the myths of artistic autonomy that have been imported from Eurocentric narratives and a consideration of musicians' position as participants in a creative practice that must be responsive to the changing needs of audiences.

In the course's fifth and final unit, we return to many of the questions outlined at the start of the semester. This unit progresses as a sustained interrogation of the roles of critics in shaping dominant narratives and public discourse both inside the jazz community and in musical culture at large. We define the critic's role quite broadly, extending our scope to include traditional journalistic media, blogs and Twitter, and the broader cultural criticism undertaken by writers such as Amiri Baraka.

The core questions addressed within this unit all focus on categorization and cataloging—the staples of jazz scholarship and criticism since the time of the earliest discographers. Specific sessions coalesce around questions about the relationship between jazz and hip-hop, definitions of the avant-garde, and the intimate connection between black expressive culture and the church. In the course's very final session, we undertake a critical evaluation of the 2001 documentary *Jazz* by Ken Burns. Using the critical insight gained throughout our semester of study, the class collectively interrogates the goals and biases of the film. By exploring a range of critical voices and controversies within the critical community, we begin to see the critic's role within the musical and social negotiations that have regulated the development of jazz style and practice throughout the tradition's history.

All the Things You Are: Conclusions

While this concentric approach has been conceived as a response to particular developments in jazz scholarship, a similar model could certainly provide a productive pathway for pedagogy in other areas of music history. An American Popular Music course might place at its core the types of collaborations required in the production of commercial recordings. Outer concentric rings might explore musical and cultural change from the perspectives of playback technologies, approaches to marketing and distribution, and audience engagement. A concentric approach to the Western classical tradition might begin from the perspective of performers before moving outward to consider the changing

roles of composers, theorists, and concertgoers. In each case, such an approach would allow for the voicing of a wide range of subject positions while drawing strong connections between historical actors and contemporary practices.

In the case of the jazz course addressed here, the concentric model responds to Monson's and DeVeaux's calls for "a broader view of jazz improvisation and its emotional and cultural power" that is "responsive to issues of historical particularity."[29] By emphasizing improvisational interaction as the core work of the jazz community, we replace the traditional focus on the objects produced by the community with an understanding of jazz as a living musical practice. Our comparative work allows us to explore this musical practice as dynamic, ever-changing, localized, and dependent on the agency of individuals. By exploring musicians' work thematically, we decenter teleological narratives—and their Eurocentric foundations—and embrace eclecticism and play as prime generators of stylistic change. The concentric model assures that the stories we tell about the music are narrated by a multiplicity of voices and from a wide range of perspectives. In this multiplicity, we are able to interrogate the assumptions and biases underpinning traditional jazz narratives.

Importantly, the concentric model's focus on process encourages a fluid and flexible approach to style that allows a broad range of sounds to be connected under the umbrella of "jazz." For young musicians, this is a powerful outcome of the course: jazz is not a relic, and jazz performance is not a mode of historical performance practice. My intent in this course design has been to guide students toward an embodied understanding of the ongoing development of jazz practice and to empower them to engage with that process in the development of their own personal stylistic approaches.

While the music has been carried around the globe and embraced by musicians and audiences from diverse backgrounds, jazz remains a black tradition regardless of the ethnicity of the performers and listeners. As a tradition with deep roots in black American expressive practice, the music carries a very specific sort of process at its core. Olly Wilson writes:

> The essence of the black musical tradition consists of shared conceptual approaches to music making, and hence is not basically quantitative but qualitative. Therefore, the particular forms of black music which evolved in America are specific realizations of this shared conceptual framework which reflect the peculiarities of the American black experience. As such, the essence of their Africanness is not a static body of something which can be depleted but rather a conceptual approach, the manifestations of which are infinite. The common core of this Africanness consists of a way of doing something, not simply something that is done.[30]

29. Monson, *Saying Something*, 1; DeVeaux, "Constructing the Jazz Tradition," 553.

30. Olly Wilson, "The Significance of the Relationship Between Afro-American Music and West African Music," *The Black Perspective in Music* 2, no. 1 (1974): 20.

I strive to demonstrate to my students that not only are the sonic manifestations of this process-focused musical culture infinite, but that the conceptual approach itself has been and continues to be subjected to countless challenges and negotiations, resulting in a temporally and spatially localized series of interactive logics. The details of a particular community's processes are established and negotiated through daily traffic within and around the performance network and its concentric frames. This traffic is localized in both time and place, influenced by the strengths, intentions, and histories of individual musicians and the communities that sustain them.

A Snapshot of Music History Teaching to Undergraduate Music Majors, 2011–2012: Curricula, Methods, Assessment, and Objectives

Matthew Baumer

The past fifteen years have seen a groundswell of research on music history teaching: presented at Teaching Music History Day conferences; in edited collections by Mary Natvig, James Briscoe, and James Davis; at sessions sponsored by the Pedagogy Study Group (PSG) at annual meetings of the American Musicological Society (AMS); and in the pages of this *Journal*.[1] But as Scott Dirkse noted in the Fall, 2011 issue of this *Journal*, very little of this scholarship uses the empirical methods that are common in other areas of education research.[2] This is by no means a criticism of the vibrant flowering of scholarship in our field, nor would I suggest that empirical research is superior to other kinds of research, or that it is free from epistemological problems. However, empirical research can provide some data that are unavailable through other methods. In particular, I am interested in what education researchers call descriptive data, which provides a numerical snapshot without trying to establish cause and effect. I believe that this type of data would be useful to those who wish to teach, administer, reform, or advocate for music history in the undergraduate music major curriculum.

For musicological readers, what follows may seem long on details and short on explanation and interpretation. My purpose here is not primarily to critique the curricula, teaching methods, assessment strategies, and objectives that

1. Mary Natvig, ed., *Teaching Music History* (Burlington, VT: Ashgate, 2002); James R. Briscoe, ed., *Vitalizing Music History Teaching* (Hillsdale, NY: Pendragon, 2010); and James A. Davis, ed., *The Music History Classroom* (Burlington, VT: Ashgate, 2012).

2. Scott Dirkse, "Encouraging Empirical Research: Findings from the Music Appreciation Classroom," this *Journal* 2, no. 1 (Fall 2011): 25–35, http://www.ams-net.org/ojs/index.php/jmhp/article/view/21/61. Dirkse kindly shared a draft of his bibliography of music history pedagogy research, compiled for his dissertation. The bibliography documents a noteworthy body of empirical studies of music appreciation, primarily reported in doctoral dissertations in music education or performance, but none of those studies addresses music history curricula for undergraduate music majors.

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music history teachers currently employ, although I will offer some thoughts in that direction; rather my purpose is to provide the data on which such critiques might be founded. In keeping with the methodology of music education that informs the study, I will withhold discussion and conclusions until I have presented the findings. Readers pressed for time may wish to skip to the Discussion sections below.

Previous Research

Descriptive studies of music history curricula are rare. The few surveys I found in the early- to mid-twentieth century aim to describe the state of music in higher education in general, and do not focus on music history.[3] An exception is Hugh M. Miller's brief report on his 1949 survey of music history courses in approximately sixty college catalogs. He found that most music history courses were intended for first- and second-year students, that virtually all were two ($n = 26$) or three credits ($n = 30$), that most did not have any prerequisites, and that titles of the courses varied widely. He also noted that "in several instances music history is only a one-semester course."[4] Fortunately, this no longer seems to be the norm, as we shall see.

The most extensive surveys of music in higher education in recent years have been undertaken by the National Association of Schools of Music (NASM) and the College Music Society (CMS). NASM issues its yearly Higher Education Arts Data Services (HEADS) survey to collect demographic and financial data on faculty, students, and music departments, but not curricular matters.[5] In 1982 and 1989, the CMS completed two surveys under the rubric "Music in General Studies: A Survey of National Practice," but these focused exclusively on courses for non-majors.[6]

3. Selected examples include J. Lawrence Erb, "Report of the Committee on Colleges and Universities," *Proceedings of the Music Teachers National Association* 22 (1927): 215–20; Randall Thompson, *College Music: An Investigation for the Association of American Colleges* (New York: Macmillan, 1935); Arlan R. Coolidge, "College Degrees in Music," *Proceedings of the Music Teachers National Association* 40 (1946): 191–209; Lillian Mitchell Allen, *The Present State of Accredited Music Instruction in American Universities* (Washington, DC: Catholic University of America Press, 1954); and Thomas Clark Collins, *Music Curriculum Trends in Higher Education* (Atlanta: Southern Regional Education Board, 1960).

4. Hugh M. Miller, "The Teaching of Music History at the College Level," *Proceedings of the Music Teachers National Association* 43 (1949): 93–98.

5. "Higher Education Arts Data Services (HEADS) Project," *National Association of Schools of Music*, accessed June 24, 2014, http://nasm.arts-accredit.org/index.jsp?page=Higher+Education+Arts+Data+Services+(HEADS)+Project.

6. Barbara Reeder Lundquist, "Music in the Undergraduate Curriculum: A Reassessment," *College Music Symposium*, CMS Reports no. 7, accessed June 20, 2014, http://symposium.music.org/index.php?option=com_k2&view=item&id=9314:music-in-the-undergraduate-curriculum-a-reassessment&Itemid=146.

There is one recent study of music history curricula, although it focuses only on the basic design of the sequence. At the 2011 Annual Meeting of NASM, Douglass Seaton presented a study of the music history curriculum at 101 institutions in the U.S.[7] The program describes the impetus for his study:

> During the past three Annual Meetings, NASM members and friends have undertaken a broad review of issues concerning core music studies in the undergraduate curriculum. To continue and deepen this discussion in 2011, we will concentrate on the component parts of the core, each of which is critically important.[8]

In preparation for his talk, Seaton asked a graduate student to examine the undergraduate music history curricula of 101 randomly selected institutions, taking care to ensure that the sample was diverse in terms of size, ownership, and location.[9] Presumably the graduate student examined published catalogs, as there is no mention of a survey. Seaton summarized his findings in five brief paragraphs. Forty percent of the sample used a two-semester "period-based music history sequence," while another 40% used a three-semester sequence. Roughly 10% used a four-semester sequence, and the final 10% took "somewhat different approaches." Most programs with a two- or three-semester sequence added "an introductory course" (more common with two-semester sequences), "a world and/or vernacular music course," and/or "more advanced topic courses or seminars" (more common with three-semester sequences). None of the programs with a four-semester sequence added further courses, implying that four semesters was likely the outer limit for most curricula. Among the remaining 10%, the most common format was "an introductory course to be followed by courses selected from a menu of offerings," some of which were likely to be period courses.[10]

Based on these data, Seaton offers three observations:

> First, we find evidence of a ubiquitous commitment—at least an inherited one—to teaching the material of the music history core via a multi-semester sequence of period-based courses. No signs emerged that faculty intend to abandon that kind of plan in droves. Second, there is a wide recognition that the multi-semester sequence of period-based courses does not cover everything that faculties hope to accomplish as part of the history and literature

7. Douglass Seaton, "Core Music Curriculum Components II: History and Repertory: A Survey and Some Questions," in *Proceedings: The 87th Annual Meeting, 2011* (Reston, VA: The National Association of Schools of Music, 2012), 23–26.

8. *Program: National Association of Schools of Music: The 87th Annual Meeting, 2011*, p. 7, accessed January 13, 2015, http://nasm.arts-accredit.org/site/docs/AM%20Program%20Archive/NASM_Program_2011_Scottsdale.pdf.

9. Seaton, "Core Music Curriculum," 23. The student is identified only as "Catherine."

10. Seaton, "Core Music Curriculum," 23.

> core. We find felt needs for preparation of students before they start an intensive sequence, for the inclusion of world and vernacular musics, and for deeper and more focused experiences for students. Third, even when we look for flexibility, almost all the programs that do not require a complete sequence nevertheless offer the courses of a typical sequence as part of the menu available. We can't say that, across our discipline, the variety or creativity appears particularly stunning. Perhaps we're just all perfectly satisfied. Perhaps, when we evaluate and critique our curricula, we hesitate at radical or creative innovation, and we merely tinker around the edges.[11]

Despite his obvious disappointment about the conservative nature of our field, Seaton does not offer specific solutions, but instead a barrage of rhetorical questions, such as: "Do these common models reach our own students as they come to our diverse institutions today . . . [and] send them into their futures with something more than a cookie-cutter background?" and "What do we think students should most importantly master in the history of music?"[12] These questions make it clear that Seaton would like to see a thorough reconsideration of the objectives and makeup of music history curricula, but also that he recognizes the many practical reasons why major changes have not caught on.

Although I was unaware of Seaton's study when I designed and administered my survey, my study provides a thorough extension of his. While my findings largely confirm Seaton's, I can offer much more detailed information about curricula, as well as information about teaching methods, assessment and objectives.

Sample and Survey Methodology

My initial goal was to focus on music history curricula, including such questions as how many semesters of music history are required of a typical music major. As a pilot project, I examined published university catalogs with the help of a graduate assistant, Sarah McAfoose. After collecting data from approximately 25 universities, it seemed more efficient and more accurate to rely on a survey sent directly to music historians, who could interpret their own curricula. Making sense of catalog requirements can be a difficult task for those unfamiliar with the institution. To trope Mark Twain's famous quote about statistics, there is math, fuzzy math, and curriculum math.

Using a survey approach allowed me to broaden my investigation and add several research questions about the details of each curriculum, such as what kinds of courses it included, when students usually began it, and what class sizes were typical. I defined several categories of music history courses and asked about

11. Seaton, "Core Music Curriculum," 23–24.
12. Seaton, "Core Music Curriculum," 24.

the teaching methods and assessments used in each category. Finally, I added a section on the overall objectives of an undergraduate music history curriculum.

Beginning on September 18, 2012, links to the online survey were distributed via the AMS-Announce email list, the AMS Pedagogy Study Group list, and the College Music Society (CMS), which maintains lists of its members according to their teaching interest.[13] The CMS sent 2,863 emails with the survey link.[14] Along with the AMS emails, approximately 6000 emails were sent,[15] but they almost certainly did not reach 6,000 unique addresses due to overlap between the lists.[16] Of the 329 people who started the survey, 232 finished it.[17] Of the total number of emails sent, approximately 3.9% yielded a response. I received data from 204 individual institutions, with 13 from Canada and 191 from the United States. According to the College Music Society's *Directory*, there were 1,795 institutions with music degrees in the United States and Canada in 2011, so I received a response from roughly 11 percent of them.[18] Of the 204 institutions, 130 were members of NASM, so I sampled approximately 20% of NASM's total membership of 653.[19]

In keeping with the protocols required by our Institutional Review Board, the responses were anonymous, and I did not collect any demographic data, such as the respondent's academic position or rank. To proceed through the survey, respondents had to give their informed consent (two declined) and had to agree that they had taught a music history course to undergraduates within the last five years (16 had not).[20] I did ask for the name of the respondent's institution, which I collected in order to sort out the problem of receiving more than one response from a particular college or university. For many questions, the presence of multiple responses from a large university, for example, would have skewed the results towards the qualities of that university. I also asked for a few basic facts about each institution, including private or public, the highest degree offered, the total enrollment, and the number of music majors. These data are shown in **Figures 1–4**, which compare each sample characteristic to data for all

13. This project was reviewed and approved by my university's Institutional Review Board.

14. Julie Johnson, personal communication with author, September 20, 2012.

15. According to its webpage, AMS–Announce has approximately 3,000 subscribers. "AMS Jobs / Fellowships / Conferences / Calls for Papers Bulletin Boards," *The American Musicological Society,* accessed June 18, 2014, http://www.ams-net.org/announce.php.

16. I was unable to compare the names on the lists, which are kept private by the CMS and AMS.

17. Qualtrics is an online data collection and statistical analysis service to which my institution subscribes. See http://www.qualtrics.com for further information.

18. College Music Society, *Directory of Music Faculties in the U.S. and Canada* (Binghamton, NY: College Music Society, 2011), 1.

19. "NASM Directory Lists: Accredited Institutional Members," *National Association of Schools of Music*, accessed June 20, 2014, http://nasm.arts-accredit.org/index.jsp?page=List_Accredited_Members.

20. These 18 respondents were not included in the count of 232 completed surveys.

U.S. institutions of higher learning collected by the Carnegie Foundation for the Advancement of Teaching or to NASM's HEADS data for 2011–2012.[21]

The sample skews towards public institutions as compared to the Carnegie data, as shown in **Figure 1**. This may be due to the fact that 26% of the Carnegie institutions are private, for-profit colleges, few of which offer the traditional degrees in music that are likely to have music history courses. It is also possible that faculty at public institutions may be more inclined to answer a survey about pedagogy.

As illustrated in **Figure 2**, the sample includes far fewer two-year institutions than the U.S. as a whole.[22] This likely reflects the fact that two-year degree programs in music are relatively rare, and seldom include music history. The sample also includes proportionally more institutions with higher enrollments than the Carnegie data, as seen in **Figure 3**.[23]

Figure 4 details the number of music majors. For private institutions, the Higher Education Arts Data Survey (HEADS) contains an extra category of 1–50 students, while for public institutions the smallest category is 1–100 students. I also used 500+ as my highest category, while HEADS uses 400+. These differences aside, the sample corresponds fairly closely to the characteristics of NASM institutions.

Findings: Curricular Design

The original impetus for this study was to find out how much music history a typical undergraduate music degree requires and what components it comprises. Obviously, the total amount of time allotted to the music history sequence affects everything from course and textbook design to how many musicologists are hired to teach. Given the somewhat fluid boundaries between music history and ethnomusicology, and the fact that in many curricula these disciplines may be blended together or occupy a similar space, I decided to ask about both disciplines together. To create a basis for comparison regardless of how an institution defines a credit, I decided to express the amount of music

21. Data for all US Institutions (I did not try to integrate Canadian data into these tables) were compiled from "Summary Tables," The Carnegie Classification of Institutions of Higher Education, *The Carnegie Foundation for the Advancement of Teaching*, accessed July 16, 2014, http://classifications.carnegiefoundation.org/summary/, and from *Music Data Summaries, 2011–2012* (Reston, VA: Higher Education Arts Data Services, 2012).

22. In this figure and several figures to follow, I report both the number of institutions and the percentage of the sample that they represent. The abbreviation *n* (used in statistical studies) refers to the number of institutions in each category of the sample.

23. Carnegie uses a different set of size categories for two-year institutions than for four-year institutions. Because only 4% of institutions in my sample were two-year institutions, I eliminated two-year schools from the Carnegie data for this figure.

Figure 1: Percentage of public vs. private institutions

Type of institution	Sample	All U. S. institutions
Public	60%	44%
Private	40%	56%

Figure 2: Highest degree offered

Type of degree	Sample	All U. S. institutions
Associate	4% ($n = 9$)	47%
Bachelor	40% ($n = 82$)	26%
Masters	30% ($n = 61$)	19%
Doctorate	26% ($n = 52$)	8%

Figure 3: Total enrollment

Enrollment	Sample	U.S. 4-year institutions
< 1000	5% ($n = 11$)	25%
1000–2999	24% ($n = 48$)	36%
3000–9999	26% ($n = 54$)	25%
10000+	45% ($n = 91$)	14%

Figure 4: Number of music majors

Number of majors	Sample	Number of majors	NASM institutions
1–50	24% ($n = 49$)	1–100	45% ($n = 287$)
51–100	24% ($n = 49$)		
101–200	20% ($n = 41$)	101–200	25% ($n = 158$)
		201–400	21% ($n = 135$)
201–500	28% ($n = 57$)		
		400+	9% ($n = 56$)
500+	4% ($n = 8$)		

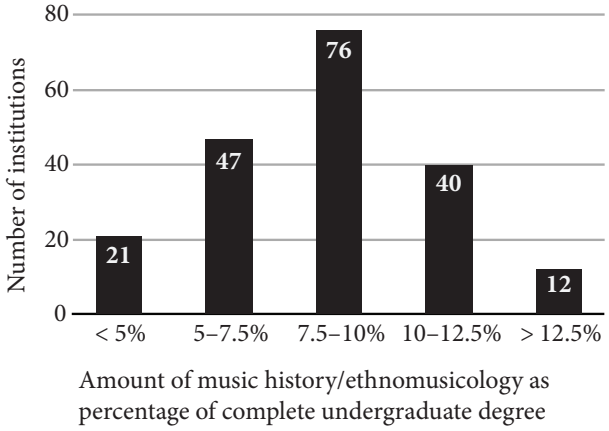
history/ethnomusicology as a percentage of a complete undergraduate degree. For example, if a degree is 120 hours and students take 12 credits of music history/ethnomusicology, the "music history/ethnomusicology percentage" would be 10% of the complete degree. Two questions on the survey yielded this information. The first asked, "In the box below, please type the total number of credit hours in a typical undergraduate degree at your institution." The second asked, "What is the *typical* amount of music history/ethnomusicology required by your institution's music degrees (i.e., the music history 'core courses,' not including extra courses taken only by music history majors, etc.)?" The question called for the respondent to decide what the "typical" amount was for his or her institution; by asking this I was trying to get around the considerable variety that might exist among degree types, such as performance, education, and liberal studies. The presumption is that most curricula have a music history core that all music majors take, although this does not always hold true.

There were two problems with the data I received for these questions. The first problem was that 31 respondents returned numbers that, when compared with the majority, seemed anomalous. Some respondents reported that the complete degree was only 30 or 60 credits, with 15 of those in music history/ethnomusicology. While I would be happy to endorse such a degree, I thought it more likely that these respondents had given the number of credit hours in the music major only, and I believe that several other respondents made a similar interpretation. To find the correct numbers, I examined the published catalogs of all 31 of those institutions to confirm both the total number of credits in a typical undergraduate degree and the number of credits in the music history/ethnomusicology core.[24]

The second problem involved duplicate responses from the same institution. For any question intended to compare curricula rather than the practices or opinions of individual teachers, I consolidated multiple responses into a single response for each institution. The problem was that respondents from the same institution did not always agree on how to describe their curriculum. Respondents sometimes disagreed about whether a course was a one-semester introduction, a part of the survey, or a choice on a menu of electives. In some cases, respondents did not agree on how many credits were in the music history/ethnomusicology curriculum. These inconsistencies may reflect some confusion on the part of the respondents, but more likely they are a consequence of asking respondents to describe their curricula within a format designed to facilitate comparison. Clearly, not all curricula fit into the survey's boxes. To

24. In standard survey methodology, it would be an error to alter any data submitted by respondents. In this case, given the relatively small sample, my knowledge of the subject, and the availability of published materials for confirmation, I felt it was reasonable to alter the responses.

Figure 5: Institutions by music history/ethnomusicology percentage



resolve conflicting responses from the same institution into one response, I again examined that institution's catalog to determine the best answer according to my classification.

Using this "corrected" data, both the mean and the median music history/ethnomusicology percentage was 8.5%, or 10.2 credit hours in a 120-hour degree. The mode, or the most frequent response, was 10% of the degree or 12 credit hours, higher than the mean and median. The mean number of discrete music history/ethnomusicology courses in the curriculum was 3.4 courses, with a median of 3 and a mode of 4 courses.[25] **Figure 5** shows the number of institutions with a music history/ethnomusicology percentage below 5%, between 5–7.5%, 7.5–10% or 10–12.5%, and greater than 12.5%. These ranges correspond roughly with below 6 credits, 6–9 credits, 9–12 credits, 12–15 credits and more than 15 credits.

I was also curious to know when in their academic careers students generally begin the music history/ethnomusicology sequence. As **Figure 6** shows, students most often begin in the second year, followed in roughly equivalent measure by the first year and the third year. Several respondents noted that depending on student choice or a rotation, their students begin in year one or two (5%) or in year two or three (12%). If we assume that half begin in each year (i.e., half of the 5% begin in year one and half in year two) and add these to the rest of the numbers, we can calculate that 24% of students begin in the first year, 54% in the second, 22% in the third, and 1% in the fourth.

25. Of the 204 institutions, nine structure the academic year in trimesters, 195 in semesters. When calculating the mean number of discrete courses in the curricula, I reduced the number for trimester institutions by one-third to facilitate comparison with semester institutions. A similar calculation was not necessary for the music history/ethnomusicology percentage.

Figure 6: Point in their academic degree programs when most music majors begin the music history sequence

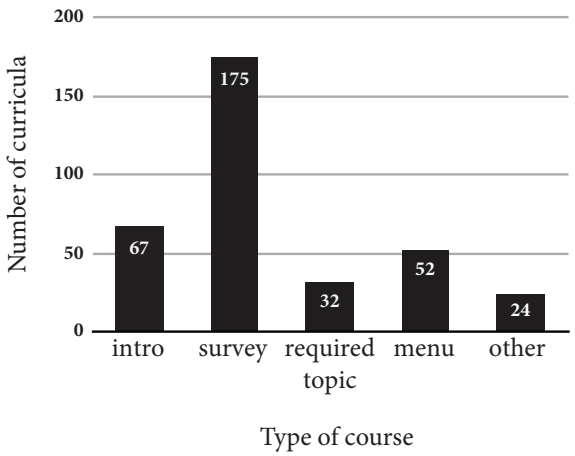
	n	%
1. first semester/trimester/quarter	20	10
2. in the first year, but not necessarily in the first semester/trimester/quarter	22	11
3. second year	89	44
4. third year	32	16
5. fourth year	1	0
6. either the first or the second year depending on a rotation or student choice	11	5
7. either the second or the third year depending on a rotation or student choice	25	12
8. other	4	2
TOTAL	204	100

The next set of data describes the makeup of music history/ethnomusicology curricula. To facilitate comparison, I created four categories based on courses that I had taught or that I knew existed at other institutions: (1) a one-course introduction to music history, musicology, or ethnomusicology; (2) a multi-course survey, primarily of Western art music; (3) one or more courses that all undergraduate music majors must take, and that focus on a limited time period or topic (but are not primarily a survey); and (4) a menu of period and/or topics courses, from which students choose a certain number of courses (but not all of them). Respondents could also indicate that their curriculum did not fit into any of the four categories.

As seen in **Figure 7**, the multi-course survey was by far the most common category, present in 86% of curricula. Next most common was the one-semester introduction, at 33%, followed by the menu of courses, at 25%. Only 15% featured a required period or topics course, and 12% indicated that the curriculum contained something not described above.

When I examined the "other" column, I found that for 16 of the 24 comments I was able to assign the courses mentioned in the comment to one of my categories. For example, one respondent wrote, "A one-semester course on History of American Music; 3 semesters of survey of Western Art Music." I would have categorized that curriculum as a survey plus a required topic course. Eight comments mentioned a course that did not fit my categories. Two respondents mentioned music literature courses such as Art Song Literature or Orchestral Literature. While these could be considered part of a menu of

Figure 7: Curricula that include each course category



courses beyond or instead of the survey, the respondents saw them as an additional feature. Two other respondents reported that their music history curriculum was interdisciplinary, either with music theory and performance, or with a broad spectrum of disciplines. Two respondents noted that while they have a survey, it is not primarily of Western art music, as I had specified. One respondent noted a capstone course, which could be considered as a required topics course, and one other noted that all students complete a senior thesis.

Considering the various ways in which these four categories could be combined into a curriculum, each of the 15 possible combinations was represented by at least two of the 204 institutions, as seen in **Figure 8**.

The most common curriculum by far features only a multi-course survey, primarily of Western art music, with 82 schools using this scheme. Next most common with 37 curricula was the one-semester introduction plus the survey. The combination of the survey with a menu of courses from which students can choose came in third with 22 institutions. Tied for fourth were the survey plus topics and the intro plus the survey plus a menu of courses, each with 11 institutions; none of the remaining combinations was over seven.

Another area of inquiry was the extent to which world music and popular music are represented in music curricula. Several questions in the survey referenced world or popular music. The first asked, "For undergraduate music majors, does your institution require a course specifically devoted to ethnomusicology or world music?" As shown in **Figure 9**, 43% of the 204 individual institutions reported that they require one or more courses in world music or ethnomusicology in their curriculum, while another 18% reported that they cover world music as part of their music history survey. Thirty-nine percent of the institutions, however, do not require a course in world music, but some

Figure 8: Curricular combinations by institution
I = introduction; S = survey; T = required topics course; M = menu of choices

I	S	T	M	Number of institutions
	x			82
x	x			37
	x		x	22
	x	x		11
x	x		x	11
			x	7
x	x	x		7
		x		6
	x	x	x	6
x			x	5
x		x		3
x	x	x	x	3
x		x	x	2
x				1
		x	x	1
			TOTAL	204

of them do include one in their menu of choices. Of the 51 institutions with a menu of courses, 34 include a world music or ethnomusicology course in the menu; 17 of these institutions had previously answered that they do not require such a course.

As mentioned above, the historical survey was by far the most common element of these curricula. The mean number of credits in the survey was 7.5, with a median and mode of 6, and the mean number of courses was 2.5, with a median and mode of 2. These figures are in line with Seaton's finding that 40% of his sample used a two-semester survey and 40% used a three-semester survey.[26]

Every institution with a survey reported that the survey was organized chronologically as opposed to by topics. Teachers said that they spend a significant portion of the survey with each of the six traditional periods of music history, with an average between 11 and 19 percent as shown in **Figure 10**. Perhaps these numbers account for the very small amount of world music in the survey, which was below 5% on average.

26. Douglass Seaton, "A Survey and Some Questions," 23.

Figure 9: World music/ethnomusicology requirement

Requirement	Sample
One course	43% ($n = 87$)
More than one course	1% ($n = 2$)
No	39% ($n = 79$)
No, but in survey	17% ($n = 36$)

Figure 10: Percentage of the survey spent on each period/topic

Period/Topic	Mean time spent
Antiquity/Medieval period (Antiquity to 1400)	11%
Renaissance/Early Modern period (1400–1600)	13%
Baroque period (1600–1750)	16%
Classical period (1750–1800)	16%
Nineteenth century	19%
Twentieth and twenty-first centuries	19%
Non-Western or World music	5%
Other	1%

The final two categories, the required period or topics course that all students take, and the menu of courses from which students choose, were more diverse, but still showed the predominance of Western art music. By a wide margin, the required courses were based on historical periods, averaging 4.7 credits and 1.6 courses; world music occupied 1.2 credits and 0.6 courses, while popular music occupied 0.75 credits and half of a course. For institutions with a menu of choices, the choices were a little more varied. Courses on historical periods were still the most frequent, appearing on 46 of 51 menus. Conceptual topics such as Women and Music or Film Music were the next most common choice on the menu, with 44; popular music appeared on 36 menus, and world music on 34.

Findings: Teaching Methods and Assessment

The next part of the survey asked two sets of questions directed at how individual instructors teach and assess their students. For these questions, it was not necessary to combine duplicates from the same institution and it would not

have been possible to check the answers against published materials. The survey was constructed so that when a respondent indicated that his or her curriculum contained a course in one of the four categories, the survey would present additional questions about that type of course. If the respondent indicated she or he had taught a course within that category in the last five years, the survey presented two further questions on teaching methods and assessment.

Figure 11 shows how frequently each teaching method was used in intro, survey, and topics courses, along with its mean across all three categories.[27] For each teaching method there are four horizontal bars, with the mean of all three categories on top, followed by the mean for each category underneath. The methods are sorted by the overall means, but comparing the three lines below each mean shows that teachers did not use the same methods with equal frequency in each category. Lecture is the most common teaching method overall, but while it is used "fairly often" (mean > 4) in the intro and survey courses, it is only used "sometimes" (mean > 3) in topics courses. Guided listening and textbook readings are also used more often in intro and survey courses than in topics courses. Whole-group discussion, readings not from a textbook, and individual or group presentations are more likely to be used in topics courses than in the intro or the survey.

The next question asked teachers to indicate the significance of several different kinds of assessment in terms of a percentage of the student's course grade. **Figure 12** shows how significantly each assessment figured into student grades for intro, survey, and topics courses, along with its mean across all three categories. By a wide margin, instructors gave the greatest weight to examinations. The mean significance for exams almost reached the level of "very significant" (5 on the scale in the figure) or 30–40% of the overall grade. No other category's mean rose above "somewhat significant" (3 on the scale) or 10–20% of the overall grade level. One striking difference was in the "non-documented writing under three pages" category; this assessment was more than twice as significant for topics and intro courses as it was for the survey. The research paper, either in long form or short form, ranked relatively low on the list, at "minimally significant" or less than 10% of the grade. The research paper of more than 1250 words was slightly more significant in topics courses than in survey or intro courses, perhaps indicating a correlation with class size; however, the difference is very small.

The low ranking of blogs or wikis as teaching methods and significant modes of assessment correlates with the finding that online music history courses for undergraduate majors are not very common. Only 33 of the 204

27. I decided to combine the required topics and menu of topics categories because I thought the answers would be roughly the same; the difference between the categories has more to do with their position within the curriculum than with differences in course content or presentation mode.

Figure 11: Frequency of use of teaching methods in intro, survey, and topics courses

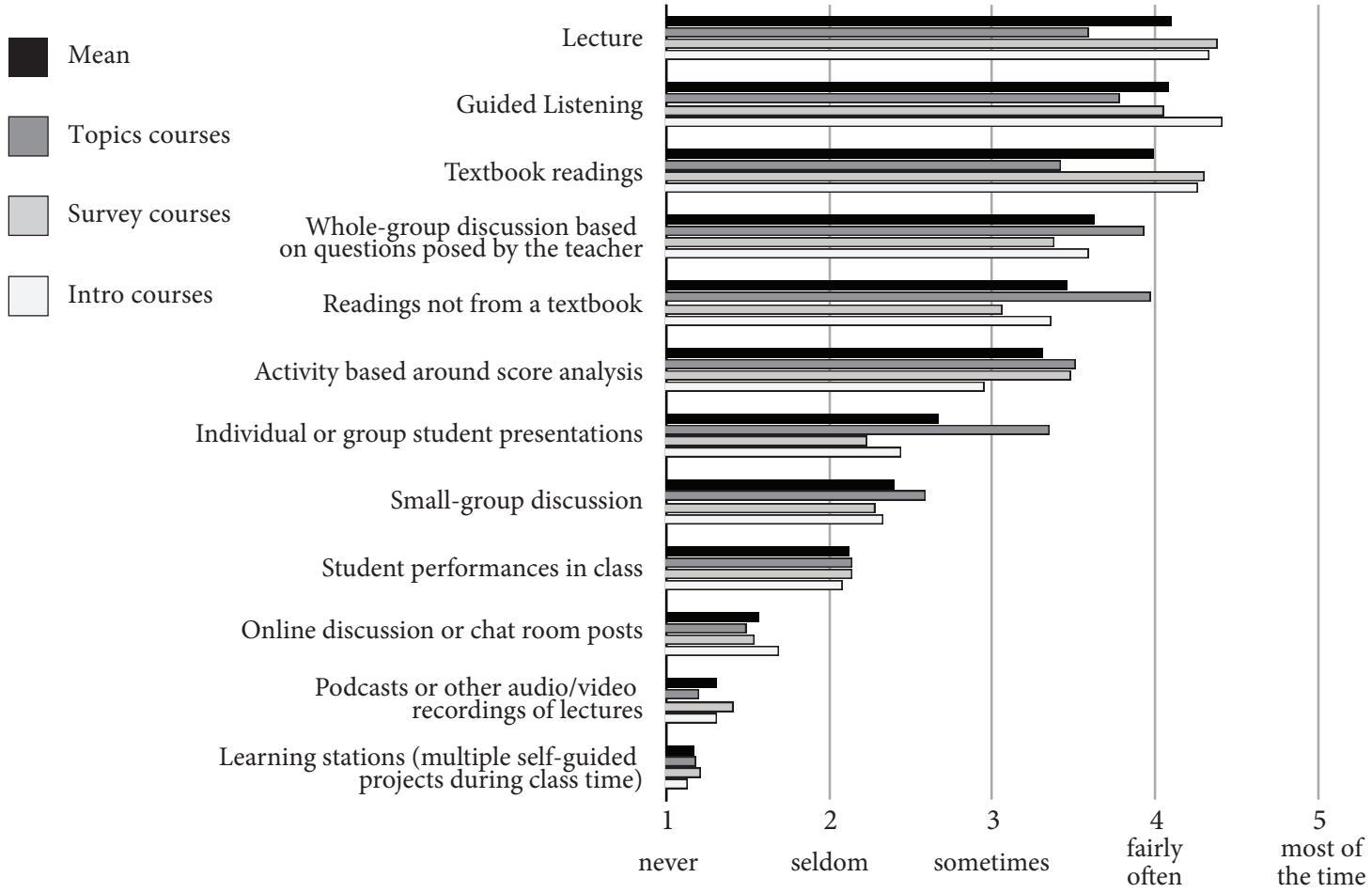
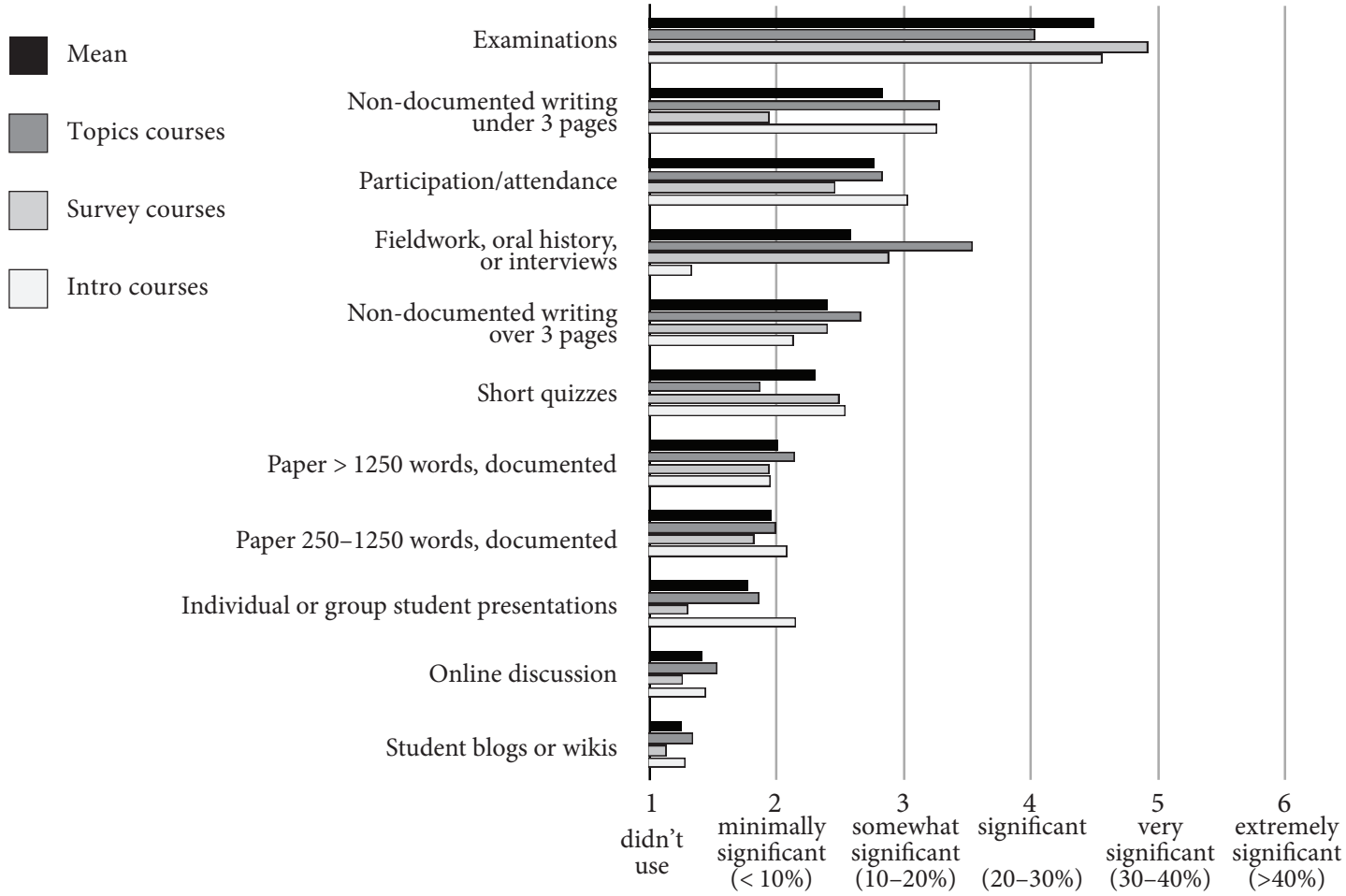


Figure 12: Significance of assessments as percentage of student final grades



institutions acknowledged that any of the music history curriculum for majors was available online. Averaged over the 204 institutions, less than one credit, or a quarter of a class, was available online. Two institutions did have 12 credits and four classes online, but most of the 33 had only one course online. This does not account for courses that have an online learning management system or use online resources, but still meet in a classroom.

Findings: Objectives

The final section of the survey addressed the question of what objectives music history teachers consider to be most significant. The survey presented 26 sample objectives, divided onto three separate pages to make the task more manageable. The objectives on each page appeared in a random order for each respondent. While I might have looked for published objectives in music history textbooks or course catalogs, I chose to write my own, with the goal of representing the entire range of views about what might be important in an undergraduate music history curriculum. I recognized that I would never capture every objective that exists in the field, and that I might omit some widely held ones. For this reason I allowed respondents to add objectives that they felt were "very important" but not represented in the list, and 69 people chose to do so. Many of these "other" responses revealed some areas that I neglected, while some restated aspects of my objectives in other words or with a different emphasis.

Respondents rated the significance of each objective on a five-point Likert scale from "not at all significant" to "extremely significant." In each objective I emphasized a few key words in bold to help respondents quickly locate the main concept. The first two pages addressed the overall coverage of the curriculum. Page one listed seven objectives in a random order; in **Figure 13** they are sorted by the mean.

The data show a clear preference for three of the seven choices. On a five-point scale where "Not at all Significant" equals a score of one and "Extremely Significant" equals a score of five, the objectives relating to chronology, cultural context and composers all received a mean score above four, meaning that a majority of respondents ranked them as Very Significant or Extremely Significant. The four remaining objectives, which focused on world music, organology, popular music, and performers, received a mean ranking between 2.35 and 2.82, indicating that most respondents placed them in the "somewhat significant" or "minimally significant" category.

While the objectives on the first page address the basic questions of what a music history curriculum covers, the nine objectives on page two focus on more specific concerns, such as depth versus breadth, reception history, or analysis (**Figure 14**). These objectives elicited less decisive responses, and all

Figure 13: Significance of objectives for a music history curriculum as a whole. Responses to prompt "After completing an undergraduate music degree, students should be able to . . ."
1 = not at all; 2 = minimally; 3 = somewhat; 4 = very; 5 = extremely

	1	2	3	4	5	TOTAL	MEAN
1. trace the **basic chronology of Western art music,** including the dates of the style periods and of the major composers and works	1	5	33	87	99	225	4.24
2. discuss how the music of the Western art tradition fits into the **larger cultural context** of its day	0	5	36	91	93	225	4.21
3. identify and describe the most significant **composers** in each of the six traditional periods of music history	1	6	39	95	84	225	4.13
4. identify and describe several music cultures from **outside of the Western popular or art music traditions**	33	51	79	47	15	225	2.82
5. describe the development of the major families of **musical instruments**	12	94	80	29	10	225	2.69
6. identify and describe the significant musicians, styles, and cultural contexts of Western **popular** music from 1800 to the present	36	68	74	34	13	225	2.64
7. identify and describe the most significant **performers** in each of the six traditional periods of music history	30	102	82	6	5	225	2.35

Figure 14: Significance of objectives for a music history curriculum as a whole. Responses to prompt "After completing an undergraduate music degree, students should be able to . . ."
1 = not at all; 2 = minimally; 3 = somewhat; 4 = very; 5 = extremely

	1	2	3	4	5	TOTAL	MEAN
1. identify how musical works reflect the **major intellectual trends of their time** in philosophy, religion, society or aesthetics	1	5	53	102	64	225	3.99
2. **apply music-analytical methods** within the context of music history	0	13	47	106	59	225	3.94
3. discuss **a few representative works** in considerable detail	1	10	68	98	48	225	3.81
4. **identify the cultural function** for which a given musical work was designed, and explain how this function is reflected in the work	0	12	64	107	42	225	3.80
5. describe and analyze how political or cultural events affected the **reception of musical works**	2	20	95	86	22	225	3.47
6. discuss the most salient aspects of **a large number of works**	3	34	81	82	25	225	3.41
7. describe the cultural aspects that affected **women or minority composers, performers, patrons or critics**	5	36	99	67	18	225	3.25
8. identify the **historical performance practice** considerations for performing a given work.	3	38	102	64	18	225	3.25
9. compare and contrast the **economic aspects of music** in different times and places, including patronage and the marketplace.	4	43	108	58	12	225	3.14

had a mean score of between three and four, indicating that most people ranked them just above the midpoint on average.

Highest on the scale was to identify how musical works reflect the major intellectual trends of their time, closely followed by "apply music-analytical methods." The first of these correlates well with the cultural context objective from page one, while the second is a staple of textbooks and anthologies. Respondents showed a small preference for depth over breadth, ranking "discuss a few representative works in considerable detail" four tenths (0.4) of a point higher on average than "discuss the salient aspects of a large number of works." Next in importance are the cultural function of works and reception history, with historical performance practice, women and minority musicians, and economic aspects of music at the bottom of this list.

The third page of objectives focused specifically on critical thinking and writing (**Figure 15**). I separated these from the rest because writing has traditionally been a major part of the music history/ethnomusicology curriculum. Writing was the focus of the Fall 2013 issue of this *Journal*, and several other articles have addressed writing in previous issues.[28] I also included some objectives on this page that target key skills for musicological writing, such as constructing a thesis or source criticism.

Figure 15: Significance of critical thinking and writing objectives for a music history curriculum as a whole. Responses to prompt "After completing an undergraduate music degree, students should be able to . . ."
1 = not at all; 2 = minimally; 3 = somewhat; 4 = very; 5 = extremely

	1	2	3	4	5	TOTAL	MEAN
1. find and evaluate sources, including books, scores, journals, recordings, and websites, for a given research topic in music history.	6	21	41	90	66	224	3.84
2. write a compelling description of a musical work that explains its significance.	6	8	61	108	41	224	3.76
3. articulate a sound critical judgment of a musical work, based on knowledge of its aesthetic and cultural context.	4	12	68	100	40	224	3.71

28. http://www.ams-net.org/ojs/index.php/jmhp/issue/view/16

	1	2	3	4	5	TOTAL	MEAN
4. construct a compelling thesis about a musical topic.	7	18	63	84	52	224	3.70
5. write a substantial research paper using scholarly sources documented by footnotes and a bibliography.	11	21	45	94	53	224	3.70
6. evaluate historical statements for credibility, accuracy, bias, etc.	6	19	80	78	41	224	3.58
7. synthesize information from primary sources in music history, such as letters, treatises, and music criticism.	10	25	72	86	31	224	3.46
8. write historically accurate, informative program notes for a recital program.	14	31	62	81	36	224	3.42
9. accurately list bibliographic sources in a standard format such as Chicago–Turabian.	10	45	65	68	36	224	3.33
10. identify the historiological assumptions and paradigms of a music history textbook.	24	68	85	39	7	223	2.72

Here again, the variance between the highest and lowest rankings was not as large as on page one, with a range from 2.72 to 3.84. The top objective in this category was to find and evaluate sources, a skill that the Internet revolution has only made more crucial. This ranked slightly higher than constructing a thesis, writing a description or critical judgment of a musical work, or writing a complete paper including documentation, but all of these were in the top tier.

In the bottom half of the list were two objectives I expected to rank higher, those dealing with primary sources and with bibliography. The lowest-ranked objective, "to identify the historiological assumptions and paradigms of a music history textbook," ranked half a category lower than the rest of the group, at 2.72. However, a very similar objective, "evaluate historical statements for credibility, accuracy, bias, etc.," was ranked higher at 3.58.

Figure 16: Respondents' additional objectives

Objective	# responses	Objective	# responses
comments	12	music of the present	2
listening	11	teaching	2
style	10	score study	2
writing	7	source criticism	2
critical thinking	6	breadth	1
appreciation	5	intellectual trends	1
performance	4	musical criticism	1
analysis	3	notation	1
historiography	3	research	1
chronology	2	synthesis	1
graduate study	2	world music	1
methods	2		

Respondents had much to say to the question, "If there is an objective that you feel is very important but is not reflected in the list above, please write it here." Omitting a few "nos" or "not applicables," there were 64 substantive responses to this question (**Figure 16**). In order to make sense of the variety in these responses, I coded them according to the main topic they proposed. Some responses included more than one objective, so I assigned 80 codes in total. Under the code of "comment" I placed 12 statements that did not propose objectives, but rather commented on other aspects of the curriculum or the survey.

The two most frequent codes were listening and style. Under "listening" I included such proposed objectives as "improve listening skills," and "listening to masterworks with mindfulness and basic theoretic skills." I must admit that listening is not well represented in my list of objectives. The term itself does not occur in my list, although many of my objectives would require listening, or would build listening skills as well. Under the term "style," I coded any proposed objective that mentioned the word, such as "aural recognition and visual recognition of styles and genres" or "identify salient stylistic characteristics from examining a score or listening to a recording." As exemplified by Jan LaRue's *Guidelines for Style Analysis*, published in 1970 and revised in 1992 and 2011,[29] style has been a mainstay of music history teaching, and the frequency of this term in the comments indicates its continuing relevance. While the term "style"

29. Jan LaRue, *Guidelines for Style Analysis* (New York: Norton, 1970); Jan LaRue, *Guidelines for Style Analysis*, 2nd ed. (Warren, MI: Harmonie Park Press, 1992); and Jan LaRue, *Guidelines for Style Analysis*, expanded 2nd ed., ed. Marian Green LaRue (Sterling Heights, MI: Harmonie Park Press, 2011).

did occur twice in my list, both times on page one, style would also play a large role in such objectives as "discuss a few representative works in considerable detail," or "apply music-analytical methods within the context of music history." Still, I might have focused more directly on this category.

Another topic that did not appear in my objectives was one that I coded as "appreciation," exemplified by the comment, "become a lifelong lover and appreciator of music." While this is familiar as an objective for non-major classes, it did not occur to me to include it for music majors.

Discussion: Curriculum and Assessment

In my view the most significant statistic in this study is the "music history/ethnomusicology" percentage of 8.5%, or roughly nine credits (three classes) in a 120-hour degree program. I had feared that the percentage might be lower, closer to 5%, given the many pressures from education certification programs, state system mandates, efforts to limit credits to 120, and so forth. I suspect that for many, this space seems far too limited to do justice to either the depth or the breadth of music we would like to teach. However, most college curricula are a zero-sum game, and the expansion of music history/ethnomusicology generally requires a contraction of something else. For programs that enjoy the average amount or more, this data may provide leverage to maintain music history/ethnomusicology credits; for those who do not, it may provide leverage for expansion.

For most of us, a more realistic question is how to use the time we already have. Taken as a whole, these findings show that music history teaching to undergraduate music majors remains rather traditional not only in its curriculum (as Seaton found), but also in its methodology and assessment. The strongest evidence for this is the finding that the chronological survey of European art music is the most common element of the curriculum. While 37 institutions combine the survey with an introductory course and 21 combine it with a menu of topics courses, 81 of 204 feature only the survey. As useful as the survey may be, one would expect that adding or substituting a menu of topics courses would allow for a broader diversity of music, cultures, and approaches.

Despite efforts to de-center traditional music history by adding coursework on world music and popular music or departing from the chronological approach, these remain on the periphery at most institutions. It might appear that our curriculum has failed to adapt to the globalization of American culture and the concomitant decline in the cultural cachet of the traditional music history canon. One counter-argument to this claim might be the relatively high importance of cultural context in the list of objectives, which could demonstrate that emphasis has shifted from composers and styles to a broader cultural view. It would be more difficult to judge the extent to which topics related to gender and

sexuality have entered the curriculum, because the survey did not specifically ask about those topics, as it did about popular and world music. Surely many will be disappointed to learn that less than half of the institutions surveyed require a course devoted to world music or ethnomusicology. While world music is sometimes included in the survey, it comprises only 5% of the total instructional time on average.

The fact that lecture, textbooks, and examinations are still so important, despite widespread doubts about their effectiveness, will give some people pause, as will the very low availability of music history courses online.[30] More troubling is the fact that neither formal, documented research nor informal writing such as short essays or blogs were very significant forms of assessment. This seems like a missed opportunity, to say the least. Writing, along with its attendant skills of research and critical thinking, is highly valued both in liberal studies curricula and the world at large. No other musical discipline is better suited to develop writing than music history and ethnomusicology. Unfortunately, introductory and survey courses frequently include such large numbers of students that writing and other grading-intensive teaching methods become impractical.

Discussion: Objectives

Common pedagogical wisdom suggests that good teaching starts with clearly defined and achievable objectives. Every time I teach our two-semester survey, the scope of what I would like to teach vastly exceeds the time allotted. With only three or four semesters to teach music history, we need a solid set of objectives to guide our choices. Naturally our objectives will be informed by what our students need for their professional careers, the requirements of liberal studies curricula, and other practical concerns, but they also reflect what we deem important for students to know about our discipline.

Here again, teachers responded most positively to the traditional aims of the music history curriculum. On the first page of objectives, "Trace the basic chronology of Western art music" received the highest mean score of any objective, closely followed by "discuss how the music of the Western art tradition fits into the larger cultural context" and "identify and describe the most significant composers." The emphasis on cultural context may reflect the rising prominence of this area in musicology since the 1980s. The relatively low rankings of world music, popular music, and performers align with what the survey showed about the content of the curricula, and suggest that the increasing importance of those concepts in musicological scholarship has yet to make a significant impact on music history for undergraduates. These figures may justify (or, on the contrary,

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

reflect) the fact that world music, popular music, and performers receive far less attention in music history textbooks than do composers.

The second and third pages of objectives, which did not yield much variance between the responses, lead to a second observation. Music history teachers have many, perhaps too many, objectives to accomplish within the three or four courses of an undergraduate curriculum. In focusing on such a vast expanse of history and on so many different skills and domains, we risk failing to do justice to any of them. We may wish to concentrate on specific objectives in certain classes, leaving others to be addressed at different points in the curriculum. Perhaps some courses really do need to focus on memorization of composers' names and dates, leaving other courses to investigate cultural context or develop research skills. In curricula that feature a one-semester survey plus period courses, we might do well to postpone the research project until one of the period courses, for example. In a multi-semester survey, perhaps one semester could focus on the mechanics of style analysis while another semester delves deep into the cultural context of a place, repertory, or people. There are surely many possible structural possibilities, but it seems that music history teachers may need to prioritize our objectives for the undergraduate curriculum more intentionally.

The goal of this study has been to establish what exists in music history teaching today. Even if the data largely confirm what many of us already know about the field from our experiences and our discussions with colleagues, there is food for thought in some areas. With a "music history/ethnomusicology percentage" of 8.5%, we enjoy the privilege of influencing a significant portion of an undergraduate's education, even if three or four courses often seems woefully inadequate. Decisions about what to cover and what to omit will continue to be difficult. World music does occupy a portion of the curriculum, but is it enough? Considering the importance of popular music in our culture, does it receive enough emphasis in our curricula?

There is much more to interpret here, such as correlations between the type and size of institution and its curriculum, teaching methods, or assessments. There are also areas I omitted from the survey to make it less taxing for respondents. For example, I would like to know the percentage of music history classes that are being taught by performers rather than (ethno)musicologists, but I removed those questions when I recognized that they were more appropriate for administrators than faculty. Of course the million-dollar question is the degree to which we are succeeding as a discipline in helping our students to achieve the outcomes we set for them, but that is a much greater challenge to determine. On a smaller scale, I hope to repeat this survey in five or ten years in order to see how the field continues to grow and change. I will conclude by thanking everyone who responded to the survey for their help in collecting this valuable information.

The End of the Undergraduate Music History Sequence?

Colin Roust

On Friday morning, November 7, 2014, the AMS Pedagogy Study Group hosted a roundtable discussion about the undergraduate music history sequence. The size of the audience was unprecedented for any pedagogy session at prior AMS Annual Meetings. An estimated 225 to 250 people crowded into the room, and dozens of others who wanted to attend were turned away because they couldn't get close enough to hear the speakers. The session was filmed and posted on YouTube, garnering approximately 900 views in the first two months that it was available.[1] Clearly, the session had struck a chord with the concerns of the Society.

My sense is that the interest in this session is closely tied to the maturation of the discourse on music history pedagogy. The contributions that established the field—most notably the three collections of essays edited by Mary Natvig, James Briscoe, and James Davis—tended to be reflective descriptions of how the authors teach.[2] They addressed techniques and strategies for the classroom and online environment, assignment design, syllabus/course construction, general concepts and principles of teaching, and specific kinds of courses that are often taught by musicologists. The early volumes of this *Journal* followed a similar path, featuring a strong focus on textbooks and a "Reports and Practices" section primarily devoted to the techniques and strategies that have worked effectively in the author's classrooms. The now-annual Teaching Music History Conference, first held as a study day in 2003, is also largely dedicated to this sort of anecdotal discussion of teaching.

However, while this type of practical conversation will undoubtedly continue to be an important part of the field of music history pedagogy, the past two years or so have seen significant developments in this conversation. Recent scholarly contributions show an increasing awareness of broader literature

1. Available at http://youtu.be/cf7BTLGDf0A

2. Mary Natvig, ed., *Teaching Music History* (Burlington, VT: Ashgate, 2002); James R. Briscoe, ed., *Vitalizing Music History Teaching* (Hillsdale, NY: Pendragon, 2010); and James A. Davis, ed., *The Music History Classroom* (Burlington, VT: Ashgate, 2012).

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about theories of teaching and learning. José Bowen's writings on "teaching naked," which are collected in his Ness Award-winning book, have become influential texts in discussions of flipped classroom pedagogy.[3] In 2013, articles by Robert Lagueux and James Maiello, along with Thomas Regelski's response to Maiello, sought to bridge the distance between music history teaching and pedagogy in other disciplines.[4] Lagueux's re-envisioning of Bloom's taxonomy incorporates both cognitive *and* affective domains. Maiello's essay seeks to apply praxial philosophies from music education to music history courses. Other contributions to the scholarly discourse are concerned with broader curricular issues pertaining to music history. Matthew Baumer's study in this volume of the *Journal* and this roundtable are complementary in their examinations of the undergraduate music history curriculum.[5] While Baumer tries to determine what the current state of undergraduate curricula across the country actually is, this panel asks instead what the "traditional" curriculum *might* be.

Douglass Seaton's introduction to the roundtable sets up four essential questions that we should address when thinking about our curricula: How do we think of history? How do we do history? What do we want students to know? What do we want students to do?

J. Peter Burkholder emphasizes the value of chronological survey courses. These courses establish a framework that students can use to understand any music that they encounter throughout their career. Here the focus is less on specific repertoire and more on common themes that recur throughout the span of Western music, such as "the people who created, performed, heard, and paid for this music; the choices they made, why they made them, and what they valued in music; and how their choices reflect both tradition and innovation."

Melanie Lowe's essay describes the new curriculum that was recently put in place at Vanderbilt University's Blair School of Music. Rather than taking the traditional chronological approach, faculty members at Vanderbilt have constructed a four-semester sequence of courses that focuses on the teaching of music-historical skills through a series of courses that differ in content, delivery, and organization.

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

4. Robert C. Lagueux, "Inverting Bloom's Taxonomy: The Role of Affective Responses in Teaching and Learning," this *Journal* 3, no. 2 (Spring 2013): 119–50, http://www.ams-net.org/ojs/index.php/jmhp/article/view/76/118; James Vincent Maiello, "Towards a Praxial Philosophy of Music History Pedagogy," this *Journal* 4, no. 1 (Fall 2013): 71–108, http://www.ams-net.org/ojs/index.php/jmhp/article/view/85/127; and Thomas A. Regelski, "Music and the Teaching of Music History as Praxis: A Reply to James Maiello," this *Journal* 4, no. 1 (Fall 2013): 109–36, http://www.ams-net.org/ojs/index.php/jmhp/article/view/100/128.

5. Matthew Baumer, "A Snapshot of Music History Teaching to Undergraduate Music Majors, 2011–2012: Curricula, Methods, Assessment, and Objectives," this *Journal* 5, no. 2 (Spring 2015): 23–47, http://www.ams-net.org/ojs/index.php/jmhp/article/view/165/308.

Don Gibson's essay reflects his experience as both President and Chair of the Assessment Committee of the National Association of Schools of Music. He emphasizes NASM's role in helping individual schools find unique, local ways to meet the standards for accreditation.

We hope that the articles included here inspire readers to evaluate the music history curriculum at their own institutions: to consider how or if this curriculum fulfills broader institutional goals and the extent to which it reflects the unique qualities of faculty and students. And, in the words of Don Gibson, we hope that readers will "make an ongoing practice of revisiting" that curriculum.

Reconsidering Undergraduate Music History: Some Introductory Thoughts

Douglass Seaton

A few years ago it might have seemed eccentric, if not outright perverse, to suggest that music students' curricula should not include a series of courses forming a sequential survey of music history. That is probably no longer so much the case. Although most of our institutions do follow that model—a 2011 survey for the National Association of Schools of Music showed that approximately 90 percent of departments in a representative sample of 101 still required a survey in two, three, or four semesters—one in ten already offered some alternative, and more were considering the possibility.[1] In 2013, at the annual meetings of both the College Music Society and the American Musicological Society, formal discussions in sessions and informal conversations in lobbies and coffee shops highlighted the idea that we might consider eliminating conventional music history course sequences from music major curricula. A new report just out suggests revising the entire undergraduate curriculum to focus students on the future rather than the past, and preparing students for a musical world of global cultural fusion rather than one centered on the repertoire of the Western art music tradition.[2] And so we find ourselves with the opportunity to explore why this might be appropriate or desirable, why it might be inadvisable or simply dreadful, and what our options are for dealing with these issues.

1. Douglass Seaton, "Core Music Curriculum Components: History and Repertory—A Survey and Some Questions," *Proceedings of the 87th Annual Meeting of the National Association of Schools of Music*, 2011. For more on the state of music history curricula in North American colleges and universities, see Matthew Baumer, "A Snapshot of Music History Teaching to Undergraduate Music Majors, 2011–2012: Curricula, Methods, Assessment, and Objectives," this *Journal* 5, no. 2 (Spring 2015): 23–47, http://www.ams-net.org/ojs/index.php/jmhp/article/view/165/308.

2. *Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors*, Report of the Task Force on the Undergraduate Music Major, November 2014, http://www.music.org/index.php?option=com_content&view=article&id=1859 (log-in required).

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The reasons for such a discussion include at least four questions, some historiographical and others pedagogical: (1) How do we think of history? (2) How do we do history? (3) What do we want students to know? (4) What do we want students to do?

How do we think of history? In the intellectual context of postmodernism we find ourselves forced to regard any historical narrative with serious skepticism. For us, now in the first quarter of the twenty-first century, time does not march forward along any path—even a halting and detour-filled one—in the direction of either progress or decline. Nor does it consistently and perceptibly swing back and forth between poles—for example, periods of Dionysian emotionalism cyclically rescued from confused disorder by Apollonian intellectualism. We cannot believe that we could produce any coherent pattern out of the mass of evidence left to us by the past. The entire concept of a viable historical narrative has seemingly become untenable.

How do we do history? As a matter of fact, few of us write history at all. Most of our work views moments in the past synchronically, as if seeing the past through a horizontal window. We offer high-definition, vividly colored, multi-dimensional snapshots—as detailed and insightful as we can make them—of a point or short span of time. We write about a piece of music, a treatise, occasionally individuals or groups of contemporaries; at most we write about a few years or a generation, rarely longer. In a 2004 article, James Webster suggested the historiographical issues at work here:

> Issues of periodization altogether have been little discussed either by general historians or by musicologists during the last quarter-century. This inhibition has multiple causes: the apparently simplistic, overgeneralizing character of most period-designations, the desire for objectivity in historical writing following World War II, the preference for "thickly textured" history and cultural studies as opposed to the traditional "grand narratives," the attractions of metahistory and the anti-foundationalist orientation of postmodernism.[3]

What do we want our students to know? If we ask what our students should learn, would we really say that we intend them to learn a history? More likely, we hope that from our teaching they will learn to bring to their performances or listening some understanding of period styles, performance practices, and cultural contexts. When our music history courses take on issues of music in history, we try to get students to discuss the meanings of works or repertoires in relation to issues of gender, social structures, cultural values, or the philosophy of their contemporary environments.

3. James Webster, "The Eighteenth Century as a Music-Historical Period?" *Eighteenth-Century Music* 1, no. 1 (2004): 48.

What do we want our students to do? Much of the time we probably expect our students in quizzes and tests to recognize styles, define terms, and match composers to their contributions to the canon. We teach them to research information and write essays. We ask them to present a classroom performance and report on the music they perform. We might even put them to work on a musicological task such as preparing an edition of a piece. None of this depends on an ability to create history, or even on overall knowledge of the span of history.

Over recent years we have all watched, perhaps with varying reactions, as the musical repertoires of European art cultures of past centuries have lost audience interest and monetary support and live performances of these repertoires have dwindled. If this is the direction of the future, we might argue that we have no business preparing students for vocations based on those repertoires, training them with multiple semesters of study of musical traditions that can no longer form a significant part of actual musical experience and can only very rarely offer a livable income. On the other hand, we could reply, if Western art music remains worth preserving, it must be up to us to enable our students to preserve it.

To a large extent, in fact, we now tend to think of music history pedagogy as oriented toward skills for students' practical future careers rather than knowledge. Knowledge doesn't seem as important as it once did. Whether we feel, cynically, that students won't long remember facts and ideas from musics that they won't perform and might rarely or never hear, or whether we believe that students now have access to information so ready to hand in a wired (or wireless) age that nothing justifies their having to carry it in their heads, historical knowledge seems pretty unimportant.

Our consideration of our students' curricular needs might take up many different questions, including the following:

- Is the postmodern rejection of historical narrative compelling, or is it misguided? After the end of history, might we see new reasons to justify the writing of history?
- Is history something that our students should learn? Is a survey sequence an effective way to teach it? Should our emphasis be on teaching historical knowledge or on skills? What curriculum options make sense to a postmodern and digital generation?
- To what extent do we owe it to our students to help them meet national norms, graduate school expectations, or accreditation standards? What are the administrative resources or obstacles we face in either continuing or abandoning the sequential music history survey course?

The distinguished panelists we bring together here offer very different but also compelling ideas about these issues. What we cannot do, of course, is

provide definitive answers for every music program—that remains a matter of institutional values, specific cohorts of students, and the practicalities of any given department. We can, nevertheless, help to expand the range of possibilities and present options for arriving at some successful focus.

The Value of a Music History Survey

J. Peter Burkholder

I am amused that on this panel I have been cast as the defender of the music history survey. When I spoke on panels about the undergrad curriculum at the joint meeting of fifteen scholarly music societies in Toronto in 2000 and at the National Association of Schools of Music meeting in 2001, I was the voice for change. Both presentations were later published, in the *College Music Society Newsletter* and *NASM Proceedings*, respectively.[1]

On both panels, I pointed out the problem we all felt then, summarized in the opening sentence of the *College Music Society Newsletter* article: "The most significant issue for teachers of undergraduate music history and literature courses is that there is far more music history and literature than there used to be." I gave some of the reasons:

- more music of all eras is available in good editions and recordings;
- we have much more information about the past, from composer biographies to patronage and social roles for music;
- we want to include repertories formerly excluded, such as music by women; music from Spain, Britain, Latin America, and the United States; and popular music, jazz, and film music; and
- we want to go beyond the traditional history of musical style to discuss music in its contexts.

I suggested some possible ways to restructure the curriculum, including giving students more choice. The article in the *NASM Proceedings* also suggests ways to deal with the vast expansion of the field of music history *without* changing the courses, and instead changing the material we include and our historical paradigms. Over the past fourteen years, I have taken that latter

1. J. Peter Burkholder, "Curricular Ideas for Music History and Literature," *The College Music Society Newsletter* (September 2001): 7–8, http://symposium.music.org/index.php?option=com_k2&view=item&id=3334:curricular-ideas-for-music-history-and-literature&Itemid=1262028; J. Peter Burkholder, "Reconsidering the Goals for the Undergraduate Music History Curriculum," in *Proceedings of the National Association of Schools of Music: The 77th Annual Meeting 2001* (July 2002): 74–79.

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course. I continue to teach a survey, and I continue to think that the survey format has important strengths.

I teach in a school of music, and all my students are music majors. During their careers, whether playing in an orchestra, touring as a soloist or in a chamber group, conducting a choir or band, or teaching, they are likely to encounter a wide range of music, and they will not have the time to explore the deep historical background of every piece they come across. They need to have an overarching framework into which they can fit each new piece they encounter. That framework is what a survey can give them.

In order to be a good performer or teacher, you need to know the history of your craft. Almost every question you can ask about music is in part a question about history: from how to perform a trill, to why a piece has a particular form, to what a musical gesture means. Those who know the history of the music they perform or teach will be much better performers and teachers.

For both performers and listeners, another reason to know the history of music is because it brings music alive and makes it more meaningful. History can be a way of imagining what it must have been like to be a person living in a certain place and time, with experiences in some ways very different from our own. If we imagine ourselves back into their world, we can hear and understand in their music something of what they heard in it. That makes it come alive in ways we might never experience otherwise.

For example, I play my class the opening section of a mazurka by Frédéric Chopin as performed by Vladimir Ashkenazy, and I ask them to conduct in the air in time to Ashkenazy's performance.[2] They quickly discover that the beats vary greatly in length. So I ask: "Why is this performance so uneven? How could a recording company give Ashkenazy a contract when he can't even keep steady time?"

Then I show them what the dance was like. I ask for a female volunteer, and teach her a mazurka that fits Ashkenazy's performance, using steps from a mazurka I learned in college. The students get the point immediately. It takes much less time to execute some running steps than it does to lift my partner up in the air and put her down gracefully, or to have her turn around. This is a dance with a varying beat, reflecting the variety of moves the dancers may execute. That unevenness is coded into the music through trills and rhythmic patterns that suggest taking a little extra time, alternating with sections that suggest going faster.

2. Mazurka in B-flat Major, op. 7, no. 1, on Vladimir Ashkenazy, *Chopin: Mazurkas* (London: London 417 584–2, 1987), CD 1, track 5. This same recording appears as no. 134 on the *Norton Recorded Anthology of Western Music,* 7th ed., ed. J. Peter Burkholder and Claude V. Palisca, vol. 2, *Classic to Romantic* (New York: Norton, 2014).

Of course, what is true for the mazurka is true for all dance compositions; whether it is a gigue by J. S. Bach or a furiant by Bedřich Smetana, you have to know each kind of dance, at least a little, and understand how the characteristics of each dance are reflected in the music. This matters if you are listening to music, if you want to understand how a mazurka differs from a waltz and how it reflects Chopin's Polish background. If you are a performer or a teacher of music, it matters even more. You have to know the background to the music you play or sing, because if you do not know the experiences and thinking that went into the piece, you cannot communicate that to the audience.

"Sure," my students might say, "I'll study the background to the pieces I perform. But why should I study the history of pieces I don't perform? Why, for instance, study music for an instrument other than my own?"

Well, composers write music all the time that imitates the sound or technique of other instruments or of pieces written for other media. Think of a Biagio Marini sonata imitating operatic recitative, a Bach organ fugue borrowing ideas from Antonio Vivaldi's violin concertos, Maurice Ravel's Violin Sonata evoking the blues, or "Cool" from Leonard Bernstein's *West Side Story* combining cool jazz and bebop with modernist atonal and twelve-tone methods. If you do not recognize these allusions to styles outside your own instrument or repertoire, you will miss the very point of the music, and your performance is likely to be flat and uninteresting.

"Okay," my students might respond, "When I study the background to the music I play, I'll include other music of the period. But why should I study the history of music in periods whose music I don't play?"

The answer is that there is lots of music that evokes or imitates music of earlier times. For instance, in Wolfgang Amadeus Mozart's opera *Don Giovanni,* Donna Elvira comes on the scene just after Don Giovanni has persuaded Zerlina to accompany him back to his castle with the promise of marriage, and she sings an aria in which she says "Flee the traitor, don't let him tell you another thing; deceit is on his lips and falsehood in his eyes. From my sufferings learn what it means to trust him; and be warned in time by my plight."[3] The words say one thing, but the music says another. This aria lacks any of the characteristics typical of Mozart, like *galant* style, periodic phrasing, or constantly varying rhythm. Instead, it has long overlapping phrases, counterpoint, the same rhythm in every bar, an orchestra of strings only, and so on. These traits mark it as an aria in the style of Domenico Scarlatti or George Frideric Handel from two or three generations earlier. Mozart is using an out-of-date style to satirize Elvira, who is striking a pose in this aria that is at odds with her real feelings; she would take Giovanni back in an instant if he wanted her, and the old-fashioned music helps us see right through her. This is a comic aria, not a serious

3. No. 8, "Ah, fuggi il traditor," from act 1, scene 3 of *Don Giovanni*.

one. But you have to know the history of eighteenth-century opera in order to catch the reference and get the joke, and to create a performance that treats this as a comic moment that reveals something about her character.

Studying Mozart is not enough. In order to give a convincing performance of *Don Giovanni,* and of a great many other pieces, you have to know enough about other music, including music from earlier eras, in order to recognize all the allusions and understand what is going on.

In other words, you need to have a framework for understanding this piece, and that framework consists of knowledge of other pieces with which you can compare it; of musical styles and genres; of terms and concepts that relate to these pieces; of how these pieces were performed and what their social function was; and of the social values these pieces reflect. Having such a framework is essential for every working musician, every performer, every teacher of music.

I cannot possibly teach everything every one of my students needs to know about the history of every piece they will play or teach during their career. I don't even *know* most of the music they will encounter in their lives as musicians. What I have to offer is this overarching framework, an overall view of music and its history, which they can use to understand and to place any music they do encounter. That is the point of a survey course. The students will not remember every fact from the course, and they do not have to. Rather, they use the pieces we examine in the course to build their own sense of how music history goes and where any piece they may encounter fits into that picture.

This is why I think the survey still has an important role to play, especially an expansive survey that encompasses the entire historical span of the Western tradition and includes everything from art music to popular music and jazz, musical theater as well as opera, the Americas as well as Europe. A comprehensive framework like this cannot be built by letting students take two or three narrow topics courses.

Of course, the survey course has to be designed so that students focus on creating this framework for themselves. I try to make this happen by

- articulating goals, objectives, and themes for the course that focus on creating this framework, and reminding students of these objectives and themes almost every class day;
- linking each topic we encounter to these objectives and themes; and
- designing in-class activities, quizzes, exams, and projects that address these objectives and themes, using active learning techniques whenever I can.

The Appendix shows the goals, objectives, and themes for my music history survey in Fall 2014. The goals are broad: enriching students' knowledge of music in the European tradition (including in the Americas), their understanding of music in its context, and their sense of what the people who made, heard, and

paid for this music valued in it and what this music meant to them. By focusing on what people valued in this music and what it meant, I hope to engage students in thinking about their own values for music and the meanings they derive from it. The objectives translate this broad goal into testable objectives, a specific set of skills, like the ability to compare pieces, to describe music with appropriate vocabulary, and to draw connections that make sense.

The themes help to weave a fabric of history, linking days that seem far apart in time but are close in theme. The first three themes are the most all-embracing:

- the people who created, performed, heard, and paid for this music;
- the choices they made, why they made them, and what they valued in music; and
- how their choices reflect both tradition and innovation.

These themes have been central to my teaching for almost thirty years. They are the main themes that suffuse my textbook, and they are discussed toward the end of the *NASM Proceedings* article.[4] These show up almost every day.

The others come up on some class days but not others. One example is the fifth theme:

- the means of disseminating music.

This comes up in relation to the oral transmission of plainchant, troubadour song, early polyphony, the blues, and other repertories; the development of notation; the impact of music printing on music from sixteenth-century madrigals to Tin Pan Alley; the role of recordings and radio in fostering rock 'n' roll; and so on. By invoking these themes as we take up each new topic, I remind students that each era or region or composer or repertory we study has a place in a chain of development that led up to the music they are engaged with today.

The themes for the course include the concerns of the traditional music history survey, such as these:

- styles and genres people developed, and how they changed over time;
- forms; and
- music theory.

But they also include aspects of the "thick history" we increasingly want to teach:

- where music happens and what functions it serves;
- aspects of performance; and
- interactions with other arts.

4. See Burkholder, "Reconsidering the Goals," 77–78, and J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music,* 9th ed. (New York: Norton, 2014), xxxi–xxxii.

And they also include two of my favorite subjects, which are increasingly the focus of scholarly research and discussion:

- borrowing and reworking existing pieces to create new ones; and
- musical expressivity.

All of these themes are designed to make connections, between class days or repertoires and, perhaps even more important, between people and pieces from the past and the current concerns of my musician students.

Of course I cannot do justice to any of these themes in one semester or year. But I can introduce them to my students and let them know there is much more to explore around each of these topics and themes. A survey is a smorgasbord, a feast in small bites, designed to let you know what kind of food is out there and give you a taste. The joy of a comprehensive survey is that it offers a kind of map of music history, with everybody on it, so that all the students in the room—from viol players to trombonists, from singers to composers, from classical performers to jazz and pop artists—can locate themselves on that map and discover unsuspected connections to many of the other kinds of music that preceded or followed their own. That sense of a shared universe of music, with an understanding of what all of these musicians do, why they do it, and what they value in the music they perform, compose, and pursue, is what a survey can achieve.

APPENDIX: Survey Course Goals, Objectives, and Themes

Excerpts from Fall 2014 syllabus for History and Literature of Music I: Antiquity to 1800
http://courses.music.indiana.edu/m401/AboutM401.html

Goal:
The goal of the class is to enrich your experience of and knowledge about music in the European and American tradition by exploring the music of the past and the circumstances and values of the cultures and people who produced it. By understanding music in its historical context and learning about its inherent value within a certain culture and time, you will become more sensitive to its meanings and to how to interpret it and perform it. By tracing the themes (listed below) through centuries of musical life, you will become more deeply aware of how issues in your own engagement with music, from what moves you to perform music to how it moves your feelings, are rooted in music's history. Even if your main focus in your professional life is on music after 1800, learning about earlier music will help you understand why later music has the shape it has, for every aspect of music has historical roots, often extending back centuries.

Objectives:
With this as an overall goal, we will focus on developing a specific set of skills. By the end of this semester, you should be able to hear or see the music of an unfamiliar piece from Europe or the Americas before 1800 and

1. compare it to other pieces you know from this period;
2. describe its principal stylistic features;
3. recognize its genre or compare it to genres you know;
4. suggest a possible composer and approximate date of composition;
5. place it in an historical context;
6. describe its probable social function;
7. describe the probable circumstances of its performance, including where, when, why, how, and by whom such a piece might have been performed; and
8. say something about what those who created, performed, heard, and paid for music of this type valued in it.

Themes:
We will focus on several themes:

- the people who created, performed, heard, and paid for this music;
- the choices they made, why they made them, and what they valued in music;
- how their choices reflect both tradition and innovation;
- where music happens and what functions it serves (church, court, city, private performance, public concert);
- the means of disseminating music (memory, notation, manuscripts, printing);
- performance (improvisation, virtuosity, ensembles, amateurs, professionals);
- styles and genres people developed, and how they changed over time;
- forms (patterns of repetition and change);
- borrowing and reworking existing pieces to create new ones;
- musical expressivity (depicting text, conveying emotions, heightening drama);
- music theory (scales, modes, counterpoint, chromaticism, harmony, tonality); and
- interactions with other arts (poetry, dance, visual arts, theater, stagecraft).

Each class day will engage several of these themes, tracing them like threads through time.

Rethinking the Undergraduate Music History Sequence in the Information Age

Melanie Lowe

I cut my teaching teeth in the most luxurious of undergraduate music history curricula. Until 2010, Vanderbilt University's Blair School of Music offered a four-semester music history sequence—two full academic years, 60 weeks of class time—devoted to the historical survey of Western art music: a one-course overview of the common practice period followed by a three-course chronological survey from antiquity through the late twentieth century. And yet, even with all that time and all the truly wonderful, useful, and increasingly variable teaching materials available, the perennial problem remained insurmountable: too much music and not enough time. My pedagogical strategy within that curricular framework will likely sound familiar. I would blast through tons of content, trying to cram it "all" in there, while strategically lingering every now and then on carefully chosen issues, ideas, persons, pieces, or contexts to get at the "thick history" of Western music. My pedagogical mission was always to show how the "there and then" of this history still speaks to us musically and otherwise in the "here and now" of today.

Part of the problem is the notion of an "all" at all. Not only is there too much of it "all," but also we in our discipline can't decide what it "all" would actually be—nor should we, of course. We've long since let go of universalist agendas in our scholarship, and the same aversion to hegemonic frameworks is now informing our teaching. There is an ever-growing body of literature on music history pedagogy that engages questions of not just *how* to teach but *what* to teach. And much of this literature challenges long-established grand narratives of music history, most notably the constructions of canon and chronology.

My purpose here is not to rehearse or rehash any of those arguments. Instead, I will share with you some of the philosophical, pedagogical, and practical issues that shaped Vanderbilt's recent core curricular redesign in musicology and ethnomusicology. I should confess, though, that it hasn't all been smooth sailing. The curriculum we teach is as much a product of compromise and concession as it is one of innovation and collaboration. It's also early in its implementation.

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We are currently in our fifth year of teaching this new curriculum, so we've graduated only one class of students who went through the program from start to finish. And it's still very much a work in progress. We're constantly tweaking and even wholly reworking parts of it. So after sharing the reasoning behind our redesign and explaining briefly how the curriculum works, I'll offer some reflections about its successes and some brutal honesty about ongoing challenges.

* * *

Two guiding questions launched our curricular redesign. First, what music-historical *knowledge* do our students need to succeed in a wide variety of careers in and around music in the twenty-first century? And second, what music-historical *skills* do they need to succeed in those various careers? Acquiring knowledge and acquiring skills, while interrelated, are ultimately different curricular goals and require different pedagogical strategies.

As to the first goal, acquiring knowledge, a vast ocean of music-historical information is now always instantly available. It's literally at our students' fingertips (sometimes even during music history exams). So, in this information age, the purpose of a music history curriculum needs to shift somewhat. To be clear, I'm not suggesting for a second that the mere memorization, recitation, and regurgitation of "facts" masquerading as knowledge ever defined undergraduate music-historical learning for any of us in whatever kind of curriculum we teach. But then neither would I maintain that learning some "facts" is a pointless waste of time or is irrelevant for our iGen students. In our curricular rethink at Vanderbilt, we found that the second goal—the acquisition of skills, particularly information literacy skills—overtook, but did not obliterate, the first. We needed a curriculum in which students learned how and where to *access* reliable music-historical information, how to *evaluate* the information they find, and then how to *use* that information productively, meaningfully, and imaginatively across a stunning array of musical practices, contexts, disciplines, and ultimately careers.

That stunning array of vocational applications—what our students do and what they want to do when they leave us—led to a third curricular goal: to encourage and empower students to reflect on their own educational needs as part of their musicological and ethnomusicological curricular experience. Our students need to learn how to determine what music-historical information, critical methodologies, research skills, and analytical orientations they need to be successful in whatever musical endeavors—be they daily or lifetime, performance or poetic—they choose. This is not a wholly individual matter at the undergraduate level, but neither is it one-size-fits-all. So, while we agreed that there is at least some music-historical knowledge, some kind of shared experience, and an essential

skill set that students earning bachelor's degrees in music should have, we also required curricular flexibility and variability. To accomplish these somewhat conflicting core-curricular goals, we jettisoned the two-year mythical journey from Euripides to Jennifer Higdon and in its place constructed a new four-course core experience in musicology and ethnomusicology.

In their first semester, all incoming freshmen take a lecture-discussion course called Music as Global Culture. This course exposes students to indigenous musical cultures from around the world, considers Western musical cultures alongside them, and introduces various methods of ethnomusicological inquiry. Students then engage their newly acquired (if elementary) ethnomusicological skill set to contemplate music—both "world" music and "Western" music—as *global* culture. Projects for the course include doing fieldwork in or around Nashville, writing an ethnography, and composing or performing a piece of "Western" music that incorporates "other" music (however that "other" is defined personally by the performer or composer).

The second course in the sequence, taken by second-semester freshmen, is a writing seminar called Music in Western Culture. Enrollment is capped at fifteen students. This course is organized around issues and ideas, and each instructor approaches it differently. My syllabus is non-chronological; the organizing themes are religion, politics, narrative, technology, socialization, gender, and the like. Beethoven, even, is one of my themes. Students learn much and varied repertory in this course and they acquire some bits of the knowledge base that goes along with the repertory. In the religion unit, for example, we study the structure of the medieval Mass and the history and musical flavors of the Protestant Reformation. But we also revisit the politics theme, and consider some intersections of political expression and religious musical practices and forms from various historical periods. That discussion ends up returning to the Mass—one by William Byrd and one by Leonard Bernstein.

While exploring these intersecting themes in and around music history, our first-year students are learning to speak about music, many of them for the first time, in a small and hopefully safe environment. They've had a chance to get to know their classmates and peers by this point, and most are becoming reasonably comfortable taking risks with ideas as they begin to find their own musical-intellectual voices. Our first-year students also start to learn how to write about music in this course. Because most of them have never written about music before, the writing exercises have to be carefully structured, incremental, and integrated not just into the content of the course but into the classroom activities as well. To accomplish so many and varied curricular objectives in this one course, lots of music simply gets cut. Those are really hard—and often painful!—decisions. But the idea here is that undergraduates acquire transferrable music-historical skills that they can then apply to different music literature according to their own

individual needs, wants, and interests as they develop into more critically savvy students and musicians.

The third course in our sequence is Music of the Twentieth and Twenty-First Centuries. This is the only chronologically oriented course in our musicology and ethnomusicology core, and it's just what it sounds like: a semester-long survey of the past century of Western music in a lecture–discussion format. The decision to devote a full semester to this slice of music history was partly inspired by an observation that a member of our performance faculty, a cellist, made about graduate school auditions. In a conversation about a school-wide curricular redesign, he remarked: "The twentieth century is the new nineteenth century." He was referring to the University of Michigan graduate school audition, but he could easily have been observing recent trends in our field. For many reasons then, some applied and some musicological, we devote one quarter of our curriculum to the music of the most recent past century. The two required texts are Alex Ross's *The Rest is Noise* and the third volume (the twentieth-century volume) of J. Peter Burkholder and Claude V. Palisca's *Norton Anthology of Western Music*.[1] I don't teach this course, but my musicology colleagues at Vanderbilt report that our students are more receptive both to modern and contemporary music and to the course itself because their experiences in our first course, Music as Global Culture, have provided them with a more useful framework for engaging music that many of them find aesthetically challenging.

The fourth and final course in our sequence is a capstone experience that the students choose from an ever-expanding menu of course options. These courses are the most research intensive and musicologically oriented in the core, and they focus almost exclusively on the common practice period. Some are small seminars with enrollments under ten and others are medium-sized, lecture–discussion courses. Listed below, in no particular order other than catalog numbering, are the titles that we currently offer. The variety of content and approach should speak for itself.

- Opera in the Seventeenth and Eighteenth Centuries
- Opera in the Nineteenth Century
- Mahler Symphonies: Songs of Irony
- Music in the Age of Beethoven and Schubert
- Haydn and Mozart
- Brahms and the Anxiety of Influence
- The String Quartet
- Music in the Age of Revolution
- J. S. Bach: Learned Musician and Virtual Traveler

1. Alex Ross, *The Rest Is Noise: Listening to the Twentieth Century* (New York: Farrar, Straus, and Giroux, 2007); J. Peter Burkholder and Claude V. Palisca, eds., *The Norton Anthology of Western Music*, vol. 3, 7th ed. (New York: Norton, 2014).

- Robert Schumann and the Romantic Sensibility
- Music and the Construction of National Identity

By exploring a single topic in appreciable depth, these courses model methods of deep musicological inquiry. The idea here, as in Music in Western Culture, is that the skills students acquire are transferable (or at least applicable) to other music repertories, contexts, and histories. Further, this variable capstone course invites students to take more ownership of their music-historical learning. In consultation with academic advisors, applied studio teachers, and sometimes parents, administrators, and peers, the student selects which of these courses aligns best with her own particular educational needs and vocational aspirations.

* * *

Five years into this curricular experiment, I see many true successes from my vantage point as a professor and a musicologist. First, and to my mind by far the greatest, is that our music majors—more than ever before—seem to genuinely enjoy and greatly value their musicology and ethnomusicology coursework. The evidence is not just a dramatic and palpable improvement in attitude. Many of our students come back for more, choosing to take additional elective courses in musicology and ethnomusicology beyond their degree requirements.

Second, the curricular flexibility enjoyed by our students extends to the faculty as well. Freed from the obligation to teach the same survey courses every semester of every year, we offer the capstone courses in a rotation. I can't speak for my colleagues' experiences, but a year or two away from a course serves only to revitalize that material for me; my teaching is rejuvenated as I return to the content with new and different energy. Another welcome consequence of the flexibility and rotation in the capstone courses is that a sizeable percentage of the students enrolled are juniors and seniors taking the courses as music electives. Students in these capstone courses thus have a range of different experience levels and a variety of different motivations for enrolling, creating a healthy balance that enriches the learning experience for everyone.

It's hard for me to narrow the successes down to just a few, but I will mention one more that I notice every day just walking around the music building, eavesdropping on the undergraduate chitchat: in their everyday conversations, our students are more articulate about music in general. To be sure, there are lots of things they just don't know, and sometimes those holes in their knowledge are frightfully wide and difficult to ignore when overheard during a stroll down the hall. But what our students *do* know, they have considered in appreciable

depth for undergraduates, and they speak about a variety of music and musical cultures intelligently, creatively, and with great confidence.

Now to the ongoing challenges. The most common curricular complaint comes predominantly from our applied faculty: many of our colleagues are quite concerned that their students will not pass graduate school music history placement exams. My short and snarky answer is: "So what?" Too many of these exams are outdated and, even under the best of circumstances and with the most comprehensive preparation deliverable from an undergraduate music history curriculum, it's still hit-or-miss as to which music-historical memories the student can dredge up from courses taken as freshmen and sophomores. This answer doesn't placate my colleagues, of course, and neither does it tamp down the very real anxiety felt by graduating seniors. Further, it serves only to antagonize potential faculty allies. The more productive answer is to refer all concerned to Cynthia Cyrus's report on graduate music history placement exams, published in the 2011 *NASM Proceedings*.[2] Among her many startling conclusions are the following: "cramming for the first week of graduate school is the most cost-effective study that a student can do"; and "too often [these exams] measure content, but not the ability to apply that knowledge: they treat musical knowledge as a form of trivial pursuit, but do not assess a student's cognitive readiness." In other words, the "exams are not measuring what a school really wants to know," but instead "seek to learn the places where the student's memory is faulty and the textbook knowledge of the past has leaked away."[3] That said, our students still have to take these exams and we are all invested in them passing. My best answer for this one is simply to have patience, for as Cyrus's report also shows, many graduate music schools are redesigning their placement exams to try to assess what students can *do* rather than limiting assessment to what they *know*.

The other challenge comes from within, and I will now offer up that promised brutal honesty. Sometimes it's just plain hard to get out of my own personal music-historical and pedagogical comfort zone. This headspace includes dependence on chronological thinking, linearity in course design, assigning occasional agency to musical style, the analytical orientation of my own scholarship, and the inclination to broadly survey content with which I am less familiar. So while I have designed courses and have helped to design a curriculum that bears witness to contemporary intellectual contexts, reflects an increasing discomfort with hegemonic frameworks, and dodges or disrupts music-historical master-narratives, I often find myself falling back into the safety net of those more known spaces and comfortable stances, even as I question them. From

2. Cynthia Cyrus, "The Content of Graduate Placement Exams," *Proceedings of the 87th Annual Meeting, 2011* (Reston, VA: National Association of Schools of Music, 2012), 43–46.

3. Cyrus, "Content," 45–46.

casual conversations with colleagues to my perusal of syllabi in purportedly "progressive" curricula, it seems that I am keeping some good company here. Perhaps this persistent unease is both inevitable and okay, so long as we keep our curricular and pedagogical sights set squarely on the needs and futures of our students, rather than on the pasts or even the presents of their professors.

The Curricular Standards of NASM and Their Impact on Local Decision Making

Don Gibson

The National Association of Schools of Music (NASM) is a professional organization comprising 651 institutional members. Included in this membership are music units of all types and sizes from both public and private settings. The standards articulated by the Association in its *Handbook* are consensus-based, broad statements of content that are equally applicable to all institution types, from small liberal arts programs to major, specialized conservatories.[1]

While NASM accreditation involves all aspects of operations, finances, governance, and curricular offerings, most discussions of NASM occurring in local contexts involve degree offerings and curricular design. Various NASM standards are available for review and discussion at all times, but periodic reviews of degree models have also become a standard component of the agenda at annual meetings of the Association.

During my three-year term as president of NASM, we focused on the current state of the professional baccalaureate degree in music, the bachelor of music degree, typically requiring at least 65% music content. The BM degree stands in contrast to the liberal arts degree with a major in music (the BA or BS), a degree with the larger share of its required content dedicated to the liberal arts.

Through the sessions offered at NASM meetings during my presidency, we hoped to provide a greater sense of opportunity for institutions to articulate and implement local solutions to the broad statements of content included in the NASM standards. While curricular models have evolved, a traditional model has emerged over the past few years and has become a typical operating procedure.[2] But this procedure is not the same as the NASM standards. The

1. Available at http://nasm.arts-accredit.org/index.jsp?page=Standards-Handbook.

2. For a discussion of various curricular models for the undergraduate music history sequence, see Matthew Baumer, "A Snapshot of Music History Teaching to Undergraduate Music Majors, 2011–2012: Curricula, Methods, Assessment, and Objectives," this *Journal* 5, no. 2 (Spring 2015): 23–47, http://www.ams-net.org/ojs/index.php/jmhp/article/view/165/308.

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NASM standards articulate achievement goals, not procedure. There is room to do things differently.

As we considered how things might be different, however, we all felt the constraints imposed by our tradition-bound curricular model. At the same time, we found it difficult to identify content areas ripe for either a change in priorities or for deletion. We accumulated these areas and our approaches to them for all the right reasons: each area seems essential, and our approaches are time tested.

Over the past few years, however, curricular discussions have started within some NASM institutions. These discussions have not centered on the NASM standards themselves, but rather on how the goals they contain can best be fulfilled in a specific institution, at this time, for students who have a future of work in music ahead of them. This distinction between NASM standards and local approaches and procedures is critical and important to keep in mind.

I would now like to review the sections of the current NASM *Handbook* devoted to the undergraduate music history sequence. The three sections of the *Handbook* presented below represent standards applicable to all undergraduate degree types (Music Program Components), more specific standards associated with the Liberal Arts Degree with a Major in Music, and the additional standards articulated for All Professional Baccalaureate Degrees in Music and All Undergraduate Degrees Leading to Teacher Certification.

Music Program Components (§III.L, p. 83)

Content, Repertories, and Methods (policies that establish a conceptual framework or guidelines for the application of curricular standards)

> 1. NASM standards address bodies of knowledge, skills, and professional capacities. At times, the standards require breadth, at other times, depth or specialization. However, the standards do not mandate specific choices of content, repertory, or methods.
>
> 2. With regard to specifics, music has a long history, many repertories, multiple connections with cultures, and numerous successful methodologies. Content in and study of these areas is vast and growing. Each music unit is responsible for choosing among these materials and approaches when establishing basic requirements consistent with NASM standards and the expectations of the institution.
>
> 3. In making the choices outlined in Section III.L.2., the institution is responsible for decisions regarding breadth and depth and for setting proportions among them.

> 4. Choices and emphases, as well as means for developing competencies, reflect institutional and program purposes and specific areas of specialization. The result is differences among programs regarding attention given to specific content, repertories, and methods and to various perspectives through which music may be studied.

The Liberal Arts Degree with a Major in Music: Essential Content and Competencies for Musicianship (§VII.D.2, pp. 95–96)

a. Competencies. Students holding undergraduate liberal arts degrees must have:

> 1. The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.
>
> 2. An understanding of and the ability to read and realize musical notation.
>
> 3. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
>
> 4. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
>
> 5. The ability to develop and defend musical judgments.

b. Operational Guidelines. There is no one division of content, courses, and credits appropriate to every institution. These competencies should be pursued through making, listening to, and studying music.

All Professional Baccalaureate Degrees in Music and All Undergraduate Degrees Leading to Teacher Certification (§VIII.B, p. 100)

Common Body of Knowledge and Skills

> 4. History and Repertory. Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization (see Section III.L.).

To put NASM's position in another light, the following words cannot be found anywhere in the 45 pages of the 2014–15 NASM *Handbook* dedicated to undergraduate degrees: Medieval, Renaissance, Baroque, Romantic periods, or fifteenth, sixteenth, seventeenth, eighteenth, nineteenth, or twentieth centuries.

As might be clear by now, NASM advocates for no particular position regarding the overall model for undergraduate music history content. While our traditions and habits tend to move us toward similar models of curricular content, the NASM standards themselves do not do this. Quoting again from standard III.L.4.: "Choices and emphases, as well as means for developing competencies, reflect institutional and program purposes and specific areas of specialization. The result is differences among programs regarding attention given to specific content, repertories, and methods and to various perspectives through which music may be studied."

NASM encourages each institution to make an ongoing practice of revisiting the content and time allocation of coursework provided in music history. Higher education in the United States has always been praised for the broad diversity of institutional types available to our students. Although NASM is pleased to recognize quality programs offering traditional curricular models in the various subject areas, wouldn't it be something if each of our institutions articulated a curricular model that reflected the unique nature of its program, institution, and setting?

And so, perhaps the best way to view NASM is as a friend to music history: articulating standards that ensure an ongoing place for the content area in each curriculum while leaving to local decision making all choices regarding specific content and time allocation to deliver that content. The choices—and challenges—are yours.

John Rice. *Music in the Eighteenth Century.* Western Music in Context. Series editor, Walter Frisch. New York: Norton, 2013.
xvii + 275 + 34 pp. $42.00.
ISBN 978-0-393-92918-8 (paper)

John Rice. *Anthology for Music in the Eighteenth Century.* Western Music in Context. Series editor, Walter Frisch. New York: Norton, 2013.
336 pp. $42.00 ($32.00 if packaged with textbook).
ISBN 978-0-393-92018-5 (paper)

Margaret R. Butler

John Rice's new textbook and score anthology offer instructors of Classical-period music courses a fresh and long-awaited alternative to the existing text-with-anthology pairs providing a comprehensive view of the century (of which Philip G. Downs's *Classical Music: The Era of Haydn, Mozart, and Beethoven* from 1992 is perhaps the best-known representative).[1] A great strength of Rice's book is that it is not just a book: it is an array of pedagogical components that can be used flexibly by the creative teacher. Students can acquire the text in a variety of forms: as a PDF download, as an e-book available through a temporary subscription, or as a paperback (the anthology is available only in this form). They can purchase access to an online listening lab, which connects them directly with the recordings available through Naxos. Norton's student website (wwnorton.com/studyspace) offers chapter bibliographies and anthology playlists. But the website Rice himself created and maintains (sites.google.com/site/jarice18thcmusic/home) offers much more. Here the user will find a treasure trove of digital resources complementing each chapter:

1. Philip G. Downs, *Classical Music: The Era of Haydn, Mozart, and Beethoven* (New York: Norton, 1992).

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related websites; additional readings; a study guide consisting of lists of terms, names, and concepts; print, audio, and visual resources; discussion questions; and other items. Particularly engaging are the numerous facsimiles, portraits, and photographs Rice provides, which instructors can use in the classroom in a variety of ways. Although the recordings on the Norton site and on Rice's site largely overlap, Rice supplements his list with additional ones (YouTube videos and other audio recordings) that offer an instructor a wide variety of examples on which to draw—an especially useful feature for those who wish to have students compare performances and consider related questions. The site is especially valuable since it can be updated on an ongoing basis. The net result is a dynamic learning system that is user-friendly for instructors and inspiring for students.

Despite our best efforts, students' knowledge of eighteenth-century music does not usually extend very far beyond the so-called "great masters," for reasons we confront all too often: problems ranging from issues in historiography and canon formation, to the availability of performing editions, to teacher preference, to shrinking library budgets, to name just a few. Students lucky enough to learn from Rice's book will gain a broad, rich, and nuanced view of the eighteenth-century musical world, one with unusually wide geographical boundaries (extending across Western and Eastern Europe to places as far flung as Jamaica, America, and Mexico). The creators within them include not only canonic composers but those standing just (or well) outside the canon: Tommaso Traetta, Baldassare Galuppi, Anna Bon, Joseph Boulogne, J. C. and C. P. E. Bach, Domenico Gallo, François-André Philidor, Lodovico Giustini, and Marianna Martines, for example. Yet the major figures are by no means neglected (almost half the anthology's pieces are by Haydn, Mozart, and Beethoven). Instructors wanting to focus on these three composers should not be disappointed, discovering familiar works (Beethoven's "Eroica," Haydn's "The Joke") as well as some not found in the standard anthologies (such as the slow movement of Mozart's String Quartet in A Major, K. 464, an excerpt from *Così fan tutte*, and the finale of Beethoven's third "Razumovsky" string quartet (op. 59, no. 3).

Rice's emphasis on the galant style emerges as one of the book's strongest features. The treatment of the galant style offers something for everyone (that is, for all kinds of music students): those majoring in performance will appreciate the central role performers played in the style's dissemination throughout Europe; music education students will discover how galant-era musicians learned their craft. In discussions notable for their accessibility and clarity, Rice presents the essential features of the style and illustrates them with effective musical examples. Drawing on the work of music theorist Robert O. Gjerdingen, Rice introduces the concept of galant schemata, explaining what they are—voice leading patterns that musicians were expected to use over and

over in various combinations—and how they functioned (p. 33).[2] Schemata can be found in the tradition of *partimento*—the realization of the harmonic and melodic implications of a bass line—an essential element in the training of early Classical-era composers and performers. Rice provides useful charts illustrating a few schemata and shows where to find them in short, representative musical fragments. He occasionally refers back to these schemata, unifying his discussion of a wide range of repertory. His treatment of this topic is especially useful pedagogically in that it confronts two different but related sets of questions, both of which are important for students to consider: the "what?" (What is it? Where can it be found?) and the "why?" (What does it mean? Why does it matter? How can we think about it?). Rice presents Gjerdingen's theory as one possible approach and articulates its applicability with a few caveats: it is new; some might perceive it as anachronistic; and—as Rice himself points out—naming and isolating the schemata highlights them in ways composers might not have intended. Thus Rice's discussion affords an instructor opportunities to try out different types of classroom activities by presenting two sides of the same coin, as it were: students could be assigned the task of finding other examples in related repertory, and they could then discuss the issues surrounding schemata as a theoretical construct. Students with keyboard skills will find the examples throughout the textbook easily playable for purposes of classroom demonstration, and voice students will encounter new possibilities for expanding their repertory in the short introductions to pieces by Carl Heinrich Graun, Johann Adolf Hasse, Leonardo Vinci, and others. In short, Rice's book makes the music of the century teachable, especially that of its early decades. Acknowledging Daniel Heartz's monumental and seminal work on the galant style and its musical culture, Rice brings this vibrant repertory to life in a way no other book on eighteenth-century music developed for classroom use has done up to now.[3]

By the same token, no other textbook even begins to approach Rice's in its acknowledgment of women's impact on the development of musical culture as patrons, creators, and performers. Integrating women's contributions into traditional music-historical narratives is nothing new (James Briscoe's *New Historical Anthology of Music by Women* from 2004 and notable additions in the 9th edition of Burkholder, Grout, and Palisca's *A History of Western Music* from 2014 are teaching materials that represent decisive strides in this direction).[4] Yet we still have much to learn about how women's musical involvements

2. Robert O. Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007).

3. Daniel Heartz, *Music in European Capitals: The Galant Style, 1720–1780* (New York: Norton, 2003).

4. James Briscoe, ed., *New Historical Anthology of Music by Women* (Bloomington, IN: Indiana University Press, 2004); J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 9th ed. (New York: Norton, 2014).

shaped the way Classical-period music developed, and to incorporate that information in the way we understand and teach it. Rice makes it possible for us to present students with a more evenly balanced view of how women were trained (from formalized study at the Venetian *ospedali* to private tutorials); how they experienced careers both as performers (from the internationally known diva Caterina Gabrielli to the Auenbrugger sisters, pianists in 1770s Vienna) and composers (Anna Bon, Marianna Martines, Maria Theresia von Paradis), and the power and influence they could wield as patrons (Marie Antoinette, Catherine the Great, Maria Theresa).

Users of this book will be hard pressed to come up with an eighteenth-century music topic that Rice does not explore: we read about genres, formal structures, style trends, public and private venues, demographics and religion, Enlightenment ideas, concert institutions, instruments, audiences, music publishing, national and regional styles, patronage, the "dark side" of European cultural history (its "fish tail"), and many other subjects. Depending on their students' level of preparation, instructors might have to supplement Rice's content with an overview in which developments are laid out chronologically, perhaps accompanied by a timeline clarifying what happened when and where. Such a task might in fact be given as assignment early in the semester, students being directed to draw on any history survey and creating a study tool to which they can refer later if necessary. Rice places his topics within a historical context, but the chronological presentation of events that characterize some period surveys is absent here. Moreover, music history teachers should not expect to use the anthology in a traditional way. It is challenging, for example, to "teach the anthology pieces," since works are integrated into the larger discussion rather than being the point of focus. Certain works are mentioned several times but in multiple chapters, receiving different amounts of emphasis and description at each appearance. Giovanni Battista Pergolesi's *Stabat Mater* is introduced in Chapter 1 and discussed twice in different spots in Chapter 2, for example. The text's list of "anthology repertoire" presents the titles in order, but it does not clarify where within the chapters the pieces appear. The anthology's concordance helps somewhat, but because the pieces' anthology numbers are not given there, instructors will need to help students understand how the concordance corresponds with the anthology. Chapter 3 deals with anthology numbers 2, 7, and 13, for instance. The reasons for this are clear: the author focuses on different stylistic points at each mention and uses the pieces to exemplify related characteristics. As a result, however, pieces are "covered" several times and taken "out of order," which could be confusing for some users; seen from a different perspective, however, this approach embeds the music in its cultural and social context even more firmly, and it gives students a clear image of music as a thread in a complex and multi-faceted tapestry.

No instructor manual exists, and some will find this inconvenient. Furthermore, copyright issues prevent instructor access to the anthology in PDF form, which makes it difficult to integrate the score examples with newer classroom technologies such as the Smart Board. This interactive whiteboard lets instructors project images and mark them up in front of a class, and this has much to offer to the teaching of musical style: instead of just pointing out Gjerdingen's Prinners, Romanescas , and Fontes in the short examples in Rice's discussion, an instructor could go a step further and label them and other stylistic features on projections of score pages when they appear, thus encouraging students to label their own scores more effectively. Norton could help students learn more efficiently by granting instructor permission to use the anthology's contents, thereby keeping pace with the rapidly changing landscape of classroom technology. Finally, the materials could be significantly enhanced by the addition of recordings of the text's musical examples (especially those accompanied by ensembles) as an Internet-based resource; these musical fragments are just as useful to a complete understanding of Rice's discussions as the full-length pieces in the anthology. The insightful and accessibly written descriptions following the anthology pieces are complemented with useful diagrams. In fact the anthology adds another dimension to the materials' flexibility: because of the strength of the descriptions, the anthology could actually stand on its own and be used independently of the book depending on the emphasis of a given course. In all, Rice has given us a rich and well-integrated collection of materials that should inspire students and instructors alike.

Walter Frisch. *Music in the Nineteenth Century.* Western Music in Context. Series editor, Walter Frisch. New York: Norton, 2013.
xvii + 253 + 31 pp. $42.00.
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Walter Frisch. *Anthology for Music in the Nineteenth Century.* Western Music in Context. Series editor, Walter Frisch. New York: Norton, 2013.
x + 337 + 9 pp. $42.00 ($32.00 if packaged with textbook).
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Lisa Feurzeig

Teaching music of the nineteenth century to music majors brings its own special challenges. Because so much of the music that students have heard and performed dates from this century—and also because it was immediately followed by a style period that is still challenging for many listeners—some students think of the nineteenth century as a kind of comfort zone, a time they already know and understand. As a result, they may be less open to new ideas and perspectives on this period than they might be on others that are more of a blank slate to them. These challenges make the ideas that inspire the series Western Music in Context all the more welcome. As series editor Walter Frisch says in the preface to the series as a whole, "Music is a product of its time and place, of the people and institutions that bring it into being" (xiii). Referring to the nineteenth century in particular, he adds, in the author's preface to this volume, that

> an appreciation of this rich legacy requires more than frequent exposure. It demands an exploration of the historical, social, and cultural contexts in which

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> the music was created and heard. Many music histories, written primarily as a narrative of great composers and works, fail to achieve this goal (xv).

Until this book appeared, I was never sufficiently happy with any text to use it as the basis for my semester course on the nineteenth century; instead, I designed the course and materials on my own. When this text was released, I adopted it immediately, and I am now using it for the second time.

The book's greatest strength is its attention to multiple contexts. While emphasizing the central composers and works that are commonly included in any survey of the period, it also acknowledges music from outside the canon, such as music published for amateur performers and virtuosic music that is now mostly forgotten. Frisch gives ample attention to the intellectual backdrops against which music was composed and performed. For example, in Chapter 2 he goes quite deeply into the Romantic movement, with numerous quotations from Romantic intellectuals across Europe (e.g., Wilhelm Heinrich Wackenroder, Victor Hugo, Friedrich Schlegel, Giuseppe Mazzini, and William Wordsworth) and explanations of aspects of the movement such as romantic irony and the conflict between fantasy and reality. I find this chapter extremely strong; my only small criticism is that Frisch writes about the attraction of Romantics to Christianity without the qualification that many of them interpreted that religion very loosely.

Frisch also pays ample attention to how historical and political circumstances were connected to the arts. Some examples: he sets the scene of Austrian life in the *Biedermeierzeit* by considering the effects of Metternich's government, and ties his characterization of Johannes Brahms's and Anton Bruckner's differing approaches to the symphony to a discussion of the different religious and class identities of each composer's most appreciative audience. The business aspect of music is also acknowledged through commentary on the roles of such figures as publishers and opera impresarios.

This combination of material provides a network of connections that makes it possible to paint a complex and multilayered view of the nineteenth century. The Mendelssohn family is a fine example. The text discusses both Felix and Fanny and goes into the reasons, based both in class and gender, that they had similar musical training as children but then moved on to different types of musical lives as adults. This opens the door to many important discussions that bear on music: the changing attitudes of Jews in the nineteenth century that can be attributed in part to Moses Mendelssohn, the range of situations faced by Jewish musicians at different times and places (an opportunity to compare Mendelssohn and Gustav Mahler), nineteenth-century attitudes toward women in artistic professions, and more. When I tell my students that Mendelssohn's aunt Dorothea married Friedrich Schlegel, they know who Schlegel was because

of Frisch's earlier chapter on the Romantic imagination and can put that information into a broader picture. I used to try to create this type of picture on my own; now I have a text that supports me.

While the book's thirteen chapters are not separated into groups, Frisch implicitly divides the century in two halves. Chapter 1 opens with "Nineteenth-Century Music and Its Contexts." Chapter 2, titled "The Romantic Imagination," provides the intellectual context for the first half of the century, setting up the background to support the next four chapters. Chapter 7, "Beyond Romanticism," does the same for the second half of the century, supporting chapters 8–10 and 12. Chapter 11, "Musical Life and Identity in the United States," and Chapter 13, "The Sound of Nineteenth-Century Music," address broader topics that span the whole century.

Within the first half of the book and the century the material is subdivided in an interesting and original way. Chapter 3, on "Music and the Age of Metternich," focuses on various types of music in Vienna, contrasting musical worlds: Ludwig van Beethoven's late style, different sides of Franz Schubert's creative life, and the virtuoso realm. Frisch then moves to opera and approaches it in four countries (Italy, France, Germany, and Russia) with attention both to stylistic qualities and to business circumstances. This organization by topic differs from that adopted by John Rice in the previous volume in the series, in which all chapters are place-based.[1] Chapters 5 and 6 are artfully titled "Making Music Matter" and "Making Music Speak." The first addresses various types of music criticism and performance, while the second emphasizes the link of music to the word in program music and the character piece.

Frisch subdivides the second half of the century somewhat more traditionally, according to genre and/or composer, with one chapter focusing on Richard Wagner, another on Giuseppe Verdi and operetta (an interesting pairing—he links them because both had great popular appeal), and another on symphonic developments in various parts of Europe. The last chronological chapter takes on the style changes at the *fin de siècle*, with particular attention to Richard Strauss, Mahler, *verismo*, and Claude Debussy.

Anyone who teaches this course has doubtless struggled with the question of what repertoire to include. The second strength of this text is its flexibility in this respect. Frisch provides information about important musical developments and their links to broader contexts, along with references to relevant musical works, accompanied by brief notated music examples. For an instructor who chooses to use those particular works for focused study, the companion anthology provides scores and analytical commentary. Someone who prefers to emphasize different works can use this text equally well. For example, I have long chosen to teach *Harold en Italie* rather than the *Symphonie fantastique* as an

1. John Rice, *Music in the Eighteenth Century* (New York: Norton, 2013).

example of Hector Berlioz's program music, in part because my students have already worked with the latter in their earlier, full-year survey. This works quite well in tandem with the textbook. We can read its discussion of the *Symphonie fantastique*, recall what we already know about that piece, and then consider the other work comparatively.

One refreshing quality of the series is its awareness of places and circumstances outside Europe—for example, John Rice's comment in the volume on the eighteenth century that "the coffee that stimulated intellectuals and artists, and the sugar that made the coffee palatable, were both products of slave labor."[2] Since the focus of Frisch's text remains European, the chapter on music in the United States is necessarily limited in scope. It makes interesting comparisons among three parts of what will eventually be the United States: Boston, Spanish colonial America, and New Orleans. For each place it emphasizes one individual and sometimes the institutions associated with him: Lowell Mason and the Handel and Haydn Society, Father Narciso Durán and the Spanish missions, and Louis Moreau Gottschalk. In each case Frisch points out links to European traditions and finds a common impulse to use music for educational and socially beneficial purposes. He goes on to consider briefly the songs of Stephen Foster and the growing interest in opera and classical music in the United States.

One issue that always looms over any text is the question of whether and how much it reinforces the canon of repertoire that we teach and study. Some readers would surely prefer to see more attention to the periphery of Europe and perhaps to the popular traditions that coexisted with the classical. Frisch opens the doors to those discussions through some attention to Russian and Czech nationalism on the one hand and operetta on the other, but does not explore other regions (Scandinavia, for example) and other popular genres. This is worth mentioning—but of course any text on this century will have to leave out much important music.

The pieces Frisch chooses to explore in depth strike a good balance. In the anthology we find a few works that make an appearance in most collections, such as the Habanera from *Carmen*, the first two songs of *Dichterliebe*, and Musetta's Waltz from *La Bohème*. Several are drawn from canonical works but present different movements or sections than those in other anthologies: for example, the second movement of the *Symphonie fantastique* and Isolde's Act I narrative to Brangäne. Similarly, Frisch discusses the Passacaglia from Brahms's Fourth Symphony in the text, but then chooses the first movement of the First Symphony for the anthology. Finally, there are works that may surprise, including Hugo Wolf's Mörike song "In der Frühe," "He, watching over Israel" from *Elijah*, and Gottschalk's piano piece *La gallina*. For each piece in the anthology Frisch provides incisive commentary consisting of a brief

2. Rice, *Music in the Eighteenth Century,* 5.

historical contextualization followed by an analytical description. At times he provides his own explanatory interpretation for the particular musical choices; for example, on the chorus from *Elijah*, he concludes that

> Mendelssohn's chorus thus traces a broad arc, starting from and returning to a mood of comfort, passing in between through turbulence and instability. The musical structure is perfectly calibrated to the emotional and spiritual design (p. 96).

To conclude, I find this text uniquely satisfying. Some instructors will prefer to use other textbooks that hold to the lives-and-works tradition. On some topics, such books offer more detailed information. What I find so compelling about this book is the degree to which it shows the interweaving of many historical strands, just as one would hope and expect in a series called "Western Music in Context." This quality makes it possible to broaden our students' perspective by presenting a complex and nuanced view of how the classical music tradition interacted with other aspects of life in the nineteenth century.