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Teaching Music History Pedagogy to Graduate Students

ERINN E. KNYT

Although graduate programs in musicology, music history, or ethnomusicology in the United States equip students with the skills necessary to become adept researchers, few provide them with discipline-specific pedagogy training. Yet both the expectation that graduate students will become good teachers of music history by trial and error, and the notion that discipline-specific pedagogy is not worthy of space in the graduate curriculum do students a disservice. Michael Markham has already described the disparity between the way graduate students are educated and their subsequent professional duties. Using an entomological metaphor, he notes that those just starting out are often inadequately prepared for their new jobs: “That, however, which had been the most neglected aspect of your larval development, is suddenly the dominant feature by which the title Professor is defined by the vast majority of people with whom you interact.”¹

The fact that these graduate programs rarely offer practical preparation for the task of teaching compounds the learning curve for new teaching assistants, lecturers, or assistant professors, and contributes, if not to bad teaching, then at least to the frequent reliance on teaching styles and methods that have been modeled for decades. It is not unusual for graduate students to start their first academic job without ever having designed a syllabus or course. Many have received no training in pedagogy whatsoever, and have given the art of teaching little thought. Although some aspects of teaching can be learned only

I am grateful to my anonymous readers, Stephen Meyer, and Marianna Ritchey for feedback on this article. An earlier version of the article was presented at the Teaching Music History Conference in Chicago, Illinois, June 2014. Thanks are also due Kim Daniels, Louis Epstein, Halina Goldberg, Julie Anne Nord, and Marianna Ritchey for their insight into classes in music pedagogy at Washington University in St. Louis, Harvard University, Indiana University, the University of Michigan, Ann Arbor, and UCLA.

1. Michael Markham, “On Being and Becoming: The First Year of Teaching on the Clock,” in *The Music History Classroom*, ed. James A. Davis (Burlington, VT: Ashgate, 2012), 156.

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through practice, the next generation of professors and lecturers could be better equipped with a variety of pedagogical strategies and with practical hands-on experience before starting to teach.

It is worth noting that such training could have widespread relevance; even performance professors (especially in liberal arts colleges) frequently end up teaching music appreciation at the undergraduate level and could benefit from pedagogical training in the discipline. Moreover, the benefits of discipline-specific pedagogy training extend well beyond practical considerations. Contemplation of how we teach, what we teach, and how music history pedagogy has evolved preserves and communicates knowledge that is intellectually valuable.² As Giuseppina La Face has aptly argued, the divide between musicology and pedagogy is an unnatural one created by the simplistic perception that the former is esoteric and intellectual, while the latter is pragmatic and experiential:

In the Western world in general, an unnatural divorce has taken place between the pedagogic–didactic field and musicology. There have been some praiseworthy exceptions—for instance, two great German musicologists, Carl Dahlhaus (1928–1989) and Hans Heinrich Eggebrecht (1919–1999), certainly did not neglect music pedagogy—but in general, musicology and pedagogic–didactic studies have chosen and gone down parallel paths that only seldom meet. The damage is for all to see. Musicology has increasingly shut itself up in an ivory tower, while music pedagogy and didactics have mainly developed outside universities, often in an empirical and irregular fashion, and without drawing from the source of the so-called “learned knowledge,” the *savoir savant* of musicology.³

In reality, constantly evolving scholarly trends inform what and how we teach, even as teaching can be an outgrowth of our research. The artificiality of this division described by La Face becomes increasingly evident as music history pedagogy flourishes as a scholarly subfield of research in musicology. As Scott Dirkse noted in his paper at the Teaching Music History Conference in Chicago (2014), the field is evolving to include an increasingly broad array of topics ranging from the pragmatic to the philosophical.⁴ Scholarly articles now convey information on topics as varied as discipline-specific writing and

2. Scott Dirkse has played an important role in documenting this history with his article “A Bibliography of Music History Pedagogy,” this *Journal* 5, no. 1 (2014), 59–97, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/161>. Dirkse is a PhD student at the University of California Santa Barbara and he specializes in research about music history pedagogy.

3. Giuseppina La Face, “Keynote Address: Musicology and Music Pedagogy: An Unnatural Divorce (Bologna, May 29–30, 2014),” this *Journal* 5, no. 1 (2014), 158, <http://ams-net.org/ojs/index.php/jmhp/article/view/168/248>. The author distinguishes between pedagogy—which she defines as the art of teaching humans—and didactics—the methodologies or science of teaching.

4. Dirkse, “The State of Music History Pedagogy: Our History, Our Scholarship, and Our Future,” Teaching Music History Conference (Chicago, June 2014). The meeting program can be viewed here: <https://teachingmusichistory.wordpress.com/program/>.

research skills, teaching non-majors, and using technology effectively. Articles have been written about the flipped classroom and project-based learning.⁵ Questions about coverage and content in music history survey courses have elicited lively and thoughtful debates that touch on teaching methodologies as well as more esoteric considerations about the musical canon and values.⁶

Even so, there is still a dearth of music history pedagogy scholarship related to graduate education and research, which is precisely where the divide between the empirical and the esoteric can seem the most prominent.⁷ The substance of graduate education in musicology often takes place in specialized topical seminars, while pedagogy and professional skills are sometimes relegated to ancillary departments (such as centers for teaching), if they are taught at all. Aside from pragmatic articles about professional development, the job search, and how to survive the first years of teaching, graduate students are hardly considered in current music history pedagogy scholarship. Colleen M. Conway and Thomas M. Hodgman have written about the job search, navigating a career in academia, and developing teaching portfolios, and Jesse Fillerup has offered advice about professional development.⁸ Still lacking are articles about graduate-level teaching strategies and mentorship, as well as curriculum content at the graduate level. To date, there has been no published discussion about how to implement new teaching methods in graduate classes, much less whether or not music history pedagogy scholarship should play any role in graduate-level education. By largely excluding music history pedagogy from graduate level seminars and courses, and by considering it a practical skill to be learned on the job, we are not only doing our students a disservice, but also continuing to relegate it to that of an intellectually inferior topic.

This paper makes a case for including music history pedagogy scholarship and training in graduate level courses. After providing a general review of

5. See, for example, Mary Natvig, ed., *Teaching Music History* (Burlington, VT: Ashgate, 2002); James R. Briscoe, ed., *Vitalizing Music History Teaching* (Hillsdale, NY: Pendragon Press, 2010); James A. Davis, ed., *The Music History Classroom* (Burlington, VT: Ashgate, 2012); and José Antonio Bowen, *Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning* (San Francisco: Jossey-Bass, 2012).

6. Peter Burkholder, Don Gibson, Melanie Lowe, and Douglass Seaton, “The End of the Undergraduate Music History Sequence?,” paper presented at the annual meeting of the American Musicological Society, Milwaukee, WI, November 2014, <https://www.youtube.com/watch?v=cf7BTLGDf0A>. Their talks are now published in this *Journal* 5, no. 2 (2015), <http://ams-net.org/ojs/index.php/jmhp/issue/view/19>.

7. Scholarship that is published in this *Journal*, presented at conferences (such as the Teaching Music History Day Conference) and included in volumes about teaching music history (such as those cited in n. 5, above), helps to breach the perceived divide between musicology research and pedagogy.

8. Colleen M. Conway and Thomas M. Hodgman, *Teaching Music in Higher Education* (New York: Oxford University Press, 2009), 166–229; and Jesse Fillerup, “Professional Development,” in Davis, *The Music History Classroom*, 171–86.

pedagogy courses in musicology graduate programs in the United States, I will concentrate on my own experience teaching a music history pedagogy course at the University of Massachusetts, Amherst. In the process, I posit that exposing graduate students to new discipline-specific pedagogical methodologies, theories, and questions as part of their education requirements could reduce initial stress in teaching positions and lead to more creative and confident music history teachers, while increasing awareness about the many ways teaching and scholarship can and do intersect. Including a complete course, adding a few readings about the pedagogy of music history in graduate seminars, or encouraging theses or dissertations about music history pedagogy, could enrich the educational process and make it more holistic.⁹ Bringing pedagogy into the curriculum provides an opportunity for graduate students to think critically about musicology/music history itself. It elicits questions about the history of the canon, whether or not it actually matters if people learn about Beethoven, for instance, and the goals of humanistic education in general.¹⁰

Music History Pedagogy Courses in Institutions of Higher Learning in the United States

Currently, relatively few institutions of higher learning in the United States offer instruction in music history pedagogy, even if music theory pedagogy and pedagogy of specific instruments are frequently offered. The websites of only 16 out of the 101 institutions of higher education listed by the American Musicological Society as granting graduate level degrees in music history/musicology, and/or ethnomusicology, clearly indicate that they provide pedagogical guidance of some sort for their graduate students as either a program requirement or as an elective option that fulfills program requirements.¹¹ This pedagogical guid-

9. The discussion of topic classes by Mary Natvig and Susan Cook, could for instance, have relevance for graduate seminars. See Natvig, "Teaching 'Women in Music,'" in Natvig, *Teaching Music History*, 111–20; and Susan C. Cook, "Don't Fence Me In: The Pleasures of American Music," in Natvig, *Teaching Music History*, 145–56.

10. I am indebted to Marianna Ritchey for some of the thoughts in the final two sentences of this paragraph.

11. I searched course catalogues for the word "pedagogy," read through departmental course listings, and scoured course requirements sections of websites. It was impossible to locate some of this information on a few of the websites. For a list of the programs consulted, see "Graduate Programs in Musicology," American Musicological Society, accessed March–April, 2015, <http://www.ams-net.org/gradprog.php>. Of the 109 institutions listed at the time of this study, eight do not appear to offer graduate degrees in musicology, ethnomusicology, or music history (based on information from the institution's websites): Connecticut College, Indiana State University, Mannes College, Marywood University, Middle Tennessee State University, University of California, San Diego, University of Virginia, and Wright State University. All information in this section of the essay is based on online course and program information provided by institutional websites in March–April 2015.

ance ranges from supervised teaching mentorship, to professional workshops, to graduate-student-led courses, to discipline-specific seminars (see **Figure 1**). Most of the of the courses focus on pedagogical strategies for undergraduate classes in music. Some institutions, like Yale University, offer optional general pedagogy courses through Centers for Teaching or Graduate Training Centers rather than through the department. These courses, however, are not specific to music, and do not usually fulfill degree requirements.¹² General courses provided by ancillary centers therefore have not been included in the list. It is possible that there are additional institutions offering pedagogy training as special topics courses on rotating bases that are not mentioned as requirements for degrees, or some that did not clearly list the courses on their websites.

Two institutions (New England Conservatory and the University of Florida) provide supervised teaching or teaching mentorship, rather than a course in pedagogy. Thus they provide pedagogical instruction through apprenticeship, which can provide a solid grounding in pedagogical experiences and hands-on training. The New England Conservatory training consists of a “two-year teaching assignment in an undergraduate Music History course.”¹³ Although supervised teaching is required for graduation, it is not granted course credit. At the University of Florida, supervised teaching can garner anywhere from one to five credits and is graded (satisfactory/unsatisfactory). Six institutions (Columbia University, Harvard University, Stanford University, University of North Texas, University of Oregon, and Washington University in St. Louis) offer courses or colloquia in general music pedagogy and professional development. Of these, two are listed as music education courses (University of Oregon and University of North Texas) and two are taken on a satisfactory/unsatisfactory basis (Harvard University and Stanford University), while one provides no course credit (Columbia University). None of these courses focuses exclusively on music history pedagogy. The course at the University of North Texas provides instruction in teaching courses in music theory, music education, and music literature and history.¹⁴ The course at Harvard University varies every year depending on the teacher. It typically meets every few weeks throughout the academic year. Ethnomusicologists, theorists, musicologists, and composers in each cohort take the class, which focuses on general music pedagogy. Harvard’s Teaching and Learning Center (The Bok Center) is responsible for training graduate students in various departments, including

12. “Graduate Student Handbook,” 2014–15 edition, Yale University Department of Music, <http://yalemusic.yale.edu/sites/default/files/files/GraduateStudentHandbook2014-15%20June14.pdf>.

13. “Master of Music: Musicology,” New England Conservatory, <http://necmusic.edu/music-history-musicology/master-music>.

14. “Course Catalogue,” University of North Texas, http://catalog.unt.edu/preview_course_nopop.php?catoid=12&coid=39279.

Figure 1: List of Music Departments/Schools of Music Offering Guidance in Music Pedagogy to Graduate Students in Music History, Musicology, or Ethnomusicology as a Degree Requirement or Option

Institution	Course	Credits	Grading	Instructor
Columbia University	G600: Professional Strategies and Skills	0	Unknown (presumably not graded)	Chair of the Core Curriculum Course, Masterpieces of Western Music
Indiana University–Bloomington	M603: Methods of Musical Scholarship: Pedagogy of Music History	3	A–F	Faculty member
Louisiana State University	MUS 7701: Pedagogy of Music Theory	3	A–F	Faculty member
New England Conservatory	MHST: 580 Teaching Internship	0	Not graded	Faculty member
Stanford University	MUS 280: Teaching Assistant Training Course	1	S/U	Graduate student instructors
University of California–Los Angeles	MUS 495	2	S/U	Graduate student instructors
University of Florida	MUS 6940: Supervised Teaching	1–5	S/U	Unknown (presumably a faculty member)
University of Hawai‘i–Manoa	MUS 657: World Musics in Undergraduate Education	2	Unknown	Faculty member

(continued)

Figure 1 (continued)

Institution	Course	Credits	Grading	Instructor
University of Illinois-Urbana-Champaign	MUS 514: Musicology and Pedagogy	4	A-F	Faculty member
University of Massachusetts-Amherst	MUS 590P: Music History Pedagogy Seminar	3	A-F	Faculty member
University of Michigan-Ann Arbor	MUSICOL 509: Teaching an Introduction to Music	3	A-F	Faculty member
University of Nebraska-Lincoln	MUSC 942: History Pedagogy	3	A-F	Unknown (presumably a faculty member)
University of North Texas	MUED 6580: College Teaching of Music Courses	3	A-F	Faculty member
University of Oregon	MUE 641: College Music Teaching	3	A-F	Faculty member
Washington University-St. Louis	L27 5651: Undergraduate Pedagogy Seminar	1	A-F	Faculty *

* Kim Daniels, private correspondence with the author, April 17, 2015 and June 5, 2015.

music, to teach discipline-specific pedagogy courses.¹⁵ The course at Stanford University is co-taught by two graduate students and meets once per week every spring semester. It covers general teaching strategies, professional development skills, and more specific ideas about teaching music theory, music history, and computer music classes. Louisiana State University requires musicology students to take a course in music theory pedagogy. However, the graduate student handbook adds the cautionary indication that the course “does not fulfill the requirement for any 7000-level music theory course if it is the only 7000-level music theory course taken by the degree candidate.”¹⁶

Despite the widespread prevalence of discipline-specific pedagogy course offerings in music theory, voice, jazz, or classical instruments throughout the United States, discipline-specific music history pedagogy courses are only offered at seven of the 101 institutions listed on the American Musicological Society Website (Indiana University, Bloomington; UCLA; University of Hawai‘i at Manoa; University of Illinois at Urbana–Champaign; University of Massachusetts, Amherst; University of Michigan, Ann Arbor; and University of Nebraska, Lincoln). The courses are diverse in content.

The course at UCLA is currently taught by a musicology graduate student (although it used to be taught by faculty members) and covers an array of professional development issues specifically related to musicology students, including publishing and designing syllabi.¹⁷ The University of Hawai‘i offers a course entitled “World Musics in Undergraduate Education,” which focuses on strategies for teaching non-Western music to undergraduate students.¹⁸ The University of Illinois at Urbana–Champaign first offered a seminar entitled “Musicology and Pedagogy” in spring 2014. Designed for musicology students (and non-musicology students with permission of the instructor), the topical seminar deals with issues related to the teaching of undergraduate courses in Western and non-Western music, including “syllabus and lecture design, presentational and discussion styles, and use of multimedia and educational technology” as well as a discussion of recent pedagogical literature. The most recent seminar, offered in summer 2014, was entitled “Musicological Improvisation and Pedagogy, an Ethnomusicological Approach” and was taught by Gabriel

15. Louis Epstein, personal communication with the author, April 16, 2015. Epstein wrote: “In addition to organizing and teaching the course, the grad student who’s in charge (‘Departmental Teaching Fellow’) is available for consultation, reviews teaching videotapes with first-year teachers, and helps run Harvard’s teaching bootcamp in August and January.”

16. “Graduate Student Handbook, 2012–2013,” School of Music, Louisiana State University, <http://wp.music.lsu.edu/wp-content/uploads/2012/08/SOM-Grad-Handbook-2012-2013-update-June-16.pdf>.

17. Marianna Ritchey, personal communication with the author, April 7, 2015.

18. “Detailed Course Information,” The University of Hawai‘i System, https://www.sis.hawaii.edu/uhdad/bwckctlg.p_disp_course_detail?cat_term_in=201510&inst_in=MAN&subj_code_in=MUS&crse_num_in=657.

Solis. Solis's course examined theories and techniques of improvisation and students were expected to incorporate improvisation into their teaching.¹⁹ At the University of Nebraska, Lincoln, a three-credit course entitled "Pedagogy of Music History" is offered, and is oriented toward students of all majors, including performance, composition, music education, music theory, and music history. The brief course description indicates only that it covers "current materials and approaches for the teaching of music history in the post-secondary academic environment."²⁰ Curiously, the course did not appear on the projected course offering list for the next four years (from fall 2014 to summer 2019) at the time of this study. The University of Michigan requires musicology graduate students to take a course entitled "Teaching an Introduction to Music" if they are to be considered for a teaching assistantship.²¹ The course, which meets twice per week for ninety minutes and is taken by PhD students in musicology (or other doctoral students taking the certificate program in musicology), is designed to prepare musicology students to teach music history to non-majors.²² Assignments include six mini-teaching sessions ranging from five minutes to nearly twenty-five minutes, and the creation of a personal statement, teaching philosophy, and course outline and syllabus for an intro to music/music appreciation three-credit course.²³

One of the most comprehensive courses in music history pedagogy is offered at Indiana University, Bloomington. Halina Goldberg began teaching the music history pedagogy course there about fifteen years ago. It is offered every few years, and is attended by graduate students in music history and theory. In her course, which meets once per week for about three hours, Goldberg asks her students to design syllabi for three different courses (a survey course and a more specialized course intended for majors, as well as a music appreciation or world music course designed for non-majors). In addition, she asks students to design grading rubrics, exams, and unique assignments. Students also practice teaching in the classroom, create teaching statements, and discuss the merits of various music history textbooks. Classroom discussions center on readings taken from this *Journal* and the edited collections by Natvig and Briscoe, but Goldberg is also happy to help out with fundamentals, too—such as creating power point slides and marking up PDF documents. Goldberg also occasionally

19. "MUS 514: Musicology and Pedagogy," University of Illinois at Urbana-Champaign, <https://courses.illinois.edu/schedule/2014/summer/MUS/514>.

20. "Graduate Bulletin," University of Nebraska, Lincoln, <http://bulletin.unl.edu/courses/MUSC/942>.

21. Julie Anne Nord, personal communication with the author, April 13, 2015.

22. "Certificate Program in Musicology," University of Michigan, http://www.music.umich.edu/departments/musicology/cert_musicology.htm.

23. "Doctor of Philosophy in Musicology with Historical Emphasis," University of Michigan, http://www.music.umich.edu/departments/musicology/phd_historical.htm.

invites guests to her course to talk about issues such as hybrid course design and education administration.²⁴

The course at the University of Massachusetts, Amherst appears to be most similar to the one offered at Indiana University, Bloomington, and is perhaps the only one that considers pedagogical strategies for graduate-level courses. It will be described in more detail in the next section.

A Course Template

This survey reveals that discipline-specific training in music history pedagogy is the exception rather than the rule in the United States. Hence, many musicologists who choose to work in academia will not have experienced any training in discipline-specific pedagogy before starting their first job; those who have might have taken graduate-led classes/workshops, or participated in a supervised apprenticeship. Very few will have experienced full-semester faculty-led seminars that include a balance of practical and theoretical assignments and readings. While there are many benefits to an apprenticeship, and some pedagogy instruction is better than none, a course led by a faculty member that also includes some hands-on teaching experience—such as at Indiana University, Bloomington—provides a well-rounded approach. Yet there are few precedents or models for those wishing to teach such a course. The main part of this article therefore provides a template for a graduate-level music history pedagogy seminar that could be altered or modified according to the needs of the particular graduate program in order to better equip graduate students to teach music history creatively and effectively, and—at the same time—to continue to break down the perceived division between musicology and pedagogy. The ideas shared in the next part of this article are based on my own experience designing such a course in 2013 at the University of Massachusetts, Amherst.

In the remainder of this article, I discuss ways of organizing the seminar, provide examples of assignments, and reveal methods for making the course relevant to music students from diverse backgrounds, including master's and doctoral students; students for whom English is a second language; and students with different areas of concentration. Covering approaches ranging from the practical to the theoretical, I show that a music history pedagogy seminar can add breadth to graduate-level course offerings even while equipping students to become more effective and creative teachers and scholars.

At the University of Massachusetts, Amherst—where the majority of graduate students are performers—I designed and taught a seminar in music history pedagogy for graduate students of all majors (composition, music

24. Halina Goldberg, personal communication with the author, April 21, 2015.

history, performance, music education, jazz, and theory) in fall 2013. The course was initially approved by the Graduate Program Committee, then subsequently endorsed as an experimental course by the Faculty Senate. It currently counts as one of the core music history graduate courses along with other more traditional seminars such as “The Age of Bach and Handel,” “Haydn, Mozart, and Beethoven,” “Romanticism in Music,” “Minimalism,” or “Neoclassicism.” Graduate students in music at the University of Massachusetts, Amherst are required to select and complete at least two such courses (regardless of their major concentration area). Graduate seminars in music history usually have capped enrollments of eight to ten students, but can grow if instructors agree to take extra students. The course in music history pedagogy in fall 2013 was capped at ten students and had an enrollment of ten.

Although the course in music history pedagogy would have the greatest importance for our master’s students in music history, it was also relevant to graduate students in other disciplines who took the course, most of whom stated they expected to be teaching music history in some form—be it a music appreciation class or music history in the studio to private students—in the future, even if they did not aspire to become musicology professors. In fact, the students who decided to enroll in the course came from quite diverse backgrounds, not only because of their majors, but also because they have different levels of experience in music history and in teaching. Some were already veteran classroom teachers at the secondary level, but not at the university level; some had given private lessons; and others were just beginning teachers. This diversity of experience enriched discussions about teaching survey courses for students from different areas of concentration and classes for non-majors even if it made it more challenging to address pedagogical strategies for graduate-level musicology seminars.

I intentionally grouped together pragmatic experiential learning and more abstract theoretical issues to help break down barriers between theory and practice. Each class session concentrated on specific topics, much like a traditional historical seminar, with daily scholarly readings and video excerpts providing prompts for discussion. (See the Appendix for a week-by-week reading list.) The fourteen-week long course met biweekly for seventy-five minutes, and progressed from the most general to the most specific and specialized topics (from strategies and theories for teaching music history to non-majors and majors), before touching upon alternative teaching methods, technology, and professional development for graduate students. Some of the topics are modeled on chapter titles from published pedagogy texts and relate to the readings assigned for the day. However, the topics could easily be organized in any order according to the specific goals of the teacher and the needs of the students.

For each topic, brief written prompts asked students to reflect on readings, to compare and contrast differing viewpoints, and to begin to form and express their own opinions. Student written responses completed prior to each class session functioned as launching points for lively classroom discussions. Many prompted debates about topics as fundamental to musicology as to music history pedagogy. For instance, during a session on lecturing and teaching non-majors, students had been asked to read Marjorie Roth's "Music as a Liberal Art: Teaching Music to Non-Majors"; Maria Archetto's "Interdisciplinary Approaches to the Introduction to Music Course"; and Edward Nowacki's article on "Lecturing." During class, we began with a lively discussion about what it meant for non-majors to appreciate music and whether this was even a worthy goal for a course, before identifying specific challenges of teaching non-majors, and discussing pragmatic ways to address those challenges. The ensuing discussion digressed periodically into conversations about the role of appreciation and enjoyment in scholarship and in the classroom and concert hall as we debated the various merits of drastic versus gnostic knowledge. Why, for instance, should non-majors be taught to "enjoy" music while majors are encouraged to "analyze" it without as much consideration for personal taste? How much knowledge should we expect non-majors to acquire, and what role should the increasing demand for pop music play in the course content? Another issue under consideration was how to approach classrooms of diverse sizes. Based on discussions and readings, the class analyzed several different video excerpts of master teachers lecturing to non-majors, and I gave a mini-lecture on lecturing, which students were asked to discuss and critique.

The content and assignments were designed to help students make connections between musicology and the teaching of music history. Assignments covered a broad spectrum, ranging from the practical to the theoretical, with one major assignment due about every other week. **Figure 2** provides a list of the course assignments. Students were asked to use their knowledge of the controversies and opinions about the canon and the construction of musical narratives to design a syllabus for a music history survey course or a topical seminar. Keeping in mind these same issues, they were asked to become familiar with and evaluate textbooks in terms of content and organization. Observing and critiquing music history professors in action allowed for a contemplation of the ways in which scholarship and teaching intersect. I also asked students to respond to the more esoteric classroom readings with weekly response papers in which they expressed opinions and grappled with complex musicological issues and their impact on the music history classroom. The culminating assignment was an essay of ten to fifteen pages or another creative project involving writing and research, expressing a creative approach to teaching music history in the manner of the many articles we had read in class.

Figure 2: Assignments

- 1. Syllabus.** Design a syllabus for a music history survey course (for majors or non-majors) or for a topical graduate seminar. Include a weekly breakdown of activities.
- 2. Textbook Summaries.** Compare and contrast textbooks for music majors and non-majors in two separate two to four page, typed essays. Consider content, organization, clarity, prose style, and appropriateness for the intended reader.
- 3. Classroom Observations.** Visit two contrasting music history courses (i.e., one graduate seminar and one undergraduate survey class for majors, or one survey class for majors versus one for non-majors) and prepare two essays summarizing and critiquing what was taught and how it was taught.
- 4. Paper proposal and annotated bibliography.** Write a description of your proposed final project (c. 250 words). Mention your creative pedagogical idea and how it complements current essays about music history pedagogy. Also discuss your intended methodologies and a description of general organization of the paper. Include a working annotated bibliography, briefly summarizing the relevance of each source for your paper.
- 5. Oral Presentation.** Provide a symposium style presentation of your final paper (15 minutes). Include specific examples to illustrate main points. Presentations will be graded on the quality of the delivery as well as the quality of the content.
- 6. Final Paper.** Write a final paper (c. 10 to 15 pages, including bibliography and footnotes) expressing a creative methodology for teaching music history. The ideal paper would be modeled after the examples read in class.
- 7. Writing Assignments.** Write brief (1- to 2-page) essays in response to class topics. In your essays, respond to the assigned readings and daily topics, but also include your own opinions and ideas.
- 8. Microteaching.** Create a lesson plan for a brief (c. 15-minute) class session about a topic of choice. Teach the topic as you are videotaped, and receive feedback from the class when the video is replayed.
- 9. Teaching Portfolio.** Assemble teaching materials, including student reviews, teaching philosophy, sample syllabus, sample assignments, etc. into an attractive portfolio that could be submitted with a job application.

In their microteaching sessions, placed near the end of the semester, students were asked to design a lesson plan for a music-historical topic of their choice and for an audience of their choice (i.e., non-majors, majors, or graduate students, large class or small seminar) featuring multiple teaching methodologies during their presentations. After receiving feedback on

their lesson plans, students selected a portion of the lesson to share with the pedagogy seminar. The microteaching sessions, seven to ten minutes each, took place in the regular course meeting time, and were videotaped and replayed for class critique. Those observing the microteaching sessions pretended to be the intended student body.

For some students, this was their first experience teaching in a university classroom. Others were concurrently leading individual course sections as teaching assistants at the University of Massachusetts, Amherst and had been trying out new teaching techniques in undergraduate classes throughout the semester. Some presenters included small-group breakout sessions to open up discussion and incorporated active learning strategies into their microsessions, including score or article analysis. One student decided to teach a session for undergraduate music majors about *Harmoniemusik* (eighteenth- and nineteenth-century wind ensembles). He quickly engaged his “students,” using a brief breakout session in small designated groups to elicit discussion, before launching into a more traditional, but flexible, lecture format with Powerpoint slides and some time for informal group discussion at the end. A few also included active learning activities in their microteaching sessions, such as the creation of a piece of minimalist music in which each student improvised a one-measure pattern beginning with a given pitch, and then entered at regular intervals in imitation of Terry Riley’s *In C*, or the performance of Steve Reich’s *Clapping Music* to demonstrate phasing in a lecture on minimalism. Most members of the class agreed that it was revelatory to be able to watch themselves teaching. They were able to learn from seeing their own gestures, tones of voice, nervous tics, and classroom style.

Throughout the semester, I discovered that students tended to do very well with assignments that seemed familiar, such as creating syllabi, critiquing professors’ teaching, and evaluating textbooks. After all, these were activities that they had done, at least subconsciously, since their undergraduate days. The readings and classroom discussions provided them with many more issues to think about and consider as they completed the projects, but they already had mental templates they could use as models. They wrote thoughtful comparisons of textbooks and were able to form opinions about what methods might dovetail best with their personal teaching styles and values. They also provided excellent critiques of professors in the classroom.

The area of greatest struggle was the formal research paper and related symposium-style presentation, despite detailed criteria for what should be included, and even though they had previously written many essays and term papers. I found that I needed to offer more guidance beyond just a critique of a proposal and bibliography than is even typical for traditional research papers, and needed to walk them through different methodologies for writing the

papers, as well as allow more time for peer feedback and revision. The main challenge was not the writing itself, but rather the content. One particular challenge they faced when writing the paper was what to cover when the subject was not the music itself or the act of performance. It seemed incredible to them that the main bulk of the paper could be spent critiquing teaching styles or describing the process of creating a syllabus. Another problem was how to meld research and experience to arrive at and discover methodologies and sources that supported interesting topics or ideas. It was also difficult for them, at first, to grasp that it was just as essential in a pedagogy paper to include a summary of literature as a way to situate an idea within ongoing discourse about a topic. Compounding the challenges was the students' lack of personal experience with teaching. For some students, the ideas they wrote about ended up being unproven theories or untried methodologies, but these will hopefully inform their teaching activities in future years. One student, for instance, wrote about how to design an effective syllabus for a topical graduate seminar, when his only experience doing this had been to create the mock syllabus for our class. Students in the class eventually wrote some very interesting and informative papers about topics as diverse as teaching students how to evaluate sources in writing classes; developing new teaching strategies and methodologies based on pedagogical strategies successfully implemented in other related disciplines, such as history and English; creative approaches to constructed musical narratives in twentieth- and twenty-first-century history surveys; and ways to meld performance and history in a non-traditional survey course for music majors.

Challenges, Results, and Conclusions

I had no models for designing and teaching a course in music history pedagogy for graduate students. I had never taken such a course, there was no textbook to follow, and I was sharing some of the newest teaching strategies that I was only beginning to experiment with myself. It is true that I had enrolled in—and subsequently co-taught—the pedagogy seminar as a graduate student at Stanford University.²⁵ As helpful as it was, however, that class focused on teaching music in general rather than music history specifically. It was a practical course focused on experience rather than theory, and—as a pass/fail course for one unit of credit, taught by graduate students—it was not taken all that seriously in comparison to core seminars.

25. I initially co-taught the course with Heidi Lee (currently Assistant Professor of Music History, Music Theory, and Composition at West Chester University), to whom I am indebted for a few of the course assignments and ideas, and then with Bruno Ruviano, who is currently on the composition faculty at Santa Clara University.

In addition to having no obvious model or template, another challenge was to constantly vary my teaching style to model the subject under consideration, such as discussion, active learning, and lecturing, so there was no disparity between subject and method. Modeling new teaching methodologies and strategies sometimes involved trying out new teaching styles or class formats that I had previously only read about. For instance, we discussed creating a culture for learning, and in subsequent classes, we experimented with different seating arrangements (e.g., circle, horseshoe, forward-facing, scattered throughout the room). After studying active learning, students tried specific active learning assignments in class, such as designing their own exam for a survey in the common practice period, or designing a historical assignment drawing connections between historical repertoire and music today, as Melanie Lowe suggested in her article “Teaching Music History Today: Making Tangible Connections to Here and Now.”²⁶ When discussing grading, students created their own rubrics for grading in small groups and mock graded some sample assignments. For most classes, there were plenty of quality online teaching videos from institutions like Stanford University, Yale University, and MIT that provided samples for students to critique. In three instances, I brought in experts on particular topics, such as early music, online course design, or listening blogs, to talk for about twenty minutes to open up discussion. In the end, students appreciated the experimental aspect of the class and enjoyed learning along with me. In the future, I would consider adding a session on teaching world music and jazz history, especially given the strong jazz performance program at the University of Massachusetts, Amherst. In addition, I would consider asking students to try creating a course website for one of the assignments, given the increasing importance of blended and online learning.

Graduate students at the University of Massachusetts, Amherst recognized the value of the class, and I would imagine students elsewhere would as well. My seminar was scheduled at the last minute due to staffing and scheduling issues, and ended up meeting at eight o'clock in the morning, but registration was full by the first day of classes. By the end of the semester, students were overwhelmingly enthusiastic; some stated that it was their favorite course of the semester. Just a few of their comments from anonymous end-of-semester reviews reveal how much they valued the experience:

It felt like a sneak peak behind the scenes of teaching music history and throughout the semester I learned many things I did not know as well as issues and strategies of teaching.

26. Melanie Lowe, “Teaching Music History Today: Making Tangible Connections to Here and Now,” this *Journal* 1, no. 1 (2010): 45–59, <http://ams-net.org/ojs/index.php/jmhp/article/view/17/24>.

I really enjoyed this class. It was like re-taking the undergrad music class experience I never had. From the teacher's perspective, its structure was open enough that I could relate the materials to my specialized interest.

Great Course. I've learned a lot about teaching, as well as trends in the job market. Thank you!

Taking this course as an undergraduate education major and now a performance major it helped me grow as both a teacher and a musician. I know this class may have been an experiment. I hope it stays and continues to be taught. I know a lot of students who weren't able to take it this semester and are hoping to take it in the future.

This course, which began as an experiment at the University of Massachusetts, Amherst, is now being offered regularly each year, and by rotating faculty members.²⁷ It is a course I wish I could have taken before starting my first job, and a course that I hope many other institutions will consider offering as well. The fact that this class is taught by tenure-stream faculty members and given equal weight with other core history classes shows the new importance that is being given to the art of discipline-specific pedagogy. It is no longer a topic that needs to be addressed merely in order to help teaching assistants function minimally well in the classroom. Its value extends well beyond practical considerations, and helps musicologists seek and discover continuity between music history as researched for specialists and music history as communicated to upcoming musicians and historians.

Institutionalizing music history pedagogy in course form helps to prepare our graduate students who go on to positions in academia for the challenges that they will face during their first years with jobs in higher education. But it also serves our undergraduates by providing them with informed future teachers of music history who will hopefully pave the way for new innovations in music history pedagogy. In addition, it helps link teaching and research. Bringing pedagogy into the curriculum provides an opportunity for graduate students to reflect on what we study, teach, write about, and perform. It elicits questions about curriculum, values, and methods. For some, great teaching comes naturally. For many of us, teaching by trial and error has led to a degree of success. However, educating graduate students about diverse teaching methodologies and giving them some practice before they lead their own classes for the first time can only contribute to more creative and confident teachers who are better equipped to impact music history students in the twenty-first century and better trained for the jobs they may one day assume.

27. Marianna Ritchey taught the course in fall 2014 with an enrollment of nine. I will be teaching it again in fall 2015.

APPENDIX: Sample Course Schedule

Week 1. What the Best Teachers Do (and Don't Do!)

Tuesday

Introduction to the Course and Fundamentals of Good Teaching

Thursday

Reading:

- Michael Markham, "On Being and Becoming: The First Year of Teaching on the Clock"

Week 2. Teaching Non-Majors And Creating A Culture For Learning

Tuesday

Reading:

- Marjorie Roth, "Music as a Liberal Art: Teaching Music to Non-Majors"
- Maria Archetto, "Interdisciplinary Approaches to the Introduction to Music Course"
- Edward Nowacki, "Lecturing"

Thursday

Reading:

- Noël Bisson, "First Nights: Awakening Students' Critical Skills in a Large Lecture Course"
- Jennifer L. Hund, "Writing about Music in Large Music Appreciation Classrooms Using Active Learning, Discipline-Specific Thinking, and Peer Review"
- Colleen M. Conway and Thomas M. Hodgman, "Creating a Culture for Learning"

Week 3. Music History Surveys For Majors And Designing An Undergraduate Music Course

Tuesday

Reading:

- Douglass Seaton, "Teaching Music History: Principles, Problems, and Proposals"
- James Parakilas, "Texts, Contexts, and Non-Texts in Music History Pedagogy"

Thursday

Reading:

- James A. Davis, "Classroom Discussion and the Community of Music Majors"
- Conway and Hodgman, "Course Planning and Preparation"

Week 4. Teaching Early Music And Understanding The Learners

Tuesday

Reading:

- Kathryn Buehler-McWilliams, Russell E. Murray, “The Monochord in the Medieval and Modern Classrooms”
- Patrick Macey, “Providing Context: Teaching Medieval and Renaissance Music”

Thursday

Reading:

- Douglas Shadle, “Nothing Ordinary About It: The Mass Proper as Early Music Jigsaw Puzzle”
- Conway and Hodgman, “Understanding the Learners”

Week 5. Teaching the Common Practice Period and Assessment and Grading In Music Courses

Tuesday

Reading:

- Kenneth Nott, “Teaching Baroque Music to the Bright and Interested and Ignorant”
- C. Matthew Balensuela, “Music History/History of Theory: Dynamic Tensions between Theory and Composition in the Classical Era”

Thursday

Reading:

- Elizabeth A. Wells, “Evaluation and Assessment”
- Conway and Hodgman, “Assessment and Grading in Music Courses”

Week 6. Teaching Twentieth- And Twentieth-First Century Music and Making Music History Relevant In Today’s World

Tuesday

Reading:

- Robert Fink, “Teaching Music History (After the End of History): 'History Games' for the Twentieth-Century Survey”
- Jesse Fillerup, “Cage and the Chaotic Classroom: Pedagogy for the Avante-Garde”

Thursday

Reading:

- Melanie Lowe, “Teaching Music History Today: Making Tangible Connections to Here and Now”
- Conway and Hodgman, “Instructional Strategies for Academic Courses”
- Conway and Hodgman, “Strategies for Active Learning in Music Classrooms”

Week 7. Seminars And “Topic” Classes

Tuesday

Reading:

- Mary Natvig, “Teaching ‘Women in Music’”
- Michael Pisani, “Teaching Film Music in the Liberal Arts Curriculum”

Thursday

Reading:

- Susan C. Cook, “Don’t Fence Me In: The Pleasures of Teaching American Music”

Week 8. Narratives And The Discipline Of Music History Plus Creating Syllabi

Tuesday

Reading:

- Mark Evan Bonds, “Selecting Dots, Connecting Dots: The Score Anthology as History”
- J. Peter Burkholder, “Decoding the Discipline of Music History for Our Students”

Thursday

Reading:

- Kristy Johns Swift, “Grappling With Donald Jay Grout’s ‘Essays on Music Historiography’”
- Conway and Hodgman, “The Syllabus”

Week 9. Technology In The Classroom

Tuesday

Reading:

- The Editors, “New Models for Teaching Music History in the Online Age: Introduction and Session Abstract”
- José Antonio Bowen, “Technology In and Out of the Classroom”
- Conway and Hodgman, “Learning Technology in Music Classrooms: A Catalyst for Deeper Learning and Creativity”

Thursday

Reading:

- Mark Clague, “Publishing Student Work on the Web: The Living Music Project and the Imperatives of the New Literacy”
- Jocelyn R. Neal, “The Online Challenge: Why Not Teach Music History Unconventionally?”

Week 10. Assignments And Projects

Tuesday

Reading:

- Eleonora M. Beck, “Assignments and Homework”

- Erinn Knyt, “Rethinking the Final Music History Project”
- Per F. Broman, “The Good, the True, and the Professional: Teaching Music History in an Age of Excess”

Thursday

Reading:

- Carol A. Hess, “Score and Word: Writing About Music”
- Nancy Rachel November, “Literacy Loops and Online Groups: Promoting Writing Skills in Large Undergraduate Music Classes”
- Scott Warfield, “The Research Paper”

Week 11. Alternative Approaches And Methodologies

Tuesday

Reading:

- Sandra Sedman Yang, “Singing Gesualdo: Rules of Engagement in the Music History Classroom”
- Pamela Starr, “Teaching in the Centrifugal Classroom”
- Gavin Douglas, “Some Thoughts on Teaching Music History from an Ethnomusicological Perspective”

Thursday

Reading:

- J. Peter Burkholder, “Peer Learning in Music History Courses”
- Anthony J. Bushard, “A Model Jazz History Program for the United States: Building Jazz Audiences in the Twenty-First Century”
- Conway and Hodgman, “Learning from Student Feedback”

Week 12. Professional Development/The Teaching Portfolio

Tuesday

Reading:

- Conway and Hodgman, “The Job Search in Higher Education”
- Conway and Hodgman, “Navigating a Music Career in Higher Education”
- Conway and Hodgman, “Professional Development and Improvement of Teaching”

Thursday

Reading:

- Jessie Fillerup, “Professional Development”

Week 13. Microteaching

Week 14. Presentation Of Final Projects

“Sonata, What Do You Want of Me?”: Teaching Rhetorical Strategies for Writing about Music

ALISON P. DEADMAN

Bernard le Bovier de Fontanelle’s (1657–1757) frustrated outcry highlights the challenge of expressing the meaning of one medium with another. Taken in the context of Jean Jacques Rousseau’s (1712–78) entry on the sonata in the 1768 *Dictionnaire de musique*, this exclamation is used to support the idea that instrumental works are nothing more than a trifling diversion and that in the absence of a vocal part to carry a verbal text the full meaning of a musical composition cannot be realized by the listener. Of course, in the nineteenth-century, Arthur Schopenhauer and other Romantic thinkers would turn this notion around by suggesting that instrumental music was the highest form of art precisely because it was not tied down by concrete image or text. Gustav Mahler’s comment of 1896 to the music critic Max Marschalk (1863–1940) is illustrative of the related idea that music was able to be expressive where words failed: “I know, where I am concerned, that so long as I can sum up my experience in words, I would never write any music about it.”¹ This challenge—talking about musical works in a meaningful way—is one that we as musicologists spend our career grappling with, and it is a challenge that is also faced by our students.²

In their 2013 article, “Making Disciplinary Writing and Thinking Practices an Integral Part of Academic Content Teaching,” Kerry Hunter and Harry Tse

I am grateful to Virginia Christy Lamothe of Belmont University and Marian Kelly of Maryville College for commenting on earlier versions of this article. I am also grateful to the members of the South-Central chapter of the American Musicological Society for the useful discussions that ensued when I presented some of this material at our local chapter meeting in 2014.

1. Piero Weiss, ed., *Letters of Composers Through Six Centuries* (Philadelphia: Chilton Books, 1967), 392, reproduced in Piero Weiss and Richard Taruskin, *Music in the Western World: A History in Documents* (New York: Schirmer Books, 1984), 413.

2. I do not claim this challenge only for musicologists as it applies equally to music theorists, composers, and other scholars who write about music. Despite Fontanelle’s comment, the presence of a vocal part with text does not necessarily make the job any easier.

remark that “Educators and researchers are increasingly calling for the process of writing and knowledge construction to be an integral part of disciplinary learning.”³ In saying this, the authors imply that students need guidance beyond the traditional first-year English courses, and that further guidance should be located within the student’s major discipline. In many institutions, the burden of teaching students academic writing falls entirely on the first-year English courses required as part of the general education component of the student’s degree. Earlier this year, I was involved in a program review for precisely these courses (first-year English) at a local community college, and it caused me to think in detail about what the goals of these courses are, and what a huge challenge is faced by the faculty teaching them. Introducing students to the general principles of academic writing and the “five-paragraph essay” is complicated enough, but having students write any sort of research paper where the standards and citation styles differ so widely among disciplines is daunting to say the least. Small wonder that students need more guidance when it comes to writing within their discipline. Few would expect a student to take a year of piano classes and then be able to play proficiently; similarly, why do we expect our students to “get it all” in first-year English?

Most musicologists involved in teaching undergraduates know this on some level and yet finding ways to integrate teaching discipline-specific writing into the curriculum can be challenging for already over-burdened faculty and can be met with resistance from students who are unable to make the connection between the mechanics of writing and their ability to engage with music and musical discourse.⁴ In this article, I will discuss the ways that I have used Gerald Graff and Cathy Birkenstein’s *They Say/I Say: The Moves That Matter in Academic Writing* in the undergraduate music history classroom and show how I have developed their approach to make it relate even more specifically to our discipline by helping students engage with musical scores as well as verbal texts.⁵

At this point I would like to address some objections that might be raised against the idea of including academic writing skills as a central part of the music history curriculum. Surely those of us teaching music history at the undergraduate level are faced with meeting far too many challenges already: challenges that may include but are not limited to large class sizes, heavy teaching loads,

3. Kerry Hunter and Harry Tse, “Making Disciplinary Writing and Thinking Practices an Integral Part of Academic Content Teaching,” *Active Learning in Higher Education* 14, no. 3 (2013): 227.

4. The importance of writing in the music history classroom has been well documented, for example, Carol A. Hess, “Score and Word: Writing About Music” in *Teaching Music History*, ed. Mary Natvig (Farnham, UK and Burlington, VT: Ashgate, 2002), 193–204; and Scott Warfield, “The Research Paper,” in *The Music History Classroom*, ed. James A. Davis (Farnham, UK and Burlington VT: Ashgate, 2012), 124–40.

5. Gerald Graff and Cathy Birkenstein, *They Say / I Say: The Moves That Matter in Academic Writing*, 3rd ed. (New York: Norton, 2014).

and a decrease in the musical literacy of incoming freshmen. One could hardly blame someone in this situation for feeling that it was not their job to teach students how to write or that the amount of material they had to teach was such that there was no space in the syllabus to teach writing. However, I maintain that if we want musicology to flourish in the future, we have to teach students how to write. Musicological discourse is written discourse and if our students are unable to engage in written discourse, they lose the ability to engage in our discipline. If we want to see vibrant new PhD graduate musicologists joining the profession and if we want to have the standard of discourse maintained or even improved in our discipline, we need to provide our graduate programs with students who have mastered the basic mechanics of academic writing so that they can hone their skills during masters and doctoral work. Furthermore, as faculty members teaching a series of sequential classes, we are often placed in an excellent position to teach and reinforce discipline-specific academic writing. Indeed, for many undergraduate music majors, the music history classes are one of the only classes in their major in which they are required to write significant research papers.

It is more than likely that readers of this *Journal* learned to write by reading sophisticated texts widely even while in high school, and certainly in college. They may not have been perusing academic journals prior to graduate school, but perhaps they checked out and read a book in the library on a composer in whom they were interested or read a book on an instrument they played. In other words, they learned in much the same way that a child learns language, by repeated exposure to the rhetorical strategies of academic writing. And yet, we know that our students do not read in this way. In the introduction to a study of “The Impact of Internet and Television Use on the Reading Habits and Practices of College Students,” Kouider Mokhtari, Carla Reichard, and Anne Gardner cite reports from the National Endowment for the Arts in 2004 and 2007 and the National Center for Education Statistics in 2005 that show not only a decrease in the practice of reading, but also a concomitant decrease in reading comprehension.⁶ How then do we go about teaching our students to do what we as writers now do almost automatically? In “Hidden Meaning or Disliking Books at an Early Age,” Gerald Graff (professor of English and education at the University of Illinois at Chicago) has talked about his own experience as a

6. Kouider Mokhtari, Carla A. Reichard, and Anne Gardner, “The Impact of Internet and Television Use on the Reading Habits and Practices of College Students,” *Journal of Adolescent & Adult Literacy* 52, no. 7 (2009): 609–19; see p. 610. The studies cited are: National Center for Education Statistics, *The Condition of Education* (Washington, DC: US Government Printing Office, 2005); National Endowment for the Arts, *Reading at Risk: A Survey of Literacy Reading in America* (Washington, DC: National Endowment for the Arts, 2004); and National Endowment for the Arts, *To Read or Not to Read: A Question of National Consequence* (Washington, DC: National Endowment for the Arts, 2007).

child who read comic books and sports magazines widely but not material that would have introduced him to the strategies of academic writing.⁷ Together, he and Cathy Birkenstein have developed a way to teach students the rhetorical strategies of academic writing in a systematized way.

The basic premise of Graff and Birkenstein's work is found in the title of the book: *They Say/I Say*. They explain:

The central rhetorical move that we focus on in this book is the “they say/I say” template that gives our book its title. In our view, this template represents the deep, underlying structure, the internal DNA as it were, of all effective argument. Effective persuasive writers do more than make well-supported claims (“I say”); they also map those claims relative to the claims of others (“they say”).⁸

In making this comment, Graff and Birkenstein are emphasizing that the writer's ideas are important (I say) and that it is not only acceptable but imperative for the writer to engage with what others have said (they say) as part of the process of putting forward their own ideas. This in and of itself can have a huge impact on students who are not accustomed to challenging the things that they read and who worry they are not qualified to put forward opinions that might differ from a published source.

The layout of *They Say/I Say* can be seen in **Figure 1**.⁹ Part 1 focuses on helping students grapple with the ideas of other scholars (the “they say” component) by encouraging them to identify and summarize only the relevant parts of their sources; by stressing the importance of providing a summary that is true to the original in both its facts and its tone; by helping students understand that their readers will need some context for any summary they provide; and by illustrating the use of direct quotation to enhance a summary while instilling the importance of introducing and explaining the quotation adequately. In addition to providing examples in their text, Graff and Birkenstein provide templates for students to use. The following template, for example, shows one way to introduce a quotation: “Writing in the journal *Commentary*, X complains that ‘_____’.”¹⁰ Graff and Birkenstein also provide exercises at the ends of chapters for students to use to hone their skills. It is on this first part of the writing process that I will focus in the remainder of this paper, for although

7. Gerald Graff, “Hidden Meaning or Disliking Books at an Early Age,” in *Beyond the Culture Wars: How Teaching the Conflicts Can Revitalize American Education* (New York: Norton, 1992), 64–85.

8. Graff and Birkenstein, *They Say/I Say*, xix.

9. This table of contents relates to the third edition. Each new edition of this text has expanded the focus to include more discipline-specific references; however, music has thus far not been included.

10. Graff and Birkenstein, *They Say/I Say*, 46.

Figure 1: Contents of Graff and Birkenstein, *They Say/I Say*

Section	Chapter titles
Part 1: Summary	THEY SAY: Starting With What Others Are Saying
	HER POINT IS: The Art of Summary
	AS HE HIMSELF PUTS IT: The Art of Quoting
Part 2: I Say	YES/NO/OK BUT: Three Ways to Respond
	AND YET: Distinguishing What You Say from What They Say
	SKEPTICS MAY OBJECT: Planting a Naysayer
	SO WHAT? WHO CARES?: Saying Why It Matters
Part 3: Tying It All Together	AS A RESULT: Connecting the Parts
	AIN'T SO/IS NOT: Academic Writing Doesn't Always Mean Setting Aside Your Own Voice
	BUT DON'T GET ME WRONG: The Art of Metacommentary
	HE SAYS CONTENTS: Using the Templates to Revise
Part 4: In Specific Academic Settings	I TAKE YOUR POINT: Entering Class Discussions
	IMHO: Is Digital Communication Good or Bad—or Both?
	WHAT'S MOTIVATING THIS WRITER?: Reading for the Conversation
	ON CLOSER EXAMINATION: Entering Conversations about Literature
	THE DATA SUGGESTS: Writing in the Sciences
	ANALYZE THIS: Writing in the Social Sciences

the other elements are important, I find that the “they say” techniques have the greatest impact on students’ writing. As we shall see, these techniques compel students to focus and organize their ideas in ways that set them up for success in the remainder of the writing process.

In my particular teaching situation, I use Graff and Birkenstein’s *They Say/I Say* in a class for sophomores that precedes upper division music history classes where students are required to write research papers and program notes. To make this textbook more relevant, I revise Graff and Birkenstein’s assignments

so that they use texts that relate specifically to music. Those of us who write about music engage a wide variety of philosophical and aesthetic ideas. We address diverse theoretical and analytical problems, and employ a wide range of methodologies. In addition, we write for the general public, often but not only in the form of program notes. Modifying Graff and Birkenstein's exercises provides the opportunity to introduce students to many of these discourses. For example, an exercise at the end of chapter one ("They Say: Starting with What Others Say") presents a list of six "I say" statements on a broad range of subjects for which students are required to think of a context or situation in which these statements would have more significance; that is, they are required to provide a "They say" component. By replacing Graff and Birkenstein's list with the following list I encourage my students to begin to engage in analytic, philosophic, aesthetic and social discourses about music:

- a. My analysis suggests that the sonata is in the key of G minor.
- b. Aesthetic ideas drive musical innovations.
- c. Proponents of free jazz question standard notions of structure.
- d. Female musicians often outnumber their male counterparts in an orchestra.
- e. The opera is about the moral and philosophical questions aroused by the development of the atomic bomb.
- f. I am afraid that the templates in this book will stifle my creativity.

Some exercises provided by Graff and Birkenstein require students to engage with an existing text. Apart from the challenge of providing a text about music that is both suitable for the exercise and not too advanced for the students, substituting a text provides the opportunity to broaden students' experiences of the variety of musical discourses available.¹¹ For example, in one of the exercises on summarizing, Graff and Birkenstein ask students to read David Zinczenko's "Don't Blame the Eater" (an op-ed piece that appeared in the *New York Times*, November 23, 2002), and make summaries for two imagined essays with contrasting purposes. The op-ed piece clearly states opinions, and the students in their summaries are challenged to present these opinions fairly and accurately without including their own reactions.¹² Students also have to select which of

11. One of my greatest challenges has been to keep the revised exercises and substitute texts within the capabilities of my sophomores. As an example, I had to simplify the first item in the list above, which had initially read "My analysis suggests that the first movement is in sonata-rondo form" as I discovered that my students had not yet come across sonata-rondo form.

12. Their reactions are, of course, important; but these are part of the response rather than the summary. One of the things that I find so valuable about Graff and Birkenstein's approach is that it compels student writers to be disciplined and clear about what is summary and what is response; what ideas belong to their sources and what ideas are their own.

the points made by the original author are relevant to the focus of each of the imagined essays. When looking for a substitute text, I selected “Why are Opera and Concert Programme Notes so Consistently Awful?” by David Morrison (chief music critic and columnist of *The Times of London*), so that my students have an opportunity to engage with a well-written op-ed piece on music.¹³

As we have seen, Graff and Birkenstein assert that effective academic writing involves presenting your own ideas in response to the ideas of other people. This strategy helps students engage with other verbal texts, but our students also engage with musical texts (scores) and with the realization of those scores (physical sound).¹⁴ This led me to consider how we engage with a musical text and then to experiment with applying the same principles that Graff and Birkenstein use for verbal texts to musical scores. I proposed that the basic rhetorical moves used to summarize (and then respond to) verbal texts could equally well be applied to a piece of music (a musical text). I then prepared documents for my students to supplement Graff and Birkenstein’s text: documents that related specifically to music. The results were encouraging and students began engaging with musical texts in a much more sophisticated way. They wrote about both the large-scale structure and the small-scale details and thought about how these two levels interrelate. They chose quotations (notated musical examples) to make specific points rather than to bulk up their papers, and they thought about how the music worked within the context of the musical and cultural expectations of the time in which it was composed. Finally, they were more ready to indicate their own opinions and support those opinions with well-reasoned observations.

The material that follows is based on some of the documents I share with my students. I have focused this discussion on the “they say” portion of Graff and Birkenstein’s “they say/I say” template—that is, on how to summarize and quote from the musical score in a way that sets the author up to make meaningful observations in the “I say” component.

If I want my students to consider a musical text as a voice to engage in discussion, I have to help them face the challenge of how to translate the language of music (as represented by musical notation) into the language of dialogue (words). While this might initially seem like a daunting task, I show them that approaching the musical score as if it were a verbal text can prove very helpful. Depending on the type of writing they are doing, a musical text may be the main voice with which they engage (an analytical discussion of a single work,

13. David Morrison, “Why Are Opera and Concert Programme Notes So Consistently Awful?” *BBC Music Magazine* (September 2009): 19.

14. In this discussion, I focus on relating to a musical text, but of course we also react to the realization of those scores. It is relatively easy to insert specific recorded examples into a document that will be delivered electronically and the techniques discussed here could equally well apply to recorded sound.

for example) or it may be one of many voices that substantiates or contradicts a particular viewpoint they want to express or discuss. That being said, it is worth reminding students that during the course of a research paper they will still want to engage the voices of other people as well as that of the musical text, because in so doing they will be relating their discussion to the ongoing academic conversation about music.¹⁵

Fontanelle's famous exclamation that heads this article imagines the musical composition as a voice to engage in conversation or at the very least an actor on stage who addresses the audience; in this case an actor speaking in a language Fontanelle did not understand. Fontanelle was faced with just the same problem that our students face today when writing about music. Writing just over thirty years after Rousseau published Fontanelle's statement, Augustus F. C. Kollmann (1756–1829) presents a very different model of music and communication. After presenting an outline of the main sections and modulations found in sonata form, Kollmann notes that this pattern

may be *varied* almost to the infinite. For, the different sections and subsections of a piece may be of any reasonable variety of length, and the said sorts of modulation and elaboration may be diversified without end, as it also appears from the composition of great Composers, and will require no demonstration.¹⁶

In other words, Kollmann makes clear that sonata form communicated via a series of expectations, the gratification of which could be achieved in many ways.¹⁷ Indeed, a little before the passage quoted above, Kollmann claims that the success of a composition is predicated upon setting up expectations at the opening and providing satisfaction at the end. Of course, Kollmann is outlining narrative strategies that have enabled instrumental music to be more than the trifling diversion that Rameau complained about. Helping students understand these narrative strategies gives them a framework for speaking about music in terms that can be communicated verbally.

15. This may be as simple as going to a respected authority to establish what was the expected norm for that genre at that particular place and time in history.

16. Augustus F. C. Kollmann, *An Essay on Practical Musical Composition* (London, 1799), 5–6, included in Weiss and Taruskin, *Music in the Western World*, 318. This readily available excerpt from Kollmann's book can be interesting material to discuss in the classroom in relation to communication of meaning.

17. Although Kollmann does not state this in so many words, one assumes that these expectations may also sometimes be denied.

How to Summarize a Musical Text

I start the writing assignment by asking my students to consider how (and why) one would want to summarize a musical composition. With regard to a verbal text, we summarize in order to give the reader a context for our ensuing discussion; a “big picture” before we get into the details. The motivations for summarizing a musical text are basically the same. The composition that students summarize may be a short, two-minute song, a 20-minute sonata, or a 40-minute symphony, but no matter the length of the piece (and just as with any verbal text) I believe that there are two main things students need to think about: the large-scale structure of the work and pertinent smaller-scale details. The emphasis that they place on either will depend on the type of assignment being undertaken and the function that the summary serves in the discussion (this will be addressed shortly). If they are discussing large-scale formal issues in a work of some length, the summary should focus on the large-scale issues and surface detail will be subsidiary or not feature at all in the summary; on the other hand, if they are illustrating an aspect of text-setting in an art song, they will want to craft a summary that focuses more on local details rather than the overarching form of the work.

At the beginning of her article on “The Fandango Scene in Mozart’s *Le Nozze di Figaro*,” Dorothea Link provides a summary of the finale of the opera that focuses on its large-scale structure:

In his examination of early copies of the score of *Le Nozze di Figaro*, Alan Tyson was puzzled by something he observed about the third-act finale. The fandango survives in some scores but is missing from others. In its longer version, which is the one performed today, the finale consists of five sections. The first is a march, which commences the wedding ceremony for Figaro and Susanna. The second is a duet for two maidens and chorus, which accompanies the Count’s placing of the bridal veil on Susanna’s head. The third is the fandango, where the Count reads the note Susanna has slipped him. The fourth consists of accompanied recitative, in which the Count invites everyone to the festivities. The fifth and final section consists of a reprise of the chorus. In the version of the finale from which the fandango is missing, the second section leads directly into the fourth section via an altered cadence that makes the appropriate key change. . . .¹⁸

By concentrating on the large-scale structure, Link has allowed the reader to see clearly not only the difference between the two versions of the finale (one has a fandango, the other is modified to accommodate its omission), but also how the musical components she references relate to the plot. Using this example, I

18. Dorothea Link, “The Fandango Scene in Mozart’s *Le nozze di Figaro*,” *Journal of the Royal Musical Association* 133, no. 1 (2008): 69.

point out to my students that Link has kept the summary focused and has not clouded the issue with comments about key relationships or small-scale details. In fact, Link will not discuss any further musical details in her article. Instead, she takes Lorenzo Da Ponte's account of the suppression and then reinstatement of the fandango in the Viennese premiere of the opera as her starting point and proceeds to examine various archival resources to expand and test Da Ponte's account. Link's opening summary of the finale of the opera helps the reader contextualize the dance that forms the fulcrum of the incident she examines and as such provides my students with a wonderful example of the way that a musical summary can function in a discussion where the musical score is not the main focus.

In contrast to Link's concentration on large-scale elements, Rufus Hallmark pays much more attention to surface detail when he summarizes Schubert's "Gefror'ne Tränen" as part of his discussion of "The Literary and Musical Rhetoric of Apostrophe in *Winterreise*":

In "Gefror'ne Tränen" the wanderer first declares (stanza 1) that he was unaware of his weeping until frozen tears fell from his cheeks. Then he addresses his tears (stanza 2) and reproaches them for freezing as easily as morning dew, even though they had sprung from his breast hot enough to melt the winter's ice. At this turn to address his tears, the voice and piano drop in register and move to a predominantly unison texture; the voice sings the text to a decidedly less lyrical melody, one that initially consists of only one note and its half-step upper neighbor.¹⁹

Here I encourage students to notice how Hallmark has skillfully given the reader a sense of the larger-scale structure (with the contrast between the first two stanzas in text and music) while focusing detailed attention on the point at which the poet/singer addresses his tears.

Both of the previous examples are summaries of works with text and they make significant reference to the text or dramatic situation; however, students often have to summarize works that have no text or story associated with them. Again, it is useful to return to Fontanelle's statement of frustration and to Kollmann's description of the way that music works by setting up expectations and gratifying (or denying) them. It is, however, to E. T. A. Hoffmann that I turn for clear evidence of narrative strategies. Students can easily see in Hoffmann's 1810 review of Beethoven's Fifth Symphony (Op. 67 in C minor) that Hoffmann does not merely talk about the music adhering to or diverging from the expected, but makes frequent reference to the narrative effect of these strategies; for example, having described the music of the first 21 measures of the

19. Rufus Hallmark, "The Literary and Musical Rhetoric of Apostrophe in *Winterreise*," *19th-Century Music* 35, no. 1 (2011): 5–6.

first movement (up to the cadence on the dominant), Hoffmann observes that the effect is to give “the listener presentiments of unknown mysteries.” When describing the second theme, Hoffmann points out that it “preserves the mood of anxious, restless yearning expressed by the movement as a whole.”²⁰ How then, does apprehension of narrative strategy help a modern author summarize an instrumental composition? To answer this, I share the following quotation with my students in which Seth Monahan summarizes the first movement of Mahler’s first symphony:

The opening movements of the First and Second Symphonies offer vivid early examples of sonata success and failure, respectively. At first I/I might seem an unlikely candidate for a model of “normative” sonata form. The exposition is among Mahler’s most unusual: a single stream of lyrical melody, based on the *Wayfarer* song “Ging heut Morgen über’s Feld,” unfolds in three broad stanzas, without conflict of contrast. . . . The development’s eccentricities are just as numerous: a lengthy return to the slow-introductory music; a tumultuous premonition of the F-minor finale (m. 305); and the first of Mahler’s famed *Durchbruch* passages (m. 352), one that barrels forward so forcefully that it overwrites the recapitulation of the main theme.²¹

This succinct account not only helps the reader see that Mahler utilizes a sonata structure for the movement, but also shows how his music deviates from the expected (normative) structure. Monahan is careful to include the narrative effect of the musical choices Mahler made and it is this that brings his summary to life and connects the reader with the music.

Suspending Aesthetic Judgments in the Summary

In their discussion of the art of summarizing, Graff and Birkenstein encourage students to put themselves in the “shoes” of the author they are summarizing. Adopting the subject position of another, they write

means playing what the writing theorist Peter Elbow calls the “believing game,” in which you try to inhabit the world-view of those whose conversation you are joining—and whom you are perhaps even disagreeing with—and try to see their arguments from their perspective. . . . As a writer, when you play the believing game well, readers should not be able to tell whether you agree or disagree with the ideas you are summarizing.²²

20. E. T. A. Hoffmann, “Review of Beethoven’s Fifth Symphony,” in *E. T. A. Hoffmann’s Musical Writings: Kreisleriana, The Poet and the Composer, Music Criticism*, ed. David Charlton, trans. Martyn Clarke (Cambridge: Cambridge University Press, 1989), 234.

21. Seth Monahan, “Success and Failure in Mahler’s Sonata Recapitulations,” *Music Theory Spectrum* 33, no. 1 (2011): 42–43.

22. Graff and Birkenstein, *They Say/I Say*, 31.

In other words, when anyone reads an article or a book, they react to the ideas expressed in a range of ways anywhere along the continuum from agreeing wholeheartedly with what the author says to completely rejecting her or his ideas; however, this reaction should not form part of the summary. Music too creates a reaction in its audience: a reaction based on aesthetics and value judgments that also falls along a continuum from rapturous enthusiasm to vehement rejection. As musicians and writers about music, it is vitally important that students know what their reaction is to the music that they perform, study, and write about and that they know why they react the way they do. But this reaction is part of the “I say” portion of the equation that they will contribute later in the writing process. Here they are concerned with the “They say” segment: the summary of how the musical text unfolds. Graff and Birkenstein maintain that “To write a really good summary, you must be able to suspend your own beliefs for a time and put yourself in the shoes of someone else.”²³ Their point is that a summary that is liberally peppered with the author’s own opinions gives a biased impression of the text that is being summarized. I propose this is equally true with a musical text.

Focusing the Summary to the Purpose of the Writing

Again, if we take Graff and Birkenstein’s approach as our model, we find them reminding students that a “good summary . . . has a focus or spin that allows the summary to fit with your own agenda while still being true to the text you are summarizing.”²⁴ In making this comment, the authors are urging students to select information for the summary that is pertinent to the points they want to make, the thesis they want to prove, or the theory they want to discuss. If we return for a minute to the exercise on summarizing a verbal text that I discussed above, I find that my students often have a hard time selecting and emphasizing pertinent information for the two summaries I ask them to provide. As one can tell by its title, Morrison’s op-ed piece, “Why are Opera and Concert Programme Notes so Consistently Awful?” focuses on the quality of program notes. During the course of his discussion, however, Morrison also makes a passing statement about the tradition in the United States of not charging extra for concert or opera program booklets. For their first summary of Morrison’s piece, I ask students to argue that (contrary to his opinion) there are excellent program notes to be found at operas and concerts. For the second summary, I ask for an essay that questions the viability of the American tradition of providing concert and opera programs for free. Even though I stress that the two summaries should look very different, many students write two identical summaries. It is not until

23. Graff and Birkenstein, *They Say/I Say*, 31.

24. Graff and Birkenstein, *They Say/I Say*, 34.

I show them the two summaries below that they really comprehend Graff and Birkenstein's directive to focus the summary to the purpose of the writing.

Summary 1: In his brief article, "Why are Opera and Concert Program Notes so Consistently Awful?" Richard Morrison, music critic for the *Times of London* complains bitterly about the pretentiousness of program notes which he feels demand explication themselves rather than shedding light on the performance that one is about to witness. Ironically, even when the composer writes about her or his own work, Morrison feels that they hinder rather than help the audience. Even the performers do not escape Morrison's criticism, as he is particularly scathing about the poorly written, overly long and irrelevant performer biographies that give the reader no sense of who the performer is as a person, rather detailing their achievements in mind-numbing detail.

Summary 2: In the midst of a scathing article on the deficiencies of modern concert program notes, *Times of London* critic Richard Morrison compliments American concert promoters for providing their audience members with program booklets free of charge. He opines that, especially when one has paid a high price for a seat, having to pay for a listing of who is performing what, especially when it is of poor quality and hidden among pages of glossy advertisement and irrelevant information, is shameless.

In other words, the summary does not need to present every point that the original author made as long as the points that are included are represented accurately and given sufficient context for them to be fairly represented.

In my experience, Graff and Birkenstein's comments about summarizing verbal texts also pertain to summarizing a musical text. Here is an example of just such a summary by Susan McClary, taken from a book chapter entitled "Reveling in the Rubble." In this chapter, McClary discusses how a selection of compositions "operate in terms of the codes and conventions in which they engage":

The first segment of Philip Glass's *Glassworks* (1982), "Opening," evokes an earlier era, even more than most pieces by Glass. Not only does it employ triads consistently throughout, but it makes use of the piano, with all its attendant nineteenth-century cultural baggage. Its two-against-three rhythmic figuration, with its implicit melodic lines that appear only hazily from the web of cross-accented triplet patterns, recalls the Romantic piano music of Schumann or Brahms. Moreover, it parses itself out in tidy, symmetrical four-bar periodic phrases.²⁵

This summary leaves no doubt that McClary wants her readers to notice the references to vestiges of a nineteenth-century (Romantic) tradition and she will proceed to discuss in detail the ways in which the opening of this work relies on

25. Susan McClary, *Conventional Wisdom: The Content of Musical Form* (Berkeley, CA: University of California Press, 2000), 142.

Figure 2: The effect of a “list summary” (Graff and Birkenstein, *They Say/I Say*, 36)



established conventions to construct its narrative. Because her focus is on this section, she only summarizes the opening of the work, choosing to point out those features that will be most pertinent to her discussion rather than discussing the function of the opening section in the overall form of the piece.

Music as a Temporal Art: Avoiding the List Summary

Unlike painting or sculpture, which exist in space, music is a temporal art form that unfolds over time. Perhaps it is for this reason that a chronological summary of a piece of music can initially seem like a good idea; however, a writer can very easily fall into the trap of turning a chronological summary into a “list” summary, the effect of which is shown in **Figure 2**.

I like to point out to my students that many features of music demand a chronological summary (that is, a summary that emphasizes the order in which things appear) but there are also many aspects that can more profitably be discussed outside of this chronological sequence. For example, consider Colin Lawson’s summary of Brahms’s Clarinet Quintet:

The character and mood of Brahms’s Clarinet Quintet is markedly influenced by the degree to which the tonic key of B minor prevails. Even though the Adagio is in B major, it contains a tinge of minor and has a middle section emphatically within that mode. The third movement begins in D major, but the single definite modulation in the first section is to B minor. Its Presto is a complete sonata movement in B minor, turning to D only at the end. Within the finale there is only one excursion from the tonic for the fifth variation in B major. There can scarcely ever have been a work of such length so bound to

one tonality. Another extraordinary feature is that each movement closes at a quiet dynamic. The thematic material of the Quintet is equally characteristic, with a falling motto theme permeating each of the four movements . . . to produce a cyclic effect.²⁶

The first part of this summary focuses on the harmonic relationship to B minor and because harmonic relationships unfold over time, Lawson has chosen to give a chronological account looking at each movement in turn. He has also been very concise and has not stated what is musically obvious—that the first movement (*Allegro*) is in the tonic key of B minor (because the reader knows that the tonality of the first movement always defines the tonic for a multi-movement composition). Note that the remainder of the summary is not chronological but clusters together the quiet endings and the falling motto theme that are found in all the movements. Consider how much more difficult this information might have been to comprehend if Lawson had relied entirely on a chronological summary.

Helping the Reader to Process a Summary: Using a Table

Referring my students back to Lawson’s summary of Brahms Clarinet Quintet, quoted above, I point out that the first part of the summary is a little challenging to follow. This is partly because music works with its own logic and to explain it verbally requires the reader to process a lot of information in a short space of time. For this reason, writers often present their summary in the form of a table, where the complex relationships can be more readily assimilated by the reader. Horace J. Maxile, Jr. makes good use of a table when he discusses the structure of David N. Baker’s (b. 1931) song “Early in the Mornin’”:

The ritornello statement is four bars in length and the chord in bar 5 serves as a dominant preparation for the ensuing blues in F. In subsequent restatements of the ritornello, the content of bars 1–4 is unaltered. The chords corresponding to measure 5, however, harmonically prepare the sections that follow. The chord in bar 5 is a jazzy sonority with C7 as the foundation and with altered extensions that reach up to the thirteenth. We also note that this sonority maintains some of the ninth stacks that characterize the introductory sonorities (C/D flat and A flat/B flat). Baker sets the first section of the poem with three twelve-bar blues choruses in F (see [Figure 3]).²⁷

26. Colin Lawson, *Brahms: Clarinet Quintet*, Cambridge Music Handbooks, ed. Julian Rushton (Cambridge: Cambridge University Press, 1998), 47–48. The ellipsis in this quotation omits reference to example 5.1 where the author provides the musical notation of the motto theme as found in each movement.

27. Horace J. Maxile, Jr., “On Vernacular Emblems and Signification in David N. Baker’s The Black Experience,” *American Music* 32, no. 2 (2014): 232–34. The original lists this as Table 1; however, for the purposes of this article, I have re-numbered it as Figure 3.

Figure 3: David Baker, “Early in the Mornin’” précis

Bars	Text	Description
1–5		Ritornello (introduction); marked “Slow (mournfully)”
6–17	early in the mornin’, J. W. Brown, whippin’ his woman knockin’ her around	Blues in F; call-and-response texture: marked “Tempo (swing)”
18–29	answer my question if-a you please (hum__), how she gonna answer down on her knees	Blues in F; thicker texture in the piano and added harmonic complexity (tritone substitutions at the end of the chorus)
30–45	groanin’ “Buddy, Buddy” (yeah yeah) wake up and go (hum__), get L. C. and Marg’ret he’s hurtin’ me so	Blues in F; walking bass; more harmonic complexity; chords with colorful extensions (e.g., 11ths and lowered 13ths)
46–50		Ritornello
51–69	Buddy went a flyin’, down the stairs, brown pants over his underwear, but L. C. and Marg’ret wouldn’t stir said “Buddy we sympathize with her, but from what you say as far as can see, if she’d answer his question, he’d let her be	Gospel–Blues in G; marked “Moderately fast”
70–74		Ritornello
75–99	she never did answer, as far as we could hear, but the sight of that child in his underwear, his head bent down his shoes untied and all comin’ back alone down the empty mall was sad. More than I could bear. Makes you wonder if anybody cares anywhere.	F (Dorian mode) quickly gives way to more dissonant chords; Ritornello returns as accompaniment for last words in the text.

Students need to be reminded that tables are valuable tools when presenting complex information, but just like quotations, they should be explained thereby linking the information they present to the ideas the student wants to discuss. This particular quotation and table is useful to illustrate how Maxile could have made the reader's job even easier had he drawn attention to his table before he explained it. I also show students that Maxile's table includes details that he does not mention at this point in the text, but which he will reference later in his discussion.

Musical Quotation as Part of the Summary

Just as Graff and Birkenstein can claim that verbal quotations “function as a kind of proof of evidence, saying to readers: “Look, I’m not just making this up. She makes this claim and here it is in her exact words,”²⁸ I argue that musical quotations (quoting musical notation) add credibility and accuracy to a summary of a musical text. The quotation will need to be both introduced and explained (i.e., “framed”) in the same way that Graff and Birkenstein recommend introducing and explaining a verbal quotation. This can be illustrated by the following extract, which Horace Maxile uses to frame a musical example consisting of the opening of Baker’s “Early in the Mornin’.” Maxile first introduces the example, then tells the reader what he wants her/him to notice:

The song begins with a slow, contemplative introduction marked “mournfully” [here Maxile references the musical example]. Because it is a recurring event, Ivey referred to the opening measures as a kind of “ritornello” statement and I will use that term as well.²⁹ This statement includes chordal complexes that involve stacks of ninth intervals, a sonority that Baker favors throughout the song cycle. Also note the chord in measure 4. This is another type of sonority that Baker prefers, consisting of major triads (or open fifth chords) with roots that are separated by a step or a half step. The ritornello statement is four bars in length and the chord in bar 5 serves as a dominant preparation for the ensuing blues in F.³⁰

Maxile has helped the reader by drawing attention to the musical example before he explains it (in contrast to the way he referred to his table in the previous quotation). By doing so, he allows the reader to reference the notation while reading the explanation—far easier than reading the explanation and then discovering that the author has provided a notated excerpt. In the latter case the

28. Graff and Birkenstein, *They Say/I Say*, 42.

29. Ivey, “Willis Patterson’s Anthology of Art Songs by Black Composers,” 123. Ivey probably chose this descriptor because he likened the song to a mini “opera” and ritornello forms were associated with some forms of opera. [Footnote from Maxile]

30. Maxile, “On Vernacular Emblems,” 232.

reader has to go back over the previous explanation now with the added benefit of the musical notation.

Conclusions

I have indicated six broad strategies for constructing the first part of a template that might be rendered “The music says/I say”:

- Balancing out the large- and small-scale details in a summary of a composition.
- Avoiding making aesthetic judgments during the summary.
- Crafting a summary that serves the author’s own ends by pointing out things he or she wants to emphasize and discuss.
- Considering carefully what parts of the summary need to follow a chronological ordering and what parts can better be presented in other ways (avoiding the list summary).
- Using tables to present multi-layered, complex information to enable the reader to absorb the information more readily (while being sure to explain the table in the body of the text).
- Selecting notated musical examples to add veracity to the author’s assertions while being sure to introduce and explain each example.

Encouraging students to utilize these strategies in their writing helps them to organize their thoughts about a composition and allows them to move more smoothly into the “I say” portion that is an integral part of academic writing.

As my students have taken these ideas on board, those who initially were resistant to the material have come back to me and told me how much this approach has helped them in writing projects for other courses, and some who have gone on to graduate school have written to me telling me how this material has helped them write their first graduate papers. What I have presented here is only a portion of the way that Graff and Birkenstein’s work can be adapted to the process of engaging with a musical composition. The “I say” component is, of course, also important in academic writing and I believe that Graff and Birkenstein’s methodology here is equally adaptable to writing about a musical text.

Foundation Courses in Music History: A Case Study

ELIZABETH ANNE WELLS

Music students—like many university students of the 21st century—are a breed apart from their predecessors of only ten to twenty years ago. Instructors in many disciplines regularly bemoan students’ lack of preparedness for university study, whether in terms of critical thinking, research skills, writing skills, time management, or seriousness of purpose.¹ This is not a new phenomenon. At the same time, most music history curricula still contain a generous amount of Western art music, and although popular music is used increasingly in the music theory classroom, the fundamentals of common-practice tonality continue to be taught, and taught using a number of classical models. Some familiarity with classical music is both requisite and helpful for students who are entering music departments or particularly conservatories of music, and helps to prepare them for at least some aspects of the music history curricula. In the past, students without the requisite skills simply failed to graduate; now, with emphasis on student retention to ensure institutional revenue streams, universities are encouraged (or even mandated) to help students succeed. Many disciplines have answered this need for remediation and retention with first-year foundation courses. Envisioned as either an “introduction to the university” course that covers basic study and time management skills for all first-year students or as a discipline-specific course for majors, the foundation

1. Instructors from many disciplines report that each generation of undergraduate student seems unprepared compared to those of the recent past, or to the generation from which those instructors themselves hail. The lack of student preparation in general has been bemoaned recently by industry, governmental organizations, and the media in a new wave of criticism of higher education. Commentary on this topic is legion within the higher education literature. David M. Perry and Kathleen E. Kennedy provide a typical example in “Teaching ‘Grade 13,’” *Chronicle of Higher Education* (December 13, 2009). Other recent critiques may be found in James Coté and Anton L. Allahar, *Ivory Tower Blues: A University System in Crisis* (Toronto: University of Toronto Press, 2007) and Richard Arum and Josipa Roksa, *Academically Adrift: Limited Learning on College Campuses* (Chicago: University of Chicago Press, 2011).

course is becoming increasingly pervasive in higher education.² It can also play an important role in teaching music history.

Alongside general abilities needed for college and university-level work, music students must also have adequate theoretical and aural skills, understanding of style and performance practice, and repertoire knowledge. Changes in high school curricula, lack of exposure to Western art music outside of the student's major instrument, and the diverse backgrounds of modern students mean that the way we teach music, and particularly music history, must change. Whereas traditional music history curricula for undergraduate bachelor of music or bachelor of arts with music major surveyed the history of Western music from the medieval to contemporary periods with a few research papers and tests along the way, the new curriculum for music majors needs to address the more fundamental problems and concerns of today's students. Many authors, including those in this *Journal*, have questioned the music history sequence and its viability in the modern world, arguing for other models that more accurately reflect musical consumption across ethnic, generational, and genre boundaries.³ My personal view on the music history sequence is in line with J. Peter Burkholder's, as articulated in a number of his publications: the chronological survey gives students a narrative which—however flawed or questionable—gives a structure to music history that is both compelling and historically sound.⁴ It allows them to place works within historical contexts and understand the relationship that music has to the past, in whatever era. At the same time, my stronger ethnomusicological bent causes me to value the more theme-based and ethnographic approach that is in line with curricular reform at many institutions and current trends in musicology. Although the value and structure of music history curricula will continue to be debated in the coming years, the foundation course serves as a strong start for students regardless of what path their music history study ultimately takes.

2. See Office of the Chancellor, Florida Community Colleges and Workforce Education, "Taking Student Life Skills Course Increases Academic Success" (Tallahassee, FL: Florida Department of Education, November 2006); and Matthew Zeidenberg, Davis Jenkins, and Juan Carlos Calcagno, "Do Student Success Courses Actually Help Community College Students Succeed?" *CCRC Brief* no. 36 (June 2007): 1–6.

3. See the Roundtable in this *Journal* 5, no. 2 (2015): 49–76, <http://ams-net.org/ojs/index.php/jmhp/issue/view/19>. The Roundtable was one of the most well-attended of the Pedagogy Group's sessions, suggesting that what we teach is a primary preoccupation with musicologists in a changing environment.

4. See J. Peter Burkholder, "The Value of a Music History Survey," this *Journal* 5, no. 2 (2015): 57–63; "Curricular Ideas for Music History and Literature," *The College Music Society Newsletter* (September 2001), 7–8; and "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.

Approximately 76% of American universities now boast foundation or bridging courses of some description, addressing a seemingly increasing need to remediate student literacy, numeracy, and critical thinking abilities. The research on student engagement and retention suggests that such foundation courses have the most lasting value when they attempt to teach students how to learn rather than simply filling in gaps in student knowledge and skills. Further, they are most successful when they integrate specific skills with institutional values and disciplinary culture.⁵ Effective foundation courses share a number of common elements. They are valued by the university (through financial or resource support); they are focused on process (not just outcomes); they are supported by academic advising; and they are integrated with the program of study. These courses value students' cultural and social capital; foster an inclusive and affirming atmosphere; accommodate various learning styles; and provide academic, social, and emotional support, as well as regular and frequent assessment. Finally, the content for these courses builds on student experiences.⁶ Although this list seems like a tall order, these courses can have a powerful impact on student learning. Higher education researcher Vincent Tinto summarizes the situation elegantly: "Students are more likely to persist when they find themselves in settings that hold high expectations for their learning, provide needed academic and social support, and actively involve them with other students and faculty in learning."⁷

Foundation courses, then, are not new. Indeed, many institutions have turned to them in recent decades to address the very issues already discussed. Despite their prominence, however, foundation courses are not universally praised. Critics of these courses disparage their broad approaches and find little value in attempts to level the playing field for students with different degrees of preparedness. Critics also argue that the skills that foundation courses emphasize (such as critical thinking, writing, and bibliographic skills) are better taught later in an iterative fashion that creates more overall success. In short, these critics argue that foundation courses waste valuable time and repeat material that may well be covered later. Many universities in the last few decades have jettisoned foundation courses in favor of a longer history sequence because the foundation courses are perceived to be ineffective.

A key question in this debate about the effectiveness of foundation courses has to do with specificity of content. The cross-disciplinary foundation courses described above have a very different intended outcome than a foundation

5. Rae Trewartha, "Innovations in Bridging and Foundation Education in a Tertiary Institution," *Australian Journal of Adult Learning* 48, no. 1 (April 2008): 34.

6. Trewartha, "Innovations," 35–36.

7. Vincent Tinto, "Establishing Conditions for Student Success," in *Improving Completion Rates Among Disadvantaged Students*, ed. Liz Thomas, Michael Cooper and Jocey Quinn (Stoke on Trent, England and Stirling, VA: Trentham Books, 2003), 1–9.

course designed specifically to remediate and address issues in a discipline. The purpose of a general foundational course is to bring students together with a faculty mentor who may not represent any specific discipline, but rather serves as a guide to study skills, literacy, or numeracy. Many universities introduce these skills through “Freshman Seminar” types of courses, in which first-year students read the same texts and get together to discuss them in smaller groups. Instructors of these courses typically use a very broad and non-technical approach to the subject matter, precisely so that they may be effective with the largest possible number of students. The foundation course in music history presented here eschews both the cross-disciplinary approach and the common reading model in order to develop specific and measurable skills in a variety of disciplinary areas that lead directly to the content and structure of future courses. Although, as we shall see, the course provides a kind of “introduction to the university,” this is not its primary focus.

I developed the course described here, “Introduction to Music History and Literature,” over the past decade. It was specifically designed to answer the needs of the current generation of music majors and to prepare them for future courses in music history in the most intensive, effective, and efficient way possible. I developed this course by responding critically and reflectively to the needs and proclivities of today’s music students, rather than through a study of higher education research. Nevertheless, the alignment between its structure and the “best practices” outlined above suggested a close correlation between theory and practice.

Context

In general, music history instructors teach a survey of Western art music over a two-year or at most three-year curriculum. This time frame may be adequate to introduce major composers, styles and genres, but leaves little time for the important areas of world music or popular musics, which are often taught as separate, elective courses. Understandably, instructors may balk at the idea of cutting back on the content of the core music history courses to allow for at least one semester of a foundation course, but the benefits outweigh the drawbacks if such a course allows students to learn and retain more from their subsequent history courses, and, more importantly, if the course motivates and inspires them to study music history more fully. Carefully constructed and efficiently delivered, the foundation course can address areas of remediation while at the same time introducing disciplinary habits of mind that will allow students to get the most out of their music history study.

I created the course presented here (Introduction to Music History and Literature) for the first semester of a two-year sequence in a music department

of moderate size (approximately 100 majors) at a liberal arts university. The course is the first of a required sequence for the degree of bachelor of music, bachelor of arts with music major, and minor in music. The curriculum in all of these programs blends professional expectations with more general educational goals. Although the bachelor of music program recruits adequately in the first year, subsequent attrition was higher than the department desired. Part of the reason for this attrition was unpreparedness and the feelings of anxiety and distress that this understandably evoked in students, feelings that were reported extensively by students in the exit interviews that we administered. Because some students came from centers with little access to music study or immersion in classical music, remediation was clearly necessary. But we also needed to provide support and encouragement in order to help students to persist in the program. In general, our students were prepared to be performers and not academic musicians, and an emphasis on music performance at the high school level led many away from high school activities involving writing, research, and critical thinking. Although it includes a music theory entrance assessment and an evaluation of high school grades, admission to the bachelor of music program is overwhelmingly based on musical performance. Students with less developed writing and critical thinking skills are therefore admitted into the program despite their relative lack of academic qualifications and preparation.

This course, then, was designed to take all comers and to remediate and develop as many skills as possible in a short time period and in an intensive manner. The course objectives were to establish critical thinking and writing skills, to improve repertoire knowledge, and to establish research methodology for the history survey sequence which follows. The course was also designed to teach content: disciplinary knowledge about music history that, in a previous generation, might be assumed for a first-year music major. I also designed the course to bond the incoming cohort as a group, thereby decreasing anxiety and stress and encouraging persistence in the degree.

Preliminary Assignments

To increase repertoire knowledge so that students could effectively compare and contrast different stylistic periods, and to establish an awareness of genres in the students' minds, the course starts with eight weeks of listening journals. Each week, students are required to listen to three to six pieces of classical musical repertoire, from different style periods and of different genres, and to write up reflections and analysis (as far as they are able) of those works. Journals entries are approximately 500–750 words long and are due each Sunday night, allowing students to use their weekends to catch up on work. I carefully selected repertoire that included some of the most famous and canonical of

works, but not those that would be naturally covered in the subsequent music history coursework (and more geared toward a performance than a teaching canon). This ensures that a maximum number of works can be learned over the two-year sequence. I organized the weeks not chronologically or by genre, but according to prevalent themes in music over time: power and politics, love and death, nature, and ceremony and ritual, for example. I ask students not only to provide commentary on each work but also to consider how all the works addressed the week's theme. This encourages the students to take a critical and broad approach to the repertoire, not just to provide a blow-by-blow account of each work. The students are prepared for the journal assignment through introductory lectures in the first week that teach or remediate basic terminology and genres (for instance, the difference between monophony and polyphony, the instrumentation that makes up standard ensembles, dynamic and tempo markings, and basic binary and ternary forms). Also, I devote one class lecture to a very broad overview of European art music history so that students have some idea of the general stylistic elements and aesthetic aspects of each historical period. I also provide students with a handout listing the musical genres that were common during this period. What makes this exercise foundational, as opposed to merely remedial, is that each student is asked to add one of their own pieces of repertoire to the weekly listening list. On the first day of class, I ask students to write down the first piece of music that occurs to them when they consider the themes of each week. Although students sometimes spontaneously associate art music with those topics, they just as often choose examples from popular music, world music, or even children's music. The students are then required to write reflections on these chosen pieces along with the repertoire that the instructor assigns. Linking something the students know (their own pieces) with music that they do not know allows them not only to see the connections between styles and genres, but gives them confidence that their prior knowledge is useful and applicable. It provides one way to ease them into sometimes unfamiliar repertoire while assuaging their fears that they know nothing (a common concern amongst first-year students). As each student moves through the course and writes up reflections in listening journals, the inclusion of their own piece to the assigned listening forces them to think more broadly about the ways in which music relates to themes while affirming their own knowledge and background. They start to understand music not simply in terms of genre, artist, composer, or time period, but also in terms of its social function and through the personal meaning that specific examples have for them. Prior knowledge is rewarded, and students can apply this knowledge to new material.

To bond the cohort as a group, break the ice, and give value to students' lived experience, I assign a "My Music History" project as one of the first tasks of the

course (**Appendix A**). I invite students to use any format (creativity is encouraged) to outline their own music histories: repertoire that is significant to them, musical experiences that have shaped them, or people who have influenced their musical lives in a significant way. The care and creativity that students bring to this project is astonishing. Some create PowerPoint presentations with soundtracks attached; others compile CDs of favorite repertoire with liner notes. Some create binders or photo albums containing scores, photos, or personal reflections; I have also received detailed and extensive posters, family tree diagrams, and even scrolls. In the first weeks of class, as students are in the process of self-definition and finding their way in a heterogeneous group of colleagues, this assignment provides needed affirmation of the path each student takes in music and links their past histories to their current studies. Over the course of the term, I encourage (but do not require) students to present their music histories to their peers in a few minutes at the beginning or end of the class time. In this way, the students get to know each other better and to understand the diversity of experience and background that each brings to university study. A brief question period after each presentation allows the students to share more of their backgrounds and perspectives with the class.

Although the assignment seems simple, it supports curricular goals: the students are asked to start thinking about historiographical issues and how evidence supports or enhances their opinions about their history. Students get to know each other not through arbitrary ice-breaking activities but through the medium that is so important to them: music. Students are encouraged to self-identify and self-define through building their music histories. Reflecting on what brought them to university music study affirms their values and connects powerfully with their inner lives.

Another assignment from the first weeks of class helps to clarify student motivation and interests and focuses students on their studies. Using guiding questions generally applied to the development of a teaching philosophy statement, I ask students to create a learning philosophy (**Appendix B**). Although they are encouraged to consult VARK (Visual, Aural, Read/Write or Kinesthetic) or other learning styles indices, the focus is on what students are hoping to learn and how they are planning to learn it.⁸ The learning philosophy statement directs student focus towards motivations and inner drives rather than on the “hows” of learning, so that students are forced to determine why they have come to university in the first place, and why they are studying music specifically.⁹ To

8. VARK is a multiple-choice questionnaire identifying learning styles, and can be found at <http://vark-learn.com/the-vark-questionnaire/>.

9. See Elizabeth Wells, “I Think, Therefore I Learn: Using Student Learning Philosophies for Student Retention and Engagement,” *Association of Atlantic Universities: AAU Teaching Showcase Proceedings* 13 (2010): 78–83.

aid in the development of the learning philosophy, I have the students read my own teaching philosophy, which I post online in our course management system along with an interview on teaching I did for the campus radio station. By asking students to read my philosophy (ostensibly as a way of understanding how a philosophy differs from a description), the students also discover my teaching styles and the reason I teach in the way I do. This builds their confidence in my methodology by providing rationale for my approaches, which increases comfort in the course and with me as the instructor.

The grading scheme for each of these assignments rewards students for taking risks and sets a positive tone at the beginning of the semester. I grade personal music histories on the amount of care taken in their preparation, the creativity that they demonstrate, and (where applicable) on the quality of the prose style. Unless students take no effort in the creation of the histories, a good grade usually results. For the “association exercise” that I described above (in which I ask students to identify specific pieces of music that correspond each week’s theme) I simply award a pass or a fail grade. My goal is not to evaluate the students’ choices, but rather to reward them for going through the exercise. Indeed, the purpose of the assignments is to get students engaged with the course content and learning objectives early on, not to judge their prior knowledge or their own histories. This gets the term off to a good start, and also allows me to gauge student preparedness and knowledge in order to tailor upcoming lectures. Reading these assignments also allows me to get to know the students more deeply, which personalizes the teaching experience. Since they are submitting three assignments within one week, this process also sets a good foundation for students to understand the amount and frequency of work expected at the university level.

Research Methodology and Process

Although these initial assignments set the scene for learning and give students confidence and insight into the learning process, they do not address one of the most immediate concerns of the course, namely, to teach research methodology and ground students in music history knowledge. Students are told from the beginning of the semester that the final project of the course is a paper of moderate length, which will require them to develop writing and research skills and master a particular topic. Instead of leaving the paper to the end of the course, each week’s activities model research work and support and the writing process. Students are thus led incrementally from the more general work of the first few weeks of the course towards the more specific work associated with the research paper. One of these bridging assignments is the completion of a Conservatory Ethnography (**Appendix C**). Using the initial chapters of Christopher Small’s

Musicking as an exemplar, I ask students to analyze the building that houses the music department: what is its shape, style, and location on campus and in the town?¹⁰ What does that tell us about the role of the department in the campus and the community? How are the rooms structured, and what do they contain? Who is in the rooms, and what are they doing? What does the student hear, see and glean from these activities? What kind of music is heard, and who is included and who is excluded from the music-making experience? What does a reading or critique of the building tell us about the business of music study? Like many in the first weeks of the course, this assignment is short; it is designed to stimulate student creativity and allows for quick and directed written feedback. In this way, the assignment serves as a “warm-up” for the longer research paper at the end of the semester. As in the “My Music History” assignment, I ask students to move from description to interpretation and analysis and to see music-making as a human and social activity.

After the ethnography, I give students three specific library assignments designed to increase their bibliographical competence. On the first Friday of classes, students are taken to the music library where the librarian introduces them to the space, the collections, and the basics of using the online catalogues. The following Friday they are taken to a library lab for an intensive workshop on library catalogue searches specific to music. This enables them to start their work on listening journals and establishes a foundation for the rest of the course. During or about the sixth week, a specific session on searching RILM, JSTOR, and electronic databases is supported by a library search assignment that asks them to locate specific types of materials through more sophisticated searching techniques. By this time, students have been asked to start brainstorming possible paper topics, so the searches are carried out on the topics they have initially identified. This starts them on the way to beginning their serious research.

The listening journals described above continue through the first weeks of the course and additional short writing assignments help students continue to build their research skills. First, they need to identify and write a brief description of their proposed topics. Assignments for later weeks focus on mastery of RILM and JSTOR databases, and include submission of preliminary bibliographies. Students also meet with a course intern or TA to talk in groups about their proposed topics and research challenges, and take part in a bibliography exchange with a partner in which each student finds a source that the other did not. In the final weeks (after listening journals have ended) students submit a weekly “research journal” in which they describe the work they did on their

10. Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan, 1998). A similar approach is taken by Bruno Nettl in his *Heartland Excursions: Ethnomusicological Reflections on Schools of Music* (Urbana/Champaign, IL: University of Illinois Press, 1990).

paper, what their goals are for the upcoming week, and what questions or problems they have faced. I explain to them early in the course how each assignment will build on their knowledge and that the expectations for the finished paper will be high. Providing extensive feedback throughout the 13-week course does not simply help students complete the assignment, it also models the research process, and helps students to navigate the ups and downs of writing a paper.

Textbooks and supplementary materials for the course provide background reading on general music history, but they also focus on supporting the kind of critical thinking that is such an important part of the course. Richard Wingell's *Writing About Music* serves as the foundation for writing and research skills, and chapters of Christopher Small's *Musicking* that I assign at the beginning of the course prompt students to ask broad and deep questions about the nature of music-making and their roles in it.¹¹ During the last weeks of the course, I typically provide an overview of the basic periods of music history, assigning summary sections from music appreciation textbooks in order to supplement my lectures. Although the musical repertoire assigned for listening journals is on reserve in the music library (students have to look up their own call numbers to practice library catalog searching skills) much of the repertoire is also available online at Naxos. Since the Small book may be the first university-level book students are exposed to, I generated a vocabulary chart of technical and non-technical words I thought might be unfamiliar for inclusion at the end of the syllabus.

Classroom Activities and Video Content

Supported by a robust series of assignments and tasks outside of the classroom, the in-class experience focuses on discussion as well as on music history lectures. The first two weeks of the course present time management and workflow tips, an overview of the entire history of music in one day (as a kind of primer for the rest of the term), terminology, basic musical forms and vocabulary, and a lecture on the typical sources of music history (scores, letters, iconography, etc.). The fact that this last lecture is timed to coincide with the due date for the students' own personal music histories encourages them to reflect on how others in the past have established music histories. The themed weeks of the course involve discussion of the repertoire from that week, special topics (such as the dichotomy between "absolute" and "program" music), and lectures on the genres and styles of each of the historical periods. Guest lectures by the librarian on citation style or how to integrate research into a paper, as well as a lecture on "how research works in the real world" (showing a progression from an initial,

11. Richard Wingell, *Writing About Music: An Introductory Guide*, 4th ed. (Upper Saddle River, NJ: Pearson, 2007).

vague topic to a focused thesis), help to guide students through the work that they are completing outside of class. I provide materials on the course management system including rubrics; a detailed guide to writing listening journals; “what grades mean in music history” (for example, what constitutes an “A” or a “B” in the course); my teaching philosophy; a guide to professionalism marks; and videos. “Professionalism” is a component of all my courses, substituting for the often ill-defined “participation” grade. I provide ways to earn and lose points for professionalism, and include this general paragraph in my syllabus: “The component of the grade for professionalism consists of a combination of attendance, appropriate participation in class discussion, conduct and presentation of work, and preparedness for class discussion (i.e., the extent to which the student has completed assigned listening and reading).”¹²

The syllabus provides detailed instructions for each of the assignments. Because each of these is unique and discrete from the others, the syllabus is quite long. However, I still found that students wanted to spend class time going over assignment details. This prompted me to make short videos, three minutes in length or shorter, filmed on an ordinary video camera, at different locales in the town to provide visual variety. In these videos, I go over what is expected in the assignment, and give students some tips for completion. Although I was not sure if these videos would be used, I have found that students watch them avidly (and I have discovered that students in other courses also watch them). As they are available for the duration of the term on the course management system, students can watch all at once, or watch them repeatedly. As a result, questions about the completion of assignments stopped, freeing class time to cover content and discussion. I also made a video on “exam preparation,” and in response to student questions about academic life, I made a “Day in the Life” video in which a camera follows me through a typical day and shows what a professor does with her time.

Outcomes

By the end of the course, students have listened to and written about a few dozen works from all periods of music history on a fairly detailed level. They have been tested on music history at the entry or music appreciation level and have been able to put together cogent essays on the different stylistic periods. They have written a research paper on an original topic, and have bibliographic and library search skills that rival students in higher years. In an exit survey given at the end of the two-year sequence, 100% of students agreed that although the foundation course had been challenging, they were glad that they

12. For a more complete description of this component of the grade, see Elizabeth Wells, “Professionalism Marks,” *Collected Essays in Teaching and Learning* 1 (2008): 115–118.

took it and that it positively impacted their performance in other music history courses.¹³ I have had course interns and TAs for the course who have met with students on their essay topics, done some grading, and some lecturing, and those students have gone on to graduate programs in musicology where their skills and experience in the classroom were definite assets. This provided them with experience not commonly available to undergraduates. I have also found that course evaluations consistently rate the course very highly, claiming that a substantial amount of learning has taken place. One student wrote, “The thing I liked most about MUSC 1201 was that once I started taking second semester and the first semester of second year I realized that the notes that I took in this course set my brain to understand what was going on in them. When I look back at the notes that I took in the class, I got a better picture of what I was studying.” Another student summed up her course experience in her learning philosophy: “To learn is to become someone new.” I used that last quote at the beginning of subsequent courses in order to encourage students to take on the challenges of the course as a way to develop as people.

Admittedly, this course demands a lot of work, input, and grading time from the instructor. However, with some judicious use of a teaching assistant or course intern, some of this burden may be relieved. The course is most manageable in groups of fewer than fifty students, so adapting the course for a larger group would necessitate changing some of the assignments and some aspects of the course structure. Although devoting one semester to a foundation necessitates shortening the rest of the music history sequence, students in subsequent courses can truly “hit the ground running” with a substantial amount of knowledge about music history writ large. The later stages of the sequence at my university, then, tend to focus on close reading of scores and individual composer biographies that would not have been possible if the general outlines of each period had not already been covered in the foundation course. Although time consuming, the foundation course has proved crucial in student success and student retention, and has affirmed the ultimate value of the music history sequence. It reinforces the chronological approach through its structure and lecture components, while at the same time presenting music history through a series of frames or lenses (the listening journals) which ask students to imagine music as a completely non-chronological cultural production that has, at various times and places, addressed some universal and relevant human themes. Therefore, whichever approach is taken in future courses, the foundation does some of the complementary work. For those instructors (often performance faculty) who value the chronological sequence, the course provides that with a solid structure for students to understand how music has unfolded over time.

13. This survey is administered in-class at the end of the survey sequence (which I also teach). Students are free to fill it out if they so choose, and it is separate from the course evaluation.

For those who favor a more modular approach, each one of the listening journals focuses students quite clearly on the music and its cultural production irrespective of the time period in which it was written.

APPENDIX A: Sample Personal Music History Assignment

The purpose of this assignment is to provide a framework for your own musical identity. Where do you come from, who has been involved in forming your musical personality and tastes? Go as far back as you can in your ancestry (your musical influences) to see where your musical roots come from. A historian should be able to unearth your “family tree” and write a history of you from this information. They should be able to make some correct assumptions and draw some accurate conclusions from what you have provided. We will informally present these throughout the semester, as time and inclination allows.

1. Choose some kind of visual system to show your “musical family tree”—a flow chart, organizational chart, etc. Watch the Moodle video.
2. Include all the people who have influenced your musical training, choices, etc. These can range from family members and music teachers to composers, performers, and recordings.
3. Include important pieces of music, either attached to people, or as separate entities. This is not about your real family, but about your musical influences.
4. You may think that your musical heritage might be small, but go as far back as you can and think about influences as broadly as you can. You will find that your chart will be quite large.
5. Creativity will be rewarded as well as form and content.

APPENDIX B: Sample Personal Learning Philosophy Assignment

The idea behind this assignment is to get you to think deeply and significantly about why you want to learn and what things you want to learn. This is not the same thing as determining a learning “style” (visual, kinesthetic, etc.) although it will be helpful for you to include this information when you think about your philosophy. It is more to get you to think about the “why” behind your learning, and the kinds of agendas, ideas, and philosophies behind your own personal approach to learning. In short, it will help you to clarify and express why you

are spending four years of your life in a university. Your philosophy should be about two pages, double spaced (500 words). Follow these steps:

1. Take the VARK questionnaire (www.vark-learn.com) online. It is fast and will give you some context for your learning style. Take this into consideration in formulating your philosophy.
2. Read my “Teaching Philosophy” online on Moodle to get a sense of what a philosophy statement is, what it tries to describe, and what it does not include.
3. This forms the core of your university career; be clear and show how you put your philosophy into action. Give evidence of how your philosophy works in real life.
4. If you haven’t thought that much about your learning before, focus on goals or role models.
5. Don’t confuse this with trendy assignments that make you want to give pat answers or write what you think I want to hear—this comes from your head and heart. Make it real.
6. Use these as leading questions to help you formulate your philosophy (you DO NOT NEED TO ANSWER ALL THESE—use them as a starting point):
 - What excites you about the discipline of music?
 - How do you motivate yourself?
 - What have you learned from your colleagues?
 - Do you have a role model? Are you a role model for others?
 - How has your approach to your own learning changed? How? Why?
 - Has technology affected the way you learn? How?
 - What kind of activities take place in your own personal homework or study?
 - Why have you chosen those activities?
 - What role do teachers and other students play in your learning?
 - What aspect of learning do you enjoy most? Why?
 - How do you measure your own learning outcomes?
 - Which courses do you enjoy taking? Why?
 - What have you learned about yourself as a student? How?
 - Do you encourage professors to connect with you?
 - How have extra-curricular or work experiences influenced your learning?
 - Is there a learning incident that has been pivotal in your life? What? Why?
 - What are your learning goals or objectives?

Make sure your assignment is formatted in 12-point Times New Roman font, double spaced, with the requirements listed on Moodle.

APPENDIX C: Sample Conservatory Ethnography Project

The purpose of this assignment is to get you to think about where you are and what you (and all of us) are doing here in the Conservatory. Ethnography is the study of culture but the word also is a noun meaning the writing up of such a study. Hence you'll submit the ethnography of your ethnography!

1. Make sure you have read the assigned chapters in *Musicking* in which Small describes the look and feel of the concert hall, both inside and out, and what this says about our musical (and general) culture. These are in your Coursepack. Watch the Moodle video.
2. Starting from the outside of the Conservatory (where it is situated in the town, what it looks like) and working inside, explore the building and consider what it tells you. Visit practice rooms, classrooms, offices, the library, rehearsal spaces, the student lounge, the hallways, and Brunton.
3. Who are all these people, what are they doing, what are their values? What does the design of the building and what it contains tell you? What kind of music do you hear? Not hear? Who is included, and who is excluded? What are the hopes and dreams of those who enter this building? What are their expectations? You don't have to answer all these questions, but use them as a point of departure.
4. You may want to focus on some of these aspects more than others. Don't feel that you have to list every part of the building or your experience. Focus on those which seem most significant to you. Format according to Moodle guidelines.

APPENDIX D: Sample Response to Art Assignment

The purpose of this assignment is for you to experience and respond to non-musical art. Visit the Owens Art Gallery here on campus (see the main website of the University under "Owens Art Gallery" for information on exhibits and opening hours) or Struts gallery on Lorne Street.

1. Choose one of the exhibits to attend, and spend some time contemplating the art. Find out a little about the artist(s) and what the art is attempting to express. Watch the Moodle video.
2. Write a personal response to the art and what you get out of it, how it may inspire you or what it makes you think about. Try to make some connection between the musical art you are studying and the visual art in the gallery, if you can. Just think deeply about what this art is saying to you about art itself, as well as whatever subject the art seems to address. No wrong answers here. Format according to Moodle guidelines.

***OnMusic Appreciation*. Third Edition. Reston, VA:
Connect4Education, 2010.
\$109.95
ISBN: 978-0-9677747-8-7 (online)**

***OnMusic Appreciation* Standard for Blackboard
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***OnMusic Appreciation* Extended for Blackboard
\$109.95
ISBN: 978-0-9839797-0-5 (online)**

EUGENIE BURKETT

Although online courses are becoming more widely used at many colleges and universities, many college faculty still resist their implementation for a variety of reasons, including the perception that the online format does not provide enough interactivity, as opposed to a face-to-face classroom. Connect4Education, publishers of *OnMusic Appreciation*, have responded to these concerns by continuing to develop and adapt this webtext since the launch of the first edition as a stand-alone, online course. The third edition, available since 2010, can be used in three different teaching scenarios: in face-to-face classes, in hybrid or blended classes, or in exclusively online courses. *OnMusic Appreciation* is not an e-book—an electronic version of a printed book—but a fully integrated, interactive text with multimedia resources, communication capabilities, and comprehensive assessment tools designed to “engage the students in the learning process.” From the publisher’s website (mywebtext.com) students can order the webtext in different formats: a standard version, an extended version with an expanded historical section, or a Blackboard version of either that is completely integrated for use with the Blackboard course

management system. Faculty may adopt a specific version depending on their teaching needs, and students can purchase the text online either directly through the publisher's website or through their respective college bookstore.

As more students enter college having little acquaintance with Western art music, either as music majors or non-music majors, faculty find that remediation is necessary. The resources within *OnMusic Appreciation* are extensive and can be used either as a general education course for the non-music major or as an introductory literature course for music majors. Each topic is provided with learning objectives, full-length audio examples, interactive graphic and/or prose listening guides with a complete analysis of selected works that serve to focus the student listening experience, and a glossary of keywords integrated with the publisher's *OnMusic Dictionary* (dictionary.onmusic.org). Video documentaries and performances of selected archival material from the best sources on the web (BBC, Discovery, etc.) help learners focus more fully on the repertoire and concepts. Also included is a "Test Yourself" section that serves as an informal assessment of the reading material and prepares the students for the quizzes located within and at the end of each class.

Two-thirds of *OnMusic Appreciation* focuses on introducing the learner to fundamental music concepts, basic compositional practices and analysis, guidance on listening, and an introductory overview of the elements of musical style. The approach begins by familiarizing the reader with basic principles of how music "works," the role of the performer in formulating an expressive interpretation, how musical structure serves to convey emotional meaning, and a discussion of music's purpose. In my experience, most students using this text have minimal engagement with structured listening exercises, and the text works to move the students from casual, oblivious, and unmindful listening to more subtle and perceptive experiences. The listening guides help to focus the students' awareness by highlighting specific musical characteristics and by helping them to visualize the form and motifs within the work.

The classes addressing music fundamentals are similar to the beginning two or three chapters of any music theory textbook, and they provide enough information to introduce students to the basics of musical mechanics. Unique to this text, however, is the integration of interactive Flash movies for each element subsection (duration, pitch, intervals, and notation) that help students to visualize, hear, and identify abstract concepts. These are also supported with an interactive piano keyboard, enabling the student limitless opportunities to practice a concept. If conferencing with students online, the instructor can access the interactive piano to answer student queries. The music theory fundamentals are further extended with a chapter addressing music elements, containing additional sound files with listening guides and selected notation examples of the concept.

Several sections on “The Building Blocks of Sound” cover information on instruments. While at the outset this approach might seem heavily oriented towards orchestral music, many other styles and genres, such as vocal music, chamber music, sacred and secular genres, and introductory information on folk music, jazz, and contemporary genres and styles are also addressed throughout the webtext. Ethnic, world music, and popular music are not included to the extent that these would be considered a major part of the course content. (Connect4Education has separate texts available for *OnMusic of the World*, *OnMusic Jazz*, *OnMusic Rock*, and *OnAmerican Popular Music*, in addition to music theory, music history, and music education webtexts.)

The last seven sections cover traditional Western music history. Each era begins with several paragraphs outlining the contemporary social and political background, with relationships briefly established between the music, other art forms, and cultural context, moving quickly to the stylistic, structural, and characteristic changes that occur within the period. The individual classes contain an introduction with a “Listening Bridge” of repertoire and sound files to help the student compare and contrast musical characteristics covered in the previous section (performance medium, language, and musical elements), and an introduction to representative composers and compositions with listening guides directing the student’s attention to specific details (by both graphic and descriptive means) in each composition. Interactive maps appropriate to the genre and era being studied are accessible in the music history sections through the webpage menu, and these provide a historical, geographical, and musical perspective on selected composers and their works. Important composers are also highlighted through “Meet the Composer” inserts that contain composer profiles, text, graphics, and streaming music. While there are several music appreciation textbooks that cover the historical content in greater depth and detail, it should be noted that this text is intended as an introductory overview. For that purpose the content is sufficient, thorough, and comprehensive. One criticism is that female composers are not well represented; however, the material acquaints students with the essential information to comprehend the development of music and provides stimulating engagement for students who want to delve further into the subject.

The text contains over 36 hours of audio files, representing more than 400 compositions. These are all fully integrated with the text through cloud streaming so that students do not need to purchase CDs or DVDs. That being said, the student will need to have access to a good (fast) Internet connection. For students who still use dial-up modems the publisher provides a free DVD that allows them to play all the music content from their local CD drive (Mac or PC) via RealPlayer technology.

The webtext preamble provides a full description of the hardware and software requirements, and Connect4Education provides free technical support to answer any questions that students and instructors might have related to setup, as well as a comprehensive user manual for students. This introduction also serves as a course syllabus by describing the course goals and objectives, course format, and a grading and evaluation scale. All the course elements mentioned above can be customized for the instructor. Instructors send the publisher course details (course number, section, institution, term) via an online course setup page (mywebtext.com/course-setup-form). All these details are displayed when the student registers to start taking the course. (In the interest of full disclosure, I should add here that I have used this text for the past five years and from time to time have had students from other institutions appear in my course, and a few of my students have selected the wrong institution or course. This is easily remedied with an e-mail or phone call to the publisher.) In the course set-up, the correct time zone must be selected in addition to the registration dates, start and end dates for the semester, and days on which the mid-term and final exams will occur. I set the registration to remain open at least two weeks past the start of the semester for late registrants, and midterm and exam dates open for three days, since many of my students have full-time jobs and are not able to complete the exam within one hour or even one day.

The home page for each text is very similar to other course management systems, with expandable windows in order to view the entire text index, upload instructor announcements (welcome, assignment changes, due dates, etc.) and specific course information. If due dates are to be specified for each quiz and assignment, the instructor must set them through the appropriate links. *OnMusic Appreciation* contains a complete grade book, in which the student's contact information and user name appear once the student has registered for access with the publisher. The grade book also provides an overview of how many assignments and quizzes the student has completed, whether an assignment has been submitted and needs review, when it was submitted, the student's score (average grade and percent), and an area for student comments. (The student comments usually appear after a student has misunderstood a quiz question.) The instructor is also able to e-mail students directly from the course site, view statistics about student activity within the course, and export the grades to an Excel spreadsheet.

Navigation to and through the text is very intuitive. Instructors have access to an instructor orientation page providing information on everything from re-setting a quiz to working with the electronic grade book. In the primary horizontal menu the instructor can access an overview of each assignment, chapter outlines, and mobile content access for which a login and password are needed. One of the greatest strengths of the *OnMusic Appreciation* webtext is

the flexibility encouraged by the publisher. Instructors can set which types of notifications they want to receive from students, drop a student from the roster, upload a discussion forum that can be added as an entry in the grade book, and include or change any of the assignments and due dates. The webtext comes with five assignments that relate directly to the text and also includes one concert report. (I place more emphasis on live performance and have eliminated one written report and require two concert reports. I have also changed the first assignment to include a different composition for analysis rather than the one used in the text.)

The text flows in a sequential and logical manner. Quizzes and tests appear at appropriate places within the text. Again, instructors are encouraged to edit any quiz or exam and submit questions to the test bank. Anti-cheating measures such as randomization of questions and answers are built into the software. The midterm and final exam are not cumulative and tend to be long (eighty questions for each) and must be completed in one sitting. Students have commented that they were not prepared for the length of the tests, so to compensate I place much more emphasis and grade weight on the assignments and course participation through discussions.

With registration, students have access to the entire webtext, audio, and sound files indefinitely, as long as the publisher offers the webtext title. If a student drops the course, the webtext can be re-accessed when the course is repeated by a phone call to the support line. When *OnMusic Appreciation* is used as a text for face-to-face classes, the publisher can enable a print feature on the assignments, texts, and worksheets, and all the materials can be viewed on tablets and smartphones. Approximately 170 institutions currently use the *OnMusic Appreciation* text and very close to 300 institutions use Connect4Education texts, which now include a full range of offerings in music and other fields. The *OnMusic Appreciation* webtext provides a rich, interactive, comprehensive and well-integrated text that will engage students.

Textbooks for Film Music History: An Overview

BLAKE HOWE

Imagine that your dean has asked your department to boost enrollment by offering more courses on popular music topics, and, despite your many obligations next semester, your department has drafted you to teach Film Music History. You sigh, but you attempt to summon your fortitude. You teach music for a living, and you like movies—how hard can it be?

Before assembling your syllabus, it will be necessary to define the parameters of those three seemingly innocent words: *film*, *music*, and *history*:

Film. Although *film* is often used synonymously with *movie* (i.e., something shown at your local multiplex), film studies is a much more expansive discipline, encompassing a variety of audiovisual media: documentaries, advocacy and propaganda films, shorts, cartoons, television shows, commercials, concert films, music videos, even video games. How focused, or how broad, will your own definition be? Will you concentrate on films produced by Hollywood studios, or will your approach be more eclectic?

Music. Most histories of classical music use music notation as their principal source material, while most histories of popular music examine recorded performances. Histories of film music present these and other options. Yes, a film's music often begins with a composer's (or with the composers') score. But it must later receive its realization through a recorded performance, and it exists in its final form only when interwoven into the film's soundtrack. There, it competes with other sounds like dialogue, effects, and source (diegetic) music, which, when taken together, might be every bit as musical as the "music" itself. Which of these three musics will constitute your principal text: the score (usually buried in the archives of a studio, guarded by copyright lawyers, and inaccessible to casual researchers), the recorded performance (the music itself, shorn of its sonic context), or the soundtrack (all film sounds—most far beyond the composer's control)? Or will your principal text be the entire audiovisual film, a medium that (some argue) inseparably fuses sound to moving image?

History. Free from the canon that burdens most histories of music, and free from the utilitarianism that biases music history courses toward repertoire that

students will perform in their recitals and concerts, film music histories zig-zag through the twentieth and twenty-first centuries in a highly idiosyncratic manner. Their repertoire fluctuates; few works (perhaps only *The Jazz Singer*) occupy a permanent position in the canon. The historical narrative that links these films might concern methods of creation (filmmakers and their technologies) or matters of style (the works and their receptions). Or a film music history might be constructed to intersect with other historical narratives, like those concerning the history of film, the history of popular culture, and the history of twentieth-century music.

Film music histories, then, have many stories to tell. What kind of story will you teach? If your fortitude has been diminished by these complexities and variables, please summon it again. You do not need to reinvent the wheel. The good news is that there are several great textbooks available for your needs, each defining “film,” “music,” and “history” according to different combinations of the above parameters. This review will survey some of the best options.

In many respects the friendliest textbook on film music for the novice, non-specialist instructor is Roger Hickman’s *Reel Music: Exploring 100 Years of Film Music* (New York: Norton, 2006). Mirroring the format of J. Peter Burkholder’s *A History of Western Music* (also published by Norton), Hickman’s text presents its information hierarchically: there are seven units, five chapters per unit, several headings per chapter, and multiple subheadings per heading. Call-out boxes for biographies, music examples, and special topics (“Composer Profile,” “Significant Films,” “Close-Up”) keep the prose streamlined and focused. At the ends of chapters, lists of important names and key terms indicate to students what information they should probably commit to memory before the next exam. A negative consequence of this streamlining is the rather dreary first unit, which, like many music appreciation textbooks, greets students with terms, terms, terms, and their definitions, definitions, definitions. Many such terms are intuitive and unnecessary (“a *character* is simply someone in a story”), while others (open cadence, tritone) are far too complex for the half-sentence definitions they are allotted. A better approach, and one that users of this book should probably use, would treat the opening unit as a displaced appendix and build students’ film and music vocabularies over the course of the semester as the need for such language arises. On the other hand, some of the most helpful features of *Reel Music* are its extensive “Viewer Guides,” which offer detailed summaries of film clips and their music cues, including transcriptions of important themes and motives. Indeed, the chronicling of motives—their assignment to fixed characters or themes, their thematic transformation according to the circumstances of plot—is Hickman’s chief analytical tool, one used effectively if bluntly. Students should be encouraged to question the names that Hickman gives some of his motives; their identities are seldom

so narrowly fixed. With references to DVD chapters and timings, these Viewer Guides suggest the most logical viewing assignments for your course; the repertoire, for better or worse, has mostly been chosen for you.

For better, because students will love these selections: the finale of *The Bride of Frankenstein*, the beginning of *Touch of Evil*, the “This is no cave . . .” sequence of *The Empire Strikes Back*—these are all crowd-pleasers, instantly accessible. For worse, because Hickman’s textbook treats both film and music according to the narrowest of parameters. In *Reel Music*, a film is a movie, and a movie is usually produced by a Hollywood studio. (A symptom of this bias is Hickman’s running tally of film scores that received Oscars or Oscar nominations, as if the Academy of Motion Pictures has ever been anything but a ridiculous judge of such things.) There are some exceptions—a heading for “International Films” (with subheadings for “France,” “Soviet Union,” etc.) appears every other chapter or so; and the final Viewing Guide covers John Corigliano’s score for the multilingual (and Canadian) film *The Red Violin*—although these examples are usually sidelined in a manner that reinforces the dominance of a Hollywood mainstream. Further, *Reel Music* focuses on “real” music: composers (not sound editors, not directors, not sociocultural forces) are the main protagonists of Hickman’s history, and their compositions (not the technologies that produce and realize them, not the soundtracks that contain them) are the main subjects for scrutiny. *Reel Music* is safe, easy to use, and probably your best bet for a non-major general education course. Its repertoire, its cast of characters, and its approach to score analysis will be familiar to you. Its focus on Hollywood film gives students tools to hear better, and hopefully interpret better, films and film traditions with which they are probably already familiar. These are simultaneously advantages and disadvantages.¹

Mervyn Cooke’s *A History of Film Music* (Cambridge: Cambridge University Press, 2008) lacks the familiar amenities of modern textbook design: no floating text boxes, no bolded keywords, few images (and no music examples), no bullet points, no supplementary pedagogical resources. Its prose, infrequently divided by headings and subheadings, cannot be skimmed or easily summarized. There are no “Viewing Guides,” listing cues and motives and such; in fact, no single film receives sustained consideration beyond a paragraph or two. But

1. A similar approach may be found in Larry M. Timm, *The Soul of Cinema: An Appreciation of Film Music* (Upper Saddle River, NJ: Prentice Hall, 2003). The book’s excellent second chapter introduces the film music industry and its many professions (e.g., music supervisors, contractors, copyists, etc.). However, with *Gladiator* (2000) as its most recent film, the textbook needs an update. Laurence E. MacDonald, *The Invisible Art of Film Music: A Comprehensive History*, 2nd ed. (Lanham, MD: Scarecrow Press, 2013) is, as the title promises, comprehensive—but only in its coverage of Hollywood sound film (there is almost nothing on silent film or foreign film); the extremely rigid organization by year (1950, then 1951, then 1952 . . .) makes the book unviable as a textbook but valuable as a reference chronology.

this is a wonderful and important book, and its comprehensive, encyclopedic scope makes it a valuable resource especially for upper-level courses beyond the general education curriculum. Unlike Hickman's text, which focuses on Hollywood movies, Cooke's *History of Film Music* considers film from a variety of formats and genres: not just movies, but documentaries, advocacy and propaganda films, filmed operas, cartoons, and television. Its worldview is similarly broad, with separate chapters on film music in the United Kingdom and France, plus a "Global Highlights" chapter that covers the Soviet Union, India, Italy, and Japan.² Max Steiner makes an appearance, of course, but so does Tōru Takemitsu. *Casablanca* is considered, yes, but so is *The Plow that Broke the Plains*. The extent of coverage is extraordinary and a little overwhelming; a single-spaced, two-column index of film titles runs seventeen pages. But this, too, is simultaneously an advantage and disadvantage: *A History of Film Music* exposes students to more works and composers than any other comparable book on the market, but it does so at the expense of detailed, word- and labor-intensive analyses and close readings. Your class meetings will need to be the venue for this difficult work, as Cooke's text does not model it.

A History of Film Music is actually a collection of many histories: Chapters 1–3, 5, and 10–12 follow the familiar arc of film music history, set mostly in the United States, moving through the increasingly standard periodizations of silent film, early sound film, Hollywood's "Golden Age," the stylistic bifurcation of "classical" and "popular" soundtracks, and contemporary practices. But Chapters 6, 8, and 9 each have miniature arcs of their own, covering the film histories of the United Kingdom (from Ralph Vaughan Williams to George Fenton), France (from Arthur Honegger to Zbigniew Preisner), and other countries. Chapter 4, on opera and musicals, also has its own timeline, as does Chapter 7, on television music. Although Cooke's segmentation precludes some important intersections (e.g., the use of classical music in cartoons appears in Chapter 7, but not in Chapter 11, "Classical Music in Cinema"), it also sharpens his focus and permits him space to raise complex questions and offer controversial opinions about film sound ontology, musical meaning, and national style, all topics perfect for classroom debate. For example, in his discussion of the leitmotif, Cooke quotes extensively from Theodor Adorno and Hanns Eisler's difficult but important text *Composing for Films* (1947), then critiques it, and does so strongly: "[Their] misapprehensions are tainted by an elitist dogma which views functional film music as a poor cousin to art music" (82). Agree? Disagree? Discuss.

Whereas Hickman's primary musical concern is the motive, Cooke's primary concerns are style and topic. He notes that modernist music has been

2. Kim Kalinak's *Film Music: A Very Short Introduction* (New York: Oxford University Press, 2010) also offers a global perspective of film, albeit within a "very short" page limit.

used to connote “the Angst-ridden atmosphere of such genres as film noir, intense psychological drama and the horror film” (194), popular music has been used to connote age and ethnicity (401), jazz has been used to connote “urban decay” (104), classical music has been used to connote “master criminals of non-US descent” (439), and so on. These associations change, and these changes are made within a sociocultural context. Cooke’s music analysis is unsophisticated (few harmonies are analyzed, no motives transcribed), but the cultural analysis—supported with ample citations to the recent scholarship of Arved Ashby, Marcia Citron, Kevin Donnelly, Claudia Gorbman, Jeff Smith, and many others—is provocative and compelling.

While Cooke’s definition of film is broad and his construction of history admirably eclectic, his treatment of music is quite restrictive. For Cooke, composers, guided by the artistic preferences of a director, produce their own film music. Although there are nods to film technology and the studio system, they are not active agents of historical change within Cooke’s narrative. Notably, his chapter on the history of silent film—a period with few notable composers and many technologies—is quite slim and may need to be supplemented with other sources. Rick Altman’s *Silent Film Sound* (New York: Columbia University Press, 2004), a comprehensive, accessible, and beautifully illustrated resource, will fill (perhaps overfill!) this lacuna. So will James Wierzbicki’s *Film Music: A History* (New York and London: Routledge, 2009), which offers a rich technological study of the many ways in which film music has been created, performed, recorded, and distributed. Wierzbicki’s history begins much earlier than those of his competitors, with a long, slow, circuitous, and refreshingly non-teleological route to the arrival of synchronized sound. The Nickelodeon receives its own chapter, cue sheets are reprinted and examined, the Roxy Theater is visited, and the Cinephone, Kinetophone, Vitaphone, and Movietone are all described in detail. Over halfway through the book (p. 133 out of 239), Wierzbicki enters Hollywood’s “Golden Age.” From there, he continues to emphasize the role that sound technologies have had in determining film music styles and aesthetics. For example, while Cooke’s discussion of *Star Wars* focuses on the musical elements of John Williams’s famous score, Wierzbicki instead focuses on the film’s influential use of Dolby Stereo and the concurrent composition of “action-filled orchestral scores that could accompany Dolby-powered crashes and explosions” (210). The introduction of Dolby technology is significant enough to be one of the factors justifying Wierzbicki’s periodization of this historical moment, splitting film music history into a “new wave” period (1958–1978) and a period of “eclecticism” (1978–2001). Cooke, by contrast, mentions Dolby only twice in a single paragraph. The two authors thus operate quite differently, but their oppositional approaches might produce a fruitful synthesis if you choose to use their texts in tandem. Doing so would also address their inverse

deficiencies in coverage: Cooke devotes little space to silent film but plenty of space to recent trends; Wierzbicki offers an exhaustive coverage of silent film but hurries through films from the previous three decades.

Finally, you should consider James Buhler and David Neumeyer's *Hearing the Movies: Music and Sound in Film History*, 2nd ed. (New York and Oxford: Oxford University Press, 2015). This second edition is an impressive and accomplished revision, unifying and synthesizing what, in the first edition, seemed to be a disparate collection of lesson plans. As the most recently published textbook, it offers up-to-date coverage of new releases, many of them major blockbusters: *Batman Begins*, *Captain America: The First Avenger*, *Casino Royale*, and *The Bourne Ultimatum* all make significant appearances in the final chapters. Elsewhere in the text, clips from *Sleepless in Seattle*, *De-Lovely*, and *There's Something About Mary* (!) stand alongside masterpieces like *Casablanca*, *Rashômon*, and *Trois Couleurs: Bleu* to exemplify key terminology and concepts. A spoonful of sugar helps the medicine go down? Perhaps. This is an admirably eclectic book, one whose definition of film is restricted to movies (almost exclusively Hollywood ones) but whose taste is catholic enough to encompass the highbrow, the lowbrow, and everything in between. Although not all the films that they mention qualify as "high art," Buhler and Neumeyer attempt to demonstrate that high artistry is still required to make them.

More than any other film music history textbook, *Hearing the Movies* conceives of music in the broadest possible terms—not just as a composer's score, but also as the entire soundtrack to which that score belongs. "Once we recognize the extent to which the sound track presents filmmakers with choices," Buhler and Neumeyer write, "we will realize that the soundtrack is crafted, that is, designed in a more or less conscious way. We might even think of the sound track as 'composed,' much like a piece of music" (35). Throughout their text, Buhler and Neumeyer expose the ways in which filmmakers use sound to manipulate viewers, to cover up film's two-dimensional artificiality and "render" (Michel Chion's term) its fictions more expressively, more viscerally. Chapter 2, "The Musicality of the Sound Track," develops a vocabulary for exploring these concepts by gradually introducing musical terms (tempo, rhythm, volume, timbre, pitch) and then applying them to film sound. For example, Luke Skywalker might be said to speak at a faster "tempo" and higher "pitch" than Darth Vader; passages of overlapping dialogue might be described as "polyphonic"; and background or ambient sound effects (rain pattering, traffic humming) might be considered a kind of "accompaniment." Buhler and Neumeyer are particularly interested in the interaction of elements within the soundtrack and the ontological and narratological ambiguities that sometimes arise. For example, the film *Atonement* opens with non-diegetic sound effects (the clicks of typewriter spelling out the title of the film); those clicks become

diegetic as we see their source onscreen (an over-the-shoulder shot of a woman typing); and those clicks continue as their source moves offscreen, eventually becoming a percussive instrument within the non-diegetic underscore. Chapter 3, “Music, Sound, Space, and Time,” uses this example and many others to explore the porous boundaries between what is onscreen and offscreen, what is acousmatic and visualized, what is diegetic and non-diegetic, what is music and noise. Buried here are seeds for many fruitful classroom debates, student presentations, and writing assignments.³

Like Wierzbicki, Buhler and Neumeyer offer a technological history of film music, albeit one that covers the entire soundtrack rather than just the music on it. Their interests also extend to sociology and economics. For example, in the chapter on the “post-classical era” (1950–1975), topics include a ruling from the Supreme Court of the United States prohibiting studio ownership of movie theaters, the postwar expansion of suburban neighborhoods away from lavish central-city theaters, and industry competition from the rise of television; these trends and others are framed as the impetuses for the standardization of widescreen and stereo formats (Cinerama, Cinemascope, Todd-AO), the practice of recording on magnetic tape, and the rise of both on-location sound recording and automated dialogue replacement (ADR); and all these technologies are framed as the impetuses for the popularity of “big event” pictures (e.g., *Cleopatra*), the composition of epic scores performed by increasingly large orchestras, and creative uses of sonic space (especially the “illusion of depth”). Social and economic forces determine changes in technology, and changes in technology determine changes in style.

While Hickman’s primary musical concern is the leitmotif, and Cooke’s primary musical concern is style and topic, Buhler and Neumeyer’s primary musical concerns are genre and function. After each discussion of sound technology (like the one described above), the authors pivot to the changing styles of music within various film forms: opening credits, title sequences, and end credits; the action scene, the love scene, the song and dance scene, and the montage. (The “music video” sequence—e.g., “Danger Zone” in *Top Gun*—also makes an appearance.) Buhler and Neumeyer convey this material primarily through analytical vignettes that consider the expressive interaction of image, sound, dialogue, and music; these are generously illustrated by film stills, score transcriptions, and the occasional shot-by-shot table (similar to but more detailed than Hickman’s “Viewing Guides”). The textbook’s greatest strength is here, in these close readings that model clear, concise, persuasive analysis.

3. Michel Chion’s “tricycle” offers a helpful way to visually map some of these concepts. See “Three Borders,” in *Film: A Sound Art*, trans. Claudia Gorbman (New York: Columbia University Press, 2009), 247–61.

In fact, the authors do more than passively offer models of good prose: a significant portion of their textbook is devoted to explaining how to write about film. In a series of exercises distributed throughout the textbook, Buhler and Neumeier patiently describe the differences between synopsis, analysis, criticism, and interpretation. These exercises are cumulative: the first one offers a kind of paint-by-numbers format for writing a film synopsis (with a model synopsis of *Catch Me if You Can*); the next one elaborates a checklist for the elements of a scene analysis (with a model scene analysis of *Le million*); the next one describes a “screening report” that begins with synopsis then adds analysis (with a model report on *Mildred Pierce*); and so on. The exercises become less schematic and more complex over the course of the book. By the end students are encouraged to develop original interpretations and criticism, even those that might go “against the grain” of the film (for example, reading race or class in *Casablanca*). *Hearing the Movies* includes other helpful textbook amenities: chapter summaries, a glossary, online resources, and a blog. But these writing guides are truly golden. Bravi tutti.

In a clever bit of marketing synergy, *Hearing the Movies* (published by Oxford University Press) repeatedly references source readings in Mervyn Cooke’s *The Hollywood Film Music Reader* (Oxford and New York: Oxford University Press, 2010). Most of the thirty-one source readings in this helpful collection are interviews with, profiles of, or reminiscences by major Hollywood composers: Max Steiner (via the indispensable “Scoring the Film”), Franz Waxman, Aaron Copland, Miklós Rózsa, Henry Mancini, Bernard Herrmann, John Williams, and many more are represented in this manner; so are two composers of cartoon music, Carl Stalling and Scott Bradley. Like his *History*, Cooke’s *Reader* offers relatively little on silent film music, with only four readings (the earliest from 1920). By contrast, Julie Hubbert’s *Celluloid Symphonies: Texts and Contexts in Film Music History* (Berkeley, Los Angeles, and London: University of California Press, 2011) devotes eleven source readings to silent film, with its earliest source printed in 1909 (F. H. Richardson’s “Plain Talk to Theater Managers and Operators”). Hubbert’s selection of texts is admirably diverse, including not just composer interviews and reminiscences but also cue sheets, newspaper reports, and plenty of criticism. Indeed, her selection doubles as a history, with many important stylistic and technological trends (the development of synchronized sound, the fall of the studio system, the rise of jazz and rock scores) captured and exemplified by at least one reading. These connections are made explicit in Hubbert’s thorough introductions to each unit, which weave a narrative thread through her collection of fifty-three readings. Hubbert’s focus is Hollywood; for a more global collection of source readings, consider James Wierzbicki, Nathan Platte, and Colin Roust’s *The Routledge Film Music Sourcebook* (New York and Abingdon: Routledge, 2012). Included among its seventy-four readings are new

English translations from Russian (Dmitri Shostakovich), Italian (Gianandrea Gavazzeni), French (Darius Milhaud, Georges Auric), and Chinese (Wang Yunjie) sources. It's a pithy collection, with most readings occupying no more than two pages. As in *Celluloid Symphonies*, the diversity of the source material is impressive, with texts authored by film composers (Franz Waxman, Bernard Herrmann, Elmer Bernstein, and more usual suspects), non-film composers (John Cage), producers (David O. Selznick), critics (Virgil Thomson), and many newspaper and trade magazine reporters. Its unique contribution to the field, however, is a new translation of a set of survey results about film music from the French journal *Le film* (1919). This is a treasure trove of information, featuring strongly worded and amusingly wrongheaded opinions about the state of early film music from prominent music professionals (including Armande de Polignac, Reynaldo Hahn, Paul Vidal, Gabriel Pierné, and Vincent d'Indy). This reading achieves in microcosm what the very best collections of source readings must attempt: to document the messy world of reality from which the more pristine narration of history is drawn.

All three collections of source readings (Cooke; Hubbert; Neumeyer, Platte, and Roust) are valuable. So are the textbooks (Hickman, Cooke, Wierzbicki, Buhler and Neumeyer) that I have described. The methodologies by which they define themselves, the parameters by which they limit themselves (think *film*, *music*, *history*, and their many permutations), create opportunities while also precluding others. Choosing breadth over specificity, or specificity over breadth, simultaneously presents advantages and disadvantages. I've written variations of the previous sentence three times throughout this review, and if I sound noncommittal or nonjudgmental, it's because textbooks are merely tools. They require a teacher—you—to animate them. They must be supplemented by your guidance, by your questions, by your contagious passion for film and film music. Your students will thank you if you can do this, regardless what textbook you end up choosing. Your dean will, too.