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**Editorial**

A Note from the Editor 1–3
SARA HAEFELI

---

**Articles**

"What Does This Artwork Ask of Me?" Using Challenging Music To Teach Empathy and Empowerment 4–27
MARIANNA RITCHEY

---

**Special Section: Information Literacy and the Music History Classroom**

Re-envisioning Information Literacy: Critical Information Literacy, Disciplinary Discourses, and Music History 28–43
ERIN CONOR

Serving the Needs of International Students: A Qualitative Study 44–66
MANDI GOODSETT AND MICHAEL BAUMGARTNER

---

**Roundtable**

Roundtable Introduction: Rethinking Primary Sources for the Music History Classroom 67–69
TIMOTHY COCHRAN

Against Abridgment 70–78
BLAKE HOWE

Reading Primary Sources Analytically 79–89
TIMOTHY COCHRAN

Historical Thinking and Individual Creativity: Teaching Primary Sources on Performance 90–98
REBECCA CYPESS

Armchair Philology for the Post-Truth Age 99–112
JAMES BROOKS KUYKENDALL

Response to "Rethinking Primary Sources in the Music History Classroom" Roundtable 113–117
LOUIS EPSTEIN

# A Note from the Editor

Sara Haefeli, Ithaca College

As I was preparing this issue for publication—my first as the new Editor-in-Chief—I was struck by two subjects that appear in almost all of the articles: the first is a crisis of knowledge that manifests in "fake news" and "alternative facts," and the second is an appeal to critical pedagogy and the work of Paolo Freire as a corrective. In the special section of this issue**,** devoted to information literacy, these themes are clearly and logically at the center; but even Marianna Ritchey's article on teaching aesthetically challenging music to non-music majors, which stands alone outside the special section, addresses the problem of what it means to *know* music and argues that a critical pedagogical approach can empower students to trust their own interpretive skills and "take an active approach to building knowledge."[1]

In various ways, each of the authors in this issue is struggling to address the epistemological crisis in our field. We have witnessed radical changes to how we approach issues of authority, expertise, and even how we define facts in the past few decades. A discussion about the limits and bias of the Western European canon has now gathered momentum as more programs are revising curricular requirements and more professors are dropping physical textbooks in favor of open source materials.

Traditional sources of knowledge like books, encyclopedias, and textbooks are designed to filter content, for better or for worse. They offer the strength of being well-vetted while also imposing limits due to publishing costs. But as we rely less and less on physical resources and more on digital and online resources, social networks have become the new filters—at least for our students. According to media theorist Clay Shirky, we can no longer rely on the "filter-then-publish" strategy of the past that was necessitated by the economics of publishing. What we now have is a "mass amateurization" of content

1. Mariana Ritchey, "'What Does This Artwork Ask of Me?' Using Challenging Music To Teach Empathy and Empowerment," this *Journal* 9, no. 1 (2019): ??.

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creation.[2] Authority has shifted from experts in the ivory tower to people we know or interact with via social media.

The upside of this revolutionary change, arguably, is that it has opened up our field in unimaginable ways. We now have the ability to study music from a far greater number of places, times, and traditions than ever before—music studied by heterogeneous authorities, people that are "other-credentialed," including performers and fans. We also have access to areas of research that are unsettled and to debates that rage.

The downside of this revolution, however, is that authority no longer resides solely with scholars or within the pages of peer reviewed journals, and facts are facts only when we want them to be or when we agree with them. We have access to lots of facts, but no *truth*—no agreed upon body of knowledge, little or no context in which to understand or evaluate all these facts, no pantheon, no canon.

The internet has changed the scale of the study of music history and, like the internet itself, our field no longer has "edges within which knowledge has to squeeze."[3] To imagine that any one of us alone has a comprehensive knowledge of music history is folly, and it is equally foolish to imagine that what we teach is somehow comprehensive. As teachers in the field, we are just now coming to terms with the idea that, as technologist David Weinberger puts it, "No edges mean no shape. And no shape means that networked knowledge lacks what we have long taken to be essential to the structure of knowledge: a foundation."[4] For Weinberger this lack of foundation is not a doomsday scenario, but rather an exciting opportunity to redesign what we mean by knowledge. To negotiate this new terrain, many of the authors in this issue turn to Freire—a scholar who understood that there have always been people on the outside of epistemological structures and that a fundamental rethinking of authority was one way to empower those who were excluded.

The field is currently responding to a clear charge to be more inclusive, more diverse, and to engage students more actively in the classroom. But without a shared pedagogical canon, without clearly defined, common student learning outcomes, what exactly are we supposed to be teaching? We have been given considerable freedom to invent something new, but as we begin to explore this relatively unchartered and unstable territory many of us are experiencing a vertiginous giddiness, stunned by the possibilities open to us as pedagogues

2. Clay Shirky, *Here Comes Everybody: The Power of Organizing Without Organizations* (London: Penguin, 2008), 98.

3. David Weinberger, *Too Big to Know: Rethinking Knowledge Now That the Facts Aren't the Facts, Experts Are Everywhere, and the Smartest Person in the Room is the Room* (New York: Basic Books, 2011), 17.

4. Weinberger, *Too Big to Know*, 17.

but unsure of how to move forward. What I find exciting, especially as editor of a pedagogy journal, is that this reorientation of our field presents *problems,* and good problems are at the heart of good research.

Before closing, I want to offer a deep thank you to my predecessor, Stephen Meyer, who brilliantly guided the *Journal* as its Editor-in-Chief for the past three years. When he assumed the editorship from the founder of the *Journal*, Matthew Balensuela, he did so with a mission to continue to publish scholarship in all areas of music history pedagogy. Building on Balensuela's successes with the *Journal,* Meyer intentionally moved away from publishing "Reports and Practices" in favor of scholarship based on systematic inquiry into the principles of teaching and learning, both practical and theoretical. The growing readership of the *Journal* and the highly engaged community that has emerged around a passion for excellent pedagogy attest to Steve's exemplary leadership over the past three years. I look forward to continuing the work that Matthew and Steve started, and I invite you to join the conversation that explores our dynamic field.

# "What Does This Artwork Ask of Me?"
# Using Challenging Music To Teach Empathy and Empowerment

Marianna Ritchey, University of Massachusetts, Amherst

Countless articles have been published in the past few years concerning the fate of the arts and humanities in higher education. On the one hand, we are told that these disciplines are dying because they are irrelevant to the new values of our society, which prioritize the teaching of skills that will be directly applicable to students' future jobs. On the other hand, arguments in favor of the arts and humanities often deploy these same values, arguing that studying art will burnish a graduate's status on the job market because corporations want to hire creative employees. But how might we defend our discipline on its own terms, without appealing to a capitalist logic that seeks to instrumentalize all learning? For the past seven semesters, I have been teaching a class at the University of Massachusetts, Amherst (UMass) that seeks (in part) to address this issue. In this article, I demonstrate some of the ways that classes of this kind—classes that refuse to instrumentalize course content in corporate terms—offer liberating opportunities for both students and teachers. In this kind of class, the exploration of music and other art forms serves as a springboard for students to explore ethical, philosophical questions and develop curiosity about themselves, one another, and the world.

I begin with a brief history and explanation of the class and the different types of student learning objectives it seeks to fulfill. Then, in the following three sections, I discuss some of the lectures, events, and assignments I have developed for the course, demonstrating how encountering new music can promote empathy, engagement, and empowerment. First, I examine the theme of discomfort, focusing on the discussions and activities I programmed around a required live film screening. Students were encouraged to think about discomfort—their own and others'—and to embrace certain uncomfortable experiences as potential sites for expanding their empathetic awareness. Second, I detail a multi-week close listening assignment and the various ways this assignment helps students think about closely engaging with many disparate aspects of the world and their own lives. Third, I discuss the ways I use music and art to challenge the students' value systems, which tend to be based on monetization

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of entertainment products and fetishization of technique. Students in this course often appreciate artworks primarily in terms of how much money they made and/or how much technical skill they took to produce. By contrast, I urge students to identify, articulate, and build upon their own instinctive responses to works of art, and to develop what Timothy Taylor calls "other regimes of value" than the merely economic. [1] This is fundamentally an act of self-empowerment; rather than identifying all value in market terms—which displaces the assignment of value onto an invisible outside process—students must challenge themselves to look inward, and think about artistic, social, and political value in other terms. By helping students conceptualize other ways of understanding and valuing art, I try to empower them to find their own thoughts interesting, and to take an active approach to building knowledge.[2]

## Lively Arts: Background History and Present Configuration

This course, called Lively Arts, is a large, general-education introductory course with enrollment of about 150 students. I teach it in the Department of Music and Dance every semester, and the students who take it are primarily majoring in fields such as business, sports management, tourism and hospitality, or the hard sciences. In addition to weekly lectures (which are taught by myself and a rotating cast of visiting artists and scholars) and a once per week discussion section, students are required to attend several performances, readings, and exhibits on campus.

Before I took it over, the course was structured along what Colleen Conway and Thomas Hodgman call the "transmission" model of teaching, in which the curriculum is content-driven and the teacher makes pedagogical decisions grounded in an effort to deliver that content effectively.[3] Students were

1. Timothy Taylor, *Music and Capitalism: A History of the Present* (Chicago: University of Chicago Press, 2016), 10.

2. The title of this article evokes Fontanelle's famously frustrated question, "sonata, que me veux-tu?" The sonata, seemingly void of concrete meaning, nonetheless also seems to require something from us; it demands we attempt to understand it and express our understanding in words. As Alison Deadman puts it, Fontanelle's outburst "highlights the challenge of expressing the meaning of one medium with another," a central challenge of teaching and learning about music in the classroom. By expanding this question to include artworks other than music, I mean to indicate that all artworks retain something of the sonata's mystery; regardless of any explanation we may be given by the artist, the artwork also retains a degree of autonomy, and is capable of "meaning" any number of things its creator did not intend. By asking my students "what the artwork asks of them," I seek to move beyond mere assessments of technique or style. See Alison P. Deadman, "'Sonata, What Do You Want Of Me?': Teaching Rhetorical Strategies for Writing about Music," *The Journal of Music History Pedagogy* 6 (Spring 2016), 23–40.

3. Colleen M. Conway and Thomas M. Hodgman, *Teaching Music in Higher Education* (New York: Oxford University Press, 2009), 3.

expected to learn basic vocabularies of a set number of art forms, were then tested via multiple-choice examinations, and demonstrated their knowledge in performance reports. Lectures were oriented around discrete and conventionally circumscribed art forms—"classical music," "visual arts," "dance"—and each lecture conveyed a brief chronological history of the art in question.

Although the transmission model is still common, many scholars have challenged it in recent decades. The pedagogue Paolo Freire argued that this kind of class is based on a "banking" model in which students are viewed as "empty" and education is seen as an act of making "deposits" of knowledge, information, and skills into them. Freire notes that this conceptualization of education projects "an absolute ignorance onto others," turning students into "containers" waiting passively to be "filled" by the teacher. Freire argues that true education must begin "with the solution of the teacher-student contradiction, by reconciling the poles of the contradiction so that both are simultaneously teachers *and* students."[4]

The literature professor Jesse Curran discusses one way of accomplishing this reconciliation. Curran advocates for practicing a type of "engaged pedagogy" in which the goal of the class is "praxis"; when teachers share their own thoughts, their own process, their own moments of surprise or confusion during class, and their own difficulties with ideas or material, they help to create a space where ideas are generated collectively.[5] Praxis-based teaching methods encourage growth and learning in everyone, including the teacher. I tried to reorient the teaching style in my Lively Arts class along these lines. During lectures and discussions, I talk openly about my thought processes or about the aspects of my personal history that make a given artwork challenging, disturbing, or beautiful to me. If I have struggled to appreciate an artwork, I share that struggle with my students, and ask them to comment or reflect on it in order to see how it relates to their own struggle (or lack thereof). Furthermore, I sometimes openly discuss the difficulties I encounter in planning and teaching the class itself, or the way my idealistic teaching goals are often punctured by the various bureaucratic necessities of running a large class like this, or even by the inevitably authoritarian structure a class of this size takes on. By sharing my personal journeys and interior thoughts, I encourage students to take their own ideas, pasts, and present experiences seriously. When I acknowledge a personal struggle or a lack of coherent thought that potentially destabilizes my absolute authority in the classroom, students perk up and become more

4. Paolo Freire, *Pedagogy of the Oppressed*, trans. Myra Bergman Ramos (New York: Continuum, 2003 [1970]), 72.

5. Jesse Curran, "Mindfulness, Sustainability, and the Power of Personal Practice" in *Narratives of Educating for Sustainability in Unsustainable Environments*, eds. Jane Haladay, Scott Hicks (East Lansing: Michigan State University Press, 2018), 181–200.

actively engaged. By honestly revealing my own personal failures, confusions, or weaknesses, I encourage students to understand and sympathize with my own humanity. In this way, I serve the overriding goal of the class, which is not to “bank knowledge,” but rather to promote empathy. Through such practices, a teacher can demonstrate their unwillingness to participate in the transmission model of teaching, instead creating a space for mutual discussion and (hopefully) mutual revelation.

In updating Lively Arts, then, I fundamentally transformed its pedagogical orientation and altered its learning objectives. To begin with, I abandoned chronological histories of art forms and multiple-choice exams. Instead, I wanted students to be engaged in the process of developing their own thoughts and ideas. Ralph Tyler’s foundational 1949 study of effective pedagogy established the notion that learning is an active process on the part of the student, recognizing that it is what the student does that encourages learning, “not what the teacher does.”[6] The “transmission” model of course design starts with the question, How can the teacher best impart certain material? I instead asked myself, What kind of environment would best encourage the kind of active “doing” that Tyler advocates? How can I help them acquire the knowledge, skills, or practices that they might not learn in other classes? In what ways can this class help, inspire, or positively shape the students who take it?

Lively Arts students usually have no background in the arts or humanities, and this discomfort became an important value around which I reoriented the class. Many of them have never attended a live performance or art exhibit of any sort, and they often lack not only basic musical and artistic knowledge but also an awareness of major themes in general intellectual history. For many of them, “learning” has meant the mastery of facts, algorithms, or programming languages, and they often express discomfort with their belief that in a humanities classroom “you just say your opinion.”[7] In reconceiving the class I decided to turn further toward this discomfort, rather than try to assuage it. Indeed, my students’ discomfort with art’s perceived lack of rules represents a potential site of empowerment for them.

6. Ralph W. Tyler, *Basic Principles of Curriculum and Instruction* (Chicago: University of Chicago Press, 1949), 63.

7. Student quotations used throughout this article come anecdotally from in-class discussions; from in-class writing exercises during which students were asked to reflect on broad questions and jot down their thoughts on various topics of the day; and from papers and projects students turned in over the course of the Spring, 2017 semester. All student quotations are anonymous. This article is in compliance with University of Massachusetts, Amherst’s rules regarding the protection of human research subjects. Additionally, I have obtained consent from the three anonymous students whose work is included at greater length near the end of the article.

I developed a series of what Maria Archetto calls "foreground" and "background" pedagogical goals.[8] Foreground goals are concrete and easy to convey and assess. My goals for Lively Arts are for students to learn:

1. to listen to and/or view works of art with close attention, and to describe them using appropriate vocabulary;
2. to formulate interesting questions about art works;
3. to develop basic writing skills;
4. to explore imaginative and subjective topics via several creative assignments; and
5. to attend, pay attention to, and discuss live performances and visual art exhibits.

Background goals, by contrast, are broader, more abstract, and hard or impossible to measure. In my class, these goals include helping students learn to:

1. become more empathetically aware of themselves as a member of a community;
2. engage with difference of all kinds with an open mind; and
3. become empowered to find their own thoughts interesting.

As I suggested above, many of these background goals concern the promotion of empathy, an increasing concern in our contemporary globalized culture and a major learning objective of this class. Recent scholarship in the fields of medicine, technology, and business has argued that these disciplines suffer from a lack of empathy; for example, there is a developing body of work that examines medical doctors and the way their ability to practice "clinical empathy" benefits patients.[9] In interrogating a perceived lack of empathy in certain contemporary fields of research and practice, some scholars have argued that investigating ideas from the arts and humanities encourages the development of empathy in students.[10] At a liberal arts college, students engage with art and with humanistic ideas and debates routinely, regardless of their major. At a school like UMass, however, students' individual educations are extremely

8. Maria Archetto, "Interdisciplinary Approaches to the Introduction to Music Course," in *Teaching Music History*, ed. Mary Natvig (Farnham, UK: Ashgate, 2002), 69–76.

9. See for example Nicholas J. Bellacicco, and James A. Marcum, "The Pedagogy of Clinical Empathy: Formation of the Physician," *Mirabilia Medicinae* 6 (2016), 26–36.

10. See Bellacicco and Marcum; see also Johanna Shapiro, Elizabeth H. Morrison, and John R. Boker, "Teaching Empathy to First Year Medical Students: Evaluation of an Elective Literature and Medicine Course," in which the authors demonstrate empirically that when medical students take classes involving the interpretation of poetry and prose, their understanding of patients' perspectives "became more detailed and complex." See *Education for Health* 17:1 (2004), 73–84.

specialized, and the few general education courses that they are required to take often constitute some of the only opportunities they have to encounter ideas outside of their own areas of study. Lively Arts thus offers an extraordinarily valuable chance to work with students headed for industries in which a lack of empathy is beginning to be perceived as a deficit that causes social harm.

I structure each semester around a few overarching topics (“The Sublime,” “The Enlightenment,” and “Time,” for example) that relate in some way to the required events I program. James Briscoe calls this “teaching by touchstone,” and it is an effective way of getting away from the “transmission” model of teaching.[11] Finally, in light of my new learning outcomes, I developed a “Guide to Encountering Art” that is introduced on the first day of class and that is emphasized in every lecture and homework assignment throughout the semester (see **Appendix A**). The guide is based on my colleague Lisa Donovan’s idea of the “essence” of the aesthetic encounter: Perception (objective description of facts), Response (subjective description of personal reactions), and Evaluation (creatively tie perceptions and responses together into an interpretive “big picture” idea about the artwork that conveys a sense of its value [or lack thereof]).

The touchstone topics of the Spring, 2017 semester were “Time” and “Discomfort.” Our exploration was guided by questions such as, How do we experience time? Is it possible for different people to experience time differently? How has time been understood by artists, historians, and scientists, in different eras? In what ways can different kinds of art explore the theme of time? Regarding discomfort, I asked students, What types of experiences, sounds, or thoughts make them uncomfortable and why? Why might an artist *want* an audience to feel discomfort? Can an artwork that is uncomfortable also be “good art?” What kinds of discomfort should we try to avoid in our lives, and what kinds should we embrace as sites of revelation or change, and how do we decide?

I also engaged students in discussions about boredom, a state defined by the intersection of time and discomfort. Indeed, “boredom” has become an unofficial touchstone I return to throughout the semester. Our inquiry of boredom is shaped by questions such as, Why is boredom uncomfortable? What aspects of required daily life are boring, and what makes them boring? What kinds of experiences does the act of being bored make possible? What kinds of things might we notice or realize, if we allowed ourselves to be bored instead of reaching for our phones as a means of distraction? We talk together about strategies for coping with boredom and turning it into a source of empowerment.

11. James Briscoe, “Avoiding the Slough of Despond: or, Teaching by Touchstone,” in *Vitalizing Music History Teaching,* ed. James R. Briscoe (Hillsdale, NY: Pendragon Press, 2010), 105–124.

### **"What Does This Artwork Ask of Me?" *Decasia* and Discomfort**

An overriding question I ask students is "What does this artwork ask of us?" This is a question of empathy, and it asks students to look outside of themselves to find justification or meaning. One challenge presented by the student population of this class has to do with a tension between their approach to difference in theory versus in practice. My students typically profess that they believe in tolerance and understand that different people have different life experiences and perspectives; however, in practice they tend to be quite close-minded when it comes to artistic expression. A piece of art that is anything but wholly conventional—that is "beautiful," or "about self-expression," and/or art that "tells an inspiring story"—often baffles or even angers them. When asked to take seriously a work of art that actively resists values like beauty and expression, students react with annoyance and dismissive comments, often describing such a work as "weird for the sake of being weird," or saying that the artist in question "is probably an asshole." In the wake of the 2016 Presidential election, I found myself more unwilling than usual simply to expose my students to pretty, tuneful, inspiring, or otherwise affirmative works of art, and so in this semester of the class I chose to confront them with work that actively refuses these values. Because the students have been powerfully enculturated to believe that attempting to understand difference is a good thing, they are usually willing to attempt to answer the question about what an artwork is asking them to see, notice, think about, or feel, when the question is posed directly to them as an imaginative exercise.

It would be hard to emphasize strongly enough the total lack of faith in their own ability to "understand" art that this student population manifests. I see their quickness to dismiss "weird" art not as a coherent value judgment on their parts, but rather as a kind of escape route; by immediately asserting that a work is pointless trash, they are released from the responsibility of grappling with it and perhaps coming to the "wrong" conclusion about it. However, I have found that discussing dissonant, unpleasant, or otherwise "weird" art can, paradoxically, make students feel empowered: if I show them a piece of art that makes them uncomfortable, and then it turns out that it was *supposed* to make them uncomfortable, they feel validated in their initial reactions, and are then more willing to dig deeper. Freire writes about students' distrust of their own abilities, associating it with the "ideology of oppression" that the banking model of education promotes and relies upon. "Almost never do they realize that they, too, 'know things' they have learned in their relations with the world and with other women and men."[12] Validating students' subjective responses to

12. Paolo Freire, *Pedagogy of the Oppressed*, 63.

art—even, or perhaps especially, when those responses are negative—can help them see that they too have the potential to develop critical interpretive skills, and that they too already "know things."

One of the required events that I chose in order to explore the theme of discomfort was among the most challenging events I have ever programmed for this class: a screening of Bill Morrison's 2002 experimental film *Decasia* with a live performance of the score composed by Michael Gordon. *Decasia* is an extremely challenging experience for Lively Arts students because it is difficult to ascertain "what the artwork asks of us." The score for the film was composed first—in a reversal of traditional scoring practices––and Morrison created the film to accompany the music. Gordon's score is highly dissonant and repetitive and uses dynamics in what might be called a "confrontational" way. Sections of repeated, dissonant material grow slowly into head-splitting crescendos, punctuated by jarringly unpredictable brass blasts and washes of distorted electric guitar. Even the quieter, gentler moments provoke anxiety and unease; in one movement the string section in *Decasia* is required to play hundreds of measures of slow, quiet, creepy glissandi without stopping, creating a cumulative effect that is quite stressful to hear.

Morrison's film is a silent collage of literally decaying footage that he recovered from various archives around the country. The images are eerie, ghostly visions from the past that are often obscured by psychedelic blobs of organic decay. *Decasia* does not "tell a story" in any conventional sense and it is highly repetitive. We see the same images again and again, and, since these clips have been removed from their original contexts, it is difficult at times for the viewer even to understand what they are seeing. In one clip, for example, camels walk slowly across a sand dune; in another what appear to be miners frantically dig someone out of a hole in the ground; and in another a series of children sitting on a school bus turn their heads to regard the camera with steady, serious expressions.

The repetition that characterizes both the visual imagery and the music provides a fruitful ground for engaging with both time and discomfort. In the preparatory lecture I gave before students attended the live screening, I introduced various works of minimalist music as a means of getting students to think about both touchstones and how music can evoke or interact with them, in order to provide students with some tools to help them negotiate these pieces. I began by playing essentially consonant works, then slowly moved through more and more dissonant pieces, and concluded with excerpts from *Decasia* itself. I first played a recording of Steve Reich's *Music for Mallet Instruments*, and solicited responses from the students. They initially pointed out how repetitive the music was, with some students identifying this repetition as "boring" and other students calling it "relaxing." I encouraged them to continue building on these

observations, asking them to describe the repetition and their responses to it using clear, specific language. For example, if a student says the piece is boring, I ask, "what about it is boring?" Over the course of perhaps ten minutes, we collectively built a framework for understanding the music as being somehow "about time," because of the way it manifests a sense of constant motion but without ever arriving at a goal. At this point, asking the students to ponder "what this artwork asks of us" led to a fruitful discussion of goal-orientation. Might there be some reason for an artist to avoid "progress" as a compositional ethos? Isn't there something potentially violent about the ideology of progress we all seem to ascribe to? What about the experience of goal-orientation in our own lives, does it cause us anxiety? Thus a discussion that began with Steve Reich became much more wide-ranging, ending up in a conversation about student loan debt.

I then introduced students to recordings of some of Michael Gordon's music, including *Rewriting Beethoven's Seventh Symphony* as well as *Decasia*. Having been primed by the preceding discussion, students were ready to make many insightful observations about this music, despite the fact that it is dissonant, disturbing, and "weird." Students were able to clearly articulate some of the differences between Gordon's and Reich's use of repetition, for example, and were also able to come up with creative answers about "what this artwork asks of us." I ended lecture by asking students to remember that the discomfort they would no doubt experience at the *Decasia* screening was an intentional effect—rather than a design flaw—of the work, and reminded them that if they became confused or upset, they should always re-center themselves by thinking about what the artwork wants them to think and feel; what might be some reasons for their discomfort? Furthermore, I asked them to take note of any seemingly unrelated ideas or thoughts that drifted through their minds during moments of boredom. Perhaps they would find that those thoughts had been generated in some way by the experience of sitting through *Decasia*. With these instructions, I hoped to activate some of the learning objectives of the class: empowering students to find their own thoughts interesting, and encouraging them to empathize with the artists and with their fellow audience members.

In general, the student response papers did indeed engage with some of these questions. Many students, for example, noted that they had been bored, but that they had tried to actively engage with their boredom via some of the exercises we had practiced in class. Many papers brought up themes from lecture: most of them spent at least some time discussing the way they experienced the discomfort—both aural and visual—of the screening. Many also followed the three-tiered approach to aesthetic encounters outlined in the course guide, and came up with creative, insightful interpretations of what they experienced. Most importantly, many students actively tried to answer the question "what

does the artwork ask of me," and some even explicitly included this question in their own prose.

My favorite paper was written by a student who had been the most outspoken in asserting his belief that, in his words, "art is just made up," and that dissonant works like *Decasia* "are just weird for the sake of being weird." He was very vocal in class about how unpleasant he found the music and how pointless he felt the film was. However, this student in many respects represents the ideal student for a class like this, because despite his vocal opposition to nearly every work of art I introduced in class, he was also absolutely open to trying new things and to actually practicing the interpretive approaches I encouraged. His *Decasia* paper exemplifies the process of learning "how to learn," as well as how to be open to difference rather than resisting it. The paper charts an empathic narrative, from confusion and resistance to some sort of catharsis. The student began by describing his unwillingness to attend the event and his dread of sitting through it ("As I sat there waiting for the show to start, I was very bitter, expecting the showing to be a bunch of uncontrolled nonsense, with no point other than to just be weird."). However, he then described his slow realization that rather than simply being a wash of uncontrolled nonsense, the film––as well as the music––actually had recurring themes and that the repetition of these themes was itself part of the meaning of the work. Although I have corrected some minor spelling errors, I have left the student's original syntax and grammar intact in order to more accurately to convey the student's thought processes:

> One clip that highlighted this was the video of women being dunked into a lake in what I perceived to be a witch trial. This scene was accompanied by particularly outlandish music with huge bass drums beating in a way that seemed to make absolutely no sense but were clearly composed. I felt like they were playing the complete wrong beat because it sounded horrible and hurt to hear. This scene emphasizes what's wrong with humans all going along with the same nature as a witch trial simply makes no sense other than society banding together to find a scapegoat. It is the epitome of what is wrong with repeating yourself and others.

By engaging with musical dissonance and his own discomfort throughout his paper, this student continually opened up avenues for interpretation and emotional response. Near the end of his paper, he described a particularly intense moment:

> My favorite part of the entire production ironically came during the segment we viewed in class that I had criticized so heavily. This is due to the unbelievable music that the orchestra played during this segment. I don't think I will ever know how they got regular instruments to create such insane

> sounds. Since when does a trombone sound like a freaking train? There were these horns that sounded like a streaking fire alarm, the bass drum with this powerful BAM BAM BAM BAM BAM BAM, the damn train whistle trombones and who knows what else. It all rushed at me and I was nowhere near prepared. I wouldn't say I cried, but I shed more than a couple of tears. I have no idea why; the only way I can explain it is there was so much contained emotion inside of me that it started leaking out of my eyes.

The musical moment this passage describes is extraordinarily difficult to sit through, even for me, though I have heard the piece many times. Yet not only does the student describe it accurately—the trombones do sound like train whistles; the horns do sound like fire alarms; and the bass drum is pounded so loudly it feels like a physical assault—but he also experienced it as revelatory. Other student reaction papers were less enthusiastic, but overall I was impressed by the sincerity and clarity of the writing. Students approached *Decasia* with a willingness to try to carefully observe and articulate their own response to repetition, boredom, and discomfort as well as to try to understand why the artists may have wanted them to have such an experience. Ideally, experiences that ask students to engage thoughtfully with discomfort, confusion, or dissonance encourage them to be open minded when encountering unexpected or unfamiliar things of all kinds, not only strange or uncomfortable works of art but also different people, cultures, and ideas.

**Close Listening via Graphic Transcription**

Where the *Decasia* screening gave students the confidence to begin interpreting difficult art, I also wanted to provide them with concrete vocabularies to describe music, as well as with the ability to approach listening as an active practice. It was also important to me to engage the students' creative faculties in the projects that they completed for the class; after seeing *Decasia*, they wrote an essay, but I also wanted to challenge them to engage with a different kind of creative work. To this end, my teaching assistants and I designed an assignment that required students to listen closely many times to a small clip of music, and then to design a system of notation that could visually represent this clip. Students had to overcome the discomfort and boredom of repetitive listening in order to actively construct a piece of visual art that responded to what they heard.

In an article about designing productive homework assignments, musicologist Eleonora Beck writes:

> Once students understand that music's mysterious properties liberate its study to multifaceted, informed interpretations, a

> magical world is revealed to them, and it is the object of the teacher to allow students their opinions and teach them to have confidence in their ways of thinking and feeling.[13]

The graphic transcription assignment asks students to recognize these multifarious properties of music, and also encourages them to articulate their own personal understanding of their chosen work. The assignment is particularly well suited to the student population of this class, because it combines rigorous, empirical observation and notation (which they love) with more interpretive thinking and the necessity to make creative decisions without a lot of guidance (which they find challenging). For the assignment, I give students a choice of four contemporary pop/electronic/hip hop songs, which are posted as YouTube links on the course Moodle page. Once they have chosen their song, students are asked to listen to it and pick one minute from it that they would like to notate. They are given a prompt with clear instructions (see **Appendix B**), and a template in which to hand-draw their transcribed score (although they are also given the option to design their own template). This assignment requires close listening, a skill I emphasize throughout the semester in both concrete and abstract ways.

Students are accustomed to thinking of songs as commercial products they consume. In addition to teaching traditional musical elements, therefore, I also programmed a class intended to focus on listening as a complex, actively creative practice, rather than simply as a means of consuming a product. To prepare for this class, students had read an excerpt from Pauline Oliveros's *Deep Listening*, and we began by discussing it. Oliveros associates close listening with empathy and with a radical way of being in the present; she promotes deep listening as a meditative practice, one that can connect practitioners to themselves, to others, and to the earth. As is usual in this class, students first responded to many of these ideas with derision. They found the group listening exercise that Oliveros outlines as a means to promote telepathy to be especially silly. But after some discussion of these ideas, I asked students to talk about their own experiences of being in time: about the extent to which they felt themselves to be future-oriented, past-oriented, or simply living in the present. What factors, I asked, contributed to these temporal experiences? Students became voluble, talking about how distracted they felt by money worries, cell phones, social media, and by the myriad demands on their time made by school and their jobs (many UMass students work full time while also being full time students). They expressed anxiety about the fragmentation of their attention and their time,

13. Eleonora M. Beck, "Assignments and Homework," in *The Music History Classroom*, ed. James A. Davis (New York: Routledge, 2013), 61–81.

and about the way that their worries interfered with their ability to focus fully on a given task or activity.

At this point in the discussion, I performed John Cage's *4'33"* at the piano, asking the students to think about some of Oliveros's ideas as well as some of the themes from our discussion while they listened. My students were, as always, confused and shocked by the revelation that this work is considered an important one in music history. However, when asked to talk about what they had noticed during the performance—i.e., when they tried to answer the question "what does the artwork ask of you"—they were able to generate an insightful list of observations and responses. Students noted not only that they had become aware of classroom and building noises they had never noticed or really thought about before, but also the "human body noises" that normally would be too quiet to hear. I brought the discussion back to the theme of discomfort. Why did they think that sitting in silence together was so uncomfortable? Students again came up with observations about goal-orientation and temporality: it is weird to just sit and do nothing; usually when strangers are in a room together they are doing something. I asked if anyone had experienced telepathy. They laughed, but at the same time, after *4'33"* they were more amenable to the idea that sitting quietly in a group does increase one's awareness of other people and of oneself as a member of a group rather than as an isolated, goal-oriented individual.

These heady conversation topics may seem tangential to the graphic score assignment, which after all is very concrete. However, one of the background goals of this assignment is to cue students to think about listening itself—how they usually listen, other practices of listening, and the ways that different kinds of listening promote different kinds of being in time. These conversations, and this assignment, represent an attempt to counter the myriad distractions that face students in their daily lives; I hoped that by listening over and over again to a single minute of music, students would enter a zone of concentration similar to the ones Oliveros describes in her book. I also intended this assignment to potentially create boredom; in class, we discussed the way listening repeatedly to the same bit of music can be boring, and collectively generated some productive ways to embrace and negotiate this boredom, and to stay awake and aware within it.

I am amazed by the students' creative solutions in constructing their scores. I have attached one student's score for the FKA Twigs song "Two Weeks" as **Appendix C**. In her score, she precisely notates several specific elements in the song's production but also uses the graphic of a waveform to indicate the affective trajectory of the song as it proceeds. Another student who was a Chemistry major decided to associate each of the sounds in his chosen song with an element or chemical compound that the sound reminded him of (e.g.

a resonating, high-pitched, clear sound reminded him of glass). He then used these elemental or chemical symbols to represent those sounds in his score. I am always fascinated to see which aspects of a given song different students focus on. The scores by students who chose the song "Two Weeks" by F.K.A. Twigs revealed the very different musical aspects to which they were innately drawn: one score did nothing but convey the entire rhythm track with extraordinarily painstaking accuracy, while another score focused almost exclusively on the emotional effect generated by the various musical elements (the synthesizer was soothing, and was depicted as blue waves; the glitched snare sound emphasized moments of transcendence, and was depicted as a series of red throbbing hearts). In the accompanying essays in which students explained the choices they made, many commented on how difficult the assignment was. Indeed, in the informal feedback I solicit from them on the last day of class, the majority of students identify this as the hardest assignment of the semester. But they also discussed the project's revelatory potential—their amazement that after listening to their chosen minute thirty or forty times, they suddenly noticed a whole new musical element that they had never noticed before. Some also discussed their personal journeys while working on the assignment, as they moved from irritation and distraction to a place of quiet peacefulness. On the whole, students' essays charted narratives of self-empowerment, tracing a passage from initial feelings of alienation and boredom to a sense of triumph in having fully understood their chosen minute of music. Some students wove higher revelations into their essays, noting for example that they had never before paid attention to the percussion tracks on their favorite songs, and had not realized how intricate such tracks often are. This assignment also promoted a certain degree of empathy; in some cases students gained a sense of appreciation for the craft of music-making.

**Monetization and the Technical Fetish: Conceptual Music and Performance Art**

As I noted in my introduction, cultural assessments of the value of the arts and humanities often tend to instrumentalize them, either dismissing them for their supposed failure to contribute anything to students' future job preparation, or defending them on these same terms. Student attitudes in Lively Arts reflect these broader cultural trends; my students tend to be very focused on money and/or technical skill as the basis for judging works of art, and indeed for judging their own activities, including their education. For example, while they find Jeff Koons's giant silver balloon dog sculptures silly, their dismissal turns to reverence when they learn how much these sculptures garner on the art market. Art works that display very clear technical skill are the ones

students respond to most positively, in every art form. Additionally, if art works display very clear technical skill (for example, Vermeer's photorealistic paintings, a ballerina dancing *en pointe,* or a Paganini caprice) they are impressed; if an artwork actively resists such technical skill (for example, a Jackson Pollock painting, Marcel Duchamp's "Fountain" or Cage's *4'33"*), they are disgusted. In the seven semesters that I have taught this class, I would say that this twinned impasse—the worship of money and technical skill—is the hardest one to overcome. I think these values go hand in hand; both are aspects of North America's technocratic approach to life, in which outcomes and qualities must be quantifiable. Wendy Brown discusses the way such "economization" penetrates every sphere of our lives under neoliberalism, noting the way that both conservative and progressive goals tend to be figured in exclusively monetary (rather than moral or ethical) terms: e.g., we should work to end poverty and homelessness because they are bad for the economy, rather than because such conditions diminish human beings' ability to live with dignity and freedom.[14] The physical difficulty of playing Paganini is easy to perceive and to describe, and it makes sense to students that the performers who are able to play Paganini the fastest and most accurately are "the best" musicians, thus deserving of the fame and fortune they have presumably accrued. By contrast, the brilliance of an abstract idea or of an artwork that challenges our commitment to technical skill cannot be demonstrated empirically. For my students, such ideas or works are impossible to *value* and are, therefore, worthless.

I challenge the extreme monetization of students' value system as well as their fetishization of technique throughout the course, by asking them to reflect on the things in their own lives that can't or shouldn't be monetized or that can't be valued in terms of technical skill, such as love, altruism, and appreciation for nature and the Earth.[15] I ask them to think about what an artistic value system that was not based on money or technique might look like. I put this question in empathic terms: why might someone actively want to create art that resists one or both of these value systems? Most of my students identify "getting a job so they can make money" as a primary goal of their lives. This is understandable, given not only the kind of economization of values Brown identifies but also the urgent necessity of paying off their enormous student loan debts. It can be difficult to challenge students' focus on financial profit; yet asking them to imagine alternative perspectives not only promotes empathy but may also help them to envision different potential realities. What might our world look like,

14. See Wendy Brown, *Edgework: Critical Essays on Knowledge and Politics* (Princeton: Princeton University Press, 2005), particularly chapter three, "Neoliberalism and the End of Liberal Democracy" (37–59) for a longer exegesis of this idea.

15. See Debra Satz, *Why Some Things Should Not Be For Sale: The Moral Limits of Markets* (Oxford: Oxford University Press, 2010).

if money wasn't a primary goal? What would we do differently? What different approaches would we take toward education and the way we employ our time?

In pursuing these questions, I have begun programming more and more conceptual and performance art in my classes, because this kind of work tends to present the toughest challenge to students' monetized value systems and insistence on technical skill. I also expose them to art in which the "product" is simply the practice of making.[16] For example, I show them photographs and videos of the work of Andy Goldsworthy, who simply walks out into a given landscape, gathers together elements he finds in it—sticks, leaves, rocks, icicles—creates objects or structures with them, and then observes the changes wrought upon those structures by time. Goldsworthy asks us to think about impermanence, change, and the fleeting transience of whatever marks human beings make on the earth, and he also challenges the commodification of artworks in the contemporary art market—much of his work can not be bought, sold, owned, or even seen in person by anyone but himself.[17] Students respond positively to Goldsworthy because on one level his art asks us to notice "the beauty that exists in nature," an idea students are amenable to; their initially positive responses to the aesthetic of his work makes it easier to engage them in discussions about the work's bigger philosophical implications.

While Goldsworthy makes physical objects that are then changed or destroyed by time, sounding music exists *solely* in time, and never takes physical form. Many scholars have noted that music's very nature makes it resistant to commodification.[18] For Theodor W. Adorno, for example, the ungraspable aspects of music were potential sites for radical critique; composers' attempts to construct an "autonomous" music represented their struggle against commodification and thus their yearning for subjective freedom.[19] Adorno's writing itself is too thorny to assign in Lively Arts, but I raise these ideas during class discussions, as a means of drawing students' attention to the ways the system in which we live structures not only our choices and decisions but also the ways we ascribe value.

Once these concepts are introduced, students are willing to engage with musical ideas that initially seem silly to them. After introducing them to Goldsworthy's work, and to ideas about commodification and monetization, I

16. Phil Ford discusses the idea of art as practice in the final chapter of *Dig: Sound and Music in Hip Culture* (Oxford: Oxford University Press, 2013), 178–215.

17. I do, however, engage students with the ambivalences presented by the very fact of Goldsworthy's career: his artworks themselves are not commodifiable, yet his beautiful photographs of them are, and indeed, selling glossy books and prints of these photographs comprises much of his income.

18. See Ford, *Dig*, 222.

19. See Theodor Adorno, *Philosophy of New Music*, trans. Robert Hullot-Kentor (Minneapolis: University of Minnesota Press, 2006 [1949]).

ask students to try to envision what a musical work might be like if its composer undertook an approach to sonic creation similar to the one that Goldsworthy takes towards sculpture and other visual arts. Students come up with a variety of intriguing ideas: they suggest that someone could create and perform a musical work alone and never play it for others; they imagine music played for free and not recorded, so that the concert would exist only in the moment of its performance and only for the people who had been present at that moment; they sometimes take my question more literally and suggest that a person could go out into nature and make music using rocks and sticks.

Such conceptual art also helps students step back from their obsession with technical skill. Having already explored Goldsworthy's work and ideas about separating practice from products, students are primed to take on even more challenging art. Students in this class often proclaim they are unable to understand what the point of a work of art is if it took no technical skill to create—even Goldsworthy's objects and structures display clear evidence of his skill and deftness, which is one reason students are more amenable to discussing his work's headier implications. One surefire way to shake students out of their belief that art lacking technical skill is unimportant, meaningless, or incapable of "expression" is to show and play them examples of performance art that demand intense, even instinctive, response. In the Spring 2017 semester I gave a lecture combining discussions of Yoko Ono's "Cut Piece" and Philip Corner's "Piano Pieces" in order to expose students to such art and the ideas it can generate.

In "Cut Piece," Ono kneels silently on a stage, in front of a pair of scissors. The audience is instructed to come up onstage and cut off parts of her clothing. I showed students a famous performance of the work (filmed by the Maysles brothers) that took place in 1966.[20] This performance begins quietly with audience members coming one by one onto the stage and gently snipping off small scraps of Ono's skirt. The performance builds in intensity when a male audience member begins cutting more drastically, sawing away at the front of Ono's blouse, tearing the blouse away from her shoulders, exposing her brassiere, and then brusquely cutting the straps holding her bra up; all the while, Ono remains motionless, her facial expression blank. Finally, the audience itself stops the performance, by voicing a collective outrage at the man.

When I asked students "What does this artwork ask of us?" they generated many different answers. Perhaps the piece is a comment on women's powerlessness within patriarchy; or it might be a comment on the audience's responsibility with regard to the art they consume. Maybe it performs some sort of a statement about how putting art into the world makes an artist feel naked

20. Performances of Ono can be viewed on YouTube.

and violated; or maybe it is about art itself, and the long history of male artists obsessively depicting women’s naked bodies. “Cut Piece” takes no real technical skill to perform (although one student correctly pointed out that it takes “guts”), but its impact is visceral, and even students who feel strongly that art is meaningless unless it displays technical skill find themselves affected after watching it, and are able to use those feelings to interpret the work. “Cut Piece” inspires empathy as students are disturbed by it, and when asked “what does this artwork want from us,” they challenge themselves to move beyond their personal discomfort into bigger picture ideas the work generates. After “Cut Piece,” it is easy to engage students in discussions of art that move away from valuing technique; they know, now, that they have been affected by a work that took no technical skill to create, and this realization makes them more open to other art that rejects technique, even art that is less intensely affecting.

Directly after discussing “Cut Piece,” I introduced students to Philip Corner’s “Piano Pieces,” a conceptual, performance-based work from 1962 in which a group of people saws a piano in half. Of course, students find this hilarious and wild, but after seeing the Ono performance they are well prepared to take it seriously. Having just witnessed “Cut Piece,” in fact, students are quick to note the politically-charged similarities between the two works; in each of them, men violently destroy something, either by tearing and ripping a woman’s clothing or by hacking away at a piano. When asked “what does this artwork ask of us,” students generate insightful readings of the piece, observing for example that pianos represent “high class” art and that there is something revolutionary about destroying that symbol in a performance. “Piano Pieces” is also a productive composition to discuss with students because they quickly perceive that not only is technical skill not required to perform the work, but that the work itself seems to be *about* technical skill in some way. Students raised questions about skill itself, for example, asking whether effectively sawing a piano in half requires skill and in what way(s) that kind of skill is similar to the skill required to play a piano. This line of questioning also led one student to suggest that perhaps sawing a piano in half *is* “playing” the piano—“who gets to say what ‘playing’ an instrument should look like?” this student asked.

These kinds of discussions can be empowering for the student population of this class, who often describe themselves as “not creative” and “not able to understand art.” Artworks like “Cut Piece” and “Piano Pieces” help students to realize that a great deal of art—both its creation and its appreciation—is more about ideas, thoughts, or politics than it is about the documentation of technical skill, awe-inspiring and wonderful though technical skill can of course be. Imaginative works like these require active participation from viewers, who must challenge themselves to glimpse new worlds of possibility for what might constitute “art.” In turn, these acts of imagination may open up new avenues for

thinking about life itself: Who has told me that my life needs to look a certain way? How else might I imagine my life?

## Outcomes and Conclusion

Student responses at the end of the semester vary, of course. Some students never engage with the material or enter into the discussions, no matter how many times I ask them to or try to discuss with them why they are so reticent. It would be laughable to claim that this class changes the lives of every student who takes it; however, every semester there are at least a few students who undergo genuine transformation. This is evident in the papers and creative assignments they turn in over the course of the semester, as well as in the comments they write in their course evaluations, and, sometimes, in emails to me. Some of these students continue to write to me for months and even years afterward, usually because they want to tell me about an exciting artwork they experienced that reminded them of our class.

One student's final paper for the Spring 2017 semester may serve to illustrate an aspect of music's transformative role in engaged pedagogy, because it concretely depicts a process of self-empowerment. This student did excellent work all semester, but she always described herself (in her papers as well as during class discussions and in office hours) as someone who was unable to interpret or understand art. She was never hostile or resistant—she simply felt she was never able to have a "smart" thought about anything I showed in class. The final required event of the semester was a performance put on by the graduating seniors in the school's dance program. My student began her paper on this event by describing how surprised she always was in lecture when other students would suggest readings of artworks, because she never felt she was able to come to such readings on her own. She described this ability to interpret a work of art as "magic" and said it seemed completely unavailable to her, even though once someone else suggested an interpretation it always made sense to her. In illustrating this point, she wrote about a moment in one lecture when I played a clip from a live performance of Philip Glass's *Einstein on the Beach*:

> One person in class raised their hand and created this whole theme relating to women in the workplace and the unfair gender stereotypes in America. I was completely thrown off. How could someone get all that just from a performance that, in my opinion, was nothing but visually and audibly hypnotizing? I envied this girl, I wished I could see all the things that she saw in that moment. I thought of her as the first dance began, and I tried to really open my mind to new ways of understanding dance.

Her paper went on to describe a moment that amazed her. While watching one of the dances in the performance and feeling uncomfortable because of

the repetition and dissonance it displayed, she realized that she was "thinking of something else" during it, and that this "something else" was actually *about* the dance. In fact, she had created in her mind a storyline about what it takes to make it as a dancer, inspired by the movement set against a background of dissonant sounds. Surprised by her line of thinking, she writes,

did I just interpret dance? For the first moments of the show I was sitting there thinking I don't get this, how will I write a paper about this. But as it went on and I really allowed myself to think deeply about each aspect of the dance and of the music… I began to create this story. Suddenly I realized that I did what that girl had done in lecture the other day, I think I "get it."

In both of the student papers quoted in this article, it is striking to see the way that musical dissonance provided an avenue toward understanding. Having been exposed to dissonant, uncomfortable sounds and images throughout the semester, and having been shown how to process and engage with that discomfort rather than reject it outright, some students found themselves able to make sense of experiences that would once have been opaque and alienating.

Engaging disparate musical works with the question, "What does this artwork ask of me?" opens up productive avenues for encouraging empathy and student empowerment. Lively Arts weaves together various artistic practices with an eye toward the "background goals" of helping students learn to find their own thoughts interesting; helping them learn how to have an aesthetic encounter and become empowered to develop ideas about that encounter; encouraging them to practice encountering difference with an open mind; and showing them how to be curious about the world and self-aware in their interactions with the world. These practices encourage empathy: by asking themselves what *Decasia* or an abstract dance performance want them to notice or think about, students learn to practice empathic engagement with any strange, different, or uncomfortable idea or expression they encounter in their lives. The discussions and projects students undertake also promote self-empowerment: engaging with discomfort can reveal students to themselves, and provide them an avenue for interrogating their own reactions and feelings, and, ultimately, discovering that they are capable of creative, interpretive, critical thinking.

**Appendix A: Guide to Encountering Art**

Perception:

1. What do you *objectively* notice, in a given piece of art?

2. Learn to perceive and name the *tangible* elements present in a work. At a jazz concert, for example, some things we can objectively describe might be: what instruments are present? Are there singers, or only instruments? How are the performers arranged on the stage? What is the lighting like? Is the music: fast or slow? Loud or soft? How do the performers relate to one another onstage?

Response:

1. What do you *subjectively* notice, in a given piece of art?

2. Learn to identify and describe the emotions, reactions, and associations that are evoked in you, *personally*, by the work. At the same concert, some subjective observations might be: the trumpet seems like the main instrument; the drummer was scary; the first song sounded happy but by the end of the show I felt sad; I felt like the trumpet was lonely

Evaluation:

1. Here, you move beyond your personal reactions. How can the objective and subjective observations about the given work be used to create an *analysis* of the work? Combine the first two modes of observation to create your overall "explanation" of the work.

2. Learn to identify which aspects of a work are most interesting/important to you, and how to explain why using the objective and subjective qualities you've already identified. Which aspects of the piece can you point to, to demonstrate your "reading" or main impression of the piece? Perhaps you've identified the *objective* criteria of the concert—e.g. there are four performers, no lyrics, a trumpet soloist, etc. Then you've noted some *subjective* responses—the trumpet seemed lonely; at first the music seemed happy but later was sad. In your *evaluation*, you'll try to build on these observations to present a *reading* that you find interesting. For example, something like: "The concert seemed to tell a story of one man's journey into loneliness, because the trumpet started out playing in harmony with the other instruments, but slowly became more and more of a solo instrument."

**Appendix B: Graphic Transcription Assignment**

Choose a one-minute segment from one of the following works: FKA Twigs, "Two Weeks"; tUnE-yArDs, "Bizness"; Erykah Badu, "Phone Down"; and Kate Bush, "Running up that Hill." Listen to the whole song first, before you choose the minute you want to notate—your one-minute segment can be taken from anywhere in the song; it does NOT have to be the first minute!!!! Please specifically use the video version of the song posted on Moodle. Make up your own graphic notation to create a score that reflects what you hear in this minute of music. Then write a 400–500 word essay describing your transcription: what decisions did you make, and why? What aspects of the song most interested you, and how did you depict them visually? What was most challenging or interesting about making your score? etc.

Specific Requirements and Directions:

1. Once you've chosen your one-minute segment, listen to it carefully many, many times, making note of what you notice about the melody(ies), rhythm, and texture. These three elements will be the foundation of your score, although you will add others as well.

2. Create symbols (lines, shapes, dots, whatever works for your understanding of the music) that you will use to denote *pitch and rhythm***.** Also, create a way to indicate *texture* (each individual instrument or voice), and *melody* (every sound has a pitch; but some pitches strung together make a "melody" that your ear grasps and follows; a song can have more than one melody going on at once).

3. Once you have decided on your basic framework, add *colors* to symbolize aspects of the song that you think are important or interesting. Colors could be used to indicate *timbre, mood, texture, consonance/dissonance, melody*, etc. Please use at least two colors, although feel free to use more than two!

4. If you like, you could create a key for your score—a chart breaking down which symbols/colors you used to indicate which elements. Only do this if it seems like it would help you stay organized. If you do make a key, please turn it in along with the score and essay.

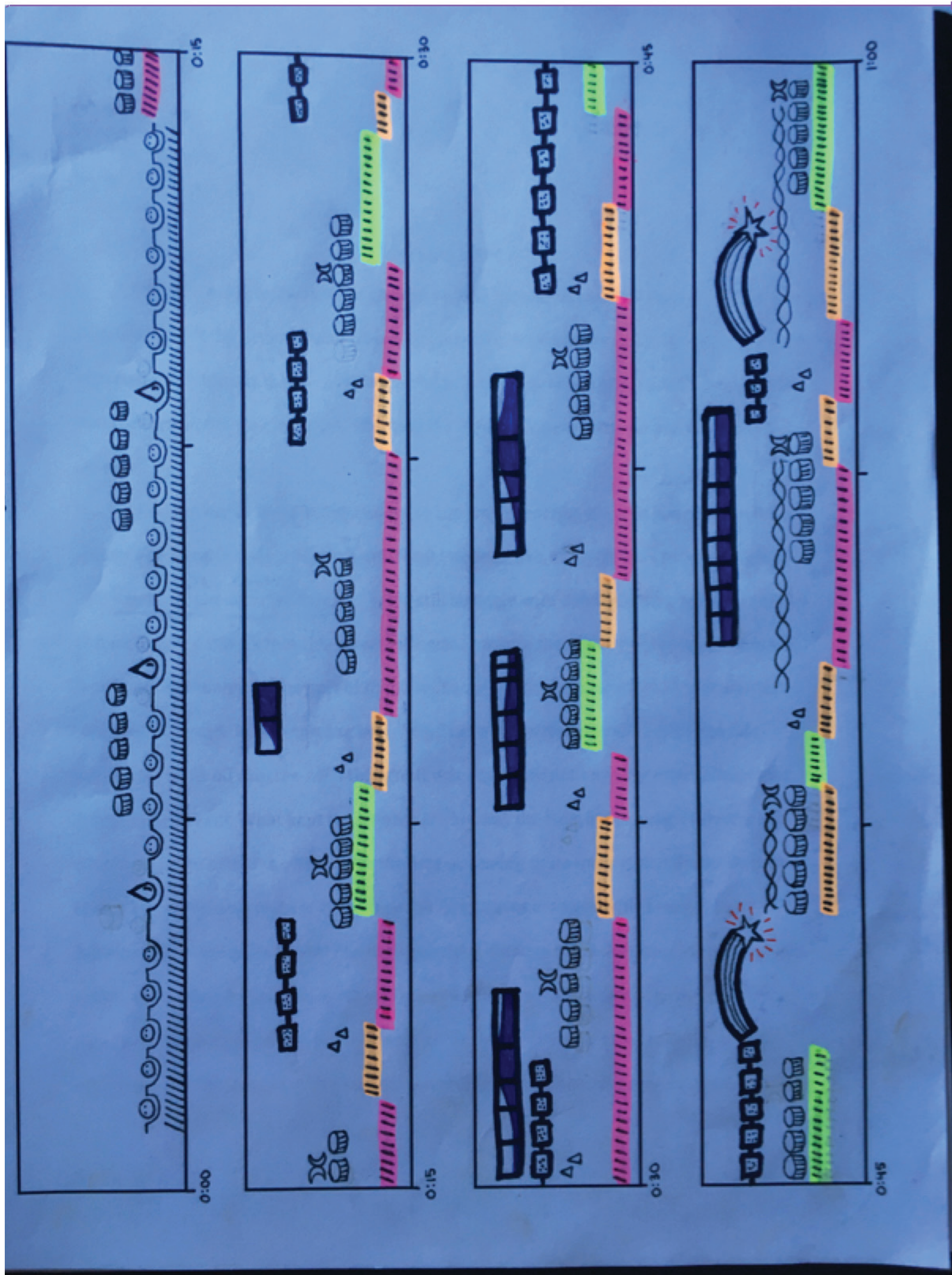
5. Create your score**.** You may use the template provided on the course website (print out the template, then draw your score by hand onto it). The template contains four rectangles with each rectangle representing 15 seconds of your one-minute excerpt. Please time stamp above each bar to indicate the section of music you are notating (e.g. 0:25–0:55). (Remember, you must use the YouTube link for your song that's on Moodle)

You are welcome to use this template; but you are also welcome to envision a different way of notating your minute of music. If you want to come up with a different format for your score—if you don't like the time-stamped rectangles of the provided template—please feel free to do so! Any way you choose to realize your score is fine, so long as your score includes all the above requirements, and you explain your choices clearly in your essay.

6. Write a 400–500 word essay explaining how the shapes, figures, and colors you chose to use in your score reflect the specific musical elements you heard in your selection. Be sure to refer to the Music Portfolio Project grading rubric (on Moodle) to make sure all criteria are met.

Feel free to be very creative with your score. You can be very free with this assignment, so long as we are able to follow your score, and you're able to clearly describe why you took the approach you took, and why you chose the symbols/colors/etc. you chose. Students have come up with all kinds of really interesting, creative approaches to this assignment—if you have a cool idea but are unsure whether it's okay or not, just check with your section instructor!

**Appendix C: Sample Graphic Transcription (F.K.A. Twigs, "Two Weeks")**



# Re-envisioning Information Literacy: Critical Information Literacy, Disciplinary Discourses, and Music History[1]

Erin Conor, University of Washington

## Introduction

As a librarian who works with music students one-on-one and in the classroom, I always have several goals in mind. I want my students to discover that research can be fun, and that it can be exciting, meaningful, and relevant in ways that will resonate throughout their lives. I also want them to realize that learning about the research process, about information, libraries, and the internet, can be challenging, fascinating, and even empowering, as they gain new perspectives into our modern information environment and develop lifelong expertise in navigating its complexities. Yet I regularly encounter reluctance and anxiety from students at all levels: from the first-year student daunted by the complexity of her university library system, to the new graduate student returning to school after time away who feels as if the research skills he gained years ago are now inadequate.

In my professional role, I also share in my faculty colleagues' disappointment about the quality of student research. "How can I get my students to identify the core sources around a topic, so that they stop giving me bibliographies full of seemingly random citations?" Or, "Why do my students not understand that passion for a particular composer does not automatically lead to a compelling research question?" We all know that research assignments sometimes fail to produce our intended results. When the student research paper devolves into an exercise in mutual frustration, the rapid changes in our current information landscape often contribute to this failure. It can be challenging to translate the research methods we learned in graduate school for contemporary students, who are accustomed to the constantly shifting information buffet provided by

1. I would like to thank everyone who has provided feedback on this article, especially Annie Downey, who reviewed an early draft, and whose longstanding willingness to brainstorm helped me clarify my thinking on this topic.

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sites such as Wikipedia, YouTube, SoundCloud, and the International Music Score Library Project.[2] Undergraduate students can struggle with the transition from an almost exclusive reliance on Google to the complex information environment, both print and online, that the typical university library provides.[3] Graduate students may have fluency locating information in many different types of sources, but they can be overwhelmed by the volume and variety of information they encounter.[4]

We recognize that our students operate in a world of information abundance, but what is harder to acknowledge is that this abundance comes with a cost. In an online environment, the frequent lack of attribution or context can make evaluating the veracity of a source difficult even for the experienced researcher.[5] These difficulties become more troubling in light of the opacity of the corporate, technological forces shaping our online environment: the algorithms and filters Google uses to manage our online searching, and the algorithms and bots that impact the ways we access information and interact with one another via social media sites like Facebook or Twitter.[6] We find ourselves

2. Kirstin Dougan has addressed the impact of freely available online sites such as YouTube on music research and music information seeking behaviors. See "Information Seeking Behaviors of Music Students," *Reference Services Review* 40, no. 4 (2012): 558–73, https://doi.org/10.1108/00907321211277369. She surveyed undergraduate and graduate music students at the University of Illinois Urbana-Champaign, and found high use of both the library catalog and YouTube to locate sound recordings; use of subscription library resources such as *Naxos Music Library* was low.

3. In her 2013 study on the research practices of first-year college students, Alison Head noted that many undergraduates have difficulty moving from a clearly delineated research environment ("Just Google it," or "Don't use online sources") to one where they are expected to successfully integrate a wide variety of sources, print and online, and scholarly and popular. See "Learning the Ropes: How Freshmen Conduct Course Research Once They Enter College," Project Information Literacy Passage Studies Research Report, December 4, 2013, accessed August 20, 2018, http://www.projectinfolit.org/publications.html.

4. Tancheva, Cornelia, et al., "A Day in the Life of a (Serious) Researcher," Ithaka S+R, accessed July 10, 2018, http://www.sr.ithaka.org/publications/a-day-in-the-life-of-a-serious-researcher/.

5. In their 2017 working paper, Sam Wineburg and Sarah McGrew compared the website evaluation practices of PhD historians, professional fact checkers, and Stanford University undergraduates. They found that only the professional fact checkers were able to evaluate websites effectively, because they read laterally, jumping from source to source to investigate content found on the site in question. See "Lateral Reading: Reading Less and Learning More When Evaluating Digital Information," Stanford History Education Group Working Paper, October 6, 2017, accessed August 20, 2018, https://papers.ssrn.com/abstract=3048994.

6. For more on these issues, see Siva Vaidhyanathan, *The Googlization of Everything: (And Why We Should Worry)* (Berkeley: University of California Press, 2011) and Safiya Umoja Noble, *Algorithms of Oppression: How Search Engines Reinforce Racism* (New York: New York University Press, 2018).

in an online information environment that is increasingly political, monetized, and surveilled.[7]

What does all of this mean for music students? It is time to reconsider how we introduce students to research within the context of music history. Music information literacy instruction has long focused on sources and tool-based skills. We teach students to use music-specific databases like *RILM*, introduce them to the intricacies of specialized music research tools like thematic catalogs, and guide them through the process of locating materials in our library collections. This "sources and tools"-based approach is no longer sufficient given the challenges of our contemporary information environment. In order to develop research assignments that are meaningful and effective in the context of lifelong learning, we need to move beyond the *what* and the *how-to* of research, and start discussing the *why*. Why is it important to move beyond Google when conducting research? Why did you select this particular source to support your claim?

What's more, to be successful, we need introduce *why* in relation to discipline. If information literacy provides us with a structure for explaining the mechanics of research, critical information literacy helps us extend beyond that initial foundation, by connecting the mechanics to central, discipline-specific questions. Why does music history value certain types of questions, methods, and sources and not others? Why (and how) do our discipline-specific sources, our information architecture, and our modes of sharing and codifying new knowledge privilege some voices over others? Music librarians are uniquely positioned as partners in this process; they possess subject expertise, first-hand insight into student struggles, and deep knowledge of current and past information landscapes. The inherently interdisciplinary work of librarianship enables us to act as intermediaries, connecting current conversations in librarianship with those in music history. This article introduces critical information literacy as a method for re-envisioning information literacy to meet the challenges of our current information landscape, and for doing so within a discipline-specific context. Critical information literacy is a new and expanded pedagogical approach to information literacy that can help us to improve the quality, relevance, and effectiveness of student research at all levels of the music history curriculum.

7. Michael Zimmer has outlined what he describes as Google's "infrastructure of dataveillance," connecting Google's centrality to our daily lives, its methods for tracking user behavior, and by extension, its lack of operational transparency, with Jeremy Bentham's eighteenth-century vision of the Panopticon. See "The Gaze of the Perfect Search Engine: Google as an Infrastructure of Dataveillance," in *Web Search: Multidisciplinary Perspectives*, eds. Amanda Spink and Michael T. Zimmer (Berlin: Springer, 2008), 77–99.

## Critical Information Literacy

Critical information literacy is a recent development in information literacy. It stems from critical theory, critical pedagogy, and the works of educators such as Paulo Freire, Henry Giroux, and bell hooks and has become an active movement within the larger field of library science.[8] As broadly conceived, critical information literacy envisions information not as an independent artifact but rather as deeply embedded within particular social, cultural, and political contexts. As both a teaching philosophy and a methodology, critical information literacy "examines the social construction and political dimensions of information, and problematizes information's development, use, and purposes with the intent of prompting students to think critically about such forces and act upon this knowledge."[9] Taking a critical approach to information literacy means helping students see not just what information is, how it is organized, and where to find it, but why information is packaged, organized, and presented in particular ways. When students can answer the *why* questions underlying our information landscape and our discipline, they are empowered to respond. Just as we accept that pedagogy is not neutral, and that to teach is to be an agent for change, critical information literacy acknowledges that information is politically charged, rooted in issues of power and control, and can be leveraged for social good or ill.

The goals of critical information literacy are broad and extend beyond the acquisition of readily measurable skills. Educators have tended to regard information literacy instruction as the process of teaching what James Elmborg has termed the "grammar of information"[10]—how to track down a citation, navigate a library collection, or modify search results. Understanding this grammatical structure is essential to successful research. However, practitioners of critical information literacy accept that becoming information literate encompasses far more than efficient navigation of collections and resources. Critical information literacy actively rejects a narrow, skills-based interpretation of information literacy, choosing instead to see it as something more complex than simply "an education obstacle that can be conquered."[11]

8. For example, there are professional conferences devoted to critical information literacy, lively discussion on the website Critlib (critlib.org), and the newly founded *Journal of Critical Library and Information Studies* (http://libraryjuicepress.com/journals/index.php/jclis).

9. Eamon Tewell, "A Decade of Critical Information Literacy: A Review of the Literature," *Communications in Information Literacy* 9, no. 1 (2015): 36, https://doi.org/10.15760/comminfolit.2015.9.1.174.

10. James Elmborg, "Critical Information Literacy: Implications for Instructional Practice," *The Journal of Academic Librarianship* 32, no. 2 (2006): 198, https://doi.org/10.1016/j.acalib.2005.12.004.

11. Tewell, "Decade," 25.

### The Standards, the Framework, and Critical Information Literacy

Librarians engaged with information literacy turn to two professional documents for guidance: the Association of College and Research Libraries' (ACRL) *Information Literacy Competency Standards for Higher Education* (the Standards), which were active benchmarks from 2000 to 2016, and the more recent ACRL *Framework for Information Literacy for Higher Education* (the Framework).[12] Explicitly designed as an assessment tool, the Standards focused on training students to use a specific suite of library resources, such as the library catalog or databases (Elmborg's "grammar of information"), and in effect, served to propagate a narrow and incomplete definition of information literacy. Despite their shortcomings, the Standards were a guiding professional document for librarians for sixteen years, and their influence remains strong.

The Framework, adopted in 2016, is an attempt to address the myriad changes to the information landscape and higher education since the Standards were first released, and it is a fundamentally different document from the Standards. The Framework is not a list of competencies, nor was it designed as an assessment tool, but is rather a "cluster of interconnected core concepts, with flexible options for implementation."[13] The Framework is organized into six frames, each of which represents a concept central to information literacy:

- Authority is constructed and contextual
- Information creation as a process
- Information has value
- Research as inquiry
- Scholarship as conversation
- Searching as strategic exploration

The Framework envisions information literacy as a broad suite of ideas and practices that situate engagement with information within specific socio-cultural contexts. However, because the Framework is designed to guide information literacy across all disciplines, it does not address specific classroom needs. It is, rather, a "new global perspective that must be translated locally."[14]

12. The Standards were rescinded by the ACRL Board in 2016 but have been archived on the ACRL website: "Information Literacy Competency Standards for Higher Education," accessed January 22, 2019, https://alair.ala.org/handle/11213/7668. For the full text of the Framework, as well as related information, see the Association of College and Research Libraries, "Framework for Information Literacy for Higher Education," accessed January 22, 2019, http://www.ala.org/acrl/standards/ilframework.

13. "Framework."

14. Emily Drabinski, "Toward a Kairos of Library Instruction," *The Journal of Academic Librarianship* 40, no. 5 (September 2014): 481, https://doi.org/10.1016/j.acalib.2014.06.002.

Critical information literacy presents an opportunity to address these local, discipline-specific needs.

## Critical Information Literacy in the Music History Classroom

At the time of this writing, there is no published literature addressing critical information literacy as applied to music. Two articles from other disciplines, however, emerge as models for how best to apply critical information literacy to music history, "Librarians as Disciplinary Discourse Mediators: Using Genre Theory to Move Toward Critical Information Literacy," by Michelle Holschuh Simmons,[15] and "Pedagogies of Possibility Within the Disciplines: Critical Information Literacy and Literatures in English," by Heidi Jacobs.[16] Both Simmons and Jacobs present a deeply situated vision of critical information literacy in which learning can be seen as the process of acculturation into the norms and rules of a specific discipline, with the goal of empowering students to become practitioners in their chosen discipline by helping them to realize that discipline's "tacitly communicated rhetorical practices."[17] These rhetorical practices, or modes of disciplinary discourse, can be deeply ingrained in the habits of a discipline and difficult even for disciplinary experts to recognize. Asking the questions that critical information literacy requires of us can help to expose unspoken disciplinary practices, revealing, as Jessica Critten says, the "processes that institutionalize certain disciplinary discourses."[18]

Taking a critical pedagogical approach and asking students to interrogate the construction of knowledge in music history can lead them into the very nature of our discipline and its accepted modes of discourse. This allows us to extend learning beyond factual information and to consider central disciplinary questions, such as how we assemble our knowledge base, what constitutes our shared values, and what methods we recognize as valid. [19] Rather than seeing information as a neutral artifact, students begin to understand it

15. Michelle Holschuh Simmons, "Librarians as Disciplinary Discourse Mediators: Using Genre Theory to Move Toward Critical Information Literacy," *Portal: Libraries and the Academy* 5, no. 3 (2005): 297–311, https://doi.org/10.1353/pla.2005.0041.

16. Heidi Jacobs, "Pedagogies of Possibility Within the Disciplines: Critical Information Literacy and Literatures in English," *Communications in Information Literacy* 8, no. 2 (2014): 192–207, http://eric.ed.gov/?id=EJ1089141.

17. Simmons, "Librarians," 297.

18. Jessica Critten, "Introduction," in *Critical Information Literacy: Foundations, Inspiration, and Ideas*, Annie Downey (Sacramento, CA: Library Juice Press, 2016), 5.

19. Robert Farrell and William Badke describe this as the "epistemology, metanarrative, and methodology" of a discipline. See "Situating Information Literacy in the Disciplines: A Practical and Systematic Approach for Academic Librarians," *Reference Services Review* 43, no. 2 (June 8, 2015): 319–40, https://doi.org/10.1108/RSR-11-2014-0052.

as the contested product of "socially negotiated epistemological processes."[20] This insight guides their own research practices, empowering them to become active practitioners in our discipline: Paulo Friere's creators of knowledge and not simply depositories.[21] As Simmons observes, when we move beyond perceiving information as "monolithic and apolitical," research becomes not "a task of collecting information but instead [a] task of constructing meaning."[22]

## Musicological Historiography

How can we help our students transition from fact-collecting to meaning-making? Because the first step towards disciplinary participation is often to understand the history of our discourse, historiography is a logical entry point into critical information literacy for music history. Our information sources are a window into our disciplinary discourses. They reveal how we have defined music history over time, as well as the ongoing debates and discussions that have shaped our definitions. As students begin to develop an understanding of the historiography of our discipline, they see that information does not consist of absolute sets of facts; it constantly shifts in relation to ongoing debates. More importantly, when they are able to understand the "epistemology, metanarrative, and methodology"[23] of music history as constantly negotiated, they are more able to position themselves within that shifting terrain. Through historiography, students are able to consider which disciplinary concerns, approaches, or areas of focus have resonated with them personally, and which have offended. They begin to recognize gaps in existing scholarship, and this new disciplinary insight is applicable to their own work.

As experienced academics, we recognize the role that emotion plays in scholarship. We are sometimes first drawn to a particular area of research

20. Elmborg, "Critical Information Literacy," 198.

21. The 2016 U.S. presidential election and subsequent fake news scandals generated substantial online debate over the question of whether our apparent susceptibility to fake news is an indication that information literacy has failed in its mission to produce critical information consumers. As Barbara Fister noted in a February 2018 blog post on the website *Inside Higher Ed*, when we train students to be skeptical of online information, the message they sometimes receive is "trust no one." They may become overly skeptical, to the point that they mistrust valid, factually accurate sources. Commenting on Fister's column, William Badke observed that guiding students into the practices of a discipline is one way to avoid this mistrust. Helping students understand the context and origin of information gives them a rubric for evaluation that can be more effective than superficial methods for evaluating sources such as publisher or peer review. See Barbara Fister, "From Schooled Skepticism to Informed Trust," accessed March 28, 2018, https://www.insidehighered.com/blogs/library-babel-fish/schooled-skepticism-informed-trust.

22. Simmons, "Librarians," 297, 299.

23. Farrell and Badke, "Situating Information Literacy," 323.

because of an affective response—the love of a certain composer, the compulsion to tell an untold story, or to right a historical wrong. Historiography enables our students to make similar, personally relevant connections. Dane Ward has argued that in order to be meaningful and effective, information literacy must embrace an affective domain. He asks, "Can we be information literate if we possess the technical ability to find and evaluate information, but not the human capacity to experience and value it? Can we be committed to an issue if it fails to resonate with anything within us?"[24] Many of us recall the moment when we first understood that music history has a canon, and what the makeup of that canon implies. Perhaps it was a galvanizing experience: where are the composers of color? Where are the women? And what about non-Western traditions? Historiography introduces students to disciplinary debates and compels them to participate, by making the factual suddenly personal, or even emotionally charged.

There are many possible ways to introduce historiography in the classroom. Students could compare representation or treatment of a topic by examining varying editions of standard textbooks, by looking chronologically at secondary literature, or by comparing older and more recent works by the same scholar. Our major reference sources, such as the *New Grove Dictionary of Music and Musicians*, or even Wikipedia, can also generate rich discussions around historiography. For example, Amy Strickland has created an assignment used in a graduate-level music bibliography course that asks students to compare depictions of the composer Benjamin Britten in varying editions of the *New Grove Dictionary of Music and Musicians* and *Oxford Music Online*.[25] By tracking changes in Britten's entry over time, students are able to see changes in Britten's reception, as well as broader changes in the nature of music history and the questions the discipline considers important. Through an examination of the Britten entries, students gain an understanding of the role that context and currency play in source evaluation. They are also able to reflect on whose contributions are recognized in our major reference sources, whose are left out, and what the reasons for that might be. Beyond these outcomes, Strickland's assignment additionally allows students to begin to perceive music history as an ongoing debate to which they may contribute. As Simmons observes, through assignments such as Strickland's, students are able to see themselves as "participants in a disciplinary conversation with the potential to effect change in the conventions instead of simply learning to conform to the established

24. Dane Ward, "Revisioning Information Literacy for Lifelong Meaning," *The Journal of Academic Librarianship* 32, no. 4 (2006): 397, https://doi.org/10.1016/j.acalib.2006.03.006.

25. Amy Strickland, "Context, Reliability, and Authority: *Grove Dictionary* Through the Years," in *Information Literacy in Music: An Instructor's Companion*, eds. Beth Christensen, Erin Conor, and Marian Ritter (Middleton, WI: A-R Editions, 2018), 99–103.

patterns within a particular 'community of practice' or academic discipline."[26] A close look at any of our major reference sources reveals that the established patterns within music history do change over time. Community participants, including perhaps someday our students, enact that change.

**Wikipedia and Public Scholarship**

At the undergraduate level, Wikipedia can be an accessible entry point to musicological historiography, particularly as it intersects with broader issues of access and representation online. For example, Kathleen DeLaurenti has used Wikipedia as the foundation for an undergraduate course on women composers of electronic music. As part of the course, students complete or edit Wikipedia entries for selected composers. In the process of researching their entries, her students must confront both the frequent paucity of information on women composers of electronic music in the scholarly literature, as well as the generally poor representation of women composers, particularly those of the twentieth and twenty-first centuries, on Wikipedia.[27] What does it mean when a source such as Wikipedia that features so prominently in the average internet user's search results is rife with documented bias?[28] Observing how bias influences our online spaces and recognizing how that bias is also reflected through representation in our secondary sources helps students understand the role that gatekeepers play in information creation and access. For better or worse, a community's gatekeepers, whether they are Wikipedia's volunteer editors or the peer reviewers for a particular disciplinary niche, enforce community standards by amplifying some voices and perspectives over others.

If traditional musicological historiography orients students to our disciplinary discourse, then historiography via Wikipedia translates discourse to the public sphere. Through DeLaurenti's assignment, students move beyond observing how history is constructed. They are able to engage personally and publicly in the process of history-making, and they experience first-hand the friction inherent in all healthy discourse. Char Booth has commented extensively on the pedagogical value of this type of public scholarship. As she says, "Creating content for the broader public, as opposed to solely for one's professor, changes the game for students. . . . When students understand that their

26. Simmons, "Librarians," 302.

27. Kathleen DeLaurenti, "Critical Approaches to Information Literacy and Authentic Assessment Using Wikipedia," in *Information Literacy in Music: An Instructor's Companion*, eds. Beth Christensen, Erin Conor, and Marian Ritter (Middleton, WI: A-R Editions, 2018), 41–46.

28. See for example Emma Paling, "Wikipedia's Hostility to Women," *The Atlantic*, October 21, 2015, https://www.theatlantic.com/technology/archive/2015/10/how-wikipedia-is-hostile-to-women/411619/.

work will be accessible to anyone on the web, I find that it adds a measure of gravitas that sharpens focus and inspires greater diligence and responsibility. It's empowering and interesting for students to participate in a different sort of platform, one that requires them to revise their concept of 'audience' and the importance of their own voices in shaping discourse."[29] Introducing issues of bias, access, and representation through an open source such as Wikipedia enables students to directly intervene in musicological historiography, and to do so in a way that they understand as personally relevant.

**Library Collections**

Library collections can also be used to introduce critical information literacy via historiography and disciplinary discourse. Like our sources, our collections are a window into the questions and methodologies that music history considers important. For example, American music scholarship's historic disregard for the music of immigrant communities has impacted access to nineteenth and early-twentieth century immigrant music journals in the collections of U.S. libraries, and by extension, has stifled the development of research in this area.[30] While DeLaurenti's Wikipedia assignment highlights issues of representation online, librarians and faculty might collaborate to design similar assignments relating representation in sources to representation in our library collections. Students could identify a composer or performer, geographic area, genre, major concept, etc., related to a course theme, explore representation in a major reference source such as *Oxford Music Online*, and compare that with representation in their own library's collection. What do their findings tell them about the kinds of questions music history has historically valued? Can they trace changes in these values over time?

Connecting their investigation into sources with searches of the collections at their institution's library helps them recognize how academic library collections, like sources, are not neutral but instead reveal the accepted discourses of specific disciplines. This insight helps with the familiar "there's nothing on my topic" problem, as students are better able to predict what information they can expect to find in library collections, and in turn, how to shape their research strategies in response. When reframed within the context of historiography, students are able to see that "there's nothing on my topic" is not a research

29. Char Booth, interview by Eryk Salvaggio, "Information Privilege and Wikipedia: A Conversation with Char Booth (Part 1)," *Wiki Education* (blog), February 2, 2015, accessed October 11, 2018, https://wikiedu.org/blog/2015/02/02/char-booth-wikipedia-1/.

30. Benjamin Knysak, "Musical Information in a New Land: Immigrant Music Journals in the United States Part One: 1838–1930," *Notes* 74, no. 2 (2017): 185–220, https://doi.org/10.1353/not.2017.0104.

problem but rather an opportunity. Perhaps their question is an excellent one that makes an important intervention into our disciplinary debates. There are many reasons, for example, for the scarcity of information about 2018 Pulitzer Prize winner Kendrick Lamar in our library collections and major music resources. Understanding even just a bit about the historiographical reasons for this scarcity can guide a student researching Lamar's works from panic over lack of sources towards creative approaches for identifying relevant scholarly literature. Asking students to recommend a source to purchase for the library collection based on their findings could extend this assignment one step further. They become partners in the process of collection building, and the library collection, as a reflection of disciplinary discourses, becomes another conversation in which they can participate.

**Disciplinary Debates**

Historiography helps students see that: a) the nature of a discipline as well as the questions it asks change over time, and, b) information is not a fixed artifact but rather it continually shifts in relation to ongoing struggles for voice and representation. Exposing students to disciplinary controversies is a further way to introduce critical information literacy in music history, taking them more deeply into our disciplinary discourses. As Gerald Graff notes, "the tacit assumption has been that students should be exposed only to the *results* of professional controversies, not to the controversies themselves."[31] Disciplinary debates, he argues, are in fact central to the construction of a discipline. Graff writes from the perspective of literary studies, but his insights are equally applicable to music history. What matters most for students is perhaps not understanding music history as a "coherent cultural tradition," but rather perceiving that our discipline's very foundations lie in continual discussion and debate. Understanding the role that controversy plays in disciplinary discourse provides students with a "central means for making sense of education and the cultural world."[32] If music history is an extended series of debates, they are debates in which students may participate.

One approach to introducing students to the friction underlying disciplinary discourse could be to have students read and analyze a set of controversial articles. Music history has no shortage of such articles. A pairing to consider is Pieter van den Toorn's "Feminism, Politics, and the Ninth,"[33] and

31. Gerald Graff, *Professing Literature: An Institutional History* (Chicago: The University of Chicago Press, 1987), 8.

32. Graff, *Professing Literature*, 15, 9.

33. Pieter van den Toorn, "Feminism, Politics, and the Ninth," in *Music, Politics, and the Academy* (Berkeley, CA: University of California Press, 1995), 11–43.

Ruth Solie's "What do Feminists Want? A Reply to Pieter van den Toorn."[34] Students read these articles with eye towards structure and citations. Who are the other scholars van den Toorn and Solie engage with, and why? What evidence do van den Toorn and Solie cite? How are they using that evidence to make their arguments? Practicing this type of meta-reading can help students see the relationship between disciplinary debates and disciplinary orientation. Disagreements over the fundamental nature of a discipline can push scholars towards particular disciplinary orientations. In turn, disciplinary orientation can color every aspect of the research process and can lead scholars to privilege some types of questions, methods, and sources over others. Understanding this pairing of articles, or a similar pairing, within the context of debate over the questions that are central to music history allows students to begin to see scholarly communication as a "dialogic, political, and contested process."[35] Students perceive that secondary sources, far from being neutral, represent continual cycles of discussion and reinterpretation, and they begin to get a sense of how they might orient their own work within these ongoing conversations.

**Open Educational Resources and Digital Humanities**

Finally, exploring the related areas of open educational resources (OER) and digital humanities offers a further opportunity to incorporate critical information literacy. Developing assignments that touch on these growing fields can introduce students to issues of representation in our library collections, our online environment, and our curriculum. It can enable them to create meaningful public scholarship, and to participate in debates over how we understand our discipline. For example, including OERs as course materials can be a simple way to engage with critical information literacy for music history. Generally defined as "teaching, learning, and research resources that are free of cost and access barriers and also carry legal permission for open use,"[36] OERs have the potential to reduce the cost of higher education by reducing textbook costs, as well as enabling flexibility regarding course content. As music historians know all too well, typical music history textbooks for undergraduates are no different from other information sources in the discipline, in that they represent the weight of some voices and disciplinary orientations but omit others that may be of equal importance. Exploring the use of OERs in place of, or as a supplement to, traditional textbooks is a chance to introduce critical perspectives. Released

34. Ruth Solie, "What do Feminists Want? A Reply to Pieter van den Toorn," *The Journal of Musicology* 9, no. 4, 1991: 399–410, https://doi.org/10.2307/763868.

35. Simmons, "Librarians," 300.

36. Scholarly Publishing and Academic Resources Coalition (SPARC), "Open Education," accessed August 20, 2018, https://sparcopen.org/open-education/.

from the market imperative to produce textbooks applicable across a wide range of institutional settings, faculty (or even students) are free to create, edit, and contribute to OERs that acknowledge diverse viewpoints, emerging research areas, and current pedagogical trends. Music theorists are currently able to take advantage of at least one robust OER that addresses the challenges of music theory pedagogy as typically practiced, namely, Music Theory Examples by Women, a project currently based at the Eastman School of Music.[37] Similar websites for music history, when developed, could allow for greater responsiveness to variations in curricula across institutions, as well as changing classroom needs. By exposing students to contemporary disciplinary debates, they could also serve as an accessible entry point into disciplinary discursive practices and modes of codifying knowledge.

In the absence of an analogous OER for music history, the field of digital humanities offers numerous possibilities for implementing critical information literacy. While there are many examples in the literature discussing digital humanities as applied to the scholarship of music history, very few examples exist that address digital humanities and music from a pedagogical perspective.[38] Assignments based in the digital humanities, such as those asking students to respond to digital artifacts, curate digital collections, or contribute to digital humanities projects, are unique pedagogical opportunities that readily overlap with the aims of critical information literacy. By highlighting the contributions of underrepresented groups or new approaches to music history, these types of assignments are a rich means for helping students consider whose voices and perspectives our discipline has historically valued and why that might be. Like OERs, or even Wikipedia, these assignments can introduce students to the disciplinary debates of music history by actively engaging them in alternative ways of practicing and understanding our discipline. Students and instructors can choose to make their results freely available online as examples of public scholarship through which students are participating in an ongoing disciplinary conversation.

A simple starting point for exploring critical information literacy via digital humanities might be to work with pre-existing digital collections or texts. For example, a wealth of digital scores collections are now available online via libraries, museums, and other institutions. As an introductory research activity, students could locate a score in one of these collections by a composer from

37. Molly Murdock and Ben Parsell, Music Theory Examples by Women, accessed December 6, 2018, https://musictheoryexamplesbywomen.com/. Thank you to Rebecca Shaw, graduate student at the University of Washington iSchool, for alerting me to this resource.

38. A notable exception is Kate Galloway's recent article for this journal, "Making and Learning with Environmental Sound: Maker Culture, Ecomusicology, and the Digital Humanities in Music History Pedagogy," 8, no. 1: 45–71, http://www.ams-net.org.ojs/index.php/jmhp/article/view/216.

an underrepresented group, perhaps one not discussed in the course textbook, and then create a very basic digital exhibit by annotating the score with contextual information.[39] New digital publishing platforms such as Manifold,[40] which allows for collaborative annotation and editing, as well as linking and the incorporation of media, could be used for more extensive course assignments. Through a platform such as Manifold, students could annotate a section of their textbook or another classic music history text, in effect creating an entirely new work that directly responds to the selected example, incorporating course concepts, library resources, and students' own perspectives.[41]

More lengthy assignments might ask students to curate digital collections or contribute to digital humanities projects. Your institution may have relevant materials already digitized. Are there primary source materials held at your own institution that lend themselves to explorations of music history through a critical lens? Perhaps you hold a collection of scores by composers belonging to communities historically underrepresented in the traditional canon, or documents relating to your institution's history that address issues of access, inclusion, and representation, such as the papers of student groups, or past concert programs. Consider working with a librarian to identify relevant materials and develop an assignment that asks students to assemble and contextualize these materials in a digital collection or exhibit. Educators with greater expertise in the digital humanities might consider involving students in a longer term digital humanities project. A recent example of such a project that overlaps with the concerns of critical information literacy is Louis Epstein's Musical Geography, which uses mapping technology and the work of student researchers to re-conceptualize music history in relation to time and place.[42] As they are reused, revised, or even extended through coursework, digital collections or projects such as Epstein's can become a type of OER, acting as an alternative or supplement to traditional music history curricular materials such as textbooks. The broad audiences that these types of collections and projects reach enable students to directly participate in the disciplinary discursive practices they are observing and enact change in impactful ways.

39. This idea was inspired by Claire Battershill and Shawna Ross, who share numerous practical suggestions for getting started with digital humanities pedagogies in their book *Using Digital Humanities in the Classroom: A Practical Introduction for Teachers, Lecturers, and Students* (New York: Bloomsbury Academic, 2017).

40. Accessed December 6, 2018, https://manifoldapp.org/.

41. For example, a recent event at the University of Washington celebrated the two hundredth anniversary of Mary Shelley's *Frankenstein*. Organized by Department of English graduate students Sarah Faulkner, Matt Poland, and Eric Morel, and UW English Librarian Elliott Stevens, the event included the opportunity for attendees to collaboratively annotate an edition of *Frankenstein* using Manifold.

42. Accessed October 10, 2018, https://musicalgeography.org/.

## Conclusion

Heidi Jacobs has asked, "How can we make information literacy relevant to disciplinary study?" She observes that when we let national standards or guidelines drive our conversation around information literacy, generic understandings of information literacy supersede disciplinary concerns. Instead, she notes, "We need to put the discipline first and build our curriculum around disciplinary questions."[43] Information literacy, she argues, is at a critical juncture, one that requires us to expand our definition of the term and identify ways to integrate information literacy more closely with discipline-specific concerns. Like Jacobs, I see the practice of information literacy as at a turning point. We encounter students with increasing frequency whose familiarity with the organization and structure of a physical library is limited. For many of our students, Google and research are synonymous. They may value the library, but they don't always see its relevance to their coursework, their musicianship, or their daily lives. Our online environment is infested with click bait, manipulative information, and political propaganda, and our personal data is harvested and tracked for profit or political gain. It's clear that we face a new information landscape. Our traditional approach to teaching music information literacy, with its emphasis on the mechanics of research tools such as the library catalog or *RILM*, is no longer sufficient, and it leaves our students unprepared to tackle the complex, nuanced information environment they will encounter during their education and later, as citizens.

Critical information literacy offers us a way forward. Building upon the expanded definition of information literacy presented by the Framework, it invites students to question and respond to the power structures underlying information creation and access. Because critical information literacy overlaps with many of the questions central to current music history scholarship––questions of ideology, representation, historiography, and methodology––it also provides a ready answer to Jacob's question regarding the relevance of information literacy to disciplinary study. Taking a deeply situated approach to critical information literacy, as applied within the discipline of music history, allows us to move beyond questions of *how*: how to search the catalog, or how to cite the article. Instead, we can more effectively engage students in the crucial questions of *why*: Why is library research different from Googling? Why does music history value certain types of questions, methods, and sources? And perhaps most importantly, why should we care? Dane Ward writes, "How do we understand a poem, a work of art, or a piece of music? Is it enough to be able to find, evaluate, and use information about Beethoven's Seventh Symphony to demonstrate

43. Jacobs, "Pedagogies of Possibility," 197.

basic information literacy? Or does that capacity consist of something more? Beethoven expected more from us than an analysis of his work; he expected us to be affected and transformed by it."[44] Information literacy is complex and multi-faceted. Critical information literacy acknowledges that complexity. By revealing disciplinary discourses for students and inviting them to participate in our debates, we create the opportunity for research to become not just didactic, but meaningful, affective, and transformative.

44. Ward, "Revisioning Information Literacy," 396.

# Serving the Needs of International Music Students: A Qualitative Study

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## Introduction

As the number of international students studying in North America increases, libraries and institutions of higher education have begun to examine how to best meet their needs. The literature is rich with studies that explore the barriers international students face, the specific programs that have been successful in helping them, and best practices for meeting international students' academic needs. However, little research has been conducted to discover how to best serve the needs of international music students in particular, especially regarding how to support them as they conduct research required for their academic music courses. Non-international students often have difficulties navigating the library's resources, finding and reading research, and citing sources appropriately, but these difficulties are compounded for international music students who may not have strong English language skills and who may be less familiar with research practices compared to their international peers in more research-heavy disciplines.

This study attempts to discover the barriers that international music students encounter when using the library and conducting research at North American academic institutions. To these ends we implemented multiple semi-structured interviews. Most studies that have been conducted about international students and information literacy employ a survey,[1] but other qualitative means of study reveal important insights into the needs of this population. In-depth qualitative research that explores the experiences of international music students has the potential to cultivate better understanding of this phenomenon so that music librarians and faculty can more effectively serve this distinct population.

1. Amanda B. Click, Claire Walker Wiley, and Meggan Houlihan, "The Internationalization of the Academic Library: A Systematic Review of 25 Years of Literature on International Students," *College & Research Libraries* 78, no. 3 (2017): 328–58.

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This study suggests ways that music librarians and faculty could overcome the barriers that international students may experience interacting with librarians and professors, navigating the university's or library's website, studying on campus or in the library, and finding appropriate support services provided by the university and/or music department. The study endeavors to answer the following research questions:

- What barriers do international music students encounter when using the library or conducting research at North American academic institutions?
- How can the library and music faculty address these barriers?

The researchers for this study are Cleveland State University's Performing Arts & Humanities Librarian (the liaison librarian for the Department of Music) and Assistant Professor of Musicology for Cleveland State University's Department of Music. First we will define the issues through an examination of the relevant scholarship. Then, we will explore the themes revealed in the student interviews we conducted. Finally, based on a synthesis of the assembled information, we will provide suggestions for music faculty and librarians to mitigate the challenges encountered by international music students.

**Barriers for International Students**

Our research confirmed, perhaps unsurprisingly, the findings of Maria Christina Fava that international students encountering U.S. culture for the first time might experience culture shock and its correlate "academic shock," as well as stress and anxiety due to homesickness and performance pressure.[2] While cultural, language, and academic barriers create challenges for international students in their studies in general, there are distinctive challenges for international students developing library and research skills while studying abroad. Challenges often include communication problems, understanding social and cultural norms as they relate to research, and adjusting to a new library and college environment.[3] Language issues in particular can make using the library difficult, especially when it comes to asking directions to the library, navigating the library's online presence (including the library's catalog and databases), and finding and integrating sources into research assignments.[4] Misreading or misspelling search terms prevents students from efficiently finding sources, and

2. Maria Christina Fava, "Teaching Music History to Non-Native English Speaking Students: An Exploration of the Cultural and Linguistic Challenges," this *Journal* 8, no. 2 (2018): 15–29.

3. Sara Baron and Alexia Strout-Dapaz, "Communicating with and Empowering International Students with a Library Skills Set," *Reference Services Review* 29, no. 4 (2001): 318.

4. William Badke, "International Students: Information Literacy or Academic Literacy," *Academic Exchange Quarterly* 6, no. 4 (2002): 3; and Charity K Martin et al., "Closing the Gap:

simple tasks like reading a database search results page may take considerably longer than for native-born students. Formulating research terms may be more difficult for non-native-speakers as well.[5]

International students' preconceptions about the library may impede their success when conducting research in particular. International students may have little experience using a library, even in their own country, where the library may not be a significant part of the culture.[6] For those that have used the library before, their experience might have been very different; perhaps their libraries had no catalog, or only a print catalog. Some students might be unused to free access to library materials and the computers, and may expect to have to pay a fee; others may not be aware that academic libraries offer services like interlibrary loan or journal databases.[7] International students in a number of studies also indicated a belief that they did not need to use the library to succeed academically in the North America.[8] This conclusion is unsurprising if the international student is from a culture where the library acts simply as a storage location for books or a location for socializing.

One of the most drastic differences is in how international students understand the role of the librarian. Many international students may be unaware that librarians are available for research help, and view librarians as library staff and/or as clerks who purchase, organize, and put books on the shelves.[9] They

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Investigating the Search Skills of International and US Students: An Exploratory Study," *Library Philosophy and Practice* (October 2009): 11, http://digitalcommons.unl.edu/libphilprac.

5. Hilary Hughes, "Actions and Reactions: Exploring International Students' Use of Online Information Resources," *Australian Academic & Research Libraries* 36, no. 4 (2005): 173.

6. Hughes, "Actions and Reactions," 174; Jackson, "Incoming International Students and the Library: A Survey" *Reference Services Review* 33, no. 2 (2005): 198; Ilka Datig, "What Is a Library?: International College Students' Perceptions of Libraries," *Journal of Academic Librarianship* 40 (2014): 354, https://doi.org/10.1016/j.acalib.2014.05.001.

7. Hughes, "International Students' Experiences of University Libraries and Librarians," 84; Datig, "What Is a Library?," 345; Yan Liao, Mary Finn, and Jun Lu, "Information-Seeking Behavior of International Graduate Students vs. American Graduate Students: A User Study at Virginia Tech 2005," *College & Research Libraries* 68, no. 1 (2007): 23; Ganster, "Reaching Out to International Students: A Focus-Group Approach to Developing Web Resources and Services," *College & Research Libraries* 18 (2011): 369.

8. Lorrie Knight, Maryann Hight, and Lisa Polfer, "Rethinking the Library for the International Student Community," *Reference Services Review* 38, no. 4 (2010): 587, https://doi.org/10.1108/00907321011090746; Xiaorong Shao et al., "Chinese Students in American Academic Libraries: A Survey of Chinese User Satisfaction with U.S. Library Experience," *International Information and Library Review* 45 (2013): 32, https://doi.org/10.1016/j.iilr.2013.05.002.

9. Hughes, "International Students' Experiences of University Libraries and Librarians, 84"; Shao et al., "Chinese Students in American Academic Libraries," 32; Datig, "What Is a Library?," 353–54.

may also interpret anyone who works in a library, such as a library staff member or paraprofessional, as a librarian.[10]

Misunderstandings about the role of librarians in aiding students with overcoming research barriers are especially unfortunate considering that international music students, who may need librarians the most, are often anxious about interacting with them.[11] They may feel embarrassment or shame about not knowing how to use the library and refrain from asking questions for this reason.[12] Alternatively, they may ask friends or classmates before asking a professor or librarian for help,[13] especially if they do not understand the role of the reference librarian as someone who is meant to help with research.[14] When directly asked if they understand, international students may say "yes" even when they are confused in order to appear more capable.[15]

*Barriers for International Students Studying Music*

Although they are usually asked to demonstrate their *musical* skills via an audition recording, international students studying music in North American institutions are rarely required to demonstrate writing or reading skills, beyond the TOEFL test, to be accepted into a program.[16] For this reason, writing and reading skills in the host country's language may be quite low for international students entering music programs. Linguistic challenges are exacerbated by the anxiety and low self-confidence second-language-learners might feel.[17] International students may assume that their TOEFL scores indicate they have

10. Koenigstein, "Alleviating International Students' Culture Shock and Anxiety in American Academic Libraries: Welcome, Ahlan Wa Sahlan, Anyeong Hae Sae Yo, Bienvenidos, Huan Ying, Sanu Da Zuwa, Shalom, Swaagat Hai." *Library Philosophy and Practice* (2012): 2.

11. Anthony J. Onwuegbuzie and Qun G. Jiao, "Library Anxiety Among International Students," *Annual Meeting of the Mid-South Education Research Association* (1999): 7; Hughes, "Actions and Reactions: Exploring International Students' Use of Online Information Resources," 174.

12. Koenigstein, "Alleviating International Students' Culture Shock and Anxiety," 3; Badke, "International Students: Information Literacy or Academic Literacy," 1.

13. Zhixian Yi, "International Student Perceptions of Information Needs and Use," *Journal of Academic Librarianship* 33, no. 6 (2007): 666–73, https://doi.org/10.1016/j.

14. Ganster, "Reaching Out to International Students," 376.

15. Dorothy M. Moore and Philip C. Howze, "Measuring International Students' Understanding of Concepts Related to the Use of Library-Based Technology," *Research Strategies* 19 (2003): 63.

16. Jocelyn Wolfe, "'You'll Have to Start Early If You Want to Be on Time for the F Sharp!' Language and the Study of Music: Implications for International Students Studying in Tertiary Music Programs in Australia," in *ISANA International Conference: Student Success in International Education,* 2007, 1–7.

17. Tomoko Yashima, Lori Zenuk-Nishide, and Kazuaki Shimizu, "The Influence of Attitudes and Affect on Willingness to Communicate and Second Language Communication," *Language Learning* 51, no. 1 (2004): 120.

sufficient language skills to communicate easily with members of their host country. When this assumption is dispelled, they may then inaccurately conclude that they have no English skills at all and struggle to recover.[18] Academic, discipline-specific language is difficult even for native speakers, so early on international students may understand as little as 10% of what they hear in the classroom.[19]

Music history courses are often reading-intensive and require extensive use of metaphors and cultural references.[20] Even if different cultures share musical concepts, they may express them very differently, so a translation may not be useful for an international student.[21] International music students may need special help from their instructors and peers to adopt these cultural expressions and learn how to read and write in the field of music. Adopting the language of a disciplinary community will help international music students feel more like members of the community, which will help them succeed academically and personally.[22]

## Exploring Experiences of International Music Students

While the existing scholarship clearly identifies the barriers for international students, we are interested in finding solutions for our students who struggle to use the library and conduct research. For this reason, we designed a qualitative study to uncover not only the experience of our international music students as they navigate the library and research, but to discover the underlying meaning of this lived experience.[23] To accomplish this objective, we conducted a series of in-depth interviews exploring the lived experiences of the participants. As a second step, we identified relevant quotations from the transcripts, attempted to avoid researcher bias by considering each quote equally and separately, organized them into "meaning units" or topic groups, and analyzed them in order to identify underlying themes.

18. Judith Carroll and Janette Ryan, *Teaching International Students: Improving Learning for All*, 2007.

19. Janette Ryan, "The Student Experience," in *Teaching International Students: Improving Learning for All*, ed. Judith Carroll and Janette Ryan (Routledge, 2007), 147.

20. Fyr, "Teaching Music History in a Multilingual Environment: An Accommodationist Approach," this *Journal* 8, no. 2 (2018): 7–10; Wolfe, "'You'll Have to Start Early,'" 1.

21. Wolfe, 3.

22. Wolfe, 6.

23. This study employed the qualitative tradition of inquiry as described by Creswell in *Qualitative Inquiry and Research Design*. The purpose of a phenomenological study is to determine the underlying meaning of an experienced phenomenon, which, in this case, is the experience of international music students as they navigate libraries and research. See John Creswell, *Qualitative Inquiry and Research Design*, 3rd ed. (Los Angeles: SAGE Publications, 1997).

The target population for this study was the international graduate and undergraduate student population at the researchers' institution Cleveland State University (CSU), an urban, public university campus in the Midwest United States that serves over 17,000 students. The campus is in the heart of downtown Cleveland, Ohio, and many of its students are commuters. The total number of international students enrolled at CSU is 1,280, which is 7% of the entire student population.[24] International students are served by the university's Center for International Services & Programs. The Michael Schwartz Library is the main library on campus, with ten subject librarians serving all campus departments. The library currently offers no programs that specifically take into account the needs of international students. However, many of the music students, including international music students, receive information literacy instruction facilitated by the music librarian in both of their required 400-level music history courses, or the required 500- and 600-level music history courses (for graduate students).

The Cleveland State University Department of Music serves 350 undergraduate and 30 graduate students. The total international music student population consisted of five graduate and four undergraduate students, and the sample for our study consisted of four graduate students and two undergraduates. The sampling method for this study was purposive or criterion sampling, as international music students make up the population that experiences the phenomenon in question and were therefore directly targeted. While the sample was small, the results of the study can still be informative for faculty and librarians serving a similar population. The study participants were recruited with help from faculty members in the university's music department, through solicitation at student organization meetings and via email, and by offering a $20 gift card to the university student store as compensation for their participation in both interviews.[25] Details about each participant are given in Table 1.

24. CSU Enrollment Services, *2017 Enrollment Services Newsletter*, Cleveland: Cleveland State University Website, 2017. http://csuohio.edu/sites/default/files/Enrollment-Services-Fall-2017-Newsletter.pdf.

25. This study was approved by the Cleveland State University Institutional Review Board.

**Table 1:** Study Participant Pr©bofile Information

| Pseudo-nym | Home Country | Length of Time in US | Instrument | Degree Program | Future Goals |
|---|---|---|---|---|---|
| Ji-Yoo | South Korea | 7 years | Violin | Masters in Music Performance | Orchestra musician and teacher |
| Li | China | 2 years | Piano | Masters in Music Education | Music teacher |
| Pim | Thailand | 2 years | Bass trombone | Masters in Music Performance | Orchestra musician |
| Alice | Sweden | 1.5 years | Percussion | Bachelor of Music in Performance | Orchestra musician |
| Joaquin | Chile | 8 months | Percussion | Masters in Music Performance | Orchestra musician |
| Joshua | Kuwait | 5 years | Piano | Bachelor of Music in Performance | Master's degree in performance |

Each participant met with one of the researchers on campus for a 30–45 minute semi-structured interview (some questions were determined in advance, and some followed organically from the course of the conversation).[26] The questions explored the student's use of the library website and resources; the student's relationship/impression of the librarian liaison to the music department; the student's impression of the library as a useful space; and perceived support from the university and music department.[27] The interviews were recorded and, after 4–6 weeks, participants were interviewed again. As with the first interview, the second interview[28] was semi-structured and took 30–45 minutes. The purpose of the follow-up interviews was to develop longer-term engagement with the participants and gauge any change in attitude over the course of the semester. This persistent observation also increases the dependability of the collected data.

We transcribed recordings of the interviews and then horizontalized the data. In the horizontalization process, we listed statements relevant to our research questions and then considered each statement equally, attempting to set aside preconceived notions about the experiences of the participants. We

26. See Appendix A.
27. See Appendix B.
28. See Appendix C.

then grouped statements into meaning units (themes) and labeled them with their underlying theme. To increase the credibility and reliability of the data, both authors worked separately and then compared the results. The researcher who conducted the interviews also constructed a narrative description of each interview experience. After identifying the shared themes, we developed a structural description of the experience (or "phenomenon," as it is commonly referred to in this research methodology) for the participants in an attempt to determine the essence of the experience.

### Issues that International Music Students Encounter

While each of the students interviewed had unique experiences, the horizontalization process revealed several themes that affected most or all of the participants. What follows is an exploration of the major issues that emerged in the interviews, along with direct quotes from the transcripts that demonstrate the student perspective. The original language of the participants is retained in these quotations.

#### *Language*

For many participants in the study, language was the most significant barrier to their academic and musical success. Several students mentioned the difficulties of reading assignments for their musicology courses, even with a translation tool at hand.

> *I'm trying to translate first of all, all the difficult vocabs and everything. And then, even though I found every word clear, I cannot understand what the sentence means.* –Ji-Yoo

> *I use Google Translator a lot . . . But you have to immerse yourself in the book and you have to understand the concept instead of the words.* –Joaquin

> *The paper itself is hard and confusing. It took me almost 3 hours to read just 10 pages. And I try to understand it . . . It's quite hard for me.* –Pim

One participant explained that the reading was difficult for native speakers as well, which is, perhaps, unsurprising. Reading academic literature requires different reading techniques and a deeper understanding of contextual background information. While native students struggle to attain these skills, they do not have the additional burden of language barriers, unlike some international students.

Other students describe difficulties of comprehending language during class discussions, or other fast-paced communication. Conversational language in which they engage could be easier because of its slower pace, as opposed to

the quick back-and-forth that can occur between native speakers discussing an academic concept in class.

> *I don't have difficult with communicating with other people because you say one sentence, I say one sentence. But in the class, you know, the professor say to whole class, and sometimes the classmates they participate in the class and they speed up their . . . they're speaking so quickly.* –Li

> *Me and my* [musicology] *teacher, I know what he want to say and he understand me. I think that is not a problem. But the academic . . .* –Pim

One student, the newest to arrive in the United States, found that even conversational language was difficult, and this made connecting with others challenging.[29]

> *It is my perception that* [the cultural barriers I encounter are] *just because of the language. Because I have to ask people here or people in general and they say "What?" So I have to explain again and again and I feel shame.* –Joaquin

The isolating experience of feeling unable to communicate even conversational thoughts and expressions came through in the account this student gave of his experiences as an international student.

Language difficulties are compounded when musical terms in one language do not translate clearly into another language. As described in the literature review, musical language tends to be full of metaphors and symbols which may be mystifying to a student for whom the language is not native. In addition, Romance language countries use solfege syllables for pitches and not letters. This creates additional barriers for students who may be proficient in demonstrating musical skills or techniques when described in their native language, but who struggle to understand the parallel English referent.

For international music students who wish to continue living in North America, language differences can be a source of great anxiety. In order to continue on as a professional musician, some of the participants had aspirations to earn their doctoral degrees, which requires a high level of English language mastery.

29. While it is sometimes difficult to distinguish between challenges caused by language difficulties and those created by cultural differences, some participants reported barriers that were specific to cultural differences between their home countries and the United States. These differences can become apparent in the way individuals use body language, the idioms and slang interspersed in the language used, and in the way instruction is conducted in the classroom. For some students, cultural differences made them feel less comfortable interacting with Americans, which, in turn, made them feel more isolated and anxious. One student in particular showed signs of academic shock when describing how, in his country, educational institutions had different structures, processes, and rules. All of these differences made it hard for him to become oriented to being a student in the United States.

*If I want to continue my DMA, my English need to be much better. … Like I want to audition at Juilliard for the DMA, but they require a score of 100 or something. It's quite high.* –Pim

One significant aid for international music students for whom English is not the first language is the support of their instructors. For one student, communicating with her instrument instructor in English was challenging, especially at first. The instructor allowed her to write her responses down in her lessons and, outside of lessons, email the instructor for guidance. The support of instructors and faculty can have significant positive effects on an international student's experience.

Another student described his instructor's willingness to help with issues beyond music.

*He helped a lot, not even just about music, you know? He also cares about how I'm living, how I'm doing right now. He asks, you know, about my personal stuff and my family. He's kind of … looking care of you.* –Pim

Students who were fluent in English described other barriers, but seemed to be better adjusted to their new environment. They did not describe challenges with interacting with American students or the same level of difficulty completing reading and writing assignments. Students with language problems had the most difficulty overall in the classroom and conducting research.

*Stress and Anxiety*

Another theme identified by the researchers was stress and anxiety. At least one participant described extreme feelings of anxiety and stress, perhaps associated with culture shock. Others reported that their initial time in the United States had been stressful, but their anxiety related to being in a foreign environment subsided over time. One student admitted to feeling stressed when she first arrived, but after more than a year in the United States, she was feeling much more comfortable. Some of this newfound ease seemed to be aided by a positive relationship with her instrument instructor and other professors. She also emphasized the importance of being open to new experiences and positive about the experiences that ensue.

*I think if you have an open mind you can accept a lot of things. At first I allowed myself to like this department and then I can learn more. Instead of at first saying I don't like it and then I don't learn.* –Li

While a positive spirit in the face of so much uncertainty and unfamiliarity may be challenging for many international students, early positive and welcoming impressions of the music department and university may help students overcome initial qualms and settle into the new environment more easily.

*Using the Library*

Using the academic library for research can be stressful and unfamiliar even to native-born students. The participants mentioned several elements of library research that they found difficult or different from the familiar library experience of their home countries. Many students, through their responses to questions about basic research, revealed a lack of familiarity with library research and tools. When asked where he found research information for an analytical paper he had written the previous year, Pim said "basically on the Internet." Others clearly confused the library catalog with article databases or vice versa when asked about their comfort with using either. These themes are relevant to both librarians and music faculty who have a research component in their curricula.

Some participants expressed direct attitudes or opinions about the library and research. One student was frustrated by the additional time required to research that took away from practice time.

> *Practicing six, seven, eight hours a day. And then you have a big research? It doesn't make sense.* –Pim

He argued that taking a research course would not help him gain an orchestra position after graduation, and it was holding him back from the activities that he perceived would help him: namely, practicing his instrument and working with his instrument instructor.

Others had positive things to say about the library and its services.

> *Yeah, I think it's useful, they* [library staff] *are useful. The work here is … can't say the word … they want to help.* –Joaquin

> *Those library sessions to me just prevented me from having to seek help because it would just be clear. So I do think that is something that should not stop, because it really helps.* –Joshua

Overall, the students seemed to find the CSU library staff helpful, and music history course library instruction sessions, in particular, useful to their research experiences.

*"It's Big and It Has a Lot of Things That I Need": Getting to Know the Library*

A couple of students expressed awe at the size and scope of the library collection.[30] They were used to a much smaller library environment in their home countries.

30. To give the reader a sense of the size of the collection of The Michael Schwartz Library, we would describe it with roughly 600,000 print items as a small- to medium-sized collection

> *All the material is here, and you have a lot of books and information, papers. Maybe it's because I'm a foreign student—I'm used to have little libraries at the universities, and there's not many books, and you have to do a big effort to find some books. In your case this society, this library specifically … you have so much, so much material.* –Joaquin

One student was also surprised to find that the library offered a consortial borrowing service, and said that in his own country, if a book was not available at the university library, he would have to go to another place to find it.

When asked how they used the library, or wished to use it, most participants were more interested in using the library collection to find scores than research materials such as scholarly books and articles. Ji-Yoo admitted to using the online source IMSLP to find scores but wondered if the library had scores to check out. She was pleased to learn about the presence of scores in the collection and desired to learn more about how to find them.

All of the students in the study were required to complete a research paper about a subject related to music history as part of their music history course. Most of this research was completed outside of class. When asked about their experience conducting research, many of the participants said that the assignment for this class was their first major research project. During the limited amount of research the participants had done, many indicated that finding useful keywords was especially difficult.

> *Sometimes it's quite … you need to have the right word and the correct title and all of that.* –Pim

> *It's kind of a complicated search. You might need to have specific word to search.* –Pim

> *It was just* [hard to know] *where to go to find things, where to actually—what to put in* [the search box]. *It was just confusing.* –Alice

The difficulty of formulating productive search terms is connected to the broader language barriers discussed above. Others did not indicate difficulties finding keywords in particular, but expressed frustration at attempting to find specific scores or resources about their research topics. When a work's title is in a language other than English in the catalog, the students found it difficult to navigate the additional non-native languages that might be used instead, a challenge that English-speaking students have also repeatedly expressed. Other research issues that were mentioned included finding the full-text of articles and the use of jargon on the library website (for example, the difference between a database, such as *RILM* or *Music Index*, and our online library catalog, called *Scholar*, was not clear to them).

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in comparison to other libraries in North America.

Students also often confused the services of the library with those of the Writing Center (which is housed within the library building, contributing to the confusion). Participants asked if the Writing Center appointment procedure could be made more efficient for graduate students, and complained that they often could not get an appointment because the appointment slots filled so quickly. Several students asked if workshops about writing could be offered to international students, which would be the purview of the Writing Center, but could also be discussed in the classroom by music faculty.

The interviewers explicitly asked students to describe what library services would most help them and their international student colleagues, and the responses given were revealing and informative. Their requests included:

- A workshop or meeting with the music librarian to help international students get started on stronger footing
- A workshop about citation, as international students may not be exposed in high school to the citation styles and rules common in American universities
- Library sessions and information literacy instruction frequency that reflects learning an instrument: repetitive, regular practice, especially at the time of need

*"For Many of Us It's Confusing Because We Never Do That Kind of Thing": Learning How to Use the Library*

The students requested more frequent library instruction in our interviews.

> *So something I've seen is that students would have to re-ask questions a lot, which is fine, because as friends we can explain it again. I think if maybe we had an extra session day where students would have to do some sort of presentation on "hey, you're going to teach us how to use this resource," you know? I think that would maybe put them on alert a little bit more. Rather than "Oh, I'll figure out how to use that source later when I'm writing my paper."* –Joshua

> *I feel like a lot of the sessions are so informative and we're all taking notes. I think some students have in the back of their head, "Oh, I didn't really get that, but I'll figure it out." And then the time comes, and they go, "Oh, I forgot I was supposed to figure this out! How do I get to that page again?"* –Joshua

Students asked that the content of library sessions be more integrated with the assignments in class. This might mean having the librarian help design assignments; conduct multiple information literacy sessions across the semester tied to the research assignment; or even integrate small, regular quizzes or exercises related to research (librarian- or professor-designed and delivered) that begin or end most or every class.

When accessing library help outside of class, such as through an online tutorial, one participant asked for a very basic overview of database searching,

for example. “I know there are tutorials,” she said, “but maybe one could make it even more ‘for dummies.’” Basic online tutorials are another tool for helping international students that could be accessed at the point of need, without consulting the librarian if doing so is too intimidating.

As an unintended consequence of conducting interviews with these students, the librarian found that many students were quick to make a positive connection with her and ask questions about conducting research, or even about her life experiences. One student said, “I just feel happy to talk with you!” and others approached her outside of the interviews to say “hello” or make small talk. A few interviewees asked to have a reference interview with the librarian immediately after the interview to ask questions and find research sources. Overall, the librarian had the impression that many of the students were very pleased that someone had shown interest in their situation and were excited to make a personal connection in what could sometimes be a lonely environment.

## Implications and Recommendations

While each institution may present unique challenges, the underlying themes brought out in these interviews are likely common across North American institutions and music programs. What follows are suggestions based on the literature review and our students’ feedback for how music faculty and librarians can better accommodate international music students.

### *Language*

For those faculty and librarians who provide instruction for international music students, the delivery of the content can be an important aid for ESL students. Without talking down to students, presenters can avoid the use of confusing jargon and cultural idioms, speak clearly, use synonyms for difficult vocabulary, and leave plenty of time for questions and clarification.[31] When teaching international music students a specific skill, keep the pace flexible to allow for differing skill levels, and allow students to demonstrate their understanding by encouraging hands-on participation. Music faculty may provide extra time or support for international students conducting reading or writing homework, allow alternatives to oral presentations, and give students chances to redo assignments. Using more frequent, shorter writing assignments can also help

31. Amsberry, “Talking the Talk: Library Classroom Communication and International Students,” *The Journal of Academic Librarianship* 34, no. 4 (2008): 356; Hughes, “Actions and Reactions: Expioring Internationai Students’ Use of Oniine Information Resources,” 175.

international music students scaffold their language learning and get feedback from the instructor in a more timely way.[32]

Music students should be made aware of the campus resources (such as counseling and health services) available to them after their arrival on campus for reducing stress and anxiety early on––especially international students. It may also be useful to explicitly explain how the services of the Writing Center, tutoring center, advising, library, and other campus departments differ for international students who confuse them. It is important to acknowledge students' struggles and demonstrate that music department faculty and staff are available to listen and help.

*Using the Library and Information Literacy Instruction*

Many studies offer advice for librarians and faculty who hope to help international students overcome some of these barriers, and most of the studies can be applied to interactions with international music students in particular.[33] Interaction studies show that using synonyms to describe difficult terms, avoiding or thoroughly explaining jargon, and avoiding idioms can improve international students' ability to understand class content.[34] This is true not only of new library- or research-related terms, but also idioms and cultural references.[35] The ACRL-IS (Association of College & Research Libraries Instruction Section) Committee on Instruction for Diverse Populations' has created a glossary to help international students become more familiar with library jargon (i.e. abstract, article, journal, etc.).[36] Also, librarians and faculty should ask questions that require more than a simple yes/no or one- or two-word answer and have students demonstrate understanding instead of assuming that silence, a nod, or even a verbal "yes" is an indication of understanding.[37]

It can be challenging for librarians and faculty who are native-born to understand the accented English of international students, but evidence shows that a negative attitude toward an ESL (English as a Second Language) speaker can cause the intelligibility of their speech to decrease.[38] Other studies demonstrate that native speakers who practice listening to accented speech can learn

32. Fyr, "Teaching Music History in a Multilingual Environment," 6.

33. Click, Houlihan, and Wiley, "The Internationalization of the Academic Library," 328–52.

34. Amsberry, "Talking the Talk," 356; Hughes, "Actions and Reactions," 176.

35. Amsberry, "Talking the Talk,": 355.

36. Howze, Philip C., "Measuring International Students' Understanding of Concepts Related to the Use of Library-Based Technology," 64.

37. Koenigstein, "Alleviating International Students' Culture Shock and Anxiety," 3.

38. Joan M. Fayer and Emily Krasinski, "Native and Nonnative Judgments of Intelligibility and Irritation," *Language Learning* 37, no. 3 (1987): 313–26.

to understand it quite quickly,[39] especially when the subject of the speech is familiar to both parties. Librarians and faculty can overcome difficulties with understanding accented speech by approaching these interactions with a positive attitude, listening for the gist or context of the accented speech rather than individual sounds, and practicing listening to accented speech, perhaps by interacting frequently with international students.[40]

Training in cultural intelligence may also help library and music department employees interact more thoughtfully with international students.[41] Hiring librarians and faculty with multicultural backgrounds, especially those who demonstrate empathy for and knowledge of the barriers that international students face may also help,[42] as would assigning a librarian liaison to work with international students and/or the international programs department on campus.[43]

In teaching environments, encouraging international and local music students to collaborate and interact may help them both begin to better understand the range of learning styles that exist across cultures, and it may help international students gain more confidence.[44] The international students' diverse backgrounds can be seen as a learning opportunity for the entire classroom rather than a barrier, and the expertise that these students bring can be incorporated into the course structure and materials.[45] In addition, the phenomenon of academic shock may require that international students receive additional help with their academic endeavors. International students may need more time to complete assignments, the ability to record lectures and listen to them at a slower pace, and more explicit instructions and grading policies.[46] International students may struggle when class material references cultural background information which is unfamiliar to them, such as examples from

39. Constance M. Clarke and Merrill F. Garrett, "Rapid Adaptation to Foreign-Accented English," *The Journal of the Acoustical Society of America* 116, no. 6 (2004): 3656.

40. Dawn Amsberry, "Using Effective Listening Skills with International Patrons," *Reference Services Review* 37, no. 1 (2008): 13, https://doi.org/10.1108/00907320910934959.

41. Shao et al., "Chinese Students in American Academic Libraries," 34; Jackson, "Incoming International Students and the Library," 206–7; Yusuke Ishimura and Joan C. Bartlett, "Are Librarians Equipped to Teach International Students? A Survey of Current Practices and Recommendations for Training," *Journal of Academic Librarianship* 40 (2014): 320, https://doi.org/10.1016/j.acalib.2014.04.009.

42. Shao et al., "Chinese Students in American Academic Libraries," 34.

43. Jackson, "Incoming International Students and the Library," 205.

44. Hughes, "Actions and Reactions," 175.

45. Hughes, "Actions and Reactions," 175; Fava, "Teaching Music History," 24.

46. Shapiro, Farrelly, and Tomas, *Fostering International Student Success in Higher Education*. Alexandria, VA: TESOL International Association.

U.S. history or cultural idioms.[47] A patient approach is required to adequately serve the needs of these students.

In addition, the participants in this study requested more frequent, short instructional sessions with the librarian in order to better retain the research skills they needed to complete their assigned work (just as frequent practice helps them gain technical skills for playing their instruments). Professors could invite the music librarian to come in more frequently and refresh students' research skills, or regularly point students to online resources developed by the music librarian that help explain and teach research basics, such as research guides or tutorials. Music librarians might discuss trying an "embedded librarian" model when scheduling library instruction sessions with faculty members, so library instruction is more integrated into the music department curriculum. Arranging for the music librarian to meet one-on-one with international music students when they arrive may help these students build a stronger foundation for conducting research later.

Music librarians who do have the opportunity to teach international music students how to conduct research may find it useful to spend more time discussing keyword development and uniform titles, as these concepts seem to provide a special challenge to international students. For example, having students create concept maps for their topics and encouraging them to consult a dictionary or thesaurus while developing keywords can help international music students succeed in their keyword searching. Citation and plagiarism may also be topics that are difficult for international students and could use attention in library instruction sessions. When an in-person library session is not possible, the music librarian could create an online research guide, tutorial, or workshop guiding international students through common citation styles.

Some additional recommended methods for addressing the needs of international music students include offering hands-on research workshops with a flexible pace, providing information about library terminology and examples in handouts to international students, giving clear help options in online research environments, creating online research guides targeted at international students, and communicating both verbally and non-verbally during encounters with international students.[48] Providing clear contact information for reference librarians on the library's website may also help international students.[49] It may even be helpful to create a "know before you go" online research

47. Shapiro, Farrelly, and Tomas.

48. Baron and Strout-Dapaz, "Communicating with and Empowering International Students," 319–20.

49. Ganster, "Reaching Out to International Students," 379.

guide for international students as they begin to prepare for their academic experience abroad.[50]

To address the misconceptions international music students may have about the library's services and the librarian's role, librarians can interact with these students more frequently and explicitly explain the roles of librarians.[51] Participating in introductory orientation programs and collaborating with the campus International Programs office can help music librarians maintain more substantial contact with international music students and establish their capacity to help with research.[52] Including the librarian in classroom instruction about research can also help clarify their value and role. Overall, customized library outreach efforts to international music students have been shown to be the best methods of helping them overcome library-specific barriers.[53]

Music librarians should expect that international music students may have a different understanding of the library and the librarian's role in research than native-born students. Being explicit about the music librarian's ability to provide research help and clearly explaining the services of the library can help international music students understand how to have the best research experience possible. Some music librarians may choose to create a research guide outlining what kinds of reference questions are appropriate, as the researchers did.[54]

It is necessary to clarify the importance of research to the study of music, especially for performance students. International music students who have decided to come to North America to study performance with a particular American instructor may struggle to understand why they are being asked to sacrifice precious practice time for research. This understandable attitude can be addressed directly in library instruction and library marketing targeting music students. For example, exploring the historical context of a specific piece and how its historical background might affect performance decisions can show students why research is important for performers too.

50. Shao et al., "Chinese Students in American Academic Libraries," 35.

51. Hughes, "International Students' Experiences of University Libraries and Librarians," 86–87; Datig, "What Is a Library?," 356.

52. Knight, Hight, and Polfer, "Rethinking the Library for the International Student Community," 589; Hughes, "Actions and Reactions," 175.

53. Ishimura and Bartlett, "Are Librarians Equipped to Teach International Students?," 318–19.

54. See Appendix C for a screenshot; see also Mandi Goodsett and Theresa Nawalaniec. *International Students' Guide to Research,* Cleveland, OH: Cleveland State University Michael Schwartz Library, 2017. http://researchguides.csuohio.edu/international

**Limitations of the Study**

The greatest limitation of this study is its uncertain generalizability. The qualitative nature of the study allows its results to reveal more personalized, nuanced data than a survey might have done, but the extent to which the conclusions may be applied to other international music students is unknown. The uncertain generalizability of the data is compounded by the sampling method, which was purposive. This sampling method was chosen because the population under study had specific qualities which the researchers wished to examine, but the interviews were not conducted on a control population for comparison. We suspect that non-international students experience similar challenges when using the library, but our current data do not address this issue.

Qualitative research generally cannot establish validity or reliability the way quantitative research can; indeed, the data analysis process is somewhat subjective and may reflect, in some part, the biases and pre-conclusions of the researchers. The limitations of this study invite further research in this area. A larger-scale study which includes international music students from multiple institutions would provide more generalizable results. Focus groups, rather than individual interviews, constitute an alternative research method that could provide useful insights into the challenges international students face regarding the use of university libraries. A further study that implements some of the recommendations of this study and compares the perceptions of international music students before and after could provide more conclusive evidence that the suggested methods in this study are indeed effective.

**Conclusion**

The increase in international students at North American higher education institutions has led to the development of programs and services to serve these students in academic institutions as they conduct research. However, it may be more challenging for music librarians and faculty to meet these needs for international music students. The results of this study fill a gap in the literature and provide valuable information for music librarians and faculty about how to better serve international music students.

Perhaps the most significant reward for the researchers in this study was to learn that time spent listening to international music students improved the students' comfort level when asking questions. Two of the participants asked the librarian-researcher if they could meet to discuss research immediately after the interview (which neither had done before), and most of the others have happily approached the librarian-researcher on campus to say hello or ask a question since conducting the interviews. Most of the participants seemed

genuinely pleased and gratified to have the opportunity to share their experience and express their wishes for improving the services of the library and department. Providing opportunities for international students to share and building relationships that allow them to feel comfortable asking questions may be the best way to improve service to international music students.

For our international music students, the support of their music professors and librarian can mean the difference between a stressful, taxing study abroad experience and a supportive, successful one. Taking the time to address the needs of this unique population may help music departments retain these students and improve their experiences. International music students who are given the tools to succeed are a valuable resource for North American communities and universities.

**Appendix A**

Interview #1 Questions
Part One: General Information

1. Could you please share your nationality and the amount of time you've spent in the United States?
2. What brought you to Cleveland State University (CSU)?
3. What are you studying? What do you hope to do with your degree?
4. Did CSU provide any support for you as an international student? If so, what was helpful? If not, what do you wish CSU had done?

Part Two: Music

1. What made you choose CSU's music program?
2. Do you feel supported by the CSU Music Department?
3. How would you describe your relationships with your professors? Your instrument instructor? Your advisor?
4. Have you experienced any difficulties in pursuing your musical goals? What contributed to those difficulties?
5. Have you had any difficulties reading or comprehending music literature (research materials)?

Part Three: Library Preferences

1. Now I'd like you to think about research you've conducted since beginning at CSU. Did a librarian speak to your class? What elements of the library session were especially helpful? If you didn't attend a library session, did you communicate with the librarian in another way and how was that helpful? If you didn't interact with the library at all, did you consult any other resources to gain help in conducting research?
2. What elements of library research do you find difficult or confusing?
3. Have you encountered any cultural barriers? Have you found the behaviors or expectations of American libraries, librarians, or professors confusing or unusual? If so, how has this affected your impression/use of the library?
4. Have you encountered any communication barriers? Have you found it difficult to understand research assignments or expectations? Have you had any trouble comprehending the librarian or the library website? If so, how has this affected your impression/use of the library?
5. Have you encountered any technology barriers? Have you noticed any differences in the CSU library's online resources (databases, website, etc.) from what you are used to? Have any of these differences created challenges for you? If so, how has this affected your impression/use of the library?
6. What changes would you make to the library session or the library if you could?

Part Four: International Students in the Library

1. What library services do you wish were offered for international students? What services would you prefer in an online environment?
2. Any other comments or questions?

**Appendix B**

Interview #2 Questions
Part One: General Information

1. Have you become involved in any activities on campus?
2. Which CSU service has helped you most? How?
3. In your classes or on campus (i.e., in ensemble rehearsals), do you spend more time with other international students or American students? Have you ever felt actively marginalized or not included?

Part Two: Music

1. How would you describe your relationships with your professors? Your instrument instructor? Your advisor? Have these relationships changed since our last interview (and if so, why)?
2. Have you experienced any difficulties in pursuing your musical goals? What contributed to those difficulties? Have any of these difficulties changed since our last interview (and if so, why)?
3. What do you find most helpful about CSU's Music Department? What do you wish was different? Has your opinion changed since our last interview (and if so, why)?
4. Thinking about your music research and other music courses, do you feel that the amount of time given for assignments is sufficient?
5. Have you been asked to give a verbal presentation or response in any of your classes? If so, how comfortable were you with that experience? If not, how comfortable would you be?

Part Three: Library Preferences

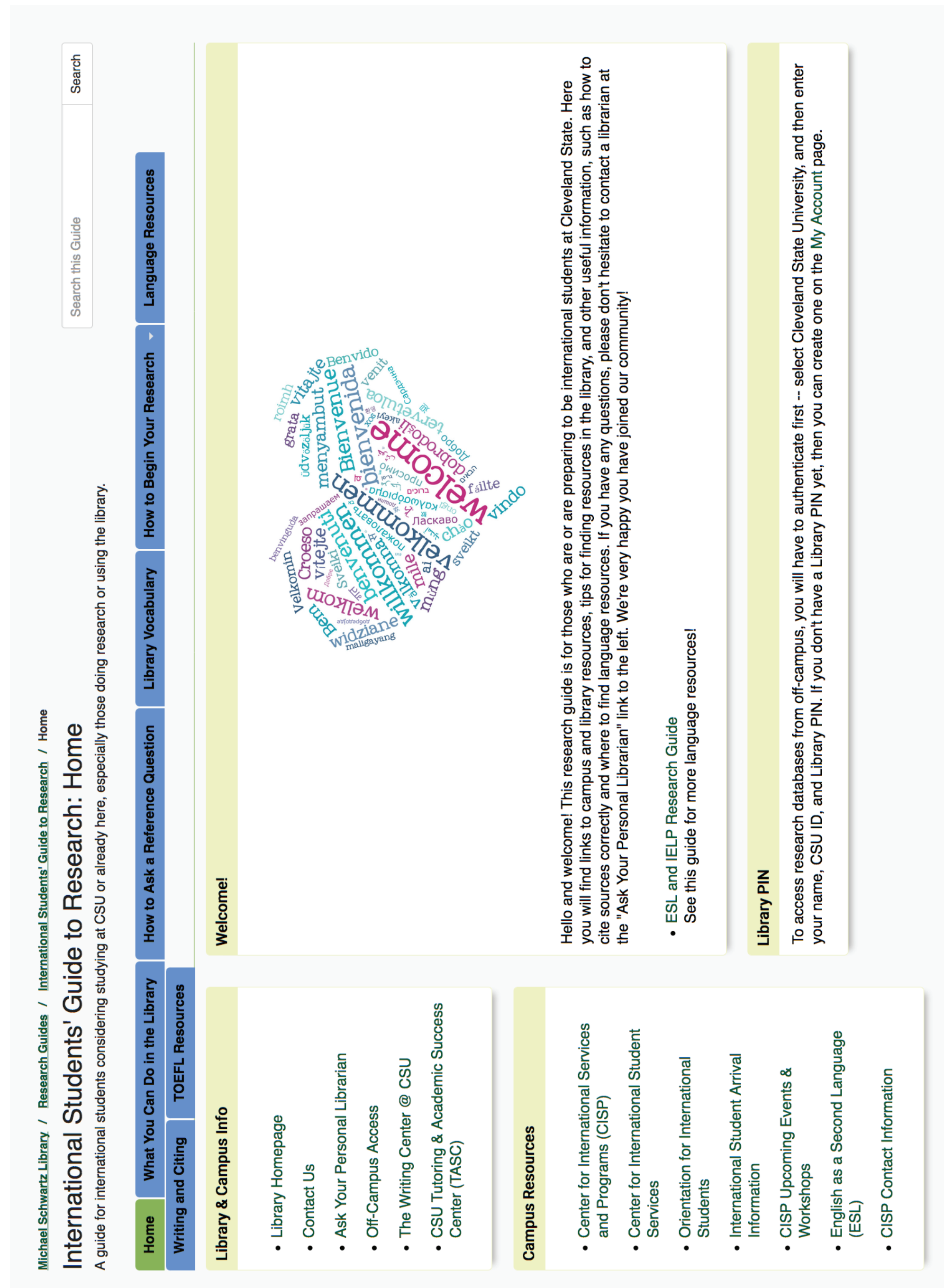
1. Now I'd like you to think about research you've conducted since beginning at CSU. Did a librarian speak to your class or speak to you one-on-one? If so, what elements of that meeting were most helpful during the research process?
2. Have you conducted any research in the CSU library since our last interview?
3. What barriers have you encountered in conducting research or using the library?
4. What issues did you experience with the physical space (finding books, getting around, etc.), if any?
5. What issues did you experience with using/understanding the resources of the library (books, articles, scores, etc.), if any?
6. What issues did you experience with the online resources of the library (databases, library website, etc.), if any?
7. What changes would you make to the library and its services if you could?

Part Four: International Students in the Library

1. What library services do you wish were offered for international students? What services would you prefer in an online environment? Has your opinion about this changed since our last interview?
2. Any other comments or questions?

## Appendix C

Cleveland State University International Music Students Research Guide
http://researchguides.csuohio.edu/international



# Roundtable Introduction: Rethinking Primary Sources for the Music History Classroom

Timothy B. Cochran, Eastern Connecticut State University

Although the growing scholarship on music history pedagogy reveals a wide range of creative instructional approaches, researchers appear united around the value of student-directed learning. Recent work demonstrates convincingly that emphasizing exploration and discovery, information literacy, problem-solving, and critical questioning increases engagement,[1] creates opportunities for students to forge personal connections with historical material,[2] and more generally builds "transferable music-historical skills."[3]

Most often, these approaches involve an invitation (even if implicitly articulated) to become historians not only through the acquisition of discipline-specific knowledge but also through historiographical acts of interpretation and habits of mind.[4] These modes of thought are rarely preprogrammed in students and thus require intentional training in critical thinking techniques essential to the discipline.[5] Maria Purciello argues that part of "the disconnect between student perceptions of music history and its reality" is due in part to "the fact

1. Kevin R. Burke, "Roleplaying Music History: Honing General Education Skills via 'Reacting to the Past,'" this *Journal* 5, no. 1 (2014): 3–5, http://www.ams-net.org/ojs/index.php/jmhp/article/view/134/245.

2. Ibid., 8. For a wealth of practical active-learning ideas that engage various senses, see Mary Natvig, "Classroom Activities," in *The Music History Classroom*, ed. James A. Davis (Farnham: Ashgate, 2012), 15–30.

3. Melanie Lowe, "Rethinking the Undergraduate Music History Sequence in the Information Age," this *Journal* 5, no. 2 (2015): 67, http://www.ams-net.org/ojs/index.php/jmhp/article/view/177/317. See also Colin Roust, "Toward a Skills-Based Curriculum in the Music History Classroom," *Musica Docta* 6 (2016): 105–108, https://musicadocta.unibo.it/article/view/6575/6372 and Sara Haefeli, "From Answers to Questions: Fostering Student Creativity and Engagement in Research and Writing," this *Journal* 7, no. 1 (2016): 1–17, http://www.ams-net.org/ojs/index.php/jmhp/article/view/192.

4. Tim Cochran, "How Can We Use Music to Think About How History Works?" *The Jigsaw* (blog), August 23, 2016, http://www.teachingmusichistory.com/2016/08/23/how-can-we-use-music-to-think-about-how-history-works/.

5. J. Peter Burkholder, "Decoding the Discipline of Music History for Our Students," this *Journal* 1, no. 2 (2011): 93, http://www.ams-net.org/ojs/index.php/jmhp/article/view/22/46.

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that the way we teach music history today is largely at odds with the way that we 'do' history."[6] Similarly, J. Peter Burkholder proposes, "In music history class, we are teaching not just a pile of information, but also how to think like music historians. Yet we rarely make explicit that goal, or how to master the particular ways of thinking and disciplinary skills that underlie an understanding of music history."[7] These scholars imply that comprehension is a product of instruction that makes our musicological ways of thinking explicit and teaches students how to produce knowledge through engagement with the data of music history. As the material basis for historical claims, primary sources of all kinds play a key role in teaching our students how to be music historians. They serve a range of historiographical purposes: to promote interpretations of historical data over passive memorization of facts; to establish and question aesthetic, social, stylistic, and performance contexts; to add dimensions to student knowledge through varied modes of inquiry and sources of information; and to inspire historical imaginations and questions. In short, primary sources are means of discovery that can empower students to direct their learning and make the process of learning enjoyable, satisfying, and relevant.

Yet several factors often hinder deep and active engagement with primary sources. Students may have little experience accessing, contextualizing, analyzing, and making claims about historical documents. Furthermore, students often encounter such sources in textbooks or anthologies that decontextualize and edit them for publication. Inexperience—coupled with the false impression that primary source excerpts provide supplementary rather essential material for engagement with history[8]—can lead to superficial understanding and problematic assumptions about a text's meanings and origins. To become effective classroom tools, primary sources require intentional pedagogical strategies that break down these assumptions, build interpretation skills, and raise awareness

6. Maria Anne Purciello, "Reconnecting with History: Problem-Based Learning (PBL) in the Music History Classroom," *Engaging Students: Essays in Music Pedagogy* 5 (2017), accessed June 19, 2018, http://flipcamp.org/engagingstudents5/essays/purciello.html.

7. Burkholder, "Decoding the Discipline of Music History for Our Students," 94. Maria Rosa de Luca advocates for a "laboratory mode" that "restores the link between *doing* and *knowing*" in "Constructing Music History in the Classroom," *Musica Docta* 6 (2016): 117, https://musicadocta.unibo.it/article/viewFile/6577/6374. See also Roust, "Toward a Skills-Based Curriculum in the Music History Classroom," 107.

8. Aiming to counter such inexperience and assumptions, several fascinating initiatives (primarily for K–12 education) stress the value of active primary source work for the development of critical thought. See Stacie Moats, "Teaching With Primary Sources: A Library of Congress Program," *Perspectives on History: The Newsmagazine of the American Historical Association*, May 2012, https://www.historians.org/publications-and-directories/perspectives-on-history/may-2012/possibilities-of-pedagogy/teaching-with-primary-sources; "Historical Thinking Matters," *Historical Thinking Matters*, Accessed 6 June 2018, http://historicalthinkingmatters.org/about/.

of where sources come from and how they contribute to the production of knowledge.

This roundtable (originally developed for a panel of mini-workshops at the 2017 Annual Meeting of the American Musicological Society in Rochester, NY) was designed to address the historiographical possibilities in the music history classroom as well as some of the hindrances presented by a few specific kinds of primary sources. Representing a range of institutions (large and small, research and liberal arts), the authors focus on different types of primary sources and offer pedagogical strategies that encourage students to engage with them critically and creatively. In the first article, Blake Howe (Louisiana State University) argues that we can help students perceive historical events as more real and multifaceted by immersing the class in unabridged collections of primary material, which help students see the messiness of historical detail and require them to make their own editorial interpretations, abridgments, and conclusions. Next, Timothy Cochran (Eastern Connecticut State University) suggests drawing on models of rhetorical analysis to help students move from skimming for the gist in a source reading to mapping out a text's rhetorical strategy in order to make historical claims based on structural observations. The third and fourth articles address the way we approach musical scores in the classroom. Focusing on performance practice instruction, Rebecca Cypess (Rutgers University) explores how we might counter the common student assumption that treatises establish strict rules for execution. Cypess highlights the need to cultivate "historical thinking" practices, which equip students to interpret their historical sources in ways that expand rather than limit their creative and expressive performance options. Finally, Brooks Kuykendall (University of Mary Washington) promotes the value of destabilizing students' understanding of musical scores as fixed texts, inviting us to help students think about musical scores as "artifact[s] of music history" mediated by editorial decisions with implications for our understanding of history, information literacy, and approaches to performance.

Although this roundtable cannot offer an exhaustive account of musical artifacts for the music history classroom (as if that were possible or desirable), the authors hope to spark further critical reflection on and innovative uses of various primary source types. More broadly, they invite us to pay close attention to the wealth of resources around us (both physical and digital), to think creatively and intentionally about how these resources might promote active learning, and ultimately, to join our students in the pleasure of exploration.

# Against Abridgment

Blake Howe, Louisiana State University

In Lewis Carroll's novel *Sylvie and Bruno Concluded* (1893), a bizarre man named "Mein Herr" describes a map with a map-to-terrain ratio of one mile to one mile. "It has never been spread out, yet," he says. "The farmers objected: they said it would cover the whole country, and shut out the sunlight! So we now use the country itself, as its own map, and I assure you it does nearly as well."[1]

In Jorge Luis Borges's extremely short story "Del rigor en la ciencia" ("On Exactitude in Science," 1946), a cartographer's guild creates "a Map of the Empire whose size was that of the Empire, and which coincided point for point with it." It subsequently falls into disuse, albeit in a manner that blends reality and its representation: "In the Deserts of the West, still today, there are Tattered Ruins of that Map, inhabited by Animals and Beggars."[2]

In Charlie Kaufman's film *Synecdoche, New York* (2008), a theater director—approaching the limits of mimesis—constructs a parallel reality for his play, every bit as expansive and detailed as the world beyond it. "There are nearly thirteen million people in the world," he says. "None of those people is an extra. They're all leads of their own stories. They have to be given their due."[3]

Three similar tales, all cautionary—yet I often find myself thinking of them longingly when I teach. Historians are in the business of abridgment: we sift through data, sorting it by its relevance. We keep what we need, and we archive the rest. As music historians, we limit our perspective to music, which—even when broadly conceived—represents only a tiny sliver of the human experience. And as pedagogues of music history, we abridge these abridgments even further: a single composition, or even a single movement from a single composition, stands in for a composer, genre, period, or style. A primary text—fragmented, littered with ellipses—focuses a student's attention only on what

1. Lewis Carroll, *Sylvie and Bruno Concluded* (London and New York: Macmillan, 1893), 169.

2. Jorge Luis Borges, *Collected Fictions*, trans. Andrew Hurley (New York: Penguin Books, 1999), 325.

3. Chapter 24, *Synecdoche, New York*, DVD, directed by Charlie Kaufman (2008; Culver City, CA: Sony Picture Classics, 2009).

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we think most effectively exemplifies an already miniscule historical moment. Abridgments offer efficiency and clarity; there is no denying their importance, especially for classroom use. But what do students lose when they are only exposed to prepackaged primary sources, when their only view of history is that of a bird's eye?

By habit if not always by necessity, the map-to-terrain ratio of the music history classroom is stratospherically distant from the messy, day-to-day realities of the past. In a provocative and somewhat cheeky essay, Michael Beckerman offers an important call-to-arms that counteracts this tendency: "As humanists we must have some responsibility to connect the pedagogical scripts we read with some kind of reality, some kind of past that might really have happened, some kind of knowledge we can demonstrate."[4] In seeking this "past that might really have happened," Beckerman tries to imagine a day in the life of Antonín Dvořák. He immediately runs into trouble. What was Dvořák wearing? How did he feel when he woke up? What did he smell like? Probing the limits of historical knowledge, he continues this exercise to an instructive point of absurdity: "I know that Mozart died in 1791. But do I really know? I have never looked at the death certificate, never saw the body. No, I merely have decided to believe those who have looked into such things. And why would they lie? Why, indeed?"[5]

Why, indeed? Received knowledge warrants questioning, both inside and outside the classroom. A detail from a painting shows a couple making music—but what has been cropped out? A stray quotation comes from a larger treatise—but has it been taken out of context? The first movement's primary theme returns at the end of the final movement—or does it? How do I know for sure without first checking for myself? Maps, histories, summaries, excerpts, and abridgments are all predicated on trust. Trust must be earned. This is the truism that lies at the heart of Beckerman's incredulity. A teacher earns the intellectual trust of students not by relying on professorial authority but instead by linking information to its source. In this age of rampant disinformation, it is more important than ever to cultivate in students an ethic of skepticism and a habit of seeking (demanding!) corroboration—not just for assurance's sake, but also for the imaginative journey that verification takes us on, back (as nearly as possible) to that "past that might really have happened."

With the many collections of digitized historical documents now available online, well-worn quotations, images, and musical excerpts can be easily traced

4. Michael Beckerman, "How Can You Teach What You Don't Know? …And Other Tales from Music History Pedagogy," in *Vitalizing Music History Teaching*, ed. James R. Briscoe, 3–18 (Hillsdale, NY: Pendragon Press, 2010), 7.

5. Beckerman, "How Can You Teach," 5.

back to their original contexts.[6] The anthologized sequence *Columba aspexit* by Hildegard of Bingen[7] can be situated within the gargantuan Riesencodex (digitized by the Hochschule RheinMain): clicking through its seemingly endless pages, students experience the sheer quantity of Hildegard's literary and musical output.[8] Adam de la Halle's catchy and seemingly innocuous little tune, "Robin m'aime,"[9] takes on greater significance when traced back to the composer's "collected works" (digitized by Gallica). On folio 39 (recto), the tune appears, but now as but one small part of the *Jeu de Robin et de Marion*, surrounded by other melodies, dialogue, and illustrations of the characters themselves.[10] Charles Burney's famous description of the orchestra at Mannheim as an "army of generals"[11] can be found in the eighteenth-century printings of *The Present State of Music in Germany, the Netherlands, and United Provinces* (digitized by GoogleBooks): that memorable phrase, extolling the brilliance of the ensemble, is also accompanied by some criticism of the "bassoons and hautbois, which were rather too sharp, at the beginning, and continued growing sharper to the end of the opera."[12] The abridged quote sanitizes the historical record, whereas the restored context offers a more nuanced assessment, piercing some of the hagiographical myths that histories accrue: nobody is perfect, no ensemble—not even Mannheim's—infallible.

Presenting digital sources alongside their digestible (edited, condensed, modernized) abridgments helps students appreciate the best of both worlds—the trees *and* the forest, the message *and* the medium.[13] With convenient access

6. Popular examples include Archive.org, GoogleBooks, HathiTrust, IMSLP, Gallica, MDZ [Münchener DigitalisierungsZentrum], and DIAMM [Digital Image Archive of Medieval Music], among many others.

7. David J. Rothenberg and Robert R. Holzer, eds., *Oxford Anthology of Western Music,* vol. 1 (Oxford and New York: Oxford University Press, 2012), 16–18.

8. Riesencodex, Digitale Sammlungen: Hochschul- und Landesbibliothek RheinMain, http://hlbrm.digitale-sammlungen.hebis.de/handschriften-hlbrm/content/titleinfo/449618 (accessed 5 March 2018). *Columba aspexit* appears on folio 476 (recto and verso).

9. J. Peter Burkholder and Claude V. Palisca, eds., *Norton Anthology of Western Music,* vol. 1, 7th edition (New York: Norton, 2014), 46.

10. Bibliothèque nationale de France, MS fr. 25566, Gallica, http://gallica.bnf.fr/ark:/12148/btv1b6001348v (accessed 5 March 2018).

11. See, for example, J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music,* 9th edition (New York: Norton, 2014), 513, and Richard Taruskin and Christopher H. Gibbs, *The Oxford History of Western Music* (New York: Oxford, 2013), 414–15.

12. Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*, 2nd ed. (London, 1775), 1:95, digitized by GoogleBooks: https://books.google.com/books?id=Ei9DAAAAcAAJ (accessed 5 March 2018).

13. In their article on the use of archives in music history pedagogy, James O'Leary and Danielle Ward-Griffin describe how archival materials encourage students to "maneuver between broader, pre-existing historical narratives on the one hand, and local, particular questions about the individual object on the other, trying to devise a plausible history of the object by noting how it meets expectations set up by past scholarly work, and (especially) how it may

to the full manuscript, the full book, and the full score (albeit in digital copy), students can verify information for themselves, fostering their sense of intellectual independence and curiosity. They will encounter mundane, quirky details that enliven the past and its cast of characters, making them seem more real, more human. (From *Synecdoche, New York*: "None of those people is an extra. They're all the leads of their own stories.") Students' maps of the past will become larger, more detailed, and more immersive. They will also begin to sense that the scope of history extends well beyond the confines of a lecture, textbook, or anthology: there is still much more music to play, many more details to learn, and many more musicians to encounter. The goals of this approach are twofold: to encourage students to seek other paths through the historical record beyond what might be covered in class, and to give them the historical skillset to embark on their own independent journeys.

For example, Marcantonio Dal Re's stunningly detailed engraving "Il Real Castello di Milano" (1751) includes a miniscule bandshell—the very one in which Giovanni Battista Sammartini's orchestra performed some of his symphonies (**Figure 1a**).[14] No orchestral musicians are visible, unfortunately, but numerous members of a costumed audience are, and showing this scene to students can awaken their historical imagination in exciting and evocative ways. Now allow students to explore beyond the cropped perimeter, and set them loose in the entire image (**Figure 1b**). The outdoor concert becomes just one facet of an extraordinarily diverse scene—one that includes traveling vagabonds, running dogs, exploding canons, and marching armies, and one that relegates music to the sidelines, instead placing a fearsome, majestic castle in its center. Zooming out from the bandshell, the detail becomes engulfed by the whole.

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not." This approach equips students with "'double vision'—relating the micro and the macro, the obscure and the prominent." James O'Leary and Danielle Ward-Griffin, "Digging in Your Own Backyard: Archives in the Music History Classroom," this *Journal* 7, no. 2 (2017): 2 and 5.

14. The engraving is included and discussed in John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1650–1815* (Oxford and New York: Oxford University Press, 2004), 166–68. It has been digitized by the University of Bern, which makes it available for free in an online zoomable format; it may also be downloaded for a small fee: https://basel-bern.swissbib.ch/Record/36470702X (accessed 1 March 2018).

**Figure 1a:** Detail from Marcantonio Dal Re, "Il Real Castello di Milano" (1751), with Sammartini's bandshell on the right. Universitätsbibliothek Bern, Ryh 3808:11

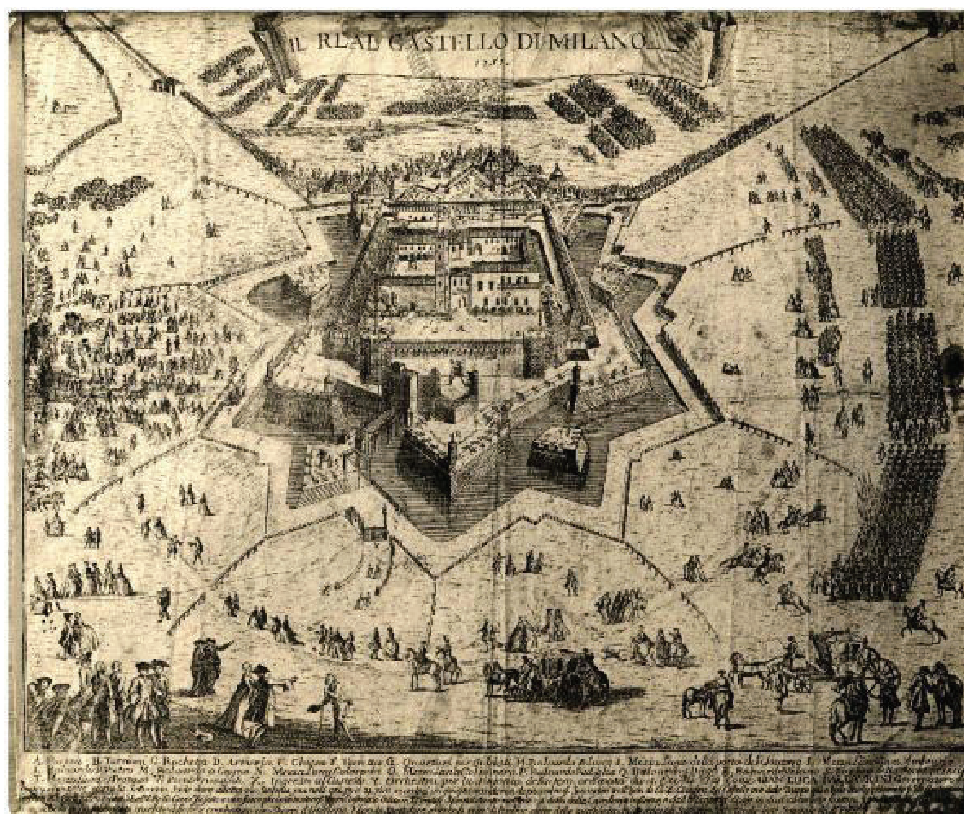


**Figure 1b:** Marcantonio Dal Re, "Il Real Castello di Milano" (1751). Universitätsbibliothek Bern, Ryh 3808:11

But what about the opposite approach—not zooming out for perspective, but zooming in for detail? As G. R. Elton proclaims (in instructive hyperbole), "Historical research does not consist, as beginners […] often suppose, in the pursuit of some particular evidence which will answer a particular question; it consists of an exhaustive, and exhausting, review of everything that may conceivably be germane to a given investigation."[15] In the textbook, as in the classroom, short snippets of abridged texts often serve to reinforce or prove a historical hypothesis, resulting in the kind of cherrypicked evidence that Elton warns against. Historical methods are messier, often inspired by the sort of "creative questioning" that Rebecca Cypess describes in her essay for this roundtable. Moreover, the sources used to engage in this questioning are themselves fallible, subjective, and inconsistent, thus requiring additional layers of scrutiny (an issue explored by Brooks Kuykendall in his essay).[16] Laura Sangha and Jonathan Willis suggest that a better way to deal with primary sources is

> to start with one or more research questions, then to analyse a body of relevant material, and to let the sources speak for themselves in providing an answer. The process of historical research is very often a surprising one, as we come across things that we didn't expect, and revise our initial ideas accordingly. The historian therefore needs to approach his or her sources with an open mind. Don't cherry-pick them, or misrepresent them in order to support a pre-existing theory; see what the sources have to say, and then form your conclusions accordingly.[17]

An "exhaustive, and exhausting, review of everything" is extraordinarily time consuming, but the collective brainpower of a music history classroom can accelerate the process. Following Sangha's and Willis's approach to the study of primary sources, a classroom exercise in historical methods might begin by opening a line of inquiry with a broad, expansive question. Then, using a corpus of historical sources (e.g., a collection of concert programs, dedications,

15. G. R. Elton, *The Practice of History*, 2nd ed. (Oxford: Blackwell, 2002), 60.

16. As Ludmilla Jordanova writes, undergraduate students seldom have this opportunity to deal with these complexities: "One characteristic of outstanding historical scholarship lies in the creative and self-aware use of the complexities of evidence. This involves conveying to readers something of the processes by which sources have been produced, so that they are not presented as static documents with self-evident authority, but rather emerge as layered assemblages that testify in a variety of ways. Although these skills are taught in universities, they begin to be properly acquired only at doctoral level, leaving undergraduates to receive historical evidence extensively pre-packaged. As a result, the ways in which evidence has been found, selected and used, how authors have chosen a particular genre to write their work up in, which audiences they have targeted and the tacit assumptions upon which their work rests, tend to be obscured." Ludmilla Jordanova, *History in Practice* (London: Arnold; and New York: Oxford University Press, 2000), 33–34.

17. Laura Sangha and Jonathan Willis, "Introduction: Understanding Early Modern Primary Sources," in *Understanding Early Modern Primary Sources*, ed. Laura Sangha and Jonathan Willis, 1–14 (London and New York: Routledge, 2016), 7.

advertisements, ornament tables, sheet music, etc.), the class can be divided into small groups, each assigned to a small slice of the data set. Once students have had the chance to study their primary sources, let each group introduce its documents to the rest of the class. Then, encourage discussion (akin to the rhetorical analysis described by Timothy Cochran): What are the commonalities and trends, the "strands" and "themes," as well as the discrepancies and exceptions, within this collection of sources? In such an activity, students move from the breadth of an open-ended question, to the particular issues raised by their own unique historical document, to the collective synthesis of diverse documents. The entire class thus externalizes the historian's internal deliberations. As James O'Leary and Danielle Ward-Griffin write, "Rather than being presented with 'facts,' as one might assume in a textbook, students working with unfamiliar objects are inundated with questions. Learning to manage such questions productively—to shape, to home, to hone them—is an essential lesson in historical research."[18]

Using some of the digitization projects described above, this type of exercise can be applied to a variety of topics in the music history classroom. Here are three:

1. *What kind of music was played at the Concert spirituel?* Each group of students receives a different Wednesday issue of the *Journal de Paris* (available online at Gallica).[19] Limit your inquiry to a single month (e.g., April 1788, peak Haydn), or pick a wider range (e.g., 1750–1790) to observe the gradual secularization of the concerts. The first page of each issue offers multiple opportunities to introduce students to a strange new form of the letter "s" ("Le Soleil ſe leve…," "Obſervations Météorologiques"). Some students will be intimidated by the foreign language, but have no fear: cognates abound here (*musique*, *symphonie*). In order to preempt any concerns, students who have had elementary French can be dispersed strategically around the class, one per group. (This is a valuable reminder that scholars and musicians rely on the expertise of others.) Once assigned to an issue of the *Journal de Paris*, students will need some time to skim through weather reports, agricultural news, obituaries, and other dusty reminders of historical life (signs of that "past that might really have happened"), because the concert announcements tend to appear on the last page. The instructor can begin by asking questions ("Raise your hands if your concert includes a piece of

18. O'Leary and Ward-Griffin, "Archives in the Music History Classroom," 4. See also Sara Haefeli, "From Answers to Questions: Fostering Student Creativity and Engagement in Research and Writing," this *Journal* 7, no. 1 (2016): 1–17.

19. *Journal de Paris*, Gallica, http://gallica.bnf.fr/ark:/12148/cb327986698/date.item (accessed 15 March 2018). See also Constant Pierre, *Histoire du Concert spirituel, 1725–1790* (Paris: Société française de musicologie, 1975).

sacred music"), but the students should interject as well ("Our concert has a symphony by Haydn—does anyone else have one, too?"). Begin to forge a history, piling these pebbles from the past to construct the two or three short sentences about the Concert spirituel from the lecture or textbook.

2. *What happened when Jenny Lind came to town on her American tour?* Each group of students is assigned a half-column from the relevant issue of a local historical paper (in my case, the New Orleans *Times-Picayune* on February 8, 1851). Depending on the quality of the copy, students may need a primer on hard-to-read texts: can the letters of a blurry, faded word be inferred from context? As in the previous example, instructors should consult with visually impaired students about their preferred accommodations (for example, a prepared transcription that can be scanned by a text reader).[20] Once situated, students will need to sift through the evidence, gauging for themselves the relevance of each piece of information. Amidst the maritime news, crime reports, wedding announcements, and retail advertisements, some students may also find information on ticket sales, concert programs, and souvenirs. (Some students will find nothing on Jenny Lind at all—a valuable lesson, too.) Scrutinize the evidence. What did Lind sing? How were tickets sold, and for how much? (Compare prices with those of other items advertised throughout the paper.) How did fans commemorate the event? (Perhaps some Jenny Lind perfume suited the occasion, and perhaps you can find some vintage bottles on eBay.) A microhistory will emerge—a day in the life of a city—but so will the outlines of a social history, one that might concern the nature of celebrity, the prestige of European classical music, or the capitalist musical marketplace.

3. *What kind of music did the publishers of Tin Pan Alley produce?* For homework, students spend time online browsing the Sheet Music Consortium; each student selects a song of interest, prints it out, and brings it to class.[21] (Students should be advised in advance about the racist content they are likely to come across.) These printed songs constitute the data set, from which students can glean aspects of musical style, social trends, and publishing strategies. For instance, the instructor may ask students if their songs

20. John Prescott offers important personal testimony on the difficulties that visually impaired scholars may have with archival materials: "John Stanley, 'A Miracle of Art and Nature': The Role of Disability in the Life and Career of a Blind Eighteenth-Century Musician" (PhD diss., University of California, Berkeley, 2011), 64–65. The Smithsonian's Transcription Center is an exciting model for improving archival accessibility; it's also great for classroom activities. Smithsonian Digital Volunteers: Transcription Center, Smithsonian, https://transcription.si.edu (accessed 29 October 2018).

21. Sheet Music Consortium, UCLA Digital Library, http://digital2.library.ucla.edu/sheetmusic/ (accessed 22 March 2018).

begin with a verse or a chorus. Guide students toward the conclusion as more hands go up for one option than another: Tin Pan Alley songs begin with the verse, and we know this not from a single anthologized example, but because a number of students with different songs arrived at the same observation. The topics of songs also warrant consideration: ask one student to display the cover of their song, then ask if other students have anything similar. Certain trends may emerge; there are likely to be plenty of evergreen songs about love, several topical songs about war or politics, and a few oddball, silly novelty songs ("Hot Roasted Peanuts: A Nutty Song with a Crackin' Good Tune"). (If no students felt comfortable bringing a song with racist content, be prepared to show one to demonstrate their ubiquity.) Students can also be encouraged to consider the medium of sheet music beyond its presentation of music. For example, they might find publishing slogans ("You can't go wrong with a Feist song"), references to performance ("as sung by…"), celebrity endorsements, or marginalia that might direct the consumer to other editions of the song if not to other songs altogether.[22]

By accessing digital facsimiles of original publications in their entirety (the full journal, the full image, the full score), students are exposed to primary sources in all of their unedited complexity. By using a corpus of sources, rather than a single emblematic work, students are exposed to the process by which historians synthesize evidence, identify commonalities, and grapple with exceptions. This approach simulates what Bernard Bailyn memorably described as the "alternating dipping and soaring motion of the mind as it drops down to scrutinize puzzling, tangled details, then struggles, not always successfully, to rise again to view the landscape whole."[23] Our perspective of the past begins with the high map-to-terrain ratio that an abridgment, synopsis, or open-ended question provides. We plummet low for the kind of "on the ground," "in the weeds" historical labor that brings us close to the "past that might really have happened." And then—reluctantly, perhaps—we reascend.

22. For more information on advertisements within Tin Pan Alley sheet music, read Daniel Goldmark, "Creating Desire on Tin Pan Alley," *The Musical Quarterly* 90 (2007): 197–229.

23. Bernard Bailyn, "The Challenge to Modern Historiography," *American Historical Review* 87 (1982): 7.

# Reading Primary Sources Analytically

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At a recent professional development workshop at Eastern Connecticut State University with Robert DiYanni and Anton Borst of New York University, DiYanni asked the faculty to define critical reading.[1] A product of similar workshops in the past, my answer focused on moving from looking for the gist to engaging with the text and making interpretations. My colleague in the English department, Ben Pauley, put the same definition more eloquently as "defying the habits of skimming."

That keyword *habit* stands out to me because skimming (looking for the "general idea" or the "basic point" as students sometimes call it) is a standard approach to reading for many of our students. For some, this may reflect a desire to consume the text in one bite out of excitement to rush to *the* answer and avoid the uncomfortable tension of ambiguity. For others, it reveals discomfort with close reading or even reading in general. Such students want to get into and out of a text as quickly as possible. For still others, the gist is what they have been taught to identify; they don't know another way. This orientation becomes especially problematic when we explore primary source readings in class, which:

- come from a range of genres,
- are not always built on a linear argument and often contain ambiguity,
- may not have one or any obvious point,
- are not self-interpreting (i.e., they may not contain explicit conclusions or reflections on their subject matter),
- are rarely written like textbooks with straightforward and organized information, and
- appear frequently in fragments or excerpts (as Blake Howe laments above).

Such challenges—some emanating from student attitudes and others created by primary sources themselves—highlight the need to develop concrete

1. This 2017 workshop was part of a multi-year project called "Critical Reading and Writing Across the Disciplines," funded by a Davis Foundation Grant.

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strategies for teaching students to analyze historical documents in focused and intentional ways.

Although examining different types of documents (letters, diaries, journalism, treatises, etc.) might require different approaches and activities, students often need to develop foundational, analytical reading habits in order to make meaningful and nuanced claims about historical artifacts. Pedagogically-minded scholarship from the discipline of Rhetoric and Composition can provide useful models for facilitating deeper engagement with source readings. Employing basic rhetorical analysis strategies as a means of exploring primary sources and historical content fosters analytical habits that supercede skimming tendencies and open avenues for rich discussion, meaningful interpretation, and further examination of music-historical issues. To demonstrate, I will explore a pedagogical approach to source readings adapted primarily from David Rosenwasser and Jill Stephen's *Writing Analytically*.[2]

## The Method

Despite its title, *Writing Analytically* is as much a textbook about flexible analytical techniques to be adopted by college students as it is about writing strategy. Rosenwasser and Stephen focus the early chapters on developing analytical thinking and reading habits, proposing what they call "analytical moves" adaptable to varied classroom situations involving text, image, and/or sound in which students are actively involved in interpretation, problem-solving, and discussion.[3]

One of these moves—a rhetorical analysis strategy that the authors call "The Method"—teaches students to look for word repetitions, strands of keywords ("What goes with what?"), and binaries ("What is opposed to what?") and pushes students toward interpreting the significance of these patterns.[4] Operating under the assumption that a text (in the broad sense of the word) is a piece of thinking, this approach teaches students how to dissect and relate parts of a text, even when it lacks clarity and resists linear organization. Rosenwasser and Stephen describe The Method as "a form of mental doodling,"[5] by which one can "gain entry to the logic of [the] subject matter."[6] The image of "gaining entry" suggests not that analytical readers crack a code but rather attend closely

2. David Rosenwasser and Jill Stephen, *Writing Analytically*, 7th ed. (Stamford: Cengage Learning, 2015). I developed this pedagogical approach in part through a workshop on teaching students to read and write analytically, run by Stephen and Rosenwasser at Muhlenberg College in 2014.

3. Ibid., 16.

4. Ibid., 26.

5. Ibid., 27.

6. Ibid., 28.

to the language of a text in order to track the author's thought and find layers of potential meaning.[7] The Method helps students notice the details of the text and thus establish a foundation for critical interpretation. As Robert DiYanni puts it, "Seeing more, they have more to think about, and ultimately more to say and write about what they think."[8]

With its framework that draws students' attention to the fine, quirky, and strategic aspects of a text as preparation for leaps of interpretation, The Method provides a useful tool for source-reading-based classroom discussion. More of an analytical technique than a defined pedagogy, The Method could serve a variety of classroom uses. Although the depth of inquiry and application might vary among intro-level courses, the music history survey, and special topics electives, my aim in the following analysis is not to prescribe particular uses and course outcomes for The Method but rather to demonstrate its power to instill critical reading habits, to generate questions and discussion, and to foster historical exploration appropriate to a range of courses.

## Applying The Method to Debussy

To illustrate these qualities of The Method in a classroom setting, I have chosen a conversation between an early-career Claude Debussy and his former teacher, Ernest Guiraud, at the Paris Conservatoire. Then-student Maurice Emmanuel transcribed what Lockspeiser calls "some of the main points" of the dialogue sometime during 1889–1890.[9] This source reading provides a means of exploring aspects of Debussy's musical thought (as affirmed by the several resources that reproduce the document),[10] but, despite its simple conversational structure, it also challenges student expectations for a text to evince linear argument or organization. This text thus provides an opportunity to build transferable analytical reading skills that lead to richer historical understanding and exploration in the classroom.

7. Ibid., 3.

8. Robert DiYanni, "Reading Responsively, Reading Responsibly: An Approach to Critical Reading," in *Critical Reading Across the Curriculum*, ed. Robert DiYanni and Anton Borst (Hoboken: Wiley Blackwell, 2017), 8.

9. Edward Lockspeiser, *Debussy: His Life and Mind*, Vol. 1 (New York: Cambridge University Press, 1978), 204.

10. Lockspeiser's Appendix B contains the entire conversation (pp. 204–208); versions excerpted from Lockspeiser appear in Piero Weiss and Richard Taruskin, *Music in the Western World*, 2nd Ed. (Belmont: Thomson Schirmer, 2008), 355–356 and Eric Frederick Jensen, *Debussy* (Oxford: Oxford University Press, 2014), 143–144. There are some textual variations among the sources, features that might facilitate another interesting historiographical activity on critical editing and translation practices. But I leave such pedagogical ideas to Brooks Kuykendall, this *Journal*.

I implement The Method by asking students to notice repeating words/ideas and to jot down any themes[11] (a collection of keywords that go together in some way) and binaries (keywords that oppose each other) in a text while a volunteer reads the text aloud and the class follows along.[12] If I were to apply The Method in class to this document, which I use to introduce aspects of modernism in the music history survey, I would focus students' attention on keywords/themes/binaries that provide a window into Debussy's philosophy of music, particularly what he values and rejects. I encourage the reader to try this exercise with the excerpt reproduced here:

> Debussy: [...] 24 semitones = 36 tones in the octave with 18 different degrees. No faith in the supremacy of the C major scale. The tonal scale must be enriched by other scales.
>
> I am not misled by equal temperament. Rhythms are stifling. Rhythms cannot be contained within bars. It is nonsense to speak of 'simple' and 'composed' time. There should be an interminable flow of them both without seeking to bury the rhythmic patterns. Relative keys are nonsense too. Music is neither major nor minor. Minor thirds and major thirds should be combined, modulation thus becoming more flexible. The mode is that which one happens to choose at the moment. It is inconstant. In *Tristan* the themes heard in the orchestra are themes of the action. They do no violence to the action. There must be a balance between musical demands and thematic evocation. Themes suggest their orchestral coloring.
>
> Guiraud (*Debussy having played a series of intervals on the piano*): What's that?
>
> Debussy: Incomplete chords, floating. *Il faut noyer le ton*. One can travel where one wishes and leave by any door. Greater nuances.
>
> Guiraud: But when I play this [French augmented-sixth built on A-flat] it has to resolve.
>
> Debussy: I don't see that it should. Why?
>
> Guiraud: Well, do you find this [parallel, root-position F major, G major, and A minor triads] lovely?
>
> Debussy: Yes, yes yes!
>
> Guiraud: But how would you get out of this [parallel, second-inversion F major, A-flat major, and G-flat major triads]? I am not saying that what you do isn't beautiful, but it's theoretically absurd.

11. "Themes" seems to be more accessible than "strands" for students learning these techniques for the first time, and I often use the terms interchangeably.

12. The Method takes various forms in my teaching; I frame the activity and emphasize each step in different ways depending on students' familiarity with the technique, time contraints, and the plan for applying its results. Throughout this article, I present the most systematic and explicitly laid-out version in order to make the logic of each component evident to the reader.

> Debussy: There is no theory. You have merely to listen. Pleasure is the law.
>
> Guiraud: I would agree with you in regard to an exceptional person who has discovered a discipline for himself and who has an instinct which he is able to impose. But how would you teach music to others?
>
> Debussy: Music cannot be learnt.
>
> Guiraud: Come now, you are forgetting that you yourself were ten years at the Conservatoire.
>
> Debussy (*He agrees to this and admits that there can nevertheless be a doctrine.*): Yes, this is silly. Except that I can't reconcile all this. True enough, I feel free because I have been through the mill, and I don't write in the fugal style because I know it. (*He is astonishingly direct in discussion and never seeks to avoid a point with a joke.*) [...][13]

After students make individual observations on paper during the first part of The Method, I pool the data they have gleaned from an excerpt by putting keywords, themes, and binaries on the board as students take turns listing them. The board becomes a way of representing the accumulation of information as each student (in a class of about fifteen) contributes to a collective map of the text; the board also provides a space for arranging and rearranging this information as more students contribute new details and suggest alternate groupings. We sometimes get started by listing individual keywords (repetitions or words that struck students as important in response to the prompt), but I nudge them to organize these words into themes and binaries if they have not done so voluntarily, either through modelling the practice myself by starting to connect related or opposing words on the board as students list them or by explicitly requesting them to name themes/binaries with support from the text; in both cases, students are asked to expand these groupings with additional words from their lists. Some of students' themes/binaries might be more pertinent than others, but this is not the time to evaluate comprehension; if they are missing anything on my priority list, I propose an unstated theme or binary, which students are invited once again to flesh out with recourse to the text. Some possible themes (with keywords) that might emerge from the Debussy text are:

- RESISTANCE: "no faith," "nonsense," "don't see," "free," "music cannot be learnt," "there is no theory"
- PLEASURE: "lovely," "pleasure is the law," "beautiful," "Yes, yes, yes!"

13. Lockspeiser, *Debussy*, 206–207. This excerpt is reproduced by permission of Cambridge University Press. This extract cannot be reproduced, shared, altered, or exploited commercially in any way without the permission of Cambridge University Press, as it is copyrighted material and therefore not subject to the allowances permitted by a CC-BY licence.

- EDUCATION: "Conservatoire," "free," "the mill," "Music cannot be learnt"
- MUSIC THEORY/ELEMENTS (many of which are articulated by Debussy in binaries): "C major scale" vs. "enriched by other scales," "octave," "equal temperament," "rhythms contained within bars" ("simple" and "composed"[14]) vs. "interminable flow," "relative keys" vs. "flexible modulation," "musical demands" vs. "thematic evocation," "orchestral coloring," "resolution" vs. "floating," "fugal style"

An additional organizing binary of two themes that students might observe is:

- RESTRICTION ("stifling," "contained," "has to resolve," "learnt," "Conservatoire," "the mill") vs. FREEDOM/EXPANSION ("enriched," "interminable flow," "flexible," "choose," "inconstant," "where one wishes," "nuances," "no theory")

Notice that several keywords appear in multiple themes. The point of this exercise is not to give a fixed identity to specific keywords as if the text were a puzzle with a single solution (binary or theme, Theme 1 or Theme 2) but rather to explore all the possible ways that individual words might be linked with various themes and binaries in the text, sometimes in perplexing ways (e.g., the word "free" appears linked broadly in Debussy's rhetoric with positive themes emphasizing flexibility, choice, resistance, and pleasure; yet Debussy says his freedom results from doing his time at "the mill," giving "free" a role to play in Debussy's negative remarks on education in particular). Themes overlap; binaries are nested in others. The messiness of this exercise is part of the point because it helps students become aware that texts are multidimensional/multi-layered and that reading is an act of mapping, organizing, and thus interpreting.

Also note that the outcome of this exercise is not predetermined. Even if there may be themes and binaries the instructor wishes to highlight for the purposes of the lesson, this activity empowers students to make observations (even when they find the document confusing at first), to contribute to the class's map of themes and binaries, and to make connections that highlight nuance and complexity within the text. Interpretations are built from scratch through the class's direct engagement with the text.

The Method can have an especially valuable impact on critical thinking if I invite students to explain why they connected certain words, why they chose a particular theme or binary, and to consider alternate groupings. This requires students to question, justify, and refocus their analytical organization

14. Weiss and Taruskin say "compound" here as a logical opposition to "simple"; it is unclear whether the discrepancy is a misprint of Lockspeiser's "composed" or a correction to it.

in order to arrive at more meaningful data and to move toward interpretation. For example, a student might suggest a BEAUTY theme initially for the words “lovely” and “beautiful” in the Debussy excerpt (as I did when I started making the list of possible themes above), but as more words become linked with this theme (“pleasure is the law,” “Yes, yes, yes!”), the class benefits from considering a more precise theme name that accounts for the new data. This invitation to specify the categories may reinforce the validity of students’ initial labels/groupings, but, in the case of Debussy’s remarks, it might spur the class to realize that Debussy is talking more precisely about an unbridled form of PLEASURE rather than BEAUTY as a general aesthetic concept or subjective preference. For another example, students might initially add Guiraud’s phrase “theoretically absurd” correctly to the MUSIC THEORY/ELEMENTS theme, but if I ask them to explain why, they may realize that “theoretically absurd” is Guiraud’s judgment of Debussy’s espoused compositional freedom and that the phrase is more specifically cast in a binary with Debussy’s understanding of theory as a hindrance to pleasure: “There is no theory. You have merely to listen. Pleasure is the law.” Ultimately, asking students to engage in some form of reflexive (re)calculation pushes the discussion gradually toward interpretation because students are not merely linking synonyms and amassing data but also thinking about the relationships and purposes of such words in context with strategic guidance from the instructor.

In questioning our categories and highlighting the relationships within the text, the Debussy activity has approximated the next steps in Rosenwasser and Stephen’s Method, which asks students to rank and relate the details to the reading as a whole and to identify and recategorize anomalies. This ranking and recategorizing process—for which Rosenwasser and Stephen suggest a period of free-writing—leads to more nuanced interpretation by revealing outliers in the text, which will frequently be “part of a strand you had not detected (and perhaps one side of a previously unseen binary)”[15] and thus cause us to “revise our assumptions.”[16]

Another way that I sometimes move students toward interpretation is to stir their curiosity regarding the groupings and contrasts. When outlining another analytical technique called “Notice & Focus,” which emphasizes how to highlight and “define significant parts” of a text, Rosenwasser and Stephen describe ranking these significant parts as a way to “dwell with the data”—that is, a way to focus on what is “interesting (or significant or revealing or strange)” about particular details.[17] If we incorporate the language of interesting/odd/meaningful into The Method-based classroom exercise, then it encourages

15. Rosenwasser and Stephen, *Writing Analytically*, 27.
16. Ibid., 26.
17. Ibid., 17, 18.

students to become curious about and interrogate their data. What is odd or interesting about the language (i.e., keywords and their relationships) in the Debussy example? Students might:

- be perplexed by the composer's resistance to the traditional categories and conventions of music theory—especially if they have been immersed in common practice tonality up to this point—and his disparagement of education. (Hopefully, they do not question the value of their own education in the process.)
- wonder at Debussy's lack of commitment (i.e., an anomaly in the text) when he speaks so vociferously against tradition but ultimately admits the reality of "doctrine" in the end.
- be curious what Debussy means by freedom in this context or about the sonic implications of his philosophical statements about specific musical elements.

Whatever students find interesting in the text (even if it is only Debussy's incomplete sentences), interesting/odd/meaningful privileges curiosity, questioning, and the desire to make sense of the observed patterns and contrasts.

**Generating Claims and Questions**

In both Notice & Focus and The Method, Rosenwasser and Stephen suggest we ask "So what?" ("Why does this matter?") as a provocation to interpret significance.[18] The question implies that odd or interesting features observed in patterns, contrasts, and anomalies invite explanation. For example, the authors claim that binaries often indicate something is "at stake" in the text, that the text is wrestling with an idea or issue and using a textual strategy to articulate meaningful connections and distinctions.[19] Proposing a similar path from observation and connection to inferring meaning and highlighting values in the text,[20] DiYanni reminds us that these interpretations must "be grounded in and supported by the details [students] observe and the connections they establish—textual evidence in short."[21] The hard work of categorizing and ranking prepares us for such evidence-based leaps of interpretation; skimming is no longer an option.

The "So what?" question might appear at various stages in a classroom analysis of primary sources (Rosenwasser and Stephen place it at every stage of The Method); but I often try to keep students from coming to knee-jerk conclusions

18. Ibid., 23, 26.
19. Ibid., 26–27.
20. DiYanni, "Reading Responsively, Reading Responsibly," 10–12.
21. Ibid., 10.

through the early steps of primary source analysis exercises. Of course, interpretation has been a key component of categorizing, ranking, and reconfiguring all along, but emphasizing "So what?" after the information gathering process allows the class to focus entirely on discerning implications,[22] highlighting assumptions,[23] and connecting the text with issues beyond its boundaries.[24] The "So what?" question, which I interpret as a placeholder for any question that might provoke interpretation, could take numerous forms for the Debussy excerpt. For example: What do you think Debussy is working against and advocating for? Or how do the binaries and themes we identified help him articulate his perspective? Through these "So what?" questions—which they can explore through freewriting, pair/share, or general discussion—students might make the following interpretive summaries of Debussy's views:

- Compositional freedom involves disrupting conventions and institutions.
- Music education is not an expansion of the mind but rather a restriction of its creative possibilities.
- Compositional freedom offers a type of personal liberation and a form of pleasure.
- Musical creation is more instinctive than rational, and musical parameters are fluid rather than fixed concepts.
- One does not need to rationalize musical sound in order to enjoy it.
- These musical ideas extend to all parameters of sound and thus have implications for the entire artistic process and product.[25]

Along with empowering individual interpretations, by unpacking and extending the implications of the text's language strategy, this activity helps students see the text's significance from multiple angles. Through their peers' diverse takeaways, they realize there is no general idea but rather a plurality of claims to make. These interpretive claims might lead students to respond with another set of questions or interpretations that build on the first round of conclusions. Indeed, Rosenwasser and Stephen highlight the usefulness of "asking 'So what?' in a chain" of interpretations.[26] Students might ask:

- What was Debussy's experience at the Conservatoire, and why does he seem to be resistant to his rational, theoretical training? Is he being ironic or sincere?

22. Rosenwasser and Stephen, *Writing Analytically*, 21–25.
23. Ibid., 56–58.
24. DiYanni, "Reading Responsively, Reading Responsibly," 11–12.
25. See Jensen, *Debussy*, 144 for commentary on this interview that ranks and interprets Debussy's remarks on sound and tradition. See also, Weiss and Taruskin, *Music in the Western World*, 355.
26. Rosenwasser and Stephen, *Writing Analytically*, 23.

- How do these ideas and their abrasive rhetoric translate into musical style, and what would it mean if we were to discover that the rhetoric does not match practice entirely?
- How does Debussy's modernist worldview compare to those of his contemporaries, and how does this comparison help us situate the composer in his time and place?
- Where do Debussy's remarks fit in the history of music theory?
- Does pleasure have layers of meaning beyond entertainment in Debussy's cultural context?

I highlight the many directions The Method might lead a class discussion to emphasize the technique's power to generate meaningful and multidimensional interpretations and questions grounded in the particulars of a primary source document. I do not mean to suggest, however, that a class ought to go in *all* of those directions unless that is the very point of the exercise. Indeed, our "So what?" questions should be crafted to serve the unique content demands, learning outcomes, and time constraints of individual courses. A class's analysis of Debussy's text, for example, could set up a range of activities including using some of the class's claims as lenses for analyzing Debussy's musical style, laying the groundwork for a rich discussion of his writings, building a basis for comparison with other contemporaneous perspectives, or providing means of generating research questions that students can explore on their own. The Method is not an end in itself but rather can be a productive catalyst for exploration within and outside the classroom. Whether the technique supports a composer-centered study of style and biography, a broad survey of intellectual history, or a special-topics focus on particular cultural or aesthetic issues, close rhetorical analysis of primary source documents through reading techniques like The Method can lead to meaningful, student-directed historical claims, questions, and applications in both the most rudimentary and the most sophisticated classroom discussions.

## Conclusions

Because our careers as scholars are often rooted in critical reading practices, we are not always conscious of our own interpretive moves and may collapse the various steps from text to interpretive application into a streamlined and ultimately habitual process. Thus, to develop analytical reading strategies for classroom source readings is not only to teach students how to unpack a text on a detailed level; it is also to reflect on and make explicit our own interpretive processes for the benefit of our students. The Method and related reading

techniques provide potential means of "decoding the discipline of music history" in a student-directed classroom.[27]

The hard work of observing textual details and oddities, arranging those details into categories and relationships, and questioning their meaning reveals that a text is doing something—thinking something of significance—through its structure. Rhetorical analysis strategies like The Method can help students realize that there is no such thing as a basic point but rather that a text gestures toward multiple kinds of meaning and makes multi-layered claims. We may need more than a two-page interview to fully explore the issues highlighted by Debussy, but such a text can indeed be a tool for igniting questions, grounding conversation, wrestling with ideas, and interpreting data—outcomes hindered by reading for the gist but enabled by the collective application of some basic rhetorical analysis strategies.

27. See J. Peter Burkholder, "Decoding the Discipline of Music History for Our Students," this *Journal* 1, no. 2 (2011): 93–111, http://www.ams-net.org/ojs/index.php/jmhp/article/view/22/46; and the Introduction to this roundtable.

# Historical Thinking and Individual Creativity: Teaching Primary Sources on Performance

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"Achieving mature historical thought depends precisely on our ability to navigate the uneven landscape of history, to traverse the rugged terrain that lies between the poles of familiarity and distance from the past."[1] Thus educational psychologist Sam Wineburg lays out the difficulties of instilling in his students the habits of what he calls "historical thinking"—an approach to the study of history that examines primary sources critically, asks questions of them rather than seeking simple answers, and synthesizes them to construct arguments and narratives about peoples and events of the past. Wineburg's work has prompted extensive discussion about the pedagogy of general history; among the responses to his work is that of Fritz Fischer, who describes historical thinking as "a way of questioning, examining, drawing conclusions, and thinking about the past."[2] For Bruce Lesh, history students must be taught to interrogate primary sources, asking questions such as, "What does the source say? What information does it provide? What was going on when the source was produced? What do you know about the historical context for the source that helps to explain the information it provides? Who created the source and why? For whom was the source created?"[3] Wineburg has suggested that historical thinking is an "unnatural act"—something that needs to be taught and deliberately cultivated. Yet the rewards are obviously great: in Fischer's estimation, the habits of historical thinking are a "Rosetta Stone" for

1. My thanks to Timothy Cochran, Louis Kaiser Epstein, Sara Haefeli, and Steven Meyer for their helpful suggestions concerning this essay, and to the students in my performance practice courses at the Mason Gross School of the Arts, Rutgers University for their willingness to test some of these ideas. Sam Wineburg, *Historical Thinking and Other Unnatural Acts: Charting the Future of Teaching the Past* (Philadelphia: Temple University Press, 2001), 5. Pedagogical activities designed to cultivate historical thinking are at the web site historicalthinkingmatters.org, co-directed by Roy Rosenzweig and Sam Wineburg (accessed April 2, 2018).

2. Fritz Fischer, "The Historian as Translator: Historical Thinking, the Rosetta Stone of History Education," *Historically Thinking* 12, no. 3 (June, 2011): 16.

3. Bruce Lesh, "Making Historical Thinking a Natural Act," *Historically Thinking* 12, no. 3 (June, 2011): 18.

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history education, allowing for the "translation" of the past into the present. In learning to ask questions of their sources, students gain a nuanced understanding—one that accounts for a variety of perspectives and accommodates the complexities of reality—rather than settling for a mere caricature of history.

As educators in *music* history, we are responsible for instilling in students the same habits of historical thinking advocated by Wineburg, Fischer, Lesh, and many others in our sibling discipline. In teaching these habits, we encourage our students to eschew easy answers in favor of sustained and nuanced engagement with music-historical documents. Yet, in the study of music history, there are both additional challenges and additional motivations to understand primary sources in all of their complexity. For students in one of the many conservatory or conservatory-style programs in North America or abroad who hope to make performance their career, the goal is not simply to understand the past, but, to greater or lesser extents, to breathe new life into sources from the past, reanimating them in ways that will be compelling for listeners in the present moment. For music students who do not plan on a career in performance, these goals are also important and achievable: anyone engaged in what Christopher Small has called "musicking"—the teaching, producing, songwriting, listening, concert-going, and other activities that contribute to a musical environment—benefits from learning to observe, interpret, and animate primary sources in ways that are historically grounded yet also creative and individual.[4]

The role of performance in the general music history classroom—especially in music history surveys—has been addressed in the field of music history pedagogy before, with some wonderfully engaging results.[5] As these studies demonstrate, the incorporation of performance into the teaching of music history can lead to historical thinking, in that it forces students to engage more critically, personally, and immediately with the range of problems, questions, and opportunities posed by primary sources. Courses in the field of performance practice offer an opportunity to explore such questions fruitfully; in them, historical thinking can be brought to bear in distinctive ways on the practical necessities and requirements of the professional field.

4. Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1998).

5. See especially Daniel Barolsky, Sara Gross Ceballos, Rebecca Plack, and Steven M. Whiting, "Roundtable: Performance as a Master Narrative in Music History," this *Journal* 3, no. 1 (2012): 77–102; Douglass Seaton, "Teaching Music History: Principles, Problems, and Proposals," in *Vitalizing Music History Teaching*, ed. James R. Briscoe (Hillsdale, NY: Pendragon Press, 2010), 59–71 (especially 70–71); James A. Grymes and John Allemeier, "Making Students Make Music: Integrating Composition and Improvisation into the Early Music Classroom," this *Journal* 4, no. 2 (2014): 231–54; Amanda Lalonde, "Student Performance in the Undergraduate Music History Sequence: Current Practices and Suggested Models," this *Journal* 7, no. 2 (2017): 81–93.

Students seeking professional training in performance often view music history courses in utilitarian terms. What practical information does the field of music history convey? What answers does it offer that will further a performer's professional objectives? In my experience advising and teaching students in such a setting, music history courses that do not contribute in obvious ways to the professional mission of conservatory-style programs often seem to these students like arbitrary obstacles. One purpose of performance practice courses is, therefore, to show students how to blend the study of music history with their work in applied performance. In this respect, it may be true that the knowledge gleaned from primary documents on performance practice fosters skills that will contribute in obvious ways to their professional opportunities. In this applied context, it is understandable that students might look to primary sources simply for answers to concrete technical questions. And yet, as I will show, the use of primary sources that might at first appear to offer simple answers can instead serve as an entry point to historical discovery. Primary sources are often messy, contradictory, and frustratingly vague—and in these respects they encourage the student to assume an approach rooted in "historical thinking." The experiences in performance practice courses might thus provide insights that can be applied to the teaching of music history in broader contexts.

In my experience teaching courses on seventeenth- and eighteenth-century performance practice to advanced undergraduates and graduate students in performance programs, the question that students have asked most commonly at the start of the semester is when they will be learning to interpret the ornamentation signs used by Johann Sebastian Bach and his contemporaries. There are pressing questions that (students often imagine) should have clear answers: Do trills start on the main note, or on the upper neighbor? How many oscillations should each trill contain? What are the rules governing each ornament symbol? There are two problems with these sorts of questions: First, they are symptomatic of a lack of historical thinking, as they indicate that students expect music history classes to provide simple answers rather than spark new questions. By extension, students often view the field of performance practice as one involving rules that limit options for performers: they imagine that a trill *must* contain a certain number of notes, that it *must* start on either the main note or the upper neighbor, that there is *one* correct manner of execution for each of the ornament signs. Upending these assumptions through contextualization and the cultivation of creative questioning ultimately leads students to assume greater responsibility for their choices as performers and allows them to develop distinctive performerly voices.

In order to demonstrate how historical thinking can foster creative artistic responses to primary sources, my discussion needs to touch upon both

historical evidence concerning musical practice and pedagogy and strategies for the contemporary classroom. The ornament table included by J. S. Bach in his *Clavierbüchlein vor Wilhelm Friedemann Bach* (**Figure 1**) provides a point of entry. On its surface, the ornament table seems like a Rosetta Stone unto itself—a key to interpreting the apparently mysterious notation of a venerable eighteenth-century composer. (Distribution of printed copies of this ornament table for classroom discussion often prompts students to pull out their phones to take pictures of it, despite its being readily available online—as if private possession of such an image will lead to its accurate application.) However, encouraging students to ask the sorts of questions that lead to historical thinking helps to contextualize, explain, and demystify it. Far from being a simple Rosetta Stone, these ornament tables reveal themselves to be full of problems, as they depict a manner of performance that is out-of-sync with contemporaneous descriptions of flexible, affected interpretation.

**Figure 1:** Johann Sebastian Bach, ornament table in the *Clavierbüchlein vor Wilhelm Friedemann Bach*, begun in 1720. Beinecke Rare Book and Manuscript Library, Yale University.

The first step in this demystification is to compare Bach's ornament table with others compiled by his contemporaries, examples of which can be distributed to the class at this point.[6] Bach's was one of dozens of similar tables produced in the late seventeenth and early eighteenth centuries. The fact that the majority of these were assembled by French composers provides modern-day students with a window onto the cultural influences on the German high baroque, and

6. Some of these are discussed in Mary Cyr, *Performing Baroque Music* (Portland, OR: Amadeus Press, 1992), 132–141.

thus helps to provide context within which to understand Bach's performance practices. These ornament tables of Bach's French contemporaries might share certain features in common with his and with each other's, but there are differences among both the symbols and their realizations, and these differences attest to varying conceptions of ornaments in the early eighteenth century.

As students compare these sources with Bach's ornament table they should consider their intended readership. Many French ornament tables appear in printed sources, meaning that they were intended primarily for amateur musicians who might have only limited access to the oral tradition that would have been available to professional keyboardists. Bach's ornament table was not published, but it, too, served a pedagogical purpose. Part of a notebook intended for the use of his eldest son Wilhelm Friedemann (who had just passed his ninth birthday when his father began assembling its contents), the table was a component of Bach's broader educational system.[7] Thus the pedagogy of performance today may be enriched through consideration of the pedagogy of music in the past.

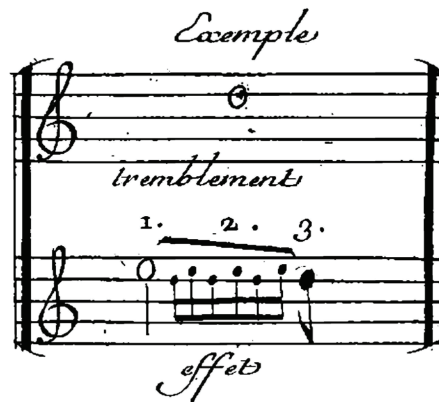
Consideration of work by Bach's contemporaries, his students, and another of his sons, Carl Philipp Emanuel Bach, helps to complicate the picture of eighteenth-century ornamentation still further. Among the ornament tables by Bach's contemporaries some sources present a picture that is considerably more complicated than the one captured by Bach's table for Wilhelm Friedemann. In this complication, they suggest that Bach's ornament table is itself overly rigid in its notation, and perhaps that, in teaching it to his son, he would have added explanation of the nuances that could not be captured in notation. One source that captures some of this nuance (as well as some frustration at the limits of notation) is the ornament table by François Couperin, which was perhaps the clearest in explaining why facile transcriptions of ornaments were insufficient and why their realization was a matter of subjective taste and perception. Couperin's ornament table, included in his *Premier livre de pièces de clavecin* (*First Book of Harpsichord Pieces*, 1717), allows for a greater or lesser number of oscillations in a trill, mordent, or appoggiatura, according to the duration of the note being ornamented, which is itself a function of tempo. In his treatise *L'art de toucher le clavecin* (*The Art of Playing the Harpsichord*), published in the same year, he explains that "Although the trills are notated equally in the ornament table in my *First Book* [*of Harpsichord Pieces*], they should nevertheless begin more slowly than they end; but this gradation should be imperceptible."[8]

7. On Bach's pedagogical practices at the keyboard, see John Butt, *Music Education and the Art of Performance in the German Baroque* (Cambridge: Cambridge University Press, 1994); and Richard D. P. Jones, "The Keyboard Works: Bach as Teacher and Virtuoso," in *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1997), 136–153.

8. François Couperin, *L'art de toucher le clavecin* (Paris: l'auteur, 1717), 23. My translation.

He continues, "Trills of any considerable length are comprised of three components, which are not the same in performance as in appearance. 1. The accent, which should be placed on the note above the main note. 2. The oscillations. 3. The stopping point" (see **Figure 2**).[9] Finally, in discussing another aspect of performance practice that cannot be captured clearly in conventional notation (namely *notes inégales*, the convention of "swinging" consecutive eighth notes[10]) Couperin exclaims in frustration, "In my view there are defects in our style of writing music which correspond to the manner of writing our language. That is, we write differently from the way we play."[11] This statement on the flexible performance of *notes inégales* applies to the rhythmic flexibility of ornaments as well.

**Figure 2:** François Couperin, explanation of the trill, *L'art de toucher le clavecin* (1717), 24.




Couperin thus conveyed a sense of flexibility and subjectivity in the execution of his ornaments, allowing for variation in the number of decorative notes played and, perhaps more importantly, in the rhythmic-expressive qualities involved. This level of flexibility is hardly captured in Bach's ornament table, yet its presence in the Bach family tradition is apparent from the enormous section on ornamentation in Carl Philipp Emanuel Bach's *Versuch über die wahre Art das Clavier zu spielen* (*Essay on the True Art of Playing Keyboard*

9. Couperin, *L'art de toucher le clavecin*, 24.

10. On rhythmic flexibility in the French baroque, see Susan McClary, "Temporality and Ideology: Qualities of Motion in Seventeenth-Century French Music," in *Structures of Feeling in Seventeenth-Century Cultural Expression*, ed. Susan McClary (Toronto: University of Toronto Press, 2013) and Rebecca Cypess, "'It Would Be Without Error': Automated Technology and the Pursuit of Correct Performance in the French Enlightenment," *Journal of the Royal Musical Association* 142 (spring, 2017): 1–29. General principles of baroque performance practice are discussed in Cyr, *Performing Baroque Music*; an excellent overview of ornamentation in the eighteenth century and beyond is in Sandra P. Rosenblum, *Performance Practices in Classic Piano Music: Their Principles and Applications* (Bloomington and Indianapolis: Indiana University Press, 1987), 216–292.

11. Rosenblum, *Performance Practices*, 39–40.

*Instruments*, 1753–67). The complexity and depth of Philipp Emanuel's discussion demonstrates the impossibility of any facile answers to the question of how to ornament.

In considering these sources in the classroom, some understanding of the principles of eighteenth-century European performance practice are helpful. C. P. E. Bach's famous statements that "good performance" is "the ability…to make the ear conscious of the true content and affect of a composition" and that "a musician cannot move others unless he, too, is moved" apply readily to ornamentation along with all other aspects of performance.[12] Throughout his discussion of ornaments are descriptions of the affect—the emotional content—of each. Ornaments, he explains, "are indispensable. Consider their many uses: they make music pleasing and awaken our close attention. Expression is heightened by them; let a piece by sad, joyful, or otherwise, and they will lend a fitting assistance."[13] He provides for long and short trills, mordents, turns, appoggiaturas, combining them in creative ways and demonstrating such combinations for his readers. Reading C. P. E. Bach's discussion, one gains the sense that ornamentation was endlessly flexible. The treatise seems conceived not to *limit* the reader's options, but to *expand* them by accommodating each player's instinct. By reading and discussing these excerpts and drawing out this sense of flexibility and individuality in performance, students can approach the more specific topic of ornamentation with a new sense of the possibilities that it offers. In accommodating multiple viewpoints, the primary sources prompt the use of "historical thinking." The sources themselves avoid easy answers, instead promoting self-reflection and questioning on the part of the reader.

In order to gain access to and practice with this expanded toolbox, students in the performance-practice classroom can be assigned a variety of analytic and creative assignments. A class discussion might revolve around a movement for which J. S. Bach left written-out ornaments that vary his own simple original. One example of such a work is the Sarabande from the English Suite in G Minor, which contains a fully-notated, binary Sarabande with repeat signs, followed by a set of "agrémens de la même sarabande" (ornaments for the same Sarabande). These elaborate ornaments—indeed, students might find them *surprisingly* elaborate—attest to Bach's own ornamental practice. Discussion of this movement might be followed by consideration of a simpler slow movement like the Sarabande from Bach's French Suite in G Major, BWV 816, which contains written-out ornaments in the French style but also demands that players supply their own variations, elaborations, or an alternate set of ornaments for each repeated section. Students can learn to read and interpret Bach's notated

12. Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W. W. Norton, 1949), 148 and 152.

13. Bach, *Essay on the True Art*, 79.

embellishments, considering how the notation captures numerous possibilities for each embellished note. The movement can then be reduced to a simpler melodic/harmonic form, and students can be asked to write new ornaments on that plain version of the movement.

A similar project can be undertaken with the opening Aria of the *Goldberg Variations*, BWV 988; the notated ornaments there are more complex, but students should still come to understand that they are capable of interpreting them, varying them, and deviating from the way other performers have rendered them. Homework assignments using other Sarabandes or slow movements of sonatas might follow, encouraging students to continue to develop their own approach to French-style ornamentation. Use of notated ornaments in the Italian style or notated ornaments that seek to combine the French and the Italian styles—for example, George Frideric Handel's ornaments for three arias from his opera *Ottone*, or Georg Philipp Telemann's *Sonate metodiche*—can help to enhance students' facility with a variety of repertoires, empowering them to make performance decisions that are both historically grounded and entirely new and creative.[14] Presentation of these examples by the teacher to a classroom of students—and of ornamentation projects prepared by students and shared with their colleagues and teacher in response—will likewise encourage an exchange of students' perspectives and modes of expression.

Bach's ornament table was itself a pedagogical tool, intended for his young son. Years later, C. P. E. Bach's treatise was likewise intended as a tool for teaching the budding amateurs of eighteenth-century Germany, and in many respects it codified the method of instruction that his father had used. The pedagogical nature of these texts can be pressed into service today as well. Yet it was this very pedagogical approach that led Johann Adolf Scheibe, in 1737, to complain that Bach placed too many demands on singers and instrumentalists: "Every ornament, every little grace, and *everything that one thinks of as belonging to the method of playing*, he expresses completely in notes."[15] According to Scheibe, decisions about ornamentation should be left to the performer's discretion. In defense of Bach, Abraham Birnbaum argued that the Capellmeister was merely instructing performers who lacked the training and judgment to ornament on their own: "If all such [performers] were sufficiently instructed in that which is truly beautiful in the manner; if they always knew how to employ it where it might serve as a true ornament and particular emphasis of the main melody;

14. See George Frideric Handel, *Three Ornamented Arias from Ottone, 1723*, ed. Winton Dean (Oxford: Oxford University Press, 1976) and Georg Philipp Telemann, *Sonate metodiche à violino solo ò flauto traverso* (1728; facsimile ed., Florence: Studio per Edizioni Scelte, 1993).

15. [Johann Adolph Scheibe], "Letter from an Able *Musikant* Abroad," translated in *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, ed. Hans T. David and Arthur Mendel, rev. and enlarged by Christoph Wolff (New York: W. W. Norton, 1999), 338. Emphasis added.

in that case it would be superfluous for the composer to write down in notes once more what they already knew."[16] As this discussion has shown, Birnbaum might also have added that the *realization* of these ornaments—no matter how specific they appear and how plentiful they are—is no straightforward task. Understanding of eighteenth-century styles requires an embrace of the flexibility and individual taste that is mandated by the primary sources.

Birnbaum's statement suggests that broad and methodical teaching and learning were central to the art of ornamentation in the eighteenth century, and so must they be today. Exercises with primary sources that are concerned with performance upend the common assumption that there is a single "correct" manner of playing early music. The music history classroom presents an opportunity to engage students' creative minds, instilling in them an appreciation for a musical language that might otherwise seem foreign and empowering them in the joyful process of discovery. Critical encounters with primary sources on performance of *any* type of music will demonstrate the impossibility of easy, straightforward, or clear answers. The handful of sources mentioned here underscores flexibility and subjectivity, rather than adherence to rigid rules. Far from limiting students' options for performance, these sources can help to build a toolbox of creative, expressive gestures not otherwise available. The same may be said for the practicing of more florid types of ornamentation, variation techniques, and improvisatory practices in general. Development of habits of "historical thinking" in these classroom settings can lead to the cultivation of distinct, individual approaches to music-making for the present day.

16. Johann Abraham Birnbaum, "Impartial Comments on a Questionable Passage in the Sixth Number of *Der Critische Musicus*," trans. in *The New Bach Reader*, 346–347.

# Armchair Philology in the Post-Truth Age

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Looking at the material that sits on the stand facing her, it is natural for the beginning music student to regard it as "The Music."[1] While teachers take pains to disabuse students of the notion that the marks on paper are "The Music," they rarely take the time to explore the practical, economic, and ethical implications of the relationship between those marks on the paper and whatever "The Music" might be. Students learning standard repertoire, of course, have a wide range of editions available for purchase or download. Some instructors have opinions—even very strong opinions—about which materials to use, and might direct students towards scholarly critical editions. But the recommended "clean" *Urtext* may be expensive, and students (and teachers) might turn to cheaper editions or free downloads.[2] These may be laden with spurious editorial phrasing and expression markings, and, moreover, might raise ethical questions about copyright. As the player advances in her musical study and aspirations, she may find that two or more editions of the same piece may appear startlingly different. The astute student begins to wonder: How significant are these differences? How did they get there? Does one get me closer to "The Music" than the other?

Students need to become attuned to textual differences. Awareness that editions differ is a first step. Beyond that, they should develop the ability to spot variants (a skill they may have forgotten since the childhood visual activity of spotting differences between otherwise identical pictures). Most importantly, students need to be able to interpret and evaluate the significance of variants—not merely dismiss them as essentially "alternative facts." Indeed, each variant tells a story—a story of how a piece of music was conceived, disseminated, performed, and consumed—and as students learn to discern how sources relate

1. Two important catalysts for this project include Cecilia Sun's presentation "Beyond Urtext: Editions as Ideology and Interpretation" (given at the meeting of the New York State—St. Lawrence Chapter of the American Musicological Society on September 27, 1997 at the Eastman School of Music) and Beth Christensen's, "Warp, Weft, and Waffle: Weaving Information Literacy into an Undergraduate Music Curriculum," in *Notes* 60 (2004), pp. 616–31.

2. For a discussion of why musicians may select different print editions see Walter Emery, *Editions and Musicians* (London: Novello, 1957), p. 7f.

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to each other, they will uncover these stories. In short, students can trace how editions are related one to another if they know what to look for. Confronting students with several versions of the same music and asking them discern if and how they are related compels them to reckon with the significance of even seemingly trivial textual details: it is precisely those details that betray the relationships, and uncover at least a few branches of the textual family tree.

**Texts out of Context**

The "which edition?" dilemma may be a common one for the private music student, but in the music history classroom it may be bypassed altogether. In classroom settings, students usually interact with scores already anthologized. While this practice is certainly convenient for both student and instructor, it is the nature of an anthology that it assembles disparate sources—sources, that is, that reflect varying editorial agendas, tastes, and competence. The anthology editor is faced with a similar dilemma as the hypothetical student above: reprinting older public domain editions and vocal score reductions may help to lower the cost of the final product, but might also sacrifice the latest scholarly insights and fuller musical contexts, often without any explanation of the edition or description of other options available.[3] An enterprising instructor may follow Blake Howe's lead by presenting students with unabridged sources in their original contexts.[4] Or instructors may choose to highlight the issues inherent in editing and anthologizing by focusing on textual ancestors (for example, a manuscript source of an anthology example) or a comparing the public domain anthology example to a recent scholarly edition. Even one such in-class discussion can serve to give students a sense that the anthology example is just one point in a substantial textual web, and certainly not "The Music."

A decontextualized edition of music is just as fraught for misunderstanding and misinterpretation as a shared social media post. Whether we like it or not, we live in an age consumed by epistemological concerns: information is often received either as gospel truth or as fake news; where "news" items are disseminated (that is, anthologized) effortlessly through social media, ripped from whatever context they might have had. Information literacy—an awareness of what we know (and don't know) and how we know it—is a survival skill that

3. A particularly egregious example of an anthology withholding information concerning its sources is the first volume of the *Oxford Anthology of Western Music*, ed. David J. Rothenberg and Robert R. Holzer (1st ed., New York: Oxford, 2012), in which the list of "source notes" at the back gives very incomplete citations, including sometimes merely the words "Public domain"—as if the purpose of a list of sources is to indemnify the publisher, rather than to credit those whose work appears.

4. See his "Against Abridgement" above in this roundtable.

can be taught across the curriculum, and musical texts are an excellent place to start. Musical editions, after all, are transmissions of musical ideas through and within particular notation conventions. In the same way that a translation shapes our reading of an original (as noted in this roundtable by Timothy Cochran), an edition shapes, refines, or redefines the nature of the musical work. In other words, an edition is an agent.[5]

As Rachel E. Scott has noted, understanding the differences between editions (and different types of editions) is an essential information literacy skill.[6] Such an understanding engenders a healthy skepticism about any notational mark. Where did that come from? Does the way it appears in print reflect what a composer's manuscript (if such exists) was ostensibly communicating? In what ways has an "improvement" to the text interfered with other interpretations that would be consistent with the original source(s)? To what degree should any given source be seen as "authoritative"? And whose authority (composers, editors, performers, historians) takes precedence in any given context?

I wanted to be able to teach my students to see the markings on the page not as "The Music" (as they still tended to do) but rather as *manifestations of interpretive interactions with that music*. Anyone who interprets a text is effectively an editor (making editorial decisions about how to present the text)—and many different motives lie behind an editor's actions. Changes may be made to make the text more readable (for those unfamiliar with certain conventions), or more economical (requiring less space and thus less paper), or more readily playable (adding fingerings or respelling chords), or more in line with a certain source or performing tradition. A change may be the result of a typographical error or, most confoundingly, the result of mere editorial whim. In conscientious editions such changes may be documented in some way (sometimes in excruciating detail), but even then some editorial decisions are inevitably made without comment; and of course many editions do not comment on editorial changes at all. Indeed, some decisions are so routine that an editor might not be aware that she has made them.

5. See Jerome McGann, *The Textual Condition*, (Princeton: Princeton University Press, 1991), especially 183ff. For particularly useful discussions of similar issues relating this specifically to musical works, see Philip Bohlman, "Musicology as a Political Act," in *The Journal of Musicology* 11 (1993): 411–36, especially 420f; Stanley Boorman, "The Musical Text," in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 403–23; John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge University Press, 2002), 96–102; James Grier, *The Critical Editing of Music: History, Method, Practice* (Cambridge: Cambridge University Press, 1996), 21ff.; and Richard Taruskin, *Text & Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), *passim*, but particularly 43ff.

6. Rachel E. Scott, "The Edition-Literate Singer: Edition Selection as an Information Literacy Competency," in *Music Reference Services Quarterly* 16, no. 3 (2013): 131–40.

**The Textual (and Pedagogical) Value of the Tiny Detail**

In order to prompt my students to consider the editorial process, I ask them to scrutinize every detail of several editions of the same musical work. They study these different editions as instantiations within a larger textual tradition in order to be able to distinguish between "the text of a work" (which is multiplicious and potentially unknowable) and "the text of a document" (which is fixed on the page, if only we can see it).[7] The music I selected for this task, the hymn tune ANTIOCH (best known as "Joy to the World!") is very brief and relatively simple (The complete text of my assignment appears in the **Appendix**). I chose a piece that the students were likely to know even if they had never paid any attention to particular documents transmitting that work.[8]

Hymn tunes work well for this sort of assignment because they are generally in four-part homophonic arrangements, usually printed on a single page, and many appear in multiple sources published across more than a century. The website hymnary.org makes thousands of page-scans from hymnbooks readily available on the web. Hymn tunes are an interesting example for this exercise because they are likely to have a number of variant readings because of the very disparate means of transmission among sources; collating these variants allows a student to construct a rudimentary stemma of texts, which can only be accomplished by a critical consideration of the significance of details that otherwise would easily pass them by.

For this assignment, I direct my students to online scans of many different editions of the tune ANTIOCH. I do not ask students to account for every source available: I ask for only eight. Students are not expected to search indices and track down recalcitrant sources in archives, and there are no consequences to ignoring evidence outside of their eight selections (hence the idea of "armchair philology" that I reference in the title to this essay).[9] The assignment thus

7. G. Thomas Tanselle, *A Rationale for Textual Criticism* (Philadelphia: University of Pennsylvania Press, 1989), 35–38.

8. A good example for which many students will have a sense of "the text of a work" without perhaps ever having paid much attention to any particular notated example is a national anthem. (Please note that "work" in this usage need not be a substantial, intentional compositional effort.) The efforts of Mark Clague and Andrew Kuster with *The Star-Spangled Banner* might serve to demonstrate examples of markedly different instantiations (*i.e*., documents), but the number of examples and nature of varieties of arrangements they deal with make it much too big a project for the routine undergraduate assignment I was seeking. See Mark Clague and Andrew Kuster, eds., *Star Spangled Songbook* (Ann Arbor, MI: Star Spangled Music Foundation, 2012).

9. A discussion of these examples for this assignment (and more details of its prehistory) has appeared on my blog: James Brooks Kuykendall, "The Philological Wading Pool," Settling Scores (blog), December 1, 2017, http://www.settlingscoresblog.net/2017/12/28-philological-wading-pool.html.

makes clear that they will be working with a very incomplete data set; indeed, not even a set that I have narrowed in advance so that they might find certain links. Given these materials, it is possible that eight random examples will have no meaningful connections and will not suggest a particular lineage, but this is extremely unlikely.

Consider these three sources that a student might select (see **Figures 1, 2 and 3**):

**Figure 1:** *Carmina Sacra or Boston Collection of Church Music*, ed. Lowell Mason (2nd Ed., 1841). https://hymnary.org/page/fetch/CSBC1841/80/high [**CS**] Scan reprinted by permission of hymnary.org

**Figure 2:** *The Southern Harmony and Musical Companion*, ed. William Walker (“New” Ed., 1854). https://hymnary.org/hymn/SHMC1854/316 [**SH**]
Scan reprinted by permission of hymnary.org

103 Joy to the World.

1. Joy to the world—the dark-ness flies, Let earth with glad-ness sing. The
2. Joy to the world—for truth a-bounds, And er-ror with-'ring dies. In
3. Joy to the world—the an-them be, A song of tri-umph sing, "Oh!

morn-ing comes, o'er all the skies She waves her pur-ple wing, She
frag-ments, hurled up-on the ground, Her bro-ken al-tar lies, Her
Grave! Where is thy vic-to-ry? Oh! Death! Where is thy sting?" "Oh

1. She waves her pur-ple

waves her pur-ple wing, She waves, she waves her pur-ple wing.
bro-ken al-tar lies, Her bro-ken, her bro-ken al-tar lies.
Death! Where is thy sting?" "Oh! Death! Oh! Death! Where is thy sting?"

wing. She waves her pur-ple wing, She waves her pur ple wing.

**Figure 3:** *Songs of Summerland*, ed. Thoro Harris (1943). https://hymnary.org/page/fetch/SoS1943/84/high (cropped) [**Sum**]
Scan reprinted by permission of hymnary.org

A student examining these three sources should recognize that while it is clear that *The Southern Harmony* version (**Figure 2**, hereafter "SH" ) is taken from *Carmina Sacra* (as confirmed in the upper right-hand corner), there is a substantial change in the musical text: where *Carmina Sacra* (**Figure 1**, hereafter "CS") gives a four-part texture (with the melody on the staff directly above the bass, as is customary in early American hymnals), *The Southern Harmony* has only three parts, essentially deleting the second staff of *Carmina Sacra*. There are a few other changes: SH translates everything into shape notes; omits the sustained accompanying bass note in the third phrase of CS, and deletes the

bass figures (which only appear in the first few bars of CS). Both CS and SH preserve an archaic variant ending for stanza 3.[10]

Despite its much later date, the version of *Songs of Summerland* (**Figure 3**, hereafter "Sum") is also in the *Carmina Sacra* line of transmission, notwithstanding the substantially different lyrics. Like SH, Sum has only a three-part texture derived from CS, but here the top staff of CS is omitted; most obviously, the notation of Sum is in the now-conventional melody-at-the-top format. (The added "tenor" third in the final chord is likely editorial.) Whether or not CS was the direct source for Sum (as there may well be other sources in between, or they may share a common ancestor), Sum could not possibly be derived from SH. With these conclusions, a student might construct Stemma 1:

```
  [x]
   |
   CS
  /  \
SH    Sum
```

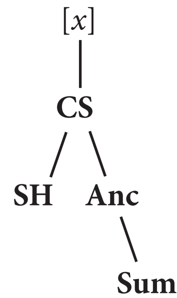
*Stemma 1*

Adding a fourth source, *Song Anchor* (**Figure 4**, hereafter "Anc"), naturally complicates the stemma, even though a student is likely to recognize that it shares the same harmonization as CS, despite an apparent error in the second measure of the tenor voice.

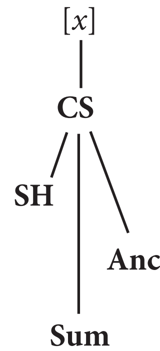
**Figure 4** *Song Anchor: A Choice Collection of Favorites for Sabbath School and Praise Services*, ed. J. E. White (1878). https://hymnary.org/hymn/SA21878/page/123 (cropped) [**Anc**]
Scan reprinted by permission of hymnary.org

10. They also transmit a slight variant in Watts's verbal text, beginning the second stanza with "Joy to the world" instead of his original "Joy to the earth." See Isaac Watts, *The Psalms of David Imitated in the Language of the New Testament* (London: J. Clark, 1719), 253.

Like SH, the sustained bass of the third phrase has been eliminated; like Sum, the format is modernized with the melody in the top staff; a tiny variant occurs in the penultimate bar in the tenor, where the introduction of an eighth note allows all voices to change syllables at the same time, but does not affect the harmony. If a student decides that the elimination of the sustained bass note suggests that Anc was a source for Sum, then they will favor Stemma 2; if they believe the decision was made by two independent editors, then they will favor Stemma 3.




*Stemma 2*

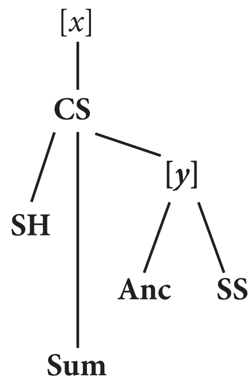



*Stemma 3*

The next source introduces a substantial complication.

**Figure 5**: *Songs for the Sanctuary: or Hymns and Tunes for Christian Worship*, ed. Chas. S. Robinson (1868) https://hymnary.org/hymn/SFTM1868/page/81 (cropped) [**SS**]
Scan reprinted by permission of hymnary.org

The 1868 date of publication puts *Songs for the Sanctuary* (**Figure 5**, hereafter "SS") clearly before Anc, but it shares the same tenor figure in the penultimate bar and the lack of the sustained bass in the third phrase. Students will likely note that while it is essentially the same harmonization as CS, it has been transposed down to D major—and there is a slight but significant modification that essentially exchanges the alto and tenor voices in the first two measures. There is also a type-setting error in the text setting at the beginning of what ought to be the last phrase—the penultimate "sing" is sustained too long and a reiteration of the text "and heaven" is missing. Most importantly, this source has a short note—a dotted quarter—at the end of the second phrase (on "King" of "Let earth receive her King"); all the other sources reviewed thus far have a note twice as long here. For all these reasons, SS is clearly not an ancestor of Anc (or, for that matter, Sum), yet it is closer to Anc than any other. Stemma 4 allows for a hypothetical common ancestor [*y*], explaining the similarities while also acknowledging the variants:




*Stemma 4*

Given the wealth of resources available at hymnary.org—to say nothing of those unscanned sources on shelves—students are likely to encounter versions very different from those discussed above. Indeed, a student might be frustrated to conclude that, at least with the data available, the stemma branches would meet only at the hypothetical *Ur*-text [*x*]. A student may also be tempted, having found a few variants, to assume too readily that this [*x*] marks the only meeting place for any of the sources, without trying to find linkages. This assignment requires patience and concentration—and at the very least should enable a student to realize that different editions may be very different indeed.

This assignment can work with any number of pieces. Hymns or unison songs are useful because of their relatively small scope, their use of both verbal and musical textual domains, and their dissemination in many available editions. A teacher might have students start from scratch, as I do in this assignment; alternately, it might be worth doing some of the groundwork first. I might, for example, present the students with the findings above, with the modified assignment as "Using your eight sources, add on to or refine Stemma 4." Doing so would shift the focus of the assignment from the ability to recognize textual differences to the evaluation of their significance—by far the more important skill for the students to acquire. Students' time may be better spent on trying to make sense of differences than merely spotting them. (This essentially changes the children's picture activity from "spot the differences in these pictures" to "suggest what may have happened to cause the changes that you have identified.")

After completing the stemma exercise, the students are attuned to the existence of variants and the possible interrelationships between editions, the student is aware of the distinction between the edition and "The Music." The student has learned a new way to compare and evaluate, and as she becomes more familiar with the different types of editions, and editorial approaches she

will be able to evaluate the value of an edition, even without another to compare it to.[11]

Although there is a large body of repertoire for which only one score is available to our students, there is an abundant textual tradition for many works they will study. Despite what their private instructors may say in the studio, in the music history classroom there is no such thing as a bad edition; there's only the (essential) question of what information any given edition conveys. If we can get students to regard the (re-)printed text itself as an artifact of music history, they make great strides forward in their acquisition of information literacy. The "text of the work" and the "text of a document" are not coterminous, but an awareness of the difference can prompt an array of interpretive questions central to a student's developing an autonomy of musicianship: *Why is this written this way? How might it have also been conveyed in notation? What sorts of things is it unable to convey? Who has been involved in the presentation of the text as it appears before me? What do I do with it?*

11. A useful assignment for achieving similar goals is outlined in Sara Haefeli and Kristina Shanton, "Evaluating Editions of Printed Music," in *Information Literacy in Music: An Instructor's Companion*, ed. Beth Christensen, Erin Conor, and Marian Ritter (Middleton, WI: A-R Editions, 2018), 104–107.

**APPENDIX: Text of the "Armchair Philology" assignment**

This assignment asks for you to compare different printed sources of a particular hymn tune (ANTIOCH, perhaps familiar to you paired with Isaac Watts's text "Joy to the World!"), in order to try to trace lines of transmission and construct a textual stemma. Go to the page for this tune at Hymnary.org (http://www.hymnary.org/tune/antioch_handel), and select any EIGHT of the page-scans at the bottom of the page. Print these off (BE SURE TO NOTE the source of each, as this is on the webpage but will not automatically appear on the print-out). Study them carefully, and compare them for any variant in the music, either in melody or harmonization. If you come across two identical harmonizations, they are pretty much guaranteed to be grouped on one larger branch of the stemma. Note also the verbal text, both the lyrics of the hymn and the attributions of composer or arranger. Any alterations to the lyrics (especially omitted stanzas) can be significant clues, as can the ascription of the tune to Handel or someone else. Don't just print off the first eight you find on the website—look around for some interesting ones. (There are, indeed, some with some really glaring errors—including one in which the whole first system is erroneously replaced with a system from a completely different tune, to which the text of "Joy to the world" is awkwardly applied.)[12]

Turn in to me:

1. A list of your eight sources, numbered 1–8 (in chronological order, as best that can be determined), with the bibliographic details for each from Hymnary.org
2. The eight page-scans you printed, numbered to match
3. A stemma (essentially a family tree of sources) to indicate how sources 1–8 are related, if at all
4. Notes of the principal idiosyncrasies you spotted that allowed you to construct the diagram. (You don't need to account for every detail, just enough to show me how you sorted it out.)

Remember: the point is not to locate "Joy to the world." It is to confront a complex textual situation in which each of these *is* "Joy to the world," and yet

12. Given that I am not seeking an "authentic" text, it may seem odd to claim the existence of "glaring errors." To suggest otherwise, however, naively assumes no corruption of the text intended by whoever put it in the hymnbook—seeing it through the printing process without flaw. Many of the oddities in transmission—an eccentric harmony within a source that otherwise duplicates another exactly—can be explained by an error in typesetting. The completely misplaced staff system seems the most obvious case of an indisputable error; for it, see no. 182 in *The Voice of Thanksgiving*, ed. D. B. Towner (New York: Fleming Revell Co., 1913), 168, (https://hymnary.org/hymn/VoT11913/page/168). In that instance, the second half of MENDEBRAS (complete with plagal Amen) supplants the first half of ANTIOCH.

none of them is it completely. Although not directly related to the textual variants, you may wish to consult the commentary on this tune in *The New Oxford Book of Carols*, ed. Andrew Parrott and Hugh Keyte (Oxford University Press, 1992/1994), pp. 273–74. It is on reserve for this course at the library.

# Response to "Rethinking Primary Sources in the Music History Classroom" Roundtable

Louis Epstein, St. Olaf College

The contributors to this roundtable make the case for incorporating hands-on, primary source study into undergraduate music history classrooms. They offer a number of engaging, imaginative exercises to that end, from hymntune philology and collective close-reading to treatise comparison and concert program reconstruction via historical, foreign-language newspapers. The authors thus join a chorus of scholars in other fields who have shared their favorite primary source-centered classroom activities and assignments for the benefit of colleagues and graduate students.[1] And most encouragingly, they model the ways that scholarly enthusiasm for the "stuff" of history can translate into meaningful learning opportunities for students.

What are those learning opportunities? The preceding essays reveal that musicologists recognize in primary sourcework the same kinds of pedagogical benefits that have been acknowledged in related fields.[2] Students stand to develop historical thinking, empathy, and imagination; gain invaluable information literacy skills, including the ability to recognize and enact knowledge construction; and discover the fulfilment and joy inherent in *writing* history rather than merely consuming it. But moving from idealized to realized learning outcomes is never simple, and we should not take such pedagogical transformations for granted. As we expand our repertory of primary source-oriented activities and assignments, musicologists face the challenge of assessing whether students actually achieved the learning outcomes promised by my colleagues and by scholars in other fields. The field of librarianship and information literacy provides excellent models for developing these much-needed assessments of student learning through primary sourcework.[3]

1. Anne Bahde, Mattie Taormina, and Heather Smedberg, *Using Primary Sources: Hands-on Instructional Exercises* (Santa Barbara: Libraries Unlimited, 2014).
2. Lisa Janicke Hinchliffe and Christopher J. Prom, *Teaching with Primary Sources* (Chicago: Society of American Archivists, 2016).
3. Anne Bahde, "The History Labs: Integrating Primary Source Literacy Skills into a History Survey Course," *Journal Of Archival Organization* 11, no. 3/4, 2013: 175–204.

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Even without systematic assessment, however, my colleagues make strong arguments as to the pedagogical benefits that accrue from teaching with primary sources. Though their specific reasoning varied according to the primary sources at hand, all addressed the ways that guided primary source study can return context and nuance to the study of music history. As Brooks and Blake point out, conventional primary source collections serve as a kind of information dam. They decontextualize by necessity, allowing only disparate, individual, ostensibly "representative" primary sources to serve as enrichment for the generalized accounts that typically make up textbook readings and class lectures. Teachers who open the floodgates even minimally by offering students multiple primary sources of the same type—whether hymntune editions, historical newspapers, or performance treatises—expose the richness and complexity of the historical record. Along the same lines, Tim's close-reading of a single text seeks to introduce complexity and expose important context by reminding students that primary sources only sometimes serve as repositories of facts. Tim reminds us that students have to be trained to read primary sources as collections of opinions, perspectives, and assertions of facts very much still under debate. So long as textbooks continue to offer isolated primary sources as in-text boxes or supplementary readings, teachers will have the opportunity (is it too strong to say, obligation?) to cultivate more context-rich engagement with additional primary sources.

That obligation has been made simultaneously more and less straightforward by the advent of open-access, digitized archival collections. More materials are available than ever before, which makes contextualizing isolated sources easier, yet potentially more overwhelming. Given the volume of available materials, it is all the more crucial that teachers sufficiently guide students through primary source study in the ways described by this roundtable. That guidance includes clear assignment prompts and productive in-class exercises—but also practice, practice, practice (as memorably advocated by Beth Christiansen in her article, "Warp, Weft, and Waffle: Weaving Information Literacy into an Undergraduate Music Curriculum").[4] Given adequate student preparation, digitized archival materials offer great rewards.[5] Not only can teachers curate more

4. Beth Christensen, "Warp, Weft, and Waffle: Weaving Information Literacy into an Undergraduate Music Curriculum," *Notes: The Quarterly Journal of the Music Libraries Association* 60, no. 3 (2004): 616–631.

5. Preparation, of course, is key, and there are numerous methods for preparing students to do archive-centered primary sourcework. See for example Ellen E. Jarosz and Stephen Kutay, "Guided Resource Inquiries: Integrating Archives into Course Learning and Information Literacy Objectives," *Communications in Information Literacy* 11/1 (2017): 204–220; and Eleanor Mitchell, Peggy Seiden, and Suzy Taraba, eds., *Past or Portal? Enhancing Undergraduate Learning through Special Collections and Archives* (Chicago: Association of College and Research Libraries, 2012).

context-rich collections of primary sources for students to study, but teachers can set students to the task of *doing* musicology by having them dive directly into archival collections, rather than relying exclusively on the mediation of a textbook or source collection or even the teacher’s own selection. Swimming in sources, students have a much better chance of experiencing the kind of “historical thinking” that Rebecca evokes, coming closer to “breathing new life” into sources by engaging with them.

Students may struggle to stay afloat within a sea of information, but this struggle and its rewards often prove among the most gratifying of all the work students will do in music history classes. In my experience, students may come to *enjoy* doing original research in archival materials, even if those materials are not physical but rather digitized (and therefore searchable). I have asked students to curate and analyze primary sources from digital archives in blog posts and in a public library exhibit on race in American music; to use historical newspapers and correspondence to write fictional letters, bureaucratic memoranda, and concert reviews from the perspective of 1920s French musical figures; and to use travel guides, correspondence, and concert reviews to document the global reception of Darius Milhaud’s music between 1922 and 1933.[6] In each case, in their course evaluations students have grumbled a bit about the workload before gushing about the meaningfulness and impact of their final products.[7] Implicit in my assignments and in those of my colleagues is a deeply held conviction that a musicologist is defined not merely by a body of knowledge, but by the *feeling* produced through the act of discovery. We travel—and want our students to travel—through the sense of intimidation and inadequacy inspired by sifting through enormous mounds of material to the ecstasy of finding that one crucial source to the slow realization that extensive time spent buried in primary sources instills deep knowledge and scholarly perspective that no secondary source can provide. We want our students to experience the highs and lows of knowledge production first-hand. Primary sources serve as an excellent vehicle to that end.

As Blake so poignantly asserted, the stakes of fulfilling our pedagogical obligation—that is, to provide structured opportunities for students to engage deeply and repeatedly with large primary source corpora—have never been higher. It is worth repeating his contention that teaching through primary

6. These assignments and examples of the student work they produced are available at https://pages.stolaf.edu/americanmusic/, https://musicalgeography.org/invented-primary-sources/, and https://musicalgeography.org/project/the-global-reception-of-darius-milhauds-music-1922-1933/.

7. Crucially, a number of my primary-source-based assignments have included public scholarship components. My thinking about the benefits of having students do public scholarship through digital archival work is informed by T. Mills Kelly, *Teaching History in the Digital Age* (Ann Arbor: University of Michigan Press, 2013).

sources accomplishes much more than enriching students' perceptions of music history: it "cultivate[s] in students an ethic of skepticism and a habit of seeking (demanding!) corroboration." In other words, musicologists face an ethical imperative to teach from primary sources in order to train students how to evaluate the validity of knowledge in their everyday lives.[8] The current debate around "fake news" is merely a trendy way of representing the human tendency to sacrifice factual precision for rhetorical power, and students need to be able to critique such rhetorical moves no matter whether they are historical or contemporary. Building on Blake's argument, I would point out that primary sourcework fulfills another ethical and pedagogical obligation, this one having to do with the mediated nature of some of the largest and most promising archival collections. Open-access, digitized archival sources offer excellent pathways to improving and sustaining students' information literacy because unlike paywalled resources (*Grove*, academic journals, and physical books far easier to obtain through a university than through a public library) these archives will remain available to students well after they graduate. We may harbor hopes that students will transfer the kinds of critical thinking and historical empathy we teach in our classes in their lives beyond the ivory tower. Intensive primary source work in digital collections provides a special opportunity to practice and sustain exactly that kind of critical thinking as students continue to use the same resources after graduating.[9]

It has been more than thirty years since the first edition of Richard Taruskin and Pierro Weiss's *Music in the Western World* appeared, and twenty years since the latest edition of Oliver Strunk's *Source Readings in Music History*. It is high time we updated not only our go-to primary source collections, but our pedagogical methods as well. Primary sources may already play a central role in many music history classrooms, but we still have much work to do before musicology develops the systematic, primary source-centered pedagogy that history boasts.[10] Along with earlier articles in the *Journal of Music History*

8. The Association of College and Research Libraries have created a "Framework for Information Literacy for Higher Education" that distills information literacy goals into a set of aphoristic "frames." The frames most relevant to teaching with primary sources are "Authority Is Constructed and Contextual," "Information Creation as a Process," and "Research as Inquiry." The ACRL website (http://www.ala.org/acrl/standards/ilframework) includes useful information on the frames' development; for more on using the frames in teaching, see Mary K. Oberlies and Janna L. Mattson, *Framing Information Literacy: Teaching Grounded in Theory, Pedagogy, and Practice* (Chicago: Association of College and Research Libraries, 2018).

9. For a good example of an assignment that uses an open-access, digitized archive to train students in critical evaluation of sources and public scholarship, see Jesse Hingson, "Open Veins, Public Transcripts: The National Security Archive as a Tool for Critical Pedagogy in the College Classroom," *Radical History Review* 102 (Fall 2008): 90–98.

10. While many of the articles and books cited throughout this roundtable attest to the rich scholarship of historical primary source pedagogy in higher education, I would also argue

*Pedagogy*, several chapters in the recent collected volume *Information Literacy in Music: An Instructor's Companion*, and resources available at the Pedagogy Study Group's website (teachingmusichistory.com), this roundtable contributes to the creation of a set of teachable *practices* that can become part of graduate curricula and musicology professional development workshops.[11] Renewing our teaching habits around primary sources holds the promise of realizing the many pedagogical and ethical benefits outlined in this roundtable, and more importantly, places teachers and students in a position to practice and perform musicology, inside and outside the classroom.

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that we can learn much from reading scholarship on K–12 primary source pedagogy. See for example Daniel F. Rulli, "Teaching with Online Primary Sources: Documents from the National Archives," *Teaching History: A Journal Of Methods* 32/2: 92–97.

11. Beth Christensen, Erin Conor, and Marian Ritter (eds.), *Information Literacy in Music: An Instructor's Companion* (Middleton, WI: A-R Editions and Music Libraries Association, 2018).