Lifting the Veil: A Report on Graduate Music History Pedagogy Training in the United States (2015)

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For many years, music history pedagogy was seated at the proverbial kids' table of scholarship: it impacted every musicologist and was the focus of many jobs but was a subject that was better seen and not heard. For an early example of this practice, consider the example of the College Music Society (CMS). When the CMS began in 1958, it held its first meeting jointly with the American Musicological Society and the Society for Ethnomusicology and ended its program with John Ohl's presentation, "Music History and the Curriculum." Ohl argued for scholarship on music history pedagogy by pointing out that "It is this unity [of all the disciplines of music] that the teacher of music history is better able to present to college students of music, whatever their special interests, than are most of his colleagues who teach other aspects of musical practice and discipline." In spite of the prominent place of Ohl's plea, it took a decade following his pronouncement for the Society's journal, *College Music Symposium*, to publish articles on music history pedagogy.[1] The pattern was set. From that 1968 volume of *College Music Symposium* to Mary Natvig's epochal *Teaching Music History* in 2002, scholars saw music history pedagogy in their daily lives but only sporadically heard about it through articles on the subject in journals ranging from *College Music Symposium* to *The Quarterly Journal of Music Teaching and Learning* to the *Black Music Research Journal*. There was no concerted effort to build a scholarship of music history pedagogy until after the turn of the millennium.[2]

1. The quote from John Uhl is found in Henry Woodward, "Annals of the College Music Society, III: '…Not Many Fields, But One Thing: Music,'" *College Music Symposium* vol. 18, no. 1 (1978): 177. Those first articles on music history pedagogy focused on teaching music appreciation and included Jeanne Bamberger's "The Appreciation of Music," Robert K. Beckwith's "Music Appreciation," Henry Leland Clarke's "Studies in Listening," and Philip Friedheim's "Special Problems in Teaching Music Appreciation," all in *College Music Symposium* vol. 8 (Fall 1968): 53–91.

2. See Scott Dirkse, "A Bibliography of Music History Pedagogy," this *Journal* vol. 5, no. 1 (Fall 2014): 59–97 for a full listing of these articles.

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As regular readers of this *Journal* know, over the past decade this attitude began to shift as scholars heard a steady drumbeat of action in music history pedagogy, from the founding of the American Musicological Society's Pedagogy Study Group in 2006 to the establishment of the *Journal of Music History Pedagogy* in 2010 to the annual Teaching Music History Conference (2014 to the present; the successor to the "Teaching Music History Day" that was held annually from 2003 to 2012). Most of the presentations and articles published over the last decade have consisted of case studies of individual classroom approaches, reports on new textbooks, and thought pieces that range from reimaging music history classes to hand-wringing over the death of the music history survey and, perhaps, even musicology as we know it.[3] However, after a decade of sustained work, our knowledge of what is actually going on in the music history classrooms of institutions in the United States is still largely veiled; we have isolated reports from the front lines, but little comprehensive, empirical data to help guide our steps forward.

In 2012, Matthew Baumer made enormous strides in our understanding of the makeup of music history offerings when he surveyed 232 music history teachers representing 204 U.S. and Canadian institutions and gathered information on the "design, teaching methods, assessment, and objectives for music history for undergraduate music majors," presenting the results at the 2014 Teaching Music History Conference and publishing them a year later in the *Journal of Music History Pedagogy*.[4] The scope of Professor Baumer's report, as well as the depth of information he collected, is breathtaking; it not only provided the promised snapshot into actual practice of music history teaching, but also provided a model of empirical research for future scholars of music history pedagogy.[5]

At the same 2014 Teaching Music History Conference where Professor Baumer presented his findings, Erinn Knyt delivered a talk on teaching music history pedagogy at the graduate level. In her published version of that talk, Professor Knyt claims that "it is not unusual for graduate students to start their first academic job without ever having designed a syllabus or course. Many

3. To see the trends in music history pedagogy up until 2014, see S. Andrew Granade, "Undergraduate Development of Coursework in Musicology," *Oxford Handbooks Online* (New York: Oxford University Press, 2014) http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935321.001.0001/oxfordhb-9780199935321-e-12 (accessed December 18, 2017): 1–29.

4. Matthew Baumer, "A Snapshot of Music History Teaching to Undergraduate Music Majors, 2011–2012: Curricula, Methods, Assessment, and Objectives," this *Journal* vol. 5, no. 2 (2015): 23–47.

5. Although Scott Dirkse issued a challenge for more empirical scholarship in 2011 in order to "lead to a better understanding of our students and an increased quality of teaching," few scholars have followed his lead. Scott Dirkse, "Encouraging Empirical Research: Findings from the Music Appreciation Classroom," this *Journal* vol. 2, no. 1 (Fall 2011): 25–35.

have received no training in pedagogy whatsoever, and have given the art of teaching little thought."[6] In her study, Professor Knyt surveyed the websites of institutions offering graduate degrees in musicology and ethnomusicology as identified by the American Musicological Society to see if their catalogs listed a music history pedagogy course and then contacted students and faculty at a select few of those institutions to discover if the course in the catalog was offered. The result of her study? She could find clear evidence of pedagogical training at only sixteen of the 101 institutions whose catalogs she examined, and that training ranged from mentorship, to professional workshops, to seminars in music history pedagogy. As a result, Knyt concluded that "[t]he survey reveals that discipline-specific training in music history pedagogy is the exception rather than the rule in the United States."[7]

Professor Knyt devotes most of her article to outlining a progressive and meaningful graduate course in music history pedagogy and not to a survey of graduate courses in the discipline. But coming on the heels of Professor Baumer's broad survey, her claim about the rarity of pedagogical training based on surveying catalogs seemed to call for follow up. In his article, Baumer admits to beginning his research by examining catalog requirements at twenty-five institutions, but quickly found that "making sense of catalog requirements can be a difficult task for those unfamiliar with the institution."[8] Learning from Baumer's experience, I set out to survey musicologists at graduate degree-granting institutions in the fall of 2015 in order to lift the veil surrounding our training of musicologists as pedagogues.

Before detailing the survey and its results, it is important to present the methodological background that informed what questions were asked and what approaches were scrutinized. The survey's underlying assumption was that music history pedagogy courses were so new to the academy that their value was still up for debate. Certainly, as Knyt surmises, many of us currently teaching music history at the collegiate level never had coursework in pedagogy. Unlike our counterparts in primary and secondary education—who receive hours of coaching in educational theory, course design, classroom management, and pedagogical methodology—we musicologists managed to find our way as teachers having only mastered research methodologies and our own specific content areas in graduate school. Any pedagogical training we received came from teaching assistantships, whose value rested largely on the abilities and interests of the supervising professor. Certainly, if it worked for us,

6. Erinn E. Knyt, "Teaching Music History Pedagogy to Graduate Students," this *Journal* vol. 6, no. 1 (2016), 1.

7. Ibid, 10.

8. Baumer, "A Snapshot of Music History Teaching," 26.

the thinking goes, it will work for our students.[9] However, starting in the 1970s, scholars began to question in print why PhD programs regularly focus on only one aspect of the academic trifecta of teaching, research, and service, and to expose the poor quality of teaching that resulted. Ohmer Milton fired one of the first salvos against the "it worked for me" argument by noting that in spite of reams of published material on learning theory, "faculty do not have the time, the familiarity with its specialized language, or the inclination to avail themselves of the literature" because "elementary principles of learning, especially in higher education, have been neglected, abandoned to an abiding faith in traditional methods, or periodically subjugated to innovative hunches."[10] Almost two decades later, K. Patricia Cross was more blunt in her assessment, claiming that "most of us are naïve observers of teaching and naïve practitioners of the art and science of teaching as well. We don't know enough about the intricate processes of teaching and learning to be able to learn from our constant exposure to the classroom."[11] In other words, our hunches are wrong because we do not possess a baseline against which to measure our teaching.

Books and articles stretching from Milton to Cross and beyond called for better teaching to make better universities. In response to that growing call for training graduate students in pedagogy, in June of 2000, the American Association of University Professors adopted a "Statement on Graduate Students" that threw out the notion of innovative hunches in teaching and explicitly stated that "[g]ood practice should include appropriate training and supervision in teaching, adequate office space, and a safe working environment."[12] As a result of this attitudinal shift from the early 1970s to the dawn of the millennium, not only did PhD-granting institutions begin creating systems to train future faculty, but faculty and administrators embraced pedagogy as a viable research topic as well. In 2007, even the former president of Harvard, Derek Bok, called on faculty to study their own teaching, and what students

9. For two excellent surveys that demonstrate the ubiquity of this line of thinking among senior faculty, see Ann Michelle Rosensitto, "Faculty Perceptions of the Need for Graduate Programs to Include Formal Curricula Designed to Prepare Candidates to Teach in College and University Settings," EdD Dissertation (Pepperdine University, 1999) and Jennifer Purcell, "Perceptions of Senior Faculty Concerning Doctoral Student Preparation for Faculty Roles," PhD Dissertation (University of South Florida, 2007).

10. Ohmer Milton, *Alternatives to the Traditional: How Professors Teach and Students Learn* (San Francisco: Jossey-Bass, Inc, 1972), ix.

11. K. Patricia Cross, "Teaching to Improve Learning," *Journal on Excellence in College Teaching* vol. 1 (1990), 10.

12. American Association of University Professors, "Statement on Graduate Students," in *AAUP Policy Documents and Reports*, Eleventh Edition (Baltimore, MD: Johns Hopkins Univeristy Press, 2014), 387–89 and on the internet at https://d28htnjz2elwuj.cloudfront.net/pdfs/0bc29481c35217ba7463b5dc47132b57.pdf *(accessed January 23, 2018).*

were learning from it, with the same rigor and methodology they used in their specialized research.[13]

Through the decades-long move toward pedagogical training for PhD students, three assumptions have undergirded all the courses and programs established, and those assumptions formed the basis of this study as well. Vicky Gunn first identified these assumptions in 2007, and they hold over a decade later:[14]

1. Pedagogical training should occur in graduate school because most scholars form their academic identity during this period through professional socialization. Once they have settled into their vocation and taught a few years, changing pedagogical direction is more difficult.[15]
2. Research methods courses, common to most PhD programs, are rightly focused on practical research and writing skills. There is no time in those courses for pedagogical training, especially since each field has its own ethos of teaching and definitions of good practice.[16]
3. There is a linear progression of pedagogical development from amateur (where a pedagogue is enthusiastic, but sees teaching as technically simple), to autonomous professional (where a pedagogue grasps curriculum development), and finally to collegial professional (where a pedagogue becomes more collaborative and networked in her teaching).[17]

These assumptions demonstrate why pedagogical training is becoming more widespread at U.S. institutions and why uncovering the common practices in music history pedagogy is so pivotal: for professors to excel as teachers, they must begin systematic training earlier in their pedagogical development. And as potential students are judging institutions of higher learning (regardless of size or mission) on their reputations for teaching excellence, it behooves us all to cultivate excellent music history teaching.

13. Peter Schmidt, "Harvard's Derek Bok: Professors, Study Thine Own Teaching," *Chronicle of Higher Education* (October 13, 2008) https://www.chronicle.com/article/harvards-derek-bok-/1239 (accessed July 20, 2017).

14. The following list is adapted from Vicky Gunn, "What Do Graduate Teaching Assistants' Perceptions of Pedagogy Suggest About Current Approaches to their Vocational Development?" *Journal of Vocational Education and Training* vol. 59, no. 4 (December 2007), 536–37.

15. See, for example, Craig McInnis, "Changing Academic Work Roles: The Everyday Realities Challenging Quality in Teaching," *Quality in Higher Education* vol. 6, no. 2 (2000), 143–152.

16. See, for example, Michele Marincovich, Jack Prostko, and Frederic Stout, eds., *The Professional Development of Graduate Teaching Assistants* (Boston: Anker Publishing, 1998).

17. See, for example, Peter Taylor, *Making Sense of Academic Life: Academics, Universities, and Change* (Buckingham, Open University Press, 2000).

To that end, in the fall of 2015, I led my music history pedagogy course in an empirical study of graduate music history pedagogical training in U.S. institutions.[18] We began by exploring two previous surveys carried out on pedagogical training in music history at the graduate level, neither of which has been published in any detail. The first was an informal survey James Briscoe carried out and then briefly mentioned in the preface to his edited volume *Vitalizing Music History Teaching*, where he confessed, "In a survey of schools offering the PhD in musicology conducted in 2000, reported at the MegaMeeting of professional music education societies in Toronto, I found that only four of fifty doctoral curricula required the study of music history pedagogy."[19] Professor Briscoe does not reveal in the preface how the survey was conducted, whether by reviewing catalogs or through a survey, but connects the low number of required classes to the scarcity of publications about and presentations on music history pedagogy in the American Musicological Society. Eight years later, Matthew Balensuela decided to create a similar survey by using National Association of Schools of Music and College Music Society records to arrive at a list of fifty-four schools offering PhD degrees in musicology in the U.S. and Canada. He then used the online survey tool Zoomerang to design and deploy a survey to the chairs of those programs in May 2008, making sure to follow up with a second email urging them to complete the survey.[20] Of the fifty-four schools Professor Balensuela contacted, thirty-six responded, reporting that eight of those programs had a pedagogy course and four were planning to create one. In other words, in eight years, the number of pedagogy courses had effectively doubled.

When added to the sixteen pedagogy courses Professor Knyt uncovered in 2014, we can begin to chart a steady growth of music history pedagogy courses at U.S. institutions, from four in 2000, to eight in 2008, to sixteen in 2014. With graduate pedagogy courses increasing exponentially, it seemed the appropriate time to discover what these courses covered, what resources were commonly used, what were musicologists' attitudes toward this trend, and if the underlying

18. My thanks to Aurelien Boccard, Dillon Henry, Derek Jenkins, Michelle Jurkiewicz, Kenton Lanier, Sara McClure, Daniel Morel, Chris Puckett, Jamie Shouse, Andrew Stout, and Trevor Thornton for their instrumental work developing the questions and running the mechanics of the survey. I have taught a music history pedagogy course at the University of Missouri—Kansas City biannually over the past decade. The course is required of all MM in Musicology students and is open to all DMA and MM students in performance and education as well. This project served as the large-scale research project for the class and all students participated.

19. James R. Briscoe, "Editor's Preface," in *Vitalizing Music History Teaching* (Hillsdale, NY: Pendragon Press, 2010), xix.

20. All information about the survey comes from personal correspondence with Matthew Balensuela, October 2015, and the unpublished document "AMS Pedagogy Study Group and DePauw University Musicology Pedagogy Survey, 2008."

assumptions that had guided the initial establishment of graduate pedagogy training still held true.

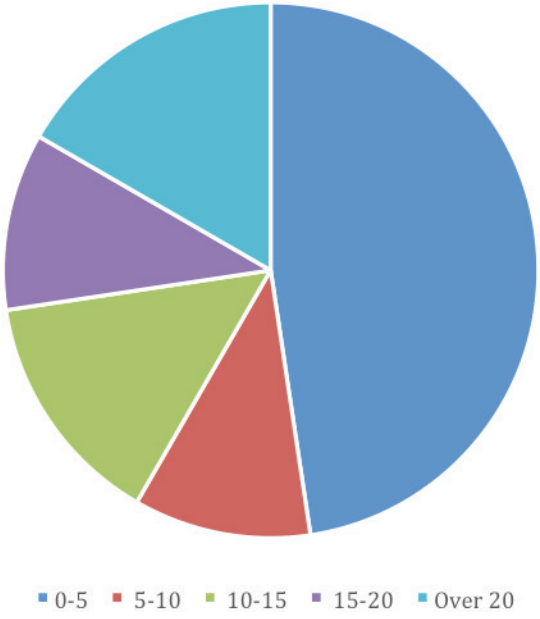
With this background, and the irreplaceable aid of Matthew Balensuela, Matthew Baumer, Colin Roust, and Bill Everett, I led the class in designing a series of questions probing who teaches classes in music history pedagogy and at what institutions; what topics, assessments, resources, and activities they regularly use; and what the impressions are of the class and its impact among those who teach the class, as well as those who have no direct contact with it. After exploring the various options available for deploying an electronic survey, we elected to use Google Forms as a platform for the distribution of the survey because of the control it provided us in developing and distributing the survey, the level of security it gave to our data, the analytics provided, and, frankly, because Google's ubiquity made access to complete the survey fairly easy and widespread.

To find participants in the IRB-approved study, we followed the lead of Professors Balensuela and Knyt by beginning with the AMS-maintained listing of universities offering graduate degrees in musicology and contacted the chair of each department and, if we could discover from the program's website who taught the class, the instructors of record for music history pedagogy classes, asking them to participate. We also distributed the survey through the AMS listserv and the AMS Pedagogy Study Group listserv as well as the Facebook pages of the Pedagogy Study Group and those of friends and colleagues. All total, we directly contacted 114 schools with either one or two emails (depending on if we could find the pedagogy course's instructor), and over 3,000 faculty through the AMS-Announce list and the Pedagogy Study Group list. We opened the survey on October 25 and closed it on November 15, 2015, a short timeframe, but one necessitated by the dictates of completing the project and still having time to analyze the data before the semester's end in early December. As of that date, eighty-six individuals from unique IP addresses had begun the survey and eighty-four had completed it.

Since we invited anyone who taught at a school that offered graduate degrees in musicology to participate, our first six questions were for demographic purposes to help us understand who was taking the survey, but without collecting any identifying information beyond IP addresses, which we used to check for multiple responses from the same institution. Of the eighty-four responses we gathered, sixty, or roughly 70%, taught at a public institution, and twenty-four, or close to 30%, worked at a private institution. Matthew Balensuela notes in his survey that he intentionally left out schools that only offer the MM in Musicology. We intentionally cast our net wide and invited anyone who taught a music history pedagogy course to complete the survey. As a result, thirty-nine respondents were from institutions that offer the PhD, around a 72% response

rate based on the fifty-four musicology PhD-granting institutions that Professor Balensuela identified. But a full sixty-three respondents were from institutions that offered a master's degree of some kind in musicology/music history, and one respondent was from an undergraduate program that offered a music history pedagogy course. Finally, the number of students in the programs where the respondents taught was polarized (see **Figure 1**). Fully forty of the eighty-four respondents, or roughly 48%, had fewer than five students in their program. At fourteen respondents, or 17%, the second-highest response was for over twenty students in the program. The remaining thirty respondents were fairly evenly split among having 5–10, 10–15, and 15–20 students in their programs.

Figure 1: Number of Students Currently in the Musicology Program



Based on this data, the survey offers the most comprehensive view of music history pedagogy courses to date, though clearly there are several PhD-granting institutions not represented, and most likely there are courses at institutions that offer Master's degrees and Bachelor's degrees that are not represented. Still, it is remarkable that of the eighty-four respondents, twenty-five are at institutions that offer a class in music history pedagogy. Taking into account previous surveys that found sixteen courses in 2014, eight courses in 2008, and only four courses in 2000, we can chart a six-fold increase in music history pedagogy courses over a fifteen-year span. While that number is remarkable, a caveat must be stated that these courses are the ones we know of, that have been self-reported in various surveys or seen in unfamiliar catalogs. While the exact number of music history pedagogy courses offered in a given year is certainly

incorrect, the overall trajectory of increasing numbers of these kinds of courses is clear and demonstrable from the data.

We put in a branch at this point in the survey. Respondents who answered that their institution offered a class in music history pedagogy were presented a series of questions that plumbed the curricular issues surrounding their institution's course, while those who answered in the negative were sent to the concluding questions exploring Professor Gunn's assumptions about graduate pedagogical training.

For those institutions that offered a pedagogy course, perhaps the most revealing question, especially in light of the previous surveys described above, was the length of time a music history pedagogy course had been in their catalog. Four of the twenty-five responded that their course had been in place longer than twelve years, and four responded that their course had been in place between nine and twelve years. Since our survey was completed in 2015, these numbers line up exactly with the four courses Professor Briscoe discovered in 2000 and the eight that Professor Balensuela found in 2008. However, there were more courses reported for the timeframe of Professor Knyt's survey—Knyt found sixteen courses while our survey uncovered that ten courses were established in the past four to seven years, leading to a total of eighteen at the time of her study. It is likely that the extra two courses had not been entered in the catalogs of the colleges and universities she studied. Finally, five of the courses were new, coming online in the past three years, and two respondents left this question blank.

The establishment of the various organizations and institutions outlined at the outset of this study seem to be making faculty more aware of the need for a pedagogy course, and they appear to be responding by creating pedagogy courses at an increasing rate. However, those courses are not integrated into the curriculum in the same fashion as the required research methodology courses. Of the twenty-five courses in music history pedagogy, there is a fairly even split between whether or not the course is required of musicology graduate students, with twelve, or 48%, requiring it and thirteen, or 52%, offering it as an elective. So while degree programs find it important to offer vocational training in teaching, it still is not universally viewed as an essential component in a graduate education.

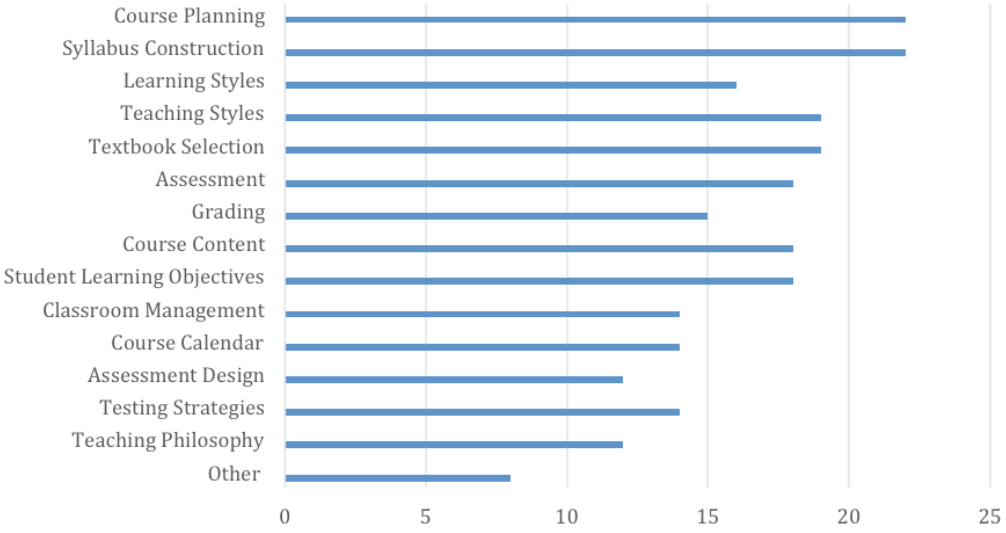
The next set of questions began to explore the particulars of the pedagogy courses, specifically how the courses fit into the larger graduate curricula. Most of the courses are worth three credit hours, with eighteen or 72% reporting that as the standard size. Three, or 12%, related that their course was two credit hours, and the same number reported the course as only one credit hour. The final course was listed as "other," potentially meaning that the training is either provided as four credit hours or perhaps offered as a zero-credit option. We

were also curious as to whether or not institutions restricted access to music history pedagogy courses to only musicology students. Of the twenty-five respondents, twenty-two, or 88%, reported that the classes at their institutions were open to graduate students beyond musicologists; only 3, or 12%, feature a prerequisite that a student be enrolled in a musicological degree program. Finally, given the long history of music theory pedagogy as a field of study and graduate course offering, we wondered if some schools rolled their music history pedagogical training into a pre-existing course on teaching music theory. Of the twenty-five, four institutions, or 16%, have this option for vocational training while the remaining twenty-one, or 84%, keep the training separate. Finally, most institutions keep the class size relatively small for their pedagogy classes. 68% of the courses enroll ten or fewer students, and only one course has a typical enrollment between fifteen and twenty students. The remaining 28% have between ten and fifteen students. From this data, it appears that most schools have chosen to insert a music history pedagogy course into their curriculum as a standard graduate-level class of three credit hours that is open to all graduate students as a separate requirement from music theory pedagogy and cap the course at ten to fifteen students.

Following demographic data and questions regarding the place of the music history pedagogy class in the broader curriculum, the third set of questions delved into the content of these courses. This opportunity to peek under the hood of other courses is illuminating and says a great deal about our collective expectations of pedagogical training. The first of these questions provided a list of possible topics and asked respondents to mark each one covered in their class. The list of topics was created by culling through articles on graduate pedagogy outside the discipline of music as well as collecting and grouping the topics covered in articles on music history pedagogy for this *Journal* and *College Music Symposium*. The topics (presented here in the order they appeared in the survey) included: course planning, syllabus construction, learning styles, teaching styles, textbook selection, assessment, grading, course content, student learning objectives, classroom management, course calendar, assessment design, testing strategies, writing a teaching philosophy, and a catch-all category of "other" (see **Figure 2**). Of the twenty-five unique courses reported in the survey, 88% discussed course planning and syllabus construction. Those two subjects were covered by twenty-two of the twenty-five classes, three respondents more than the next highest topic. At nineteen responses, or 76%, those next highest topics were teaching styles and textbook selection, followed closely by assessment, course content, and student learning objectives at eighteen responses, or 72%. Since the coverage of topics sees a drop at this point to 60% for the next highest ranking, it is worthwhile to view these seven topics as making up the core content in current music history pedagogy courses. These

topics are both practical—syllabus construction and textbook selection are bare-bones requirements by most colleges and universities—and big-picture oriented. Understanding how to plan a course from student learning outcomes, what content to cover, what teaching styles would most effectively communicate that content, and how to assess a learner's acquisition of the content provides a scaffold upon which to hang all other aspects, including the practical tasks of crafting a syllabus and picking a textbook.

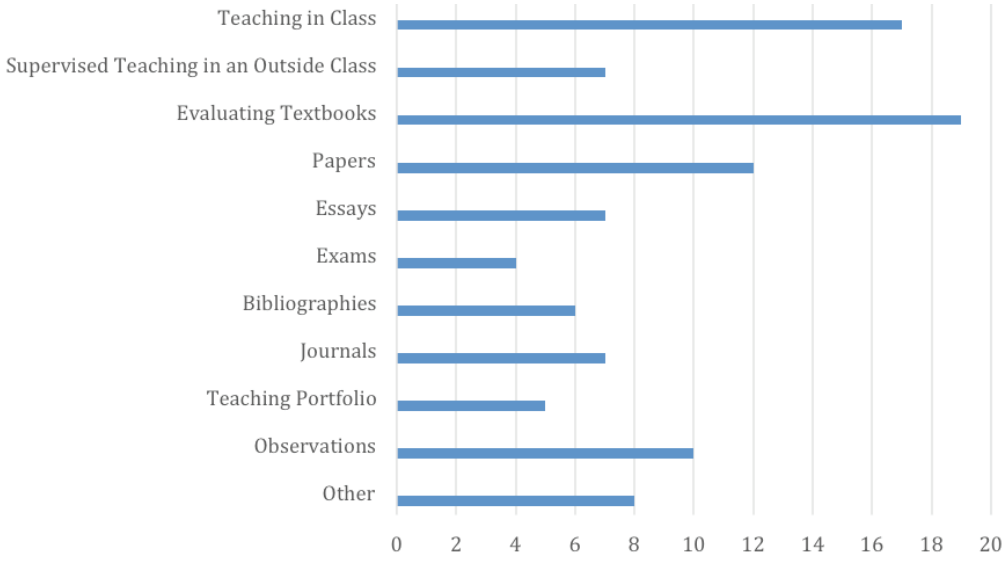
Figure 2: Topics Covered in Music History Pedagogy Courses



The remaining seven topics appeared in about half of music history pedagogy courses. The most frequently covered topic in this category is grading, the physical and intellectual act of assigning points to students, as opposed to assessment, which deals with how and how much a student learns. Only fourteen of the twenty-five courses reported covering classroom management techniques, testing strategies, and creating a course calendar. At the bottom of the ranking with only twelve courses covering them were assessment design and writing a teaching philosophy. Although treated separately in the literature, the points of overlap between building a syllabus and a course calendar might have led some respondents to only list syllabus construction as a covered topic. Similarly, overlap between assessment and assessment design as well as between grading and testing strategies might have led to the later in each case receiving fewer mentions. The decreasing number of responses as the list progresses buttresses this assumption. Course planning and syllabus construction were both listed first and received the most responses while writing a teaching philosophy, the final category before the eight who marked "other," received the fewest mentions.

Since assessment is a dominant topic in pedagogical literature and on college campuses today, the next question presented a list of ways to assess student learning and asked which ones teachers used in the music history pedagogy classroom. Those ways were (presented again in the order they appeared in the survey): teaching in class, supervised teaching in an outside class, evaluating textbooks, papers, essays, exams, bibliographies, journals, teaching portfolio, observations, and "other." (see **Figure 3**) Unlike the question on topics covered, this question yielded no consensus on assessment practices. The two most-used forms of assessment were evaluating textbooks (used in nineteen of the twenty-five classes, or 76%) and teaching in class (which appears in seventeen, or 68% of the classes). While these kinds of assessments certainly feature in a majority of the classes reported on in the survey, they lack the near universality of covering course planning and syllabus construction. The next highest form of assessment was papers, which, since they are only used in twelve of the classes, feature in fewer than half of the classes reported. Ten courses ask students to observe other teachers; seven courses feature supervised teaching in an outside class, writing essays, and keeping journals; six courses ask learners to create a bibliography; five courses use a teaching portfolio to assess learning; and only four, or 16%, use exams as a form of assessment.

Figure 3: Types of Assessment Used in Music History Pedagogy Courses



Based on the literature about vocational training at the graduate level, we expected most courses to use some form of student teaching as an assessment cornerstone. To that end, we followed up the question on assessment practices with two directed specifically at the kinds of teaching experiences offered to learners in the music history pedagogy classroom. The first asked how many

hours a student taught in the pedagogy class over the course of a semester. Since only seventeen courses reported using in-class teaching as a form of assessment, it was no surprise that eight reported having no teaching hours during the semester. The majority of those courses that did have learners teach in the classroom had them do so for between one and three hours. Considering that most of the courses reported being three credit hours, that means each learner in these courses taught upwards of an entire week's worth of the class in a supervised setting. While nine reported teaching between one and three hours, four reported having teaching sessions adding up to less than an hour over the semester. This next-highest number correlates with the idea of microteaching that is common in pedagogical literature. In microteaching, each student teaches for ten to fifteen minutes on a given topic, which allows for time for discussion, guidance, and response in the same class period. Finally, two courses feature students teaching between three to six hours and one course has students lead the class more than six hours, or more than two weeks of a three-credit-hour course.

The second question probed the amount of teaching learners might do outside the music history pedagogy course. Since only seven courses featured this kind of teaching, most respondents either skipped this question altogether or reported "none." Of the seven who do ask students to teach in an outside class under supervision, the vast majority of them only have students teach between one to three hours. Most likely, this number means that students teach one to three lessons in an undergraduate course with feedback coming from the instructor of record for the course they teach, the pedagogy class instructor, or both. Only one respondent had students teach between three to six hours outside the class, and one other reported having students teach more than six hours outside the pedagogy classroom. This last respondent seems to have a design like the one Edward Hafer described in his article "A Pedagogy of the Pedagogy of Music Appreciation." In his pedagogy course, Hafer has students teach community members in an eight-week "Music Appreciation Lab" through the Osher Lifelong Institute at the University of Southern Mississippi.[21] It is an innovative idea and a model that accounts for the large amount of outside teaching reported in the survey.

Beyond the assessment of learning, we were curious as to what other activities faculty used in their pedagogy courses. Constructing this list was the most difficult of the survey as there is a wide variety of possible activities, and the literature on active learning fills shelves in any library. After discussing with colleagues who teach a music history pedagogy course and interrogating my students' past experiences, we developed a list of seven activities that seemed

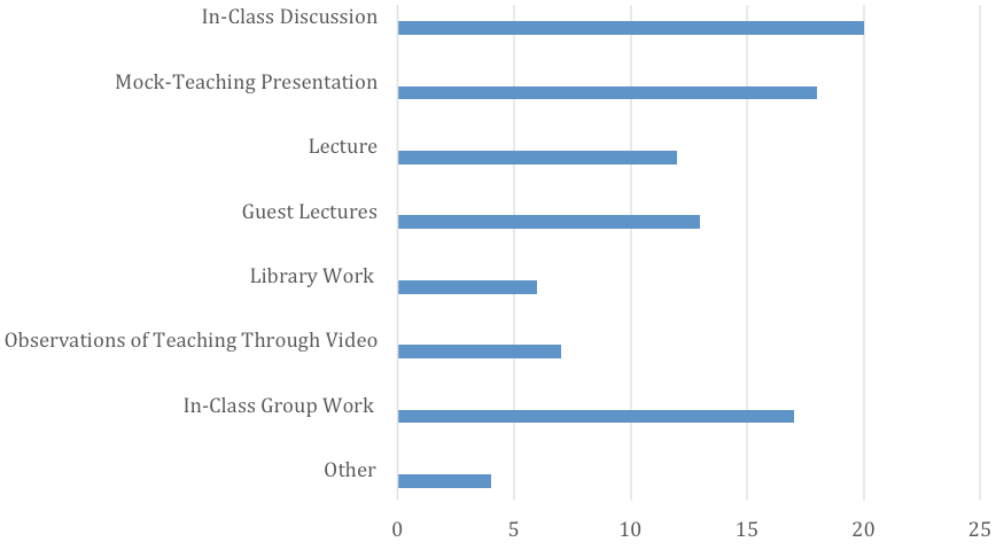
21. Edward Hafer, "A Pedagogy of the Pedagogy of Music Appreciation," this *Journal* vol. 3, no. 1 (Fall 2012): 57–75.

most common: in-class discussion, mock-teaching presentation, lecture, guest lectures, library work, observations of teaching through video, in-class group work. (see **Figure 4**) While not exhaustive, the results of the survey bore out that the list was representative as the final category, a simple "other" category, only had four responses out of the twenty-five who completed this section of the survey. As we found with the question about topics covered in the music history pedagogy course, there was clear consensus around the first example on the list: in-class discussion. As so much upper-level and graduate work in musicology is built around the seminar model of education, it is not surprising that we tend to carry the same model into our pedagogy classrooms. However, the second-highest activity was a surprise. Eighteen respondents, fully 72% of reported classes, rely on mock-teaching presentations. While it is not clear from the survey whether or not these presentations were delivered by the instructor, guest lecturers, or by students as part of the assessment plan, its high rate of response clearly shows the value placed upon practical skills in the music history pedagogy course. That value is further buttressed by the third-highest activity, in-class group work, which is used in seventeen of the reported classes. After these three activities, the remaining ones fell off precipitously in use. Guest lectures and lectures are employed by only thirteen and twelve classes, respectively, hovering around 50%. The relatively small number of classes using lectures is perhaps not surprising given the profusion of books, articles, and think pieces that decry its use. In his article "Lecturing" for *The Music History Classroom*, Edward Nowacki even builds his argument for how to use lecturing and its benefits on the foundation of the following admission: "It is a common experience of college teachers," Nowacki writes, "supported by research in the field of education psychology, that students learn better in small, interactive classes, especially those that require substantial input from the students in the form of discussion, presentations, and research papers."[22] It is clear that colleagues who are teaching a course in pedagogy are hesitant to use lecturing as opposed to in-class discussion and group work. The final two activities, observations of teaching through video and library work, were only mentioned by seven and six respondents respectively (28% and 24% of the total).[23]

22. Edward Nowacki, "Lecturing," in *The Music History Classroom*, James A. Davis, ed. (Burlington: Ashgate, 2012), 31–43.

23. The Music Library Association offers "Information Literacy Instructional Objectives for Undergraduate Music Students," which are a strong starting point for incorporating library work into the music history classroom. Although under revision, the current document can be found at https://c.ymcdn.com/sites/www.musiclibraryassoc.org/resource/resmgr/Docs/BI_MLA_Instructional_Objecti.pdf (accessed on January 23, 2018).

Figure 4: Activities Used in the Music History Pedagogy Courses

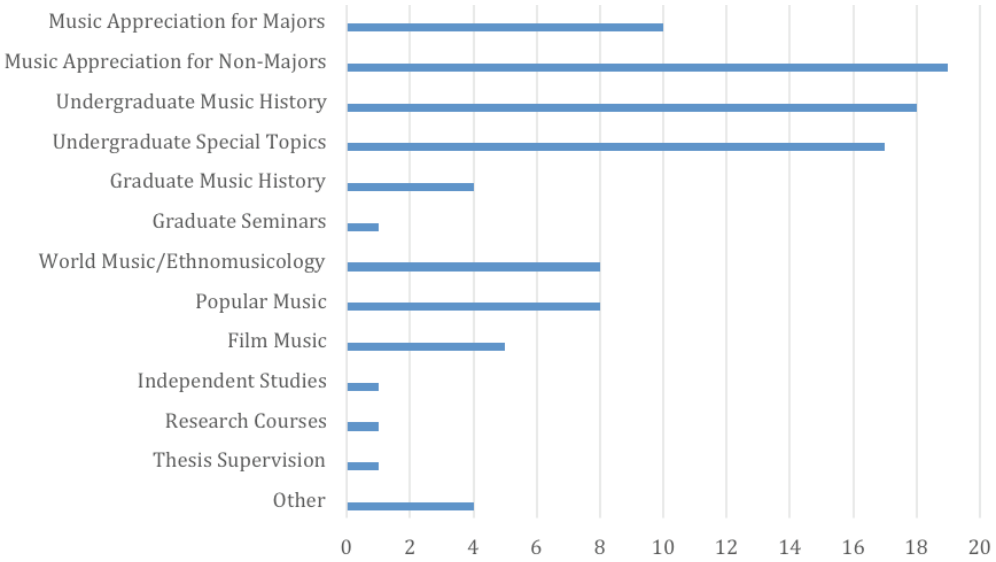


Drilling down to the content that is communicated through these activities, we developed a list of the kinds of teaching typically assigned to musicologists in U.S. institutions. The list included (ranked in the order they appeared in the survey): music appreciation for music majors, music appreciation for non-majors, undergraduate music history, undergraduate special topics, graduate music history, graduate seminars, world music/ethnomusicology, popular music, film music, independent studies, research courses, thesis supervision, and "other." From the published literature on music history pedagogy, we expected that most courses would cover teaching music appreciation for non-majors and undergraduate music history, and that hunch proved correct. What was unexpected was that those two types of courses were only slightly more common than undergraduate special topics. Non-major music appreciation appears in nineteen of the twenty-five classes, undergraduate music history in eighteen, and, stair-stepping down, special topics makes up the content in seventeen pedagogy courses. From that consensus, however, there is an enormous difference among other types of classes covered. The next most discussed kind of course is music appreciation for music majors, which ten courses include. Only eight courses, or 32% of the total, discuss world music/ethnomusicology and popular music, followed by five courses that instruct in film music (see **Figure 5**).

The final question related to pedagogy course content deals with the issue of scholarship, namely what books and articles we assign to learners in a pedagogy classroom. For our list, we started with the three published collections cited above and added articles from *Musica Docta*, *Engaging Students: Essays in Music Pedagogy*, and *College Music Symposium* as broad categories. We knew that the breadth of resources would be greater than we could list, so

immediately after this question was an invitation for the respondents to list other resources used in the pedagogy classroom. **Appendix A** is a list of the responses received in that question, compiled and annotated by Sara McClure. Fourteen respondents listed *The Music History Classroom* as a resource, making it the most commonly assigned reading in pedagogy classes, followed by eleven who use *Teaching Music History* and ten who assign various articles from *Symposium*. *Vitalizing Music History* sees use in seven classrooms, while articles from *Engaging Students* appear in six. Articles from *Musica Docta* joined "none" with one mention apiece. The "other" category was the largest of any question that included that option, with ten respondents choosing it and then, presumably, noting their choices in the following text box. Those responses ranged from university faculty handbooks, policies, and mission statements to TED talks and other instructional videos to standard educational books from Dee Fink and Wilbert McKeachie to the recommendation of having a "find of the week" where students are responsible for bringing in resources. The resulting list is a rich resource for anyone currently teaching or considering teaching a music history pedagogy course.

Figure 5: Types of Teaching Discussed in Music History Pedagogy Courses



The survey's final six questions directly spoke to Professor Gunn's list of assumptions that undergird our approaches to vocational training in graduate programs. If respondents answered in the negative about whether or not their institution offered a class in music history pedagogy, the survey immediately took them to these final questions, so that all eighty-four respondents answered them. The questions began broadly by asking the respondents to think back to their graduate training and let us know if they had any pedagogical training

in graduate school. This training could have been the campus-wide teaching assistant training reported by several in the survey or even a simple two-hour orientation before going off to lead a discussion section for the semester. The responses were fairly evenly split, with thirty-eight (45%) reporting that they did receive training, though the forty-six (55%) who reported having no training in graduate school were in the majority.

When we narrowed the focus by asking if the respondents had taken a music history pedagogy course during graduate school, the findings were perhaps the least surprising of the survey given water cooler talk at conferences and the results of the previous, smaller surveys: over 90% of respondents marked that they did not take a pedagogy course during their graduate course work. Out of the eighty-four respondents, only eight had the opportunity to take such a course in their graduate education.

The final four questions were the most illuminating of the study, both on the individual level for anyone considering starting a music history pedagogy course and on the discipline level as we continue discussions begun in the 1960s about what graduate training should encompass. In particular, these results allow us to see where this small sample of the field believes graduate students should be along Gunn's linear progression of pedagogical development, whether still an amateur or moving to autonomous professional, as they enter the job market.[24]

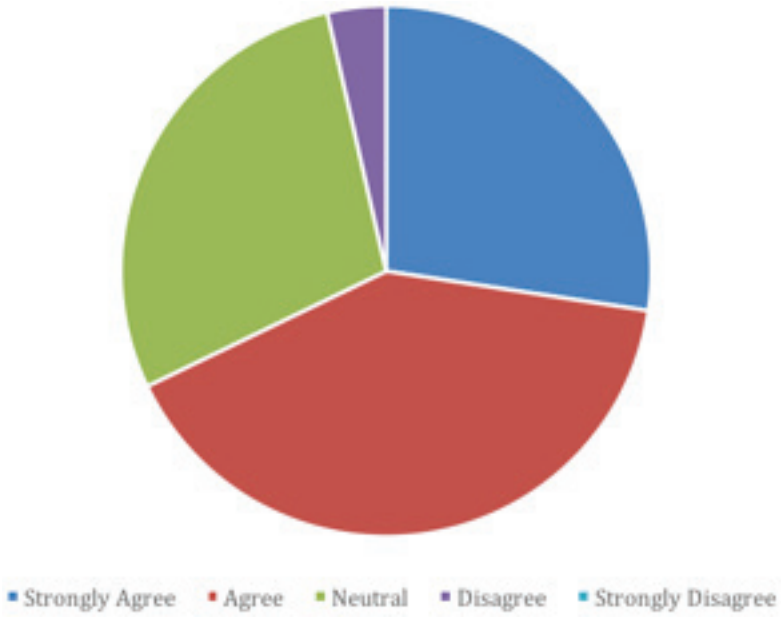
Our first question along these lines inquired as to the importance of a music history pedagogy course to a musicologist's education. The reasoning behind this question was to probe attitudes about where musicologists should be in their pedagogical development upon earning the PhD and if graduate school is responsible for providing that training. Of the eighty-four pedagogues who answered the question, 75%, fully three-quarters of respondents agreed that a music history pedagogy course is vital to the education of musicologists while the remaining 25% were either neutral towards its importance or felt it was not important (only five respondents, or 6%, disagreed or strongly disagreed with the statement). Clearly there is consensus among those responding that graduate school should take an active role in advancing musicologists' pedagogical progress. Where there is not as strong a consensus is in determining whether or not the current attempts at vocational training are actually working.

When asked if a course in music history pedagogy is effective in training teachers, only 68% agreed with the statement (and slightly over a quarter of them strongly agree—see **Figure 6**). Roughly a third of respondents were either

24. Vicky Gunn, "What Do Graduate Teaching Assistants' Perceptions of Pedagogy Suggest About Current Approaches to their Vocational Development?" *Journal of Vocational Education and Training* vol. 59, no. 4 (December 2007), 537.

neutral toward the course's effectiveness or disagreed with its effectiveness (though no one responding to the survey strongly disagreed with this statement). Comparing reactions to this question and the one immediately above is enlightening as sixty-three respondents find a music history pedagogy course important, but only fifty-seven find the course effective. Since we sent the initial email requesting participation directly to faculty teaching music history pedagogy courses and to subscribers of the AMS Pedagogy Study Group listserv in addition to each school offering graduate degrees in musicology and the broader AMS, we hypothesized that those inclined toward the idea of a pedagogy course would self-select into taking it. Indeed, the number of people marking "strongly agree" to this question almost exactly matches the number of people who described their school as offering a pedagogy course. Obviously, such a claim is a spurious correlation, but it does serve to help direct our thinking on the results as much as seeing the seven-point swing between those finding the course important and those finding it effective. And if those taking the survey were more inclined to be favorable toward coursework on pedagogy, and 32% of that sample is either neutral or negative toward the idea, a negative impression of the effectiveness of pedagogy courses is perhaps larger than that represented by this survey. It certainly merits further study to discover what about the current practices of music history pedagogy courses does not seem to be working as well, especially since, as uncovered in this survey, classes of this sort date only from the turn of the last millennium, and most have been first taught only in the last decade.

Figure 6: A Music History Pedagogy Course is Effective in Training Teachers



An obvious answer to effective training may be found outside the discipline in the training available at Teaching and Learning Centers and through Teaching Assistant training and in the discipline through means other than a dedicated course. Respondents listed all of these options when given questions that allowed for open-ended, text input replies. These types of training are collated and presented in **Appendix B** as a resource for institutions interested in a holistic approach that moves beyond a one-course-and-done approach. However, lest we fall into the trap of thinking that teacher training in music history is happening outside the pedagogy classroom, whether through short seminars or colloquia or some other form of training, 81% of our respondents tell us that there is no other specific training in music history pedagogy at their institution, while 19% of them do feature some kind of training, primarily short workshops for music history TAs, in-class presentations in seminars on other topics, and one description of a master-apprentice model.

It seems clear that Professor Gunn's three assumptions of academic teacher training are valid in our discipline and are the basis of our conversation this far about how we serve students who are simultaneously learning the methods and practices of research while preparing for a vocation where most of their day-to-day lives will potentially be spent teaching. This means that since each area of the musicological discipline has its own ethos of teaching and definitions of good practice, it is unsurprising that there is some contention about whether or not a pedagogy course is effective in its goal of training and empowering good teaching. As this is the case, I would like to conclude by offering words of wisdom from the survey. At the end of the series of questions about music history pedagogy courses currently offered were two open-ended queries: "What is the most effective aspect of this course?" and its inverse, "What is the least effective aspect of this course?" **Appendix C** offers selected responses from both of those questions, but it serves us well to highlight a few in order to distinguish those practices that might serve to lessen the 7% gap between importance and effectiveness.

Above all, these responses focused on the practical nature of the pedagogy class. The two highest-rated activities from this survey were also noted as the most effective aspects of a pedagogy course: discussion of materials and mock-teaching demonstrations. By discussing books, articles, and teaching approaches, students were able to see music history pedagogy not only as a discipline of its own but one with a unique historiography as well. As for practice teaching in the safe confines of the pedagogy classroom, the supportive atmosphere allowed students to take risks and experiment with their teaching in a way they would not be possible once instructor of record for their own classes. Finally, echoing Craig McInnis's work on academic workload and identity, many described creating an environment where learners began to distinguish

between their student and upcoming faculty selves by pinpointing changes in expectations and types of preparation when stepping in front of a classroom.[25] While not fully able to act upon any revelations, students are more prepared for the onslaught of new responsibilities that accompany the first year of teaching by having these conversations. Such an activity might be outside the assumed parameters of a course designed to help you teach, but they certainly are pivotal in preparing students to be successful faculty.

The effective practices described here may or may not work for any single institution or particular course on graduate music history pedagogy, but they are, along with the wealth of information shared in this survey, crucial if we are to continue the discipline's development. For too long pedagogues have draped a veil over their graduate and pedagogy classrooms, developing procedures and ideas in isolation. But in order to build up the autonomous professional teachers we expect in new colleagues, we must follow the best practices described in this survey. We need self-discovery, group discussion and critique, and practical engagement with the materials. We need to move from being naïve observers of teaching to acute practitioners of the art. And we need to embrace our roles as collegial professionals, collaborative and networked in our resolve to train the next generation of musicologists in a way we were not.

25. Craig McInnis, "Changing Academic Work Roles: The Everyday Realities Challenging Quality in Teaching," *Quality in Higher Education* vol. 6, no. 2 (2000): 143–152.

Appendix A

Resources used in the Music History Pedagogy Classroom
Compiled and annotated by Sara McClure

Music History Pedagogy Resources

Briscoe, James R., ed. *Vitalizing Music History Teaching.* Hillsdale, NY: Pendragon Press, 2010.

Briscoe's volume claims to offer a series of answers to the many questions about how to teach music history. It is divided into three sections: "Teaching Principles," "Teaching Strategies," and "Teaching Content," which prevent it from providing a systematic methodology. However, the essays all contain useful advice, gathered from three College Music Society annual meetings and two Institutes for Music History Pedagogy in 2006 and 2008. The essays use musical examples to highlight different teaching strategies, but subjects like professional development and other non-teaching responsibilities are not considered. Andrew Dell'Antonio's excellent review of the textbook may be found in this *Journal*, vol. 2, no. 1.

Davis, James A., ed. *The Music History Classroom*. Burlington: Ashgate, 2012.

The newest addition to the trio of music history pedagogy textbooks, James Davis's volume covers a broader range of topics than the more classroom-only focused *Vitalizing Music History*. Essay authors include two writers with complete volumes included in this bibliography: Mary Natvig (*Teaching Music History*) and José Antonio Bowen (*Teaching Naked*). Besides offering teaching strategies, essays in this volume offer advice on teaching non-majors, the first year of teaching, and professional development. This volume is an excellent starting place for those new to teaching or new to music history pedagogy. Pamela F. Starr's helpful review comparing this volume with Natvig's *Teaching Music History* may be found in this *Journal*, vol 5, no. 1.

Balensuela, C. Matthew. "A Select Bibliography of Music History Pedagogy Since 2000 With a List of Papers Read at the 2009 Teaching Music History Day." this *Journal*, vol. 1, no. 1 (Fall 2010): 61–66.

Respondents to the Music History Pedagogy Survey cited the *Journal of Music History Pedagogy* as a whole, but Balensuela's helpful bibliography lists sixty sources for further reading about music history pedagogy (including every essay from Natvig's *Teaching Music History* and Briscoe's *Vitalizing Music*

History Teaching). Since it is now almost six years old, there are certainly more to be included, but the list provides students with a solid starting place.

Natvig, Mary, ed. *Teaching Music History*. Burlington: Ashgate, 2002.

It is a shame that this groundbreaking book is not more easily accessible—as of May 28, 2016, the cheapest copy on Amazon was $90.06—because it belongs on every music history teacher's bookshelf. Natvig puts the sixteen essays into four sections that address issues almost every music history professor will encounter: "Approaches to the Music History Survey," "Teaching Non-Majors: The Introductory Course," "Topics Courses," and "General Issues." The four essays of the first section on the undergraduate survey course each address a different style period: Medieval/Renaissance, Baroque, Classical/Romantic, and Twentieth Century. "Topics Courses" covers women in music, film music, and American music; while obviously far from comprehensive, these remain three common courses. The "General Issues" section is as valuable to the experienced teacher as to the neophyte, offering ideas about writing, peer learning, and beyond. Dr. Natvig is Professor of Musicology and Assistant Dean of Undergraduate Studies at Bowling Green State University.

General Music Pedagogy Resources

Conway, Colleen M. and Thomas M. Hodgman. *Teaching Music in Higher Education*. Oxford: Oxford University Press, 2009.

This book has a lot of information packed into its 244 pages. Part One, "Course Planning and Preparation," covers designing a course, assessment, the syllabus, and a helpful chapter called "Understanding the Learner," which touches on a range of subjects, including the needs of individual learners and suggestions to help understand undergraduates at different stages of their college careers. In Part Two, "Issues in Teaching and Learning," the authors offer detailed advice on creating a culture for learning, active learning strategies, applied music teaching, and uses for technology. Part Three covers professional issues: the job search, learning from student feedback, tenure, and continuing to improve. Like many of the other sources addressed here, the authors advocate a "learner-centered pedagogy" to see students as individuals and meet them where they are. Both authors have other books for music teachers; Colleen Conway is Associate Professor of Music Education at the University of Michigan, and Thomas Hodgman is Associate Professor of Music at Adrian College.

Engaging Students: Essays in Music Pedagogy. 2013, 2014, 2015. http://flipcamp.org/engagingstudents/

The three volumes of this journal explore pedagogy in both musicology and music theory, including articles on philosophy, practice, writing, assessment, and technology. The homepage identifies the motivation for this open-source collection as "drawn in part from our vision for a new format for scholarly communication based on collaborative and swift peer review… [taking] our inspiration from hack-a-thons, in which creative solutions to a problem emerge from working intensely together in a collaborative environment for a limited time." Kris Shaffer, who is leaving his position as Instructor of Music Theory at the University of Colorad o-Boulder to become an Instructional Technology Specialist at the University of Mary Washington, leads the project; he also is the lead author and editor of *Open Music Theory*, an open-source, interactive resource for undergraduate music theory courses (http://openmusic-theory.com).

Jorgenson, Estelle R. *The Art of Teaching Music*. Bloomington: Indiana University Press, 2008.

Unlike other sources that emphasize the learner, Estelle Jorgenson focuses on the teacher, offering "principles that I see as important in the life and work of a music teacher – principles that emerge out of my reading and reflection on my own lived experience… as we take stock of our own lives and work, we are paradoxically better able to help our students" (ix). The table of contents reflects different skills a teacher needs, like "Judgment," "Organization," and "Imagination," for example, as well as roles a teacher plays: "Leader," "Listener," "Performer," and "Composer." Throughout the book, Jorgenson emphasizes creativity and a willingness to explore a variety of potential solutions. Endnotes are thorough and include plenty of suggestions for further reading. Jorgenson is Professor of Music Education at the Jacobs School of Music at Indiana University, where she teaches courses in the foundations of music education. She has authored several other books including *In Search of Music Education* (1997) and *Transforming Music Education* (2003).

Woods, David G., ed. *College Music Symposium*. The College Music Society. 1961-present. http://symposium.music.org/.

With over fifty years' worth of articles, the *Symposium* is a valuable resource for musicians and pedagogues alike. This online resource is organized particularly well; the front page is organized by theme rather than by issue. Particularly relevant is the "Instructional Technologies and Methodologies" section about halfway down the front page. Recent articles of interest include, "What Would Beethoven Google? Primary Sources in the Twenty-First Century Classroom"

by K. Dawn Grapes and "Concurrent Collaborative Analysis: Integration of Technology for Peer-Learning" by John Leupold and Jennifer Snodgrass.

General Teaching Resources

Ambrose, Susan, et. al. *How Learning Works: Seven Research-Based Principles for Smart Teaching*. San Francisco: Jossey-Bass, 2010.

Unlike some of the other volumes that are based on anecdotal evidence, this important book uses research across disciplines distilled to seven principles that help those without degrees in education better understand the process of learning. The authors define learning as a *process* that leads to *change* which occurs as a result of *experience*. The seven principles, listed in detail at Carnegie Mellon University's Eberly Center for Teaching Excellence and Educational Innovation's website (http://www.cmu.edu/teaching/principles/learning.html), address students' prior knowledge; how they organize and apply knowledge; how motivation affects learning; how students develop mastery; the value of goal-directed practice and targeted feedback; how the social, emotional, and intellectual climate of a course impacts learning; and helping students become self-directed learners. Although this book feels more scientific than other sources examined here, the prose is easily understood and provides the reader with concrete steps to improve students' learning.

Bain, Ken. *What the Best College Teachers Do.* Cambridge: Harvard University Press, 2004.

In the late 1980s and early 1990s, Ken Bain began a study to discover what makes a highly effective teacher at the college level. Through a process explained in this book's epilogue, Bain and his colleagues chose sixty-three teachers and conducted interviews with those teachers, their students, and their colleagues; reviewed their teaching materials; and observed their classes. The outcome is an essential volume that shares conclusions about six questions: What do the best teachers know and understand? How do they prepare to teach? What do they expect of their students? What do they do when they teach? How do they treat students? How do they check their progress and evaluate their efforts? (pp. 15–19). While it may be argued that Bain's findings are best-suited to ideal teaching situations, this book gives teachers, both new and experienced, plenty of ideas to consider when planning their courses and individual classes, and, perhaps most importantly, evaluating their own teaching. Bain, a historian specializing in American-Middle Eastern relations, has founded and directed four teaching centers at NYU, Northwestern, Vanderbilt, and Montclair University.

He has since written another book, *What the Best College Students Do* (Harvard University Press, 2012).

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

In *Teaching Naked*, Bowen argues that colleges and universities should maximize the face-to-face contact between teachers and students that cannot be found online. However, rather than telling teachers to eschew technology, he urges them to use it to their advantage outside the classroom (often called the "flipped" classroom). He offers technology strategies for content delivery, engagement, and assessment, while encouraging teachers to make the most of class time with interactive classes, active learning and problem solving, writing and feedback, discussions, etc. José Bowen has had a varied career in music, from jazz performer to musicologist to serving as the Dean of Fine Arts at Miami University and the Dean of the Meadows School of the Arts at Southern Methodist University. He currently serves as the president of Goucher College in Baltimore.

Cuddy, Amy. "Your Body Language Shapes Who You Are." TED Talk, June 2012. https://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are.

In her TED Talk, social psychologist Amy Cuddy dives into body language, explaining that non-verbal communication says as much—or more—than our words. She also demonstrates that we are as influenced by our non-verbal communication as those around us. Cuddy's research at the Harvard Business School focuses on power and dominance, and she explores whether we can feel differently about ourselves by engaging in powerful body language. She shows that engaging in high-power poses for only two minutes causes higher levels of testosterone and more positive thinking that manifests itself in riskier behavior, while conversely, low-power poses increase cortisol (stress hormone) and decrease risky behavior. Cuddy encourages people to "fake it until you become it" through tiny changes like assuming high-power poses. She also makes valuable comments on imposter syndrome, a popular topic in academia and the pedagogical literature.

Duckworth, Eleanor. ed. "*The Having of Wonderful Ideas" and Other Essays on Teaching and Learning*. New York: Teachers College Press, 1987.

Eleanor Duckworth, professor of education at Harvard University, studied with Jean Piaget, best known for his work on cognitive development in

children. Duckworth embraces Piaget's ideas, encouraging teachers to help learners construct their own knowledge. While most of the examples in the book are studies with children, a discussion of how to apply these principles to older students is valuable. The first edition was reviewed here; the book is now in its third edition (2006).

Fink, L. Dee. *Creating Significant Learning Experiences: An Integrated Approach to Designing College Courses*. Rev. ed. San Francisco: Jossey-Bass, 2013.

In this book, Fink identifies new learning goals and offers a new taxonomy to get beyond Bloom. A "taxonomy of significant learning" encompasses the following categories: foundational knowledge, application, integration, human dimension, caring, and learning how to learn. Fink then delves into strategies for course design and teacher-student interactions, which can also be found in this self-directed guide, available online at: https://www.deefinkandassociates.com/GuidetoCourseDesignAug05.pdf. Fink provides clear, thorough explanations and step-by-step guides to implement his taxonomy for significant learning. While he is currently working as a higher education consultant, L. Dee Fink served as the founding director of the Instructional Development Program at the University of Oklahoma from 1979–2005 after earning a PhD in Geography from the University of Chicago.

Huston, Therese. *Teaching What You Don't Know*. Cambridge: Harvard University Press, 2009.

Graduate education often suggests—by accident or by design—that we cannot be good teachers until we have completely mastered our subject matter. Therese Huston, however, argues that everyone, even experienced faculty members, is faced with teaching material or types of students outside their area of expertise. For this book, Huston interviewed twenty-eight faculty and administrators and shares their stories, discussing why this is becoming a more common occurrence, and offering plenty of advice on how to prepare, creating credibility (essential advice for any new teacher), active learning strategies, and teaching different types of students. Huston writes in a conversational tone with plenty of anecdotes rather than scientific research. Appendices include a list of additional sources, a "student group syllabus review," and a sample midterm course evaluation. Huston is a cognitive psychologist and currently serves as faculty development consultant at Seattle University's Center for Faculty Development.

Lang, James M. *On Course: A Week-by-Week Guide to Your First Semester of College Teaching*. Cambridge: Harvard University Press, 2008.

James Lang, currently Associate Professor of English and Director of the Center for Teaching and Learning at Assumption College, worked with Ken Bain while completing his PhD at Northwestern University. After working for three years as an assistant director at Northwestern's Searle Center for Teaching Excellence, Lang felt unprepared for his first year of teaching when he left for a tenure-track position, and this book is the result. This book does not provide a comprehensive overview; instead Lang focuses on issues typically faced by first-year teachers. He guides the reader through syllabus preparation, teaching strategies, assignments and grading, student issues, academic honesty, re-energizing the classroom during "that time" of the semester, and the last days of class. Each chapter includes a useful list of resources for further reading. The last chapter, "Teachers as People," is a short but valuable essay on the development of one's teaching persona.

Appendix B

Types of Graduate Training in Pedagogy

While this survey and resultant article have focused on a course in music history pedagogy, it is not the only solution to the challenge of delivering vocational training to musicology graduate students. The following list of possible alternatives are all being practiced at U.S. institutions as reported by respondents to the "Graduate Music History Pedagogy" survey conducted from October 25, 2015 to November 15, 2015.

1. Training offered by the campus Center for Teaching Excellence for all new Teaching Assistants. This option appeared in many responses and ranged from a two-hour orientation to a one-day symposium before classes started to a week-long summer intensive course.
2. Workshops throughout the semester for interested Teaching Assistants and other graduate students. Some of these workshops are run through campus Centers for Teaching Excellence and others are delivered at the department level.
3. Other courses in pedagogy, but not specifically aimed at musicologists. Many respondents mentioned a Music Theory Pedagogy Course while others mentioned a College Teaching in Music course offered by faculty in Music Education.
4. Many respondents described a mentor/apprentice program that exists instead of a single class in music history pedagogy. In many cases this consists of a single faculty with a single student and features classroom observation and consultation. In other cases, it appears as a coordinator for graduate assistants who mentors all assistants individually and as a group.
5. Some Graduate Schools or Graduate Colleges offer certificates in collegiate teaching that offer training through seminars, meetings, and assignments.
6. Similarly, some schools participate in the "Preparing Future Faculty" program which launched in 1993. For more information, see http://www.preparing-faculty.org/
7. Many programs offer weekly Musicology Colloquiums that are not for credit but address professional development issues. One respondent noted that pedagogy topics represented about 15–25% of the sessions in any given semester.

Appendix C

Selected Remarks on the Most and Least Effective Aspects of a Music History Pedagogy Course

The following remarks are reproduced verbatim from responses to the questions "What is the most effective aspect of this [music history pedagogy] course?" and "What is the least effective aspect of this course?" They are collated and presented here as an aid to anyone considering creating a music history pedagogy course or a more general pedagogical training.

Most Effective:

1. Student teaching demonstrations and class discussion
2. Observation and mock teaching
3. The students are engaged in teaching a non-major course, so it is a comfortable place in which we can talk about success and/or failures in the classroom. It also helps students make the distinction between their "student" self and their "faculty" self.
4. Self-discovery; practice teaching and group critique; exploration of new ideas; critical thinking about music history as a subject to be taught, possible approaches, and materials; students' development of original materials; course design.
5. Practical instruction about teaching and student engagement techniques
6. Rich discussion of selected readings by class
7. The course is very practical in nature. "Hands on" teaching, with peer review by other students creates a supportive environment. Students teach three times, so they are able to incorporate criticism and improve. Secondarily, reviewing textbooks makes them grapple with what they think music history is and what is most important to teach.
8. Group discussion and trouble-shooting of situations the students/teaching assistants are facing. That it is broadly conceived for music theorists, ethnomusicologists, and composers is both a pro and con.
9. That the students can develop their own syllabi and then teach classes on the undergrad level and music appreciation classes
10. Ours is a course that is designed NOT for our occasional MM in Music History, but for our large population of MM and DMA students in performance. It was the first of its kind in the country to focus on training this particular population to teach music history. They find it very helpful, and it helps them to get jobs.

Least Effective:

1. Lecturing
2. The unavoidable fact that the teaching situations aren't real—the students themselves are the low-risk guinea pigs.
3. I wish there was more time for dealing with the issues surrounding teaching the non-canonic. We also don't really deal with assessment in any organized way. Sometimes the biggest problems in student practice teaching are related more to substance than to style—they need more background in the subject areas they are trying to teach. Sometimes their practice teaching makes clear that they haven't had good teaching role models in their own education, so their vision of what is possible can be limited.
4. Given that we are not training music historians to teach music history, our target population necessarily consists of students who do not know very much history. Further, they do not know the trends in the field that are remapping the way that musicologists think and teach about history. So we have to spend a great deal of time looking at what's going on in music history as "outsiders."
5. I have only taught the course once, but it was one of the most successful courses, possible THE MOST successful course I have ever taught. The only negative is that we couldn't do everything we would have liked.
6. Since it is only one credit (and thus we meet only 1 hour per week), it is difficult to cover every aspect needed to do the topic justice.