Archives

Digging in Your Own Backyard: Archives in the Music History Classroom

Danielle Ward-Griffin (Christopher Newport University)
James O’Leary (Oberlin College)

While few would deny that archival sources often play an important role in musicological research, their role in the classroom seems less clear. Given the abundance of facsimiles, reproductions, and modern editions readily available to teachers today, what can archival sources offer that such reproductions cannot?

This panel explores some of the ways in which archival sources can expand historical surveys and topics classes commonly taught at many academic institutions. Referencing Walter Benjamin’s well-known theory of the historical “aura,” we claim that archival objects can encourage students to consider, not simply abstract content, but also an object’s unique history and materiality: who used it, when they used it, and how it was used. Even if it is impossible to address such issues definitively, we nevertheless argue that turning students’ attention toward books (instead of texts) and scores (instead of music) does more than play off antiquarian interests. First, we argue that such objects can activate the students’ historical imagination, thereby forcing students to articulate the acts of hermeneutics and recovery necessary to construct a historical narrative. In other words, students become aware of the historiographical maneuvers that link a particular object to a broader historical movement, concept, or theory. Second, asking students to consider objects in a local, physical sense can illuminate the ways in which otherwise abstract histories may not account for individual historical agents. This requires students to consider “microhistorical” figures who may not appear in any written record, but whose opinions and habits can enrich our narratives and defamiliarize our histories.

To illustrate these points, this panel focuses on a number of classes that have been built around two archival collections: the Josephine L. Hughes Collection at Christopher Newport University and the Frederick R. Selch Collection at Oberlin Conservatory, which each contain sheet music, instruments, and ephemera.

The first paper explores the ways in which using sheet music can shift students’ focus from a composer-centric to a consumption-oriented history. As students write “backstories” for pieces by forgotten or anonymous composers, they are challenged to find other ways to situate the score in American musical life. By including this student work alongside scanned images of scores on the Collection’s webpage, the students’ role also shifts from consumer to producer.
of historical knowledge. In selecting the pieces and providing the context themselves, students learn to examine critically the editorial process that shapes the modern editions and anthologies that usually remain unquestioned in the classroom.

The second paper suggests ways in which using historical objects in the classroom can inspire new modes of listening. By drawing on archival instruments and museum objects which are often unplayable (and therefore mute) today, we ask students to consider sound itself from a historical perspective, thereby raising questions about how different ensembles sounded in the past, how venues may have affected that sound, and so on. Ultimately, in asking students to unlock the sounds of the past, we necessarily ask them to consider different sonic possibilities in their own performances today.

10:45 Curricular Considerations

Questioning Boundaries in Traditional Music Appreciation Pedagogy: A Study on the Effect of an Attentive, Listening-Based Approach on the Music Appreciation Achievement of College, Non-Music Majors

Heather McNeely (Bob Jones University)

Music appreciation courses have become core components of humanities and education curricula, yet scholars have differed on the definitions, approaches, and goals of such courses. Researchers have investigated the efficacy of various pedagogical approaches to teaching music appreciation; some have attempted to measure appreciation and clarify its definition and goals; others have argued that a traditional approach perpetuates a hidden curriculum of social stratification.

I conducted a study to determine the effectiveness of a non-traditional, listening-based approach to music appreciation compared to a traditional approach. Over the course of one school year, I taught and tested students in two classes of a college music appreciation class. I taught one class according to a traditional approach and taught the other according to a listening-based approach. I administered an attitude questionnaire to all participants as a pretest/posttest and an identical final achievement test to all participants at the end of the semester.

Statistical analysis of data from the achievement test and questionnaire indicated that participants experiencing the non-traditional music appreciation approach did just as well on factual knowledge and listening skills as their counterparts who experienced the traditional approach. The attitudes of the two classes toward music were similar as well, suggesting the effectiveness of a non-traditional approach in encouraging positive attitudes toward music. Based on my discoveries, I now envision the possibility of music appreciation existing either as a hybrid course, borrowing heavily from ethnomusicology. With that in mind, I conclude my paper by explaining my ideas for the redefining of music appreciation.

Leaving the Wolf’s Glen: Measuring Decanonization in the Digital Age

Stephen Meyer (Syracuse University)

As many scholars have pointed out, the formation of a musical canon takes place in a number of different spheres. A canon—to paraphrase Joseph Kerman and William Weber—is not a repertory but rather an idea with moral and spiritual
dimensions, continually responding to ideological changes and cultural shifts. The process whereby certain pieces or groups of works (e.g. music by women composers, music written after 1945 etc.) enter a canon has been frequently described. The inverse of this process: the decanonization of musical works, has received less attention. The goal of this paper is to enrich our understanding of this process through a particular case study: the Wolf's Glen Scene from Der Freischütz. The decanonization of this scene is clearly the result of myriad factors: changing aesthetic priorities; the musical and dramatic complexity of the scene itself; and a desire on the part of musicologists to move away from the Germanocentrism that characterized traditional music-historical narratives. Rather than providing a set of answers that might account for decanonization, this paper will explore a selected group of methodologies—historical "vertical readings" of textbook editions, statistical analyses of databases, and various kinds of qualitative evaluations—in order to understand how (or if) it is possible to measure this process. The digitization of knowledge that has taken place over the past twenty years makes new kinds of analyses possible, but it also creates new cultural conditions in which the very idea of a musical canon may lose its relevance.

Teaching Historiography as Music History and the Idea of “Western Music”

Daniel Barolsky (Beloit College)

At Milwaukee’s AMS we revisited the relevance of the Western Music survey and explored alternative approaches. By describing a course devised for a completely new curriculum at a liberal arts college, this paper challenges the implicit value of the multi-semester survey but also proposes that music history be taught with greater attention to how the history itself is written, by whom, and for what larger purpose. With the requirement of multiple terms of Western Music History for music majors (alongside a required sequence of music theory courses that predominantly focus on music from the common practice), institutions send a message that reinforces the universalizing centrality of both this repertoire and its related identities and aesthetic values.

Instead of pursuing musical coverage for the sake of musical literacy (often a chronological catalogue of canonic “musical works,” dominant styles, and influential composers), I propose that a single introductory course to music history can better develop critical thinking skills when the questions asked derive from an examination of historiography and the application of methods and epistemologies from music’s other subdisciplines. Students are asked to consider which repertoire has entered the canon (and why), how different methods of analysis and interpretation reveal underlying biases or agendas, which questions scholars ask of the music (and which they avoid), and how national, gendered, and racial power relations become normalized in the representation of music. Finally, students examine Western Art Music as an historical construct—a topical or generic idea that continues to shape contemporary perceptions and values.

12:30 Lightning Talks

Enhancing the Classroom Community with Technology

Alex Ludwig (Berklee College of Music)

Without technology, I could not teach my History of Popular Music course, a course that regularly reaches its cap of one hundred students. My technological
toolbox comprises a variety of applications, including social media sites like Twitter and Storify, and Google’s suite of cloud services. These services enhance my ability not only to educate and assess my students, but also to inspire and enhance the community with them. In this interactive Lightning Talk, I will discuss the various tools and techniques that support my teaching of a large, survey course.

How Music Can Reshape a Film
Aaron Ziegel (Towson University)

Students studying film music are often interested in exploring how music can play a role in altering the impact of filmic images. This lightning talk will demonstrate one proven classroom approach to teaching this issue. Drawing upon Claudia Gorbman’s approach to “narrative film music,” this demonstration will explore how music can act as a guide, shaping and manipulating a viewer’s response to on-screen images. The activity begins with silenced footage from an opening credits sequence that is notably generic in nature, revealing little about the film to come. (For greater impact, the source of the chosen clip cannot be revealed in this abstract.) Subsequent showings of the clip are paired with alternative musical accompaniments. Contrasting musical genres reveal how style and idiom play a central role in preparing audience expectations for what the film will ultimately be about, before the scene is finally viewed with its intended film score accompaniment.

Three Strategies for Making Hindustani Instrumental Music Accessible to Anyone
John Hausmann (University of Cincinnati)

The rhetoric of Hindustani instrumental music can challenge unfamiliar listeners, but like other “classical” styles, the music has an established syntax that allows aficionados to learn the music’s rules and understand performances. In this video, I present three progressive strategies that use imitative modeling and rely on no prior musical training, allowing anyone to immediately engage with the melodic beauty and rhythmic complexity of this music. By singing the drone, listeners can internalize the performance’s tonic and follow the melodic departures and ornaments of the opening alap. By marking tala on the fingers and hands, listeners can feel and visualize the underlying rhythmic cycle. By singing with sargam (solfege), listeners can hear and internalize the underlying composition and create an aural touchstone for following the performer’s improvisations. I also include a handout with additional exercises and a discography complete with extensively annotated Soundcloud examples.

The “State of the Symphony” Project
Emily Richmond Pollock (Massachusetts Institute of Technology)

I teach a traditional one-semester survey of the symphonic repertoire designed for musically literate non-majors at MIT. I have complemented the core mission of the course (the investigation of canonical works) with a term project on the topic of contemporary symphony orchestras. Each student selects an American symphonic organization and, over many weeks, amasses research on programming patterns, labor relations, press reception, funding structures, outreach efforts, etc., aggregating and analyzing the data along the way in a shared spreadsheet and short write-ups. In the context of an engineering school, students find this quasi-sociological method stimulating, and the final full-length
written reports are both original and rigorous. As an opportunity for critical thinking, the project encourages students to substantiate arguments about the institutional health and mission of orchestras (or even the “death of classical music”) and to treat music as a practice located in its contemporary societal context.

**Digital Peer Reviews in Writing Intensive Courses**  
*Joseph R. Matson (Illinois State University)*

In the fall of 2014, I was assigned to teach a writing intensive music course that included approximately fifteen pages of formal writing from each of my 125 students. In the same semester, my university introduced a new tool to its learning management system: peer review. I was among the first class of professor to pilot the peer review tool at my university, and, through a process of trial and error, I developed strategies to effectively deploy digital peer reviews in writing intensive courses.

In this lightning talk, I will present a Camtasia video to demonstrate how Sakai’s peer review software works, including suggestions for successful implementation. Peer review can be an effective way to increase students’ intrinsic motivation because they know that their peers will be reading their written work. Peer reviews also prompt students to apply the knowledge that they have gained in a course to new materials.

**From Low-Stakes to High-Stakes: Teaching Written and Oral Communication Skills**  
*Colin Roust (University of Kansas)*

Communication skills are a core part of every course that I teach. In this lightning talk, I present my approach to teaching writing across the full range of musicology courses, from the undergraduate survey to doctoral seminars. Through a series of low-stakes and high-stakes assignments used in all of these courses, I present a consistent model for conducting research projects. By devoting class time to discussions and workshops on research, writing, and presentation skills, I make writing, in all its forms, an essential part of the course.

**Saturday, June 6**

9:00 **Engaging Diverse Audiences**

**Bringing Music to the Masses: Teaching Music History and Appreciation to a Community College Student Population**  
*Molly M. Breckling (Wake Tech Community College)*

As we all see everyday, the landscape of higher education is undergoing massive changes, and many of our colleagues are struggling to find their place in this new world. One option that few may consider, but that offers countless rewarding challenges and opportunities is teaching at community colleges. That said, the average community college student differs from one studying at a traditional four-year school in many ways, and the community college instructor must adapt to an enormous range of student abilities, expectations, and lifestyles. This paper explores strategies for adapting both general education classes and music major Music History courses to the community college population, finding a
level of communication that works for students of every level, and preparing those students who plan to transfer for the realities of a university education. Students attend community colleges for diverse reasons: to save money while completing general education courses, to gain experiences later in life, to raise their grade point average before applying to a university and, some simply because they are facing pressure from parents, employers, or other authority figures. The effort a student will put into his or her course work is largely dependent on his or her motivation for taking classes, but effective teaching strategies targeted toward the under-prepared student can help all gain valuable study skills and a genuine appreciation and understanding of music.

Enabling Musical Methodologies: Digital Audio Workstations in the Music Appreciation Class

Kevin R. Burke (Florida Institute of Technology)

There are many creative ways to engage students in musical forms of thinking and expression in the non-major course. Interactive audio recordings, streaming videos, and blogs, among other recent technological resources, encourage appreciation through active listening activities. This presentation offers several strategies for reaching students with little to no training in music fundamentals and Western notation via the Digital Audio Workstation (DAW). The increase in popularity, affordability, and utility of these prosumer interfaces affords new opportunities for student exploration of musical structures and creative compositional processes. I will present three activities in Apple’s Logic Pro X involving form and analysis, composition, and protonotation.

Recent updates to Windows and Mac operating systems have made the use of the popular freeware Variation Audio Timeliner for form and analysis a challenge. But Logic Pro’s graphical interface provides several ready tools for students to annotate audio files of required pieces, including the ability to locate and demarcate formal sections with coloration and text-based labels. Second, Logic Pro’s step sequencer, Ultrabeat, offers students a user-friendly palette for composing simple musical motives and phrase structures in order to demonstrate competency of course topics. Finally, the MIDI piano role is an accessible alternative to traditional Western staff notation for illustrating key concepts of pitch, texture, and rhythm. Although Logic Pro X ($199) may be beyond reach of some students and instructional labs, many low-cost alternatives such as Audacity, Garage Band, and Reaper offer many of the same capabilities.

Beyond the Trigger Warning: Teaching Operas with Sexual Violence

Kassandra Hartford (Stony Brook University)

In recent years, it has become clear that sexual violence on college campuses has become an epidemic. In response, there has been a call for “trigger warnings,” a formal notification for students that the materials that will be studied may trigger traumatic memories. These are pressing issues for music historians: the operatic canon is rife with scenes of sexual violence and implied sexual violence. Even introductory music history textbooks frequently include Don Giovanni, Rigoletto, or Wozzeck. Lady Macbeth of Mtsensk provides a particularly thorny case: while we often reference it in order to draw attention to issues of artistic freedom and censorship, less attention is given to the fundamental role of sexual violence in the opera. In this talk, I suggest the ways in which we might
move beyond a simple “trigger warning” and more fully engage this issue as part of a productive “teaching moment” in music history classrooms. I draw upon feminist work on changing rape culture, pedagogical literature on rape in other disciplines, my own teaching experience, and conversations with colleagues at Stony Brook University’s Center for Prevention and Outreach and Wo/men’s and Gender Resource Center to suggest several possible interventions that we can make in music history classrooms. These include: 1) naming the act of rape and the threat of sexual violence, and drawing attention to summaries that repress that content 2) engaging students in conversations about the ways these operas are staged 3) allotting classroom time for students to share their reactions to disturbing material.

2:00 Ethics and Exploration

Synergizing Music and Art: A Student-Led Interdisciplinary Immersion
Heather Platt (Ball State University)

Art museums and community arts organizations around the country are seeking ways to integrate diverse art forms, but too often this just results in background music to an exhibit of visual arts. In a similar vein, although music history textbooks provide numerous photographs of important paintings and sculptures, little space is devoted to exploring interdisciplinary relationships. “Synergizing Music and Art” is a student-led course created to address both deficiencies. Students explored imaginative connections between music and art while creating a “Musical Tour” of the David Owsley Museum of Art (Indiana). In addition to which they experienced the challenges of educating the general public.

The course simulated a professional environment. Working with museum staff as their clients, music and art majors produced a web resource for the museum. Aside from the usual url, patrons of the museum can access this site by using QR codes displayed next to paintings included in the “Musical Tour.” Each QR code links a painting to a recording of a piece of music. A museum visitor may choose to discover (and blog) their own connections between these works by contemplating provocative questions designed by the students, or they may read a student’s interpretations. In some cases, two contrasting pieces of music are connected to a single painting, which leads to multiple interpretations of that painting. The course’s learning outcomes include a model through which other classes can explore art-music fusions as well as students equipped to be community advocates for the arts.

Oral History and the Introductory Music History Course
Vilde Aaslid (Brooklyn College)

In this paper, I discuss the benefits and challenges of including an oral history project in an introductory music history course for non-majors. This spring, one hundred of my students conducted interviews with members of their communities, capturing accounts of attending concerts that are vivid with details of venues and performers. At the end of the term, we will collaborate on an interactive map that will display critical details from the interviews as well as a short audio clip. The project helps the students connect to their rapid changing city and understand its history through its developing music scenes. It reinforces the themes of space and place built into their concert report assignments as well as the course’s lecture content.
A number of perhaps unfamiliar tasks face a teacher considering an oral history project. For a successful interview, students need coaching in finding and selecting an appropriate narrator, careful introduction to the technology they will use to record, and thoughtful preparation in interview techniques. Ethics need to be attentively discussed in class and instructors need to prepare processes for managing the submission of many large files. In my paper, I will discuss the successes and failures of my initial attempt at an oral history project, how the assignment enhanced the broader course, and how I plan to revise the assignment going forward.

“Music is so personal...so I’m vulnerable”: Challenges of the (Liminal) Music History Classroom

Colleen Renihan (Mount Allison University)

Douglass Seaton’s suggestion that “music history ought to investigate musical experience” (2010, 60) highlights the topic of the most exciting discussions in the Music History classroom: students’ personal experiences of music. Engaging with music, however, is not a straightforward affair, nor is it without risk. Music courses are often foreign places where discussions about musical experience and artistic expression can be intimidating and risky—especially for non-majors. Despite music’s prominent and meaningful role in the lives of young Millennials, learning about music in this context, as Marion Wilson Kimber has recently suggested, “sometimes challenges some of their deeply held beliefs,” (2013, 1) as it requires them to consider the nature of their own engagement with music, and to be open to a reconsideration of musical and artistic truths they have long held near and dear. To participate in what Marc Carnes (2004) describes as “liminal classroom” experiences in a music classroom—one where engagement is imaginative, expressive, committed, and energized—students must feel comfortable enough to discuss a topic that is often intensely personal.

Drawing on recent literature on motivation and the cultivation of classroom ethics and safe spaces (see Bonwell and Sutherland 1996, Brookfield 2009, and Case 2011) I explore some possible ways to approach the fostering of an ideal liminal space in the Music History classroom—particularly in the first few class meetings—and I argue for the uniqueness of the Music History/Music Appreciation classroom with respect to the risks and potential benefits of students’ engagement therein.

3:45 Provocative Pedagogies

Putting Questions at the Center of Research and Writing
Sara Haefeli (Ithaca College)

A number of recent challenges to the traditional research paper claim that students are more engaged by flexible, creative projects (Knyt, 2013), and others, including myself, claim that the format of the research paper inevitably promotes awkward attempts at formal prose with disappointing content (Lunsford, 2012 and Haefeli, 2013). However, the research paper is an excellent vehicle for teaching discipline-specific skills and worth redeeming. The problem is a wrong-headed idea about the purpose of the research paper. Students think they should be artfully summarizing the research of others idea instead of letting the writing guide their own inquiry. My challenge, then, is to help students who have been
trained to focus on answers provided by others to become comfortable with the ambiguity of asking their own questions. This paper describes a shift I made in the way that I teach the music history research paper from one that started with a “topic” to one that focuses on developing strong research questions.

I begin by having the students identify research questions in existing academic scholarship. Before starting their own project, they reverse engineer a peer-reviewed article to start to understand how scholarship is structured. I then introduce intentional steps in crafting a research question, starting with a broad topic and narrowing through preliminary research and persistent inquiry of the existing scholarship. In order to best support the student in this new educational environment, part of this project must include the introduction of skills for coping with ambiguity. Ideally, the final paper will reflect their own thinking on a topic and their rough, imperfect questioning of assumptions.

Demystifying Plagiarism: Leading an Engaging, Memorable, and Effective Discussion

Kristen Strandberg (Wabash College)

Many students are confused about what constitutes plagiarism and why some forms of plagiarism are difficult to identify. I have found that a surprising number of students generate problematic prose in spite of clear handouts and in-class conversations about proper paraphrasing and citation. Therefore, in the spring of 2015, I devised a more engaging and interactive approach toward discussing plagiarism with my students that generated a lively conversation and helped to demystify academic dishonesty.

I show examples of legal accusations against a hip-hop artist for unethical sampling, a university president for a plagiarized speech, and a romance novelist for borrowed and poorly paraphrased text, and we discuss what constitutes ethical borrowing versus plagiarism. In examining works accused of copyright infringement alongside their sources, we find in the examples not only clear word-for-word plagiarism, but various shades of unethical behavior. I follow this discussion with a small-group activity in which students identify acceptable forms of paraphrasing with proper citation.

By showing real-life examples of copyright infringement and the consequences faced by professionals, students see that plagiarism exists outside the classroom and academia. Furthermore, memorable and sometimes humorous examples along with a hands-on activity increased student engagement and enhanced students’ understanding of academic dishonesty. Finally, this method resulted in a significant decrease in the number and severity of plagiarism cases in my students’ papers compared to previous semesters.

Pedagogical Methodologies for the Music History Survey Course

Rebecca Holman Williams (California State University, Long Beach)

Many music students that enter into a college music program are talented performers but have very little music history or theory background. The music history survey course serves the purpose of giving students a foundational knowledge of music history as they begin their academic careers. In this way, there is a semblance between the music history survey course and the music appreciation course. It is a challenging task for the professor to teach two thousand years of Western music history in one semester. The amount of material to be taught can feel overwhelming to both student and teacher alike; and there is
a risk of less absorption and understanding of the concepts of musical elements and historical background as a result.

Music appreciation is a popular General Education course at the university level and is included as a survey course for music majors at many universities, yet there is not a consensus on the “correct” way to teach the course. Many pedagogical approaches have been explored; each having its merits, and it is probable that there will never be unanimous agreement among music educators regarding which approach is the most effective. Three pedagogical approaches in particular have been effective; namely the analytical approach, the historical approach, and the contextual approach as described by professor of music Dr. Lewis W. Gordon.

The analytical approach is based most in music theory, and includes the in-depth study of a select number of works with a focus on musical elements. The historical approach focuses on the historical context in which the pieces were written. The contextual approach combines the analytical and historical approaches, taking into account both the historical context of the compositions as well as the use of musical elements.

These approaches were applied in a one-semester survey music history course with the goal of analyzing which is the most effective in teaching freshman music majors. The assessment of these results will be discussed, and suggestions of ways to incorporate these methodologies into teaching will be offered.

Pedagogy Study Group sessions at AMS Louisville, November 12–15, 2015

Novel Approaches to Music for General Students: Adopting and Teaching from New Textbooks
Chris Freitag, Jennifer Hund, Mary Natvig (chair), Reeves Shulstad, and Robin Wallace

Getting “Into the Groove”: Teaching Students How to Listen to Temporality in Popular Music
John Covach, Robert Fink, Jason Hanley, Eric Hung (respondent), Jocelyn Neal, Colin Roust (chair), Mandy Smith
Co-sponsored with the Popular Music Study Group

Teaching Writing in the Music History Classroom
James Briscoe (chair), Colin Roust, Everette Smith, John Spilker, Jeffrey Wright

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