

## ABSTRACT

### MUSIC HISTORY PEDAGOGY: THREE APPROACHES TO TEACHING A ONE-SEMESTER MUSIC HISTORY SURVEY COURSE IN ACCORDANCE WITH THE LEAP INITIATIVE

By

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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. 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. These approaches will also be discussed in their accordance with the Essential Learning Outcomes of AAC&U’s LEAP initiative.



MUSIC HISTORY PEDAGOGY: THREE APPROACHES TO TEACHING A  
ONE-SEMESTER MUSIC HISTORY SURVEY COURSE IN  
ACCORDANCE WITH THE LEAP INITIATIVE

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## CHAPTER 1

### INTRODUCTION

The economic climate of the United States has changed drastically over the past two decades. As budget cuts have become prevalent at all levels of education, organizations including WASC and NASM<sup>1</sup> have changed their criteria for accreditation to combat the trend at institutions of higher education that some see as a vocational model. AAC&U has influenced these accreditation organizations with the LEAP initiative.<sup>2</sup> The LEAP initiative was launched in 2005 by AAC&U to “align the goals for college learning with the needs of the global century.”<sup>3</sup> To accomplish this, the LEAP initiative includes a set of Essential Learning Outcomes (ELOs) that each core class, a course that is part of a required curriculum, must incorporate in order to be accredited by

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<sup>1</sup> NASM, the National Association of Schools of Music, is an organization that establishes national standards for accreditation for undergraduate and graduate degrees in music. WASC, the Western Association of Schools and Colleges, is an organization that establishes accreditation standards for general education for schools and colleges in the western United States.

<sup>2</sup> AAC&U, the Association of American Colleges and Universities, is an organization that influences accreditation organizations regarding learning objectives and assessments in liberal education. The LEAP initiative stands for Liberal Education and America’s Promise. For additional information regarding the LEAP initiative, visit <http://www.aacu.org/leap/>.

<sup>3</sup> George D. Kuh, preface to *High-Impact Educational Practices: What They Are, Who Has Access to Them, and Why They Matter*, (Washington DC: Association of American Colleges and Universities, 2008), v.

WASC and NASM, as these organizations have adopted the objectives of AAC&U as part of their accreditation requirements in the last eight years.<sup>4</sup>

Many university systems, including the California State University system, the Indiana University system, the City University of New York system (CUNY), the State University of New York system (SUNY), the Oregon State University system, and many others have signed on to be part of the LEAP initiative through the Campus Action Network (CAN).<sup>5</sup> While it has been somewhat challenging to adapt the LEAP initiative to specific college requirements, many campuses have had great success with the LEAP initiative. William Loker, Dean of Undergraduate Education at California State University, Chico describes his experience adapting LEAP to his campus:

To create an outcomes-based, assessable program that reflects our campus values and vision, we adapted LEAP learning outcomes to our context through a consultative process that produced a GE mission statement, strategy, values, and student learning outcomes (SLOs) that define a distinctive, outcomes-based GE program. Yet CSU Chico, is part of a larger CSU, which mandates specific distributional requirements in the GE curriculum—in the arts, humanities, social sciences, and natural sciences—in order to ensure breadth and enhance transferability. Our redesign reconciles these goals through embedding our SLOs in thematically linked pathways that include courses representing all distributional disciplinary areas, allowing us to provide a strong statement

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<sup>4</sup> National Association of Schools of Music, “Self Study: Presented for Consideration by the NASM Commission on Accreditation,” <http://inside.morningside.edu/assessment/documents/HLC/Criterion%20IV%20Repository/Criterion%204.A.5%20Morningside%20College%20NASM%20Self-Study%20Jan.%2012%20draft.pdf> (accessed 10 October 2013).

<sup>5</sup> For a complete list of the colleges and universities that are part of the CAN of the LEAP initiative, visit [www.aacu.org/leap/can/network\\_members\\_geo.cfm](http://www.aacu.org/leap/can/network_members_geo.cfm)

of the intellectual principles animating our vision, while making a distinctive program “portable.”<sup>6</sup>

The LEAP Essential Learning Outcomes cover four broad areas, with several subsets of objectives within each, including:<sup>7</sup>

TABLE 1. LEAP Essential Learning Outcomes

Objectives	Subsets of Objectives
Knowledge of human cultures and the physical and natural world	Sciences and mathematics Social sciences Humanities Histories Languages The arts
Intellectual and practical skills	Inquiry and analysis Critical and creative thinking Written and oral communication Quantitative literacy Information literacy Teamwork and problem solving
Personal and social responsibility	Civic knowledge and engagement on both local and global scales  Intercultural knowledge and competence Ethical reasoning and action Foundations and skills for lifelong learning
Integrative and applied learning	Synthesis and advanced accomplishment across general and specialized studies

<sup>6</sup> Ken O’Donnell et al., “Putting High Impact Practices and Inclusive Excellence at the Center of GE Reform: Lessons from the California State University LEAP Initiative.” *Peer Review* 13, no. 2 (2011): 23.

<sup>7</sup> Association of American Colleges and Universities. “LEAP: Liberal Education and America’s Promise.” Association of American Colleges and Universities, <http://www.aacu.org/leap/vision.cfm> (accessed 5 May 2013).

The Essential Learning Outcomes are designed to be broad enough that they can be applicable to any core course. Many music professors have had difficulty quantifying and qualifying the learning objective of aesthetic response which is directly related to the understanding of musical elements.<sup>8</sup> Equally challenging is the assessment of the understanding of musical elements. These are challenges that each professor of music must face.

Many music students do not have a fundamental understanding of basic musical elements such as melody, harmony, rhythm, texture, timbre, and dynamics when they begin their undergraduate careers. Many of these students are talented musicians, yet do not have an understanding of the music they are playing from a theoretical or historical perspective. To remedy this, music history professors are looking for new and innovative ways to teach musical elements through the lens of music history and assess students' learning using the Essential Learning Outcomes of the LEAP initiative. This thesis will discuss Lewis W. Gordon's three approaches to music history pedagogy and how they might be enhanced by the Essential Learning Outcomes of the LEAP initiative in today's classroom.<sup>9</sup>

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<sup>8</sup> Daniel Conrad, "A Functional Model of the Aesthetic Response," *Contemporary Aesthetics*, <http://www.contemporaryaesthetics.org/newvolume/pages/article.php?articleID=581> (accessed 13 September 2013).

<sup>9</sup> This article is titled "College Music Appreciation: Pedagogical Approaches" and is published in *College Music Symposium* 36 (1996): 103-13.

### Three Pedagogical Approaches

As stated previously, 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.<sup>10</sup>

In an attempt to resolve this pedagogical conundrum, Dr. Lewis W. Gordon, former Professor of Music at Saint Joseph's University in Philadelphia, Pennsylvania, presented three pedagogical approaches to teaching music appreciation; each with a different emphasis. The first approach described was the "historical approach," which is the most common way that music appreciation courses are taught. This approach focuses on the historical background of the eras of music and biographical information of the composers rather than the understanding of the elements of music. Conversely, the second "analytical approach" focuses primarily on the understanding of musical elements and "music as sound" without historical context. The third and most integrative "contextual approach" combines the first two approaches to create a comprehensive

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<sup>10</sup> James A Hepokoski, "'Music History' as a Set of Problems: 'Musicology' for Undergraduate Music Majors," *College Music Symposium* 28 (1988): 12-16.



understanding of musical elements that is reinforced with historical background. Each of the three approaches aligns with the LEAP ELOs of inquiry and analysis, written and oral communication, critical thinking, and information literacy.

In his experiment, Lewis taught a one-semester music appreciation course for non-music majors using each method to test which approach enhanced the perception and understanding of musical elements. To help assess which approach proved the most effective he gave the students a pre-test before the course and a post-test after the course. The results showed that the students learned and retained the most knowledge from the contextual approach. This supports the tenets of the LEAP initiative because the ELOs of inquiry and analysis, written and oral communication, critical thinking, and information literacy were achieved using this approach. In his experiment, Professor Gordon found that students were able to grasp and retain understanding of musical elements with some historical background presented for context. The historical context served the purpose of piquing the students' interest by making the music more relatable.

As an extension of Gordon's experiment, I aimed to explore and deduce which of these three pedagogical methods proved most effective for music majors in a music history survey course, and which method best achieved the goals of the LEAP initiative. I worked as the graduate assistant in a semester-long music history survey course at California State University, Long Beach during the spring semester of 2013. For this class I designed three assignments with the instructor of the course, each implementing one of Gordon's three approaches. As the grader of these assignments, I used action research methodologies, qualitative rubrics, and quantitative assessments to grade the projects and assess the effectiveness of the approaches. From the results of the projects I

have surmised which approach proved the most effective and offer some guidelines for instructors on how to incorporate the approaches into the pedagogy of music history. Additionally, I discuss how these pedagogical approaches are in accordance with the Essential Learning Outcomes of the LEAP initiative.

### Study Objectives and Organization

This study was conducted in an attempt to determine which of the three approaches discussed by Lewis W. Gordon proved to be the most effective in a music history survey course, as well as deducing how these approaches align with the Essential Learning Outcomes of the LEAP initiative. It was my hope that through this experiment I would discover new and innovative ways to teach the music history survey course that will strengthen the students' scholastic confidence while giving them a historical and analytical understanding of music, thus providing the students with a strong foundation for their later studies in music.

This study was conducted in three phases; each dedicated to one of the three approaches as discussed by Gordon. The first phase dealt with the analytical approach in which the students were given a writing assignment that employed analytical methodology. The students were asked to write a short paper discussing musical elements with little to no historical context. The second phase employed Gordon's historical approach in which the students were given a writing assignment that used historical methodology. The students were asked to write a paper about a particular composer and piece in historical context. The third phase dealt with Gordon's contextual approach in which the students were given a writing assignment that combined the analytical and historical methodologies. The students were asked to write a short paper

comparing two composers' styles in a single genre and discuss how their styles differed with regard to the use of musical elements. After each set of assignments was turned in the results were assessed using qualitative rubrics, as well as quantifiable and action research methodologies including triangulation in which I analyzed the three sets of data concurrently to deduce how well the students responded to each pedagogical approach.

### Methodologies

This study employed the action research methodology of conducting a study with one group in one classroom over a period of time. There was no control group for comparative purposes; rather the assessment was based on how the group of students in this music history survey course performed over the duration of the semester.<sup>11</sup> Additionally, I employed quantifiable assessment in the form of letter grades for the three sets of writing assignments and determined the mean score of each assignment to deduce the trajectory of the grades over the course of the three assignments. From these results, I used analytical methodology to determine which of the three pedagogical approaches proved most effective in teaching a music history survey course.

### Limitations of this Study

As this experiment took place over the course of one semester, only one assignment could be given in each of Gordon's model approaches. This prevented an extended investigation in each approach, and so the results of this study were affected by this. In addition, the timing of each assignment could have had an effect on the results.

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<sup>11</sup> This process is described in further detail in the book titled *Exploring Research in Music Education and Music Therapy* by Kenneth H. Phillips. (New York, NY: Oxford University Press, 2008), 317-320.

As such, if the students had been given the assignments in a different order the results may have varied. The grades of these assignments may have improved over the course of the semester because the students improved their writing and followed my suggestions on how to improve their grades in the subsequent papers. To deduce whether this was the case, one would have to conduct multiple iterations of this experiment, changing the order of the approaches each time to determine if the timing of the assignments was indeed a factor.<sup>12</sup> Despite the limitations of this study, this experiment is valuable in its accordance with the LEAP initiative. The assignments that were designed for this study would be useful in any music appreciation or music history survey classroom; and their accordance with the ELOs of the LEAP initiative makes the assignments versatile and applicable to virtually any introductory music curriculum.

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<sup>12</sup> The students were given a survey at the end of the semester regarding the effectiveness of each writing assignment and this question was addressed. This survey will be discussed at length in chapter 4.

CHAPTER 2  
THE VALUE OF “CLASSICAL” MUSIC AND ITS INCORPORATION INTO THE  
AMERICAN EDUCATION SYSTEM

Music appreciation is a prevalent course in higher education, yet one might pose the question: how did it evolve into the popular subject that it is today? Music historian Julia J. Chybowski describes music appreciation not just as a “pedagogical method,” but as a cultural movement that developed in the United States from the late nineteenth century and is still evolving today. Chybowski states:

. . . "advocates" of music appreciation who use the educational discourse of music appreciation to affect the ways Americans valued and understood musics. Music critics, professors of music and education, public school teachers and music supervisors, professional organizations representing educators employed by schools as well as freelance teachers of music lessons, representatives of the emerging recording industry, composers, and finally radio broadcasters undoubtedly had different motivations, educational qualifications, and resources. However . . . the surprising consistency with which they employ similar tropes and discourses binds them together in a common cause, allowing us to view music appreciation no longer as just a pedagogical method, but as a broader cultural movement with grander ambitions of improving the moral, social, and geopolitical status of Americans.<sup>13</sup>

According to Chybowski, the music appreciation movement began in the United States in the last decades of the nineteenth century. This interest in “classical” art music

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<sup>13</sup> Julia J. Chybowski, “Developing American Taste: A Cultural History of the Early Twentieth-Century Music Appreciation Movement,” (PhD diss., University of Wisconsin-Madison 2008), 4-5.

was more than a passing trend; it marked the beginning of a multi-faceted cultural movement that explored the importance of art music in the United States, a trend that is prevalent today.<sup>14</sup> Over the course of the first decades of the twentieth century, “classical” art music was made accessible to people of all classes in the United States through pedagogy, publishing, and marketing. During the early stages of the music appreciation movement, slogans pertaining to “making America a cultural nation” were common; culture was in the form of music.<sup>15</sup> Bringing highbrow arts such as classical music to the people was of primary concern.

The ideation of highbrow or “high culture” was first exposed to Americans by British poet and critic Matthew Arnold in the 1870s-1880s.<sup>16</sup> Arnold’s ideas of high culture included “the knowledge of the best that has been thought and said in the world.”<sup>17</sup> Arnold believed that as a result of the new democracies in Europe, the appreciation for the canon of classical art and literature was lacking. His solution to this problem was an “appreciation for works of ‘high seriousness,’” which, according to Arnold, was essential to attaining high culture in society.<sup>18</sup> This notion of works of “high

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<sup>14</sup> Chybowski, 4.

<sup>15</sup> Gail P. Himrod, “The Music Appreciation Movement in the United States: 1930-1960” (DMA diss., Boston University, 1989), 308.

<sup>16</sup> Mark N. Grant, ed. Eric Friedheim, *Maestros of the Pen: A History of Classical Music Criticism in America*, (Boston, MA: Northeastern University Press, 1998), 196-7.

<sup>17</sup> Grant, 196.

<sup>18</sup> *Ibid.*, 196.

seriousness” translated easily to the musical world. According to Arnold, British Victorian society was divisible into three class systems, namely the “barbarians,” the “philistines,” and the “populace.”<sup>19</sup> As Arnold saw it, the barbarians were the noble class, who were “economically over-privileged but largely indifferent to high art.”<sup>20</sup> The philistines were the middle class, who were “financially ambitious but culturally uncultivated.” This was the only group that Arnold believed could be converted into “art appreciators.”<sup>21</sup> The populace was comprised of the lower class, who were “uncultured” and “cared for little but ‘beer, gin and fun.’”<sup>22</sup>

William James Henderson, a music critic for the *New York Times* from 1887-1902, spread the gospel of Arnold, writing: “People who have been brought up on dance music, variety-stage songs, and music-hall ditties have to be educated up to Beethoven and Wagner. So do people who have never been in the presence of any art at all, musical or pictorial. But even these people very speedily learn to perceive the superiority of Beethoven’s melodic ideas to those of David Braham.”<sup>23</sup> Henderson’s philosophical views on the importance of the appreciation of music were seconded and verbalized by many music critics across the nation.

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<sup>19</sup> Grant, 196-7.

<sup>20</sup> Ibid., 196.

<sup>21</sup> Ibid., 197.

<sup>22</sup> Ibid., 197.

<sup>23</sup> W.J. Henderson, *What is Good Music? Suggestions to Persons Desiring to Cultivate a Taste in Musical Art* (New York, NY: C. Scribner’s Sons 1898), 120-1. Cited in Grant, 198.

Besides being seen as a medium for the highest classes of society, highbrow or art music was also endorsed as a “self-help nostrum needed by Americans of all elements in its societies.”<sup>24</sup> Journalist Henry T. Finck wrote of music and its innate soothing quality in an article in the *New York Post*:

Music can impart only good impulses; whereas we hear every day of boys and men who, after reading a dime novel or the police column in a newspaper, were prompted to commit the crimes and indulge in the vices they had read about. Hence, if people could be weaned from the vulgar pleasure of reading about crimes and scandals, and taught instead to love innocent music, can anyone doubt that they would be morally the better for it? . . . a love of demoralizing and degrading amusements can best be eradicated by educating the poetic and musical sensibilities of the masses.<sup>25</sup>

During the last two decades of the nineteenth century in the United States, music was marketed both as a highbrow form of art and one that should be accessible to all classes for the betterment of society. Influential music critics acted as spokespeople for the importance of music appreciation, and thus the music appreciation movement began organically in the United States.

#### Textbooks

In the late nineteenth century, professional music critics acted not only as the first spokespeople for the music appreciation movement, but also writers of the first music appreciation texts.<sup>26</sup> Writer and musician Sidney Lanier was responsible for one of the earliest music appreciation texts; an essay titled “The Orchestra of Today,” in which he

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<sup>24</sup> Grant, 197.

<sup>25</sup> *Ibid.*, 197-8.

<sup>26</sup> Chybowski, 5.



described the orchestra for non-musicians. This article was published in *Scribner's* magazine in April 1880.<sup>27</sup> Other prominent music critics included William James Henderson and Henry Krehbiel who wrote for the *New York Tribune* from 1880-1923.<sup>28</sup> Over the next few decades, these critics among others wrote and published some of the earliest music appreciation textbooks, including: *The Story of Music* by William James Henderson (1889), *How to Listen to Music* by Henry Krehbiel (1898), and *The Lure of Music* by Olin Downes (1918).<sup>29</sup> These textbooks were quite popular and stayed in circulation even after new music appreciation textbooks were published. *The Appreciation of Music* by Daniel Gregory Mason and Thomas W. Surette was another popular music appreciation textbook, published in fifteen editions between 1907 and 1924.<sup>30</sup> *Discovering Music* (1934) by Howard D. McKinney and W.R. Anderson was yet another popular textbook. Later, McKinney and Anderson wrote another book titled *How to Listen to Good Music* (1947) which implemented non-technical language to help the

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<sup>27</sup> Grant, 200.

<sup>28</sup> Chybowski, 5.

<sup>29</sup> W.J. Henderson, *The Story of Music* (New York, NY: Londmans, Green and Company, 1889); Henry Krehbiel, *How to Listen to Music* (New York, NY: Charles Scribner's Sons, 1911); Olin Downes, *The Lure of Music* (New York, NY: Harper and Brothers, 1918).

<sup>30</sup> Daniel Gregory Mason and Thomas Whitney Surette, *The Appreciation of Music* (New York, NY: H.W. Gray, 1907).

“layman” develop strong listening skills.<sup>31</sup> *An Introduction to Music* (1937) by Martin Bernstein was also written to aid in the development of intelligent listening skills.<sup>32</sup>

Between 1913-1943, the Victor Talking Machine Company published the most successful music appreciation textbook for its time, titled *What We Hear in Music: A Laboratory Course Study in Music History and Appreciation* by Anne Shaw Faulkner.<sup>33</sup> Another important music appreciation text of the mid-twentieth century was *What to Listen for in Music* by Aaron Copland (1939).<sup>34</sup> In 1955, *The Enjoyment of Music: An Introduction to Perceptive Listening* by Joseph Machlis was published by W.W. Norton & Company. This textbook would prove to be one of the most popular music appreciation texts of the second half of the twentieth century.<sup>35</sup>

#### Pedagogical Associations

Coinciding with the publication of music appreciation textbooks in the United States in the early twentieth century was the forming of music teaching societies and organizations.<sup>36</sup> These organizations were created to oversee and delegate the pedagogy

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<sup>31</sup> Himrod, 192.

<sup>32</sup> Ibid., 132-3.

<sup>33</sup> Anne Shaw Faulkner, *What We Hear in Music: A Laboratory Course Study in Music History and Appreciation* (Camden, NJ: Victor, 1913). This textbook did not come with a set of records for the listening examples. However, there is an appendix with a long list of records for the listening examples at the end of the textbook.

<sup>34</sup> Aaron Copland, *What to Listen for in Music* (New York, NY: McGraw-Hill, 1939).

<sup>35</sup> This textbook will be discussed in detail in chapter 3.

<sup>36</sup> The National Education Association (NEA) formed in 1794. The Music Teachers National Association (MTNA) formed in 1875. The National Teachers

of music appreciation and additionally served as a way of building a pedagogical culture in the United States. According to musicologist Julia J. Chybowski, “proposing music appreciation as a science of listening helped justify the teaching of music among adult amateurs and in schools and aided the music educators’ struggle to achieve intellectual and professional respect from colleagues in other academic disciplines.”<sup>37</sup> Such professional music organizations included the National Education Association, the Music Teachers National Association, the National Teachers Association, the National Federation of Music Clubs, and Music Supervisors’ National Conference; all of which supported the pedagogy of music appreciation. Such support is apparent in the speech made by Osbourne McConathy, president of MTNA, at the national conference in 1921: “. . . the music teachers of our country are interested and concerned in bringing about a condition of affairs out of which a musical nation may develop, and as representative of that profession the Music Teachers’ National Association may well consider the problems involved in attaining this end.”<sup>38</sup> Edward Dickinson, educator and author of the book *The Spirit of Music: How to Find It and How to Share It* discusses the cultural importance of music appreciation in his book:

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Association (NTA) formed in 1857. The National Federation of Music Clubs (NFMC) was formed in 1898. The Music Supervisors’ National Conference (MSNC) was formed in 1907 and later became the National Association for Music Education.

<sup>37</sup> Chybowski, 30.

<sup>38</sup> Osbourne McConathy, “President’s Address: A Musical America,” *Papers and Proceedings of the Music Teachers National Association* (1908): 1, as cited in Himrod, 36.

Now, especially in this country, musical instruction is leveled at those sharing in the reception of music, rather than in its production, through a promotion of musical culture. With a substantial, intelligent society seen as an indicator of artistic progress, music is once again, as in ancient times and is among primitive peoples, . . . a universal possession and a minister to a common need.<sup>39</sup>

There were many prominent figures that helped sculpt the music appreciation movement in the United States into what it was and still is to this today. One of these individuals was Mabelle Glenn, who, as the president of the Music Supervisors' National Conference from 1928-1930, helped to spread the message of the importance of classical music in school curricula.<sup>40</sup> She also produced music appreciation guides for schools.<sup>41</sup> One of the most important figures of the music appreciation movement in the early twentieth century was Frances Elliot Clark, a music teacher and supervisor in multiple cities.<sup>42</sup> She was the president of the Music Supervisors National Conference and an officer for the National Education Association. Clark also held positions in the Music Teachers National Association, the National Federation of Music Clubs, and the Anglo-

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<sup>39</sup> Edward Dickinson, *The Spirit of Music: How to Find It and How to Share It* (New York, Scribner's Sons, 1925), 6-7. As cited in Himrod, 39.

<sup>40</sup> Chybowsky, 7.

<sup>41</sup> One such guide was *The School of Music Teaching* which Glenn co-authored with James L. Mursell. Another guide by Glenn was titled *World of Music* (Boston, MA: Boston Ginn, 1936), in which she incorporated Emile Jacques-Dalcroze's ideology of developing musicality through the use of eurhythmics, or the instinctive understanding of rhythm.

<sup>42</sup> The term "supervisor" seems to be synonymous with "educator" as the organization Music Supervisors National Conference was later renamed the Music Educators' National Conference and finally the National Association for Music Education.

American Music Conference.<sup>43</sup> In 1911, she became the director of the educational department of Victor Talking Machine Company, which later became RCA Victor. Clark brought together music education communities and the recording industry by ensuring that the Victor Talking Machine Company sold music appreciation records, guides, and textbooks. In this way, Francis Elliot Clark aided in the merging of music education with capitalism, perpetuating the development of music appreciation into the industry that it is today.<sup>44</sup> Educator Agnes Hollister Winslow was one of the first individuals to provide listening outlines for use with recordings for the student with or without a teacher. These outlines were published by the educational department of RCA Victor Company. Winslow stated that to use her listening guides, the student needed only the outline, specified reference books, records, and a phonograph.<sup>45</sup> In this way she pioneered a learning aid for the “layman” that is still used today.<sup>46</sup>

#### University Curriculum

The inclusion of music courses for college credit drove the momentum of the music appreciation movement forward in the early 1930s. However, at many liberal arts colleges music was still viewed as an “extracurricular activity.”<sup>47</sup> Conductor D. Sterling Wheelwright discussed this problem in the Association of American Colleges Bulletin:

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<sup>43</sup> Chybowski, 8.

<sup>44</sup> Ibid., 8.

<sup>45</sup> Himrod, 90.

<sup>46</sup> Ibid., 90.

<sup>47</sup> Ibid., 199.

“The college student of today too often must seek his musical development off the campus, for only the exceptional college helps him to grow up with music.”<sup>48</sup> He goes on to describe “a shift in focus from the professional to the general college student, evidenced in departmental music literature courses open to all students, and the trend towards the ‘humanities’ course, combining music, graphic arts and literature.”<sup>49</sup> A proponent for the humanistic approach to teaching music was educator Will Earhart, who wrote *The Meaning and Teaching of Music*, in which he describes “ways of teaching music and its possible values guided by philosophy, aesthetics, and psychology.”<sup>50</sup> There was a strong reaction to this trend from the music community that insisted that the study of music should be viewed as academic rather than extracurricular. Educator Roy Dickinson Welch was an advocate for the “importance and necessity of colleges accepting the role of cultivating the art of music.”<sup>51</sup> Educator Edmund Jeffers spoke passionately of this issue in his book *Music for the General College Student*, stating:

. . . the critical knowledge a student gains, his participation in performance and in listening to music, his studying of the composing of music are all potentialities leading to a heightened aesthetic experience. It is from this subjective, unmeasurable experience that human values, and hence educational values, flow. The college, therefore, should accept the responsibility for providing its students with all the aspects of music instruction, history and appreciation, theory, and performance of music, which contribute to the realization of this value. On the other hand, the

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<sup>48</sup> D. Sterling Wheelwright, “Music in Campus Living,” *Association of American Colleges Bulletin* 32 (December 1946): 547. As cited in Himrod, 200.

<sup>49</sup> Himrod, 200.

<sup>50</sup> *Ibid.*, 82.

<sup>51</sup> *Ibid.*, 201.

college music department should make freely available to the entire college and community the liberalizing and humanizing influence of music.<sup>52</sup>

When music appreciation courses were first offered at colleges in the 1930s, there was some confusion regarding the differences between music appreciation, music history, and musicology. As such, scholars and educators felt the need to differentiate between the fields, noting that music history and musicology were for music specialists, while music appreciation was for the “layman.”<sup>53</sup> Educator Glen Gildersleeve described the evolution of music appreciation out of music history, stating that “the use of illustrative materials in music history classes was rare; appreciation . . . tended to use illustrative material, thus seeming to be a study of the music itself; as the audial material became more prevalent, the title of the course change to mirror an historical study of music using illustrative material.”<sup>54</sup> He went on to note the distinction between music history and music appreciation:

. . . the fundamental distinction between "Musical History" and "Musical Appreciation" is that "Musical History" is a course for musical specialists, while appreciation is a course for musical laymen or elementary courses for the prospective musical class.<sup>55</sup>

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<sup>52</sup> Edmund Jeffers, *Music for the General College Student* (New York, NY: King's Crown Press, 1944), 115. As cited in Himrod, 200-1.

<sup>53</sup> Himrod, 88.

<sup>54</sup> Himrod, 88.

<sup>55</sup> Glen Gildersleeve, “How a Course in Musical History Should Differ from One in Musical Appreciation,” *The Etude* 49 (February 1931): 100. As cited in Himrod, 88. The distinction between music history and music appreciation discussed by Gildersleeve can be related to Gordon’s three pedagogical approaches. Gordon prescribed his approaches for teaching music appreciation to non-musicians or “musical laymen” as

### Technological Advances and Their Effect on Music Appreciation

Technological advances such as the radio and phonograph in the early twentieth century were monumental for the propagation of the music appreciation movement. With these innovations, the concert experience was brought to the people as they could listen to music from the comfort of their homes. In the 1920s and 1930s, the radio and phonograph were implemented as educational tools for the general public.<sup>56</sup> According to Edward Bailey Birge, “The achievement of developing the phonograph from a scientific curiosity to the stage of a household necessity and companion immensely widened the audience of listeners to music.”<sup>57</sup> Radio programs dedicated to music appreciation became extremely popular and were frequently broadcasted. Such programs included the *Damrosch Music Hour*, which broadcasted concerts conducted by Walter Damrosch of the Symphony Society of New York.<sup>58</sup> Damrosch was the first person to nationally broadcast concerts specifically for children.<sup>59</sup> Damrosch hosted NBC’s “Music

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described by Gildersleeve. These approaches were designed to isolate specific components of music such as elements and historical content in order to deduce which set of components students would most effectively absorb. Similarly, the LEAP ELOs are designed to increase student understanding, absorption, and synthesis of material learned in the classroom.

<sup>56</sup> Himrod, 41.

<sup>57</sup> Edward Bailey Birge, “Significance of the Damrosch Radio Lessons in Appreciation,” *The Musician* 33, no. 11 (1928): 17. As cited in Himrod, 41.

<sup>58</sup> Himrod, 95.

<sup>59</sup> James A. Keene, *A History of Music Education in the United States*, (London: University Press of New England, 1982): 261.



Appreciation Hour” on the radio from 1928-1942.<sup>60</sup> Arturo Toscanini hosted the presentation of NBC’s Symphony Orchestra on the radio from 1937-1954.<sup>61</sup>

Radios and phonographs were now being used as educational tools, as teachers used these radio broadcasts as well as phonographs in music appreciation courses at elementary schools. As radio and phonographs became more widely used in classrooms, radio programs were created expressly for school use. Education pioneer Frances Elliot Clark spoke of the importance of the radio in education at the MTNA conference in 1930: “It is for the educators to formulate specific demands, then to reorganize, readjust the school program so as to make the reception of such programs valuable, helpful, and stimulating; bringing better teaching, better listening, better coordination of the life interests of child, parent, and school”<sup>62</sup> In 1931, a broadcast called the *Music Appreciation Hour* was particularly popular, with an estimated 5,000,000 school children that listened in total in 1931.<sup>63</sup> In the 1940s, many publications and books were published to instruct teachers on ways to incorporate the radio into their teaching. Some examples included the publication *Radio and the School: A Guidebook for Teachers and Administrators, Public School Broadcasting to the Classroom* by Carroll Atkinson

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<sup>60</sup> Chybowsky, 10.

<sup>61</sup> Ibid., 10.

<sup>62</sup> Frances Elliot Clark, “Education Through the Air,” *Volume of Proceedings of the Music Teachers National Association* (1930): 208. As cited in Himrod, 93.

<sup>63</sup> Himrod, 97.

(1942), and *Music in Radio Broadcasting* by Gilbert Chase (1946).<sup>64</sup> According to Chase, by outlining a fifteen-week course on music for radio meant “pioneering in a new field and finding the answer to problems for which there was no precedent in academic tradition or practical experience.”<sup>65</sup> With the invention of the radio and phonograph, music education became a permanent part of curriculum in public education, a trend that has continued to the present day. Over the decades, technological advances allowed music to exist in the classroom in new and innovative ways.<sup>66</sup>

### Media

When the television was invented and integrated into American culture it too became a prominent tool in music appreciation. Music appreciation programs became popular on television and were often hosted by composers and conductors. Leonard Bernstein hosted “Young People’s Concerts” performed by the New York Philharmonic on television in the 1950s.<sup>67</sup> Bernstein and other important musical figures gave these programs a respectable image and as a result the music appreciation movement was perpetuated.

### Music Appreciation and Music History Pedagogy

In the realm of music appreciation certain trends can be traced through the first half of the twentieth century. One of the most notable trends that began in the 1930s (and

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<sup>64</sup> Himrod, 181.

<sup>65</sup> Gilbert Chase, ed., *Music in Radio Broadcasting*, New York, NY: McGraw-Hill, 1946, v.

<sup>66</sup> Some of these technological advances will be discussed later in chapter 2.

<sup>67</sup> Chase, 10.

is still present today) was the debate over the “correct” way to teach music appreciation. Educator William Hartshorn spoke about this at the Music Educators National Conference in 1936:

Whenever it is discussed there are sharply defined differences of opinion. Some say it cannot be taught, that it can only be caught. Some are certain that it is only a concomitant type of learning resulting, in some magical manner, from the technical and factual studies of music. While there seems to be a general agreement that the first essential is for the child to experience music, there seems to be some difference of opinion as to what constitutes a musical experience.<sup>68</sup>

With this debate over “what constitutes a musical experience” came deliberation upon how to create a musical experience and what tools to use. Some educators believed that listening to music was the key to appreciation, as Frances Elliot Clark emphasized “the importance of repetition as an essential in teaching,” suggesting the use of records as a preparation for broadcasts, stating that “the two component parts of this phase of music education through listening are interrelated and interdependent.”<sup>69</sup> Others believed that historical context and theory were of great importance and that one would learn to enjoy music through the complete understanding of music, as discussed by educator Marion Lee, who likens learning music to learning a language.<sup>70</sup> Still others believed that a focus on musical elements, form, and style were the most important facets to focus on in a music appreciation course. This approach is seen in Aaron Copland’s textbook *What to Listen for in Music*, which focuses on musical elements, form, and style as compositional

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<sup>68</sup> Hartshorn, “Music Appreciation” As cited in Himrod, 82.

<sup>69</sup> Himrod, 93.

<sup>70</sup> Ibid., 80.

idioms.<sup>71</sup> Another point of contention in the pedagogy of music appreciation was the issue of whether music appreciation should be taught through facts or experience. In other words, is musical knowledge best attained and retained through performance or the absorption of factual information? This question led to a disparity between teachers that created trained musicians through studies in applied music and teachers that created music appreciators through intelligent listening.<sup>72</sup>

Many approaches to teaching music appreciation were experimented with during the first half of the twentieth century. In the late 1940s into the 1950s, a humanistic interdisciplinary approach which compared music to the arts was popular.<sup>73</sup> The humanistic approach was discussed previously in this chapter with a quote by D. Sterling Wheelright. This may have been due to a certain “renaissance” outlook and focus on the arts due to the end of World War II.<sup>74</sup> Studying music through the lens of aesthetics was an outgrowth of the humanistic trend, and became a prominent pedagogical method in the 1960s. According to scholar James A. Keene, “Aesthetics is a branch of philosophy and hence acceptable to both those interested in the academic nature of music study and those

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<sup>71</sup> This debate continues today and it is the aim of this thesis to offer suggestions for effective pedagogical approaches to help solve this problem.

<sup>72</sup> Himrod, 201.

<sup>73</sup> Ibid., 194.

<sup>74</sup> This shift in focus was seen during the Italian Renaissance when new advancements in science and technology allowed for a focus on the arts. For further scholarship regarding this phenomena, see article by Eric Cochran titled “Science and Humanism in the Italian Renaissance,” in *The American Historical Review* 81, no. 5 (1976): 1039-57.

concerned that an excessively academic approach would undermine music as art. Aesthetics gave music teachers reasons for teaching music but not necessarily reasons to change methods.”<sup>75</sup> The aesthetic method encompassed three themes: “the attempts to define the aesthetic qualities of music; the descriptions of the aesthetic experience; and the identification of the aesthetic experience.”<sup>76</sup> With the aesthetic approach came a clear delineation between knowledge of music and love of music. It was agreed that the attainment of knowledge was possible within the domain of schools, yet the love of music could be hoped for but not necessarily accomplished.<sup>77</sup>

Developing musical literacy and listening techniques were also stressed as important tools in music appreciation during the 1950s.<sup>78</sup> According to music historian Gail P. Himrod, “Listening was a popular topic in the fifth decade, judging from the availability of literature. Closer observation reveals a variety of material: serious concepts of listening, the importance of listening, how to listen, and what to listen for.”<sup>79</sup> An example of this focus on listening includes the article “The Role of Listening” by William Hartshorn in which Hartshorn discussed the significance of “listening to music as a cultural activity” and as such, “music education is influential in activities existing

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<sup>75</sup> Keene, 359.

<sup>76</sup> Maureen Dorthea Hooper, “Major Concerns of Music Education: Content and Analysis of the Music Educators Journal, 1957-1967” PhD diss, University of Southern California, 1967): 68. As cited in Keene, 359.

<sup>77</sup> Keene, 360.

<sup>78</sup> Himrod, 309.

<sup>79</sup> Ibid., 250.

outside the classroom.”<sup>80</sup> In an article titled “The Value of Listening,” Paul Page discussed listening as “an art in itself, relating the problem of listening directly to both ear training and appreciation.”<sup>81</sup>

The period between the 1960s and 1980s proved to be a time of tumult and renewal for education. In the early 1960s, basic subjects such as math and English were given more attention, and SAT scores increased as a result.<sup>82</sup> As a result of the baby boom, heavy enrollment in schools called for more teachers and facilities in the United States than ever before. During the mid-1960s, there was a hurried attempt to recruit and educate large numbers of teachers, and many feel that the quality of teacher education suffered.<sup>83</sup> Many feel that this resulted in a lowering of academic standards, and SAT scores did drop.<sup>84</sup> Towards the end of the 1960s, a new curricular trend developed which stressed satisfying the needs of the individual student with courses on such subjects as decision making and attitudinal developments, and as a result enrollment dropped in traditional subjects as well as the arts.<sup>85</sup>

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<sup>80</sup> Himrod, 252. Full article: William Hartshorn, “The Role of Listening,” *Basic Concepts in Music Education*, The 57<sup>th</sup> Yearbook of the National Society for the Study of Education, ed. Nelson B. Henry. Chicago: University of Chicago Press, 1958, 261.

<sup>81</sup> Ibid., 252. Full article: Paul R. Page, “The Value of Listening,” *The School Musician* 22, (1951): 5-6.

<sup>82</sup> Michael L. Mark and Charles L. Gary, *A History of American Music Education*, (New York, NY: Schirmer Books, 1992): 333.

<sup>83</sup> Mark and Gary, 333.

<sup>84</sup> Ibid., 333.

<sup>85</sup> Ibid., 333-4.

As a result of the changes and perceived downturn in the United States educational system, many policies were created to reform education, and as a side benefit, many supported music education. The Elementary Education and Secondary Education Act of 1965 provided support specifically for music education and entitled children from low income families to participate in music and other arts.<sup>86</sup>

The Yale Seminar on Music Education took place in June 1963 with the purpose of considering problems and proposing solutions for music education. The impetus of the Yale Seminar on Music Education occurred when President Kennedy appointed the Panel on Educational Research and Development. Many panel members felt that a serious study of the arts and humanities would “enhance excellence in science, and that students would be stronger in science if they were exposed to the view of human experience as seen through the arts.”<sup>87</sup> The panel found several weaknesses in secondary school music programs; particularly that “seventy to eighty percent of students had insufficient opportunities to study music because they were not particularly interested in participating in performing group.”<sup>88</sup> To remedy this, the panel suggested that secondary schools create a required course in consumer music education and that training programs and summer institutes be launched to train teachers to teach this course effectively. Additionally, the panel suggested that rehearsal time in music classes should be focused

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<sup>86</sup> Mark and Gary, 340.

<sup>87</sup> Ibid., 344.

<sup>88</sup> Daniel L. Steele, “Background of the Yale Seminar on Music Education,” *The Bulletin of Historical Research in Music Education* 13, no. 2 (1992): 69.

on developing musical skills rather than learning notes, and that students needed better music textbooks and educational films.<sup>89</sup>

The Juilliard Repertory Project was a positive result of the Yale Seminar on Music Education. In July 1964, composer Vittorio Giannini directed a project in which musicologists, music educators, and elementary school teachers researched and collected music that could be used in teaching children from kindergarten through sixth grade.<sup>90</sup> Seven categories of music were recognized and collected, including: pre-Renaissance, Renaissance, Baroque, Classical, Romantic, Contemporary, and folk. Once the music had been collected and compiled, the public schools of Ann Arbor, Michigan tested the effectiveness of the chosen repertoire from December 1964 to December 1967.<sup>91</sup> The results showed that most teachers believed that the most valuable music period presented in the project was contemporary, and that most of the early music was not effective for young children. The teachers felt that the instrumental music from the project was predominantly not suitable for elementary students and as such would be more suitable for students in higher grade levels.<sup>92</sup> Additionally, the teachers thought that the music should be organized by period chronologically. This was an important project that

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<sup>89</sup> Steele, 69.

<sup>90</sup> Mark and Gary, 345.

<sup>91</sup> James A Scholten, "The 'Juilliard Repertory Library': A Review, Retrospect, and Reassessment," *The Bulletin of Historical Research in Music Education* 20, no. 1 (1998): 30.

<sup>92</sup> Scholten, 32.



brought musicians and educators from different backgrounds and professions together for a common goal of improving music pedagogy for children.<sup>93</sup>

In spite of the unstable educational environment, new approaches to teaching music evolved in the late 1960s and 1970s. An educational philosophy known as the conceptual approach became popular in the late 1960s. This approach was described by professor of music Russell P. Getz:

One of the greatest changes for better music teaching was the gradual acceptance by general music teachers of the concept approach, as compared to previous efforts, which were often more concerned with associative properties of music. Instead of emphasizing story-telling through program music and correlating music with geography, social studies, mathematics, and science, the heart of music education has become the study of music itself, the components of pitch, duration, dynamics, and timbre, and the resultant concomitants such as melody, harmony, rhythm, instrumentation, style, and form.<sup>94</sup>

This conceptual approach is a model that has been debated upon by music and education scholars for decades as discussed in the previous section of this chapter.<sup>95</sup> This approach differs greatly from the humanistic approach discussed previously in this chapter, as this conceptual approach focuses solely on music, rather than music as a part

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<sup>93</sup> Similarly to the Yale Seminar on Music Education and the Juilliard Repertory Project, both NASM and AAC&U have strived to improve both general and music education in institutions of higher education through various initiatives, including the LEAP initiative.

<sup>94</sup> Russell P. Getz, "Music Education in Tomorrow's Schools: A Practical Approach," In *The Future of Music Education in America* (Rochester, NY: Eastman School of Music Press, 1984): 24-25. As cited in Mark and Gary, pg. 356.

<sup>95</sup> This approach is paralleled in professor Lewis Gordan's discussion of the Analytic Approach to teaching music appreciation, which will be discussed in detail in chapter three.

of a set of humanistic subjects. The conceptual approach focuses on the elements of music, comparable to the “analytical” approach as described by Gordon.

Several pedagogical techniques from Europe and Asia including Eurhythmics, the Orff method, the Kodály method, and the Suzuki method became prominent in the United States during the 1960s. These pedagogical approaches were marketed in the United States much like music appreciation was marketed over half a century earlier.<sup>96</sup>

Eurhythmics, or the Dalcroze Method as developed by musician Emile Jacques-Dalcroze, was discussed previously in this chapter. The Orff Approach, developed by composer Carl Orff, helped students to develop creativity using the principles of Jacques-Dalcroze. Orff believed that music evolving from speech, movement, and dance were the basis for early childhood music education.<sup>97</sup> The Kodály Method developed by composer Zoltán Kodály reflected his beliefs that “Hungarian music education should be designed to teach the spirit of singing to everyone, to educate all to be musically literate, to bring music into everyday use in homes and in leisure activities, and to educate concert audiences.”<sup>98</sup> In this system, reading and writing musical notation were principal goals. Kodály also believed that “the voice was the most immediate and personal way of expressing oneself in music.”<sup>99</sup> The Suzuki method was developed by violinist Shinichi Suzuki and was

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<sup>96</sup> While these approaches are not specific to music appreciation, it is important to acknowledge them as part of the creating of America’s musical and pedagogical ideology.

<sup>97</sup> Mark and Gary, 358-9.

<sup>98</sup> Ibid., 359.

<sup>99</sup> Keene, 348.

based on the “mother-language method” as he called it. This method was based on psycholinguistic development. Suzuki believed that because young children were capable of learning the complex system of language easily, they could be taught many other things if presented in the same manner as the “mother tongue,” using observation, imitation, repetition, and the gradual development of intellectual awareness.<sup>100</sup> Suzuki believed that “playing by rote will improve a child’s musical ear.”<sup>101</sup>

Another important American development in music education was the concept of comprehensive musicianship. This development began with the Contemporary Music Project between 1966-8, in which thirty-six institutions of higher education as well as elementary and secondary schools worked together to examine and improve their music curricula.<sup>102</sup> Each institution involved in the project created and implemented one to three exploratory courses in musicianship to “provide their students which a comprehensive musical foundation for their eventual careers in music.”<sup>103</sup> This included the relation of various aspects of music that were usually studied separately, such as music history and music theory.<sup>104</sup> It was the goal of this project to change the

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<sup>100</sup> Mark and Gary, 361.

<sup>101</sup> Keene, 351.

<sup>102</sup> Grant Beglarian, “The Contemporary Music Project,” *Symposium: Journal of the College Music Society* 7, (1967), [http://symposium.music.org/index.php?option=com\\_k2&view=item&id=1644:the-contemporary-music-project&Itemid=124](http://symposium.music.org/index.php?option=com_k2&view=item&id=1644:the-contemporary-music-project&Itemid=124) (accessed 16 September 2013).

<sup>103</sup> Ibid.

<sup>104</sup> Mark and Gary, 361.

curriculum in music from the traditional required study of music history and theory to a study “more relevant to contemporary musical and educational needs.”<sup>105</sup>

In the 1970s, music education continued to evolve and go through reform. In 1975, the Council on Basic Education added the arts to its list of subjects that it supported.<sup>106</sup> This was very important as music would now be treated on par with other core subjects. Another important development of the 1970s was the inclusion of computers in the classroom. Computer Assisted Instruction, or CAI, was used to present material to students and required the student to interact with the computer. The National Consortium for Computer-Based Instruction was founded in 1973 to assist educators in music instruction. When CAI was first introduced into music pedagogy in the 1970s, there was discussion of how to best adapt the curriculum to this new system of teaching. Educator Jim Ohman discussed this in an article titled “CAI Communication” that was published in the *Music Educators Journal* in 1971:

The matter of curriculum design (or redesign) is a thorny issue. Perhaps it is not so much a matter of curriculum design as it is a matter of structuring within the various areas of the curriculum. The task might be one of isolating those areas where the computer could serve most effectively as an adjunct to didactic teaching in segments of a course of study in which traditional instruction would obviously be more beneficial.<sup>107</sup>

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<sup>105</sup> Beglarian, 7.

<sup>106</sup> Mark and Gary, 354. Additional information regarding the Council on Basic Education can be found at <http://www.c-b-e.org/>.

<sup>107</sup> Jim Ohman, “CAI Communication,” *Music Educators Journal* 57, no. 9 (1971): 5-6. Over the next few decades, computer programs such as MacGAMUT were created to aid students in such musical idioms as ear training and basic music theory. In the past two decades, software programs such as Finale and Sibelius have transformed the way that musicians and composers notate, record, and publish their scores.

Despite these innovative projects, according to Michael L. Mark and Charles L. Gary, the United States in the 1970s saw a continued decline in education, and as the economy was stressed by factors including the Vietnam War, education was underfunded. By this time the baby boom had ended, and so enrollment in schools dropped and fewer teachers were needed. At this time, SAT scores were at an all-time low.<sup>108</sup> To aid in the perceived educational crisis in the United States, a national effort called the Accountability Movement was implemented in the 1980s to “help clarify goals and objectives of education and provided a needed tool to measure the educational growth of individuals and the effectiveness of the educational system.”<sup>109</sup> This movement demanded higher standards of teachers and students, and in an effort to execute these standards special task forces were appointed to investigate the educational system and report their findings. The most influential of these reports was commissioned by the National Commission on Excellence in Education and was titled *A Nation at Risk: The Imperative for Educational Reform*.<sup>110</sup> The reports expressed agreement that a mastery of language and a completion of core curriculum were crucial to excelling in

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Technological advances such as these have made music more accessible to musicians and non-musicians alike.

<sup>108</sup> William J. Bennett, “Quantifying America’s Decline,” *Wall Street Journal*, March 15, 1993, <http://www.columbia.edu/cu/augustine/arch/usadecline.html> (accessed 16 September 2013).

<sup>109</sup> Mark and Gary, 335.

<sup>110</sup> Additional literature on this report can be found at <http://mathcurriculumcenter.org/PDFS/CCM/summaries/NationAtRisk.pdf>.

school. However, there was disagreement about what constituted core curriculum.<sup>111</sup> *A Nation at Risk* supported arts education, but music and other arts were not identified as part of the basic core curriculum.<sup>112</sup>

### Conclusion

From this survey of the music appreciation movement, it is apparent that over the course of the last century, music appreciation evolved from an elite pastime to a multi-faceted cultural, educational, and economic movement through the work of musicians, educators, and publishers. The goal of music appreciation was always to help the public appreciate art music, yet the definition of what constitutes “appreciation” was and continues to be nebulous. Some educators, including Frances Elliot Clark and William Hartshorn argued that appreciation meant the act of intelligent listening. Others, such as Marion Lee, believed that appreciation was based in factual knowledge of music history. Still others, including composer Aaron Copland, believed that understanding musical elements was the key to appreciation. As there were many approaches to teaching the subject, so to were there many pedagogical trends that can be traced over decades, including the humanistic approach of the 1940s and 1950s as expressed by D. Sterling Wheelright and the conceptual approach of the late 1960s as expressed by Russel P. Getz. Technological advances such as the phonograph, radio, television, and computer aided in the dissemination of musical knowledge to the musician and the musical “layman” over

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<sup>111</sup> Mark and Gary, 336. This debate is reminiscent of the debate over what constitutes music appreciation.

<sup>112</sup> *Ibid.*, 336.

the course of the last century. Educational reforms such as the Elementary Education Act of 1965 and the Juilliard Repertory Project have shaped the way that music has been taught in primary, secondary, and higher institutions of education. It is clear that music appreciation is a dynamic subject that will continue to evolve in tandem with society into the future.

## CHAPTER 3

### AAC&U'S LEAP INITIATIVE AND OTHER CURRENT PEDAGOGICAL TRENDS

As was discussed in the previous chapter, reform has been a prominent component of the K-12 educational system in the United States for decades. These reforms are quite important at the level of higher education as well, with accreditation associations finding new and innovative ways to ensure that a college curriculum is valuable to students in their education as well as in their careers after college. On a more localized scale, music educators and scholars are continually researching various pedagogical techniques to determine the most effective ways to teach music appreciation and music history. This chapter will discuss AAC&U's LEAP initiative as well as three prominent trends in music pedagogy that are being implemented in the music classroom today.

#### AAC&U's LEAP Initiative

AAC&U's LEAP initiative is an attempt to create core curriculum that is valuable to students both inside and outside the classroom. The LEAP initiative was launched in 2005 "to align the goals for college learning with the needs of the new global century."<sup>113</sup> Around the turn of the twenty-first century, it became clear that the higher education

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<sup>113</sup>. Association of American Colleges and Universities. "LEAP: Liberal Education and America's Promise." Association of American Colleges and Universities, <http://www.aacu.org/leap/vision.cfm> (accessed 16 September 2013).



system would need to cater to the current economic climate and globalization of our culture. According to former secretary of education Richard Riley, “We are currently preparing students for jobs that don’t yet exist, using technologies that haven’t been invented, in order to solve problems that we don’t even know are problems yet.”<sup>114</sup> The LEAP initiative aims to redesign the general education curricula to meet the goals or Essential Learning Outcomes (ELOs) that are vital to a practical education, according to the AAC&U. These ELOs, discussed previously in Chapter One, include knowledge of human cultures and the physical and natural world; intellectual and practical skills, including inquiry and analysis, critical and creative thinking, written and oral communication, quantitative literacy, information literacy, and teamwork and problem solving; personal and social responsibility, including civic knowledge and engagement, both local and global, intercultural knowledge and competence, ethical reasoning and action, and foundations and skills for lifelong learning; and integrative and applied learning, including synthesis and advanced accomplishment across general and specialized studies.<sup>115</sup>

Another way in which LEAP structures their initiative is through the implementation of High-Impact Educational Practices (HIPs). There are ten HIPs in total, including:<sup>116</sup>

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<sup>114</sup> Ronald A. Crutcher, “Fluency Across the Boundaries: A Case for Liberal Education in the Twenty-First Century,” *The Presidency* 14, no. 1 (2011): 18.

<sup>115</sup> Kuh, 4.

<sup>116</sup> Kuh, 9-11.

TABLE 2. LEAP High-Impact Educational Practices

<p>1) First-year seminars and experiences that “place a strong emphasis on critical inquiry, frequent writing, information literacy, collaborative learning, and other skills that develop students’ intellectual and practical competencies.”</p>	<p>6) Undergraduate research to “involve students with actively contested questions, empirical observation, and cutting edge technologies.”</p>
<p>2) Common intellectual experiences, similar to the older idea of a core curriculum, which includes “advanced integrative studies and/or required participation in a learning community.”</p>	<p>7) Diversity and global learning, including studies that explore “racial, ethnic, and gender inequality, or continuing struggles around the globe for human rights, freedom, and power.”</p>
<p>3) Learning communities require students to take “two or more linked courses as a group and work closely with one another and their professors.”</p>	<p>8) Service and community-based learning, these programs give the students the opportunity to “apply what they are learning in a real-world setting and reflect in a classroom setting on their service experiences.”</p>
<p>4) Writing intensive courses, including final-year projects.</p>	<p>9) Internships to provide students with experiential learning.</p>
<p>5) Collaborative assignments and projects to help students learn “to work and solve problems in the company of others and sharpen one’s own understanding by listening seriously to the insights of others.”</p>	<p>10) Capstone Courses and Projects “require students nearing the end of their college years to create a project of some sort that integrates and applies what they’ve learned.”</p>

To assess whether these ELOs and HIPs are accomplished, the LEAP initiative offers a set of rubrics titled Valid Assessment for Learning in Undergraduate Education

or VALUE rubrics. These rubrics describe criteria for each learning outcome with descriptors of performance that are increasingly more advanced. These rubrics are intended to place all undergraduate classes within the same framework of expectations so that evidence of learning can be shared by all campuses involved with LEAP.<sup>117</sup>

According to the LEAP initiative, through the implementation of the HIPs, the ELOs can be achieved and assessed with the VALUE rubrics. This interconnected set of guidelines aims to reshape the way general education functions in the college environment and further into students' lives and careers.

The LEAP initiative has been increasingly adopted at institutions of higher education in the past eight years since its launch. "The Campus Action Network (CAN), a connected set of institutions developed as part of LEAP, is composed of more than three hundred campuses that have signed on individually or as part of state systems to work together to advance the goals of LEAP."<sup>118</sup> Additionally, more than two thousand institutions, including high schools, have downloaded one or more of the fifteen VALUE rubrics.<sup>119</sup> As music appreciation is credited as a general education course at many institutions, the LEAP initiative will certainly influence the way this course is taught at many higher education institutions across the United States. In the following chapters the

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<sup>117</sup> AAC&U VALUE Rubrics [http://www.aacu.org/value/rubrics/index\\_p.cfm?CFID=49082433&CFTOKEN=45996597](http://www.aacu.org/value/rubrics/index_p.cfm?CFID=49082433&CFTOKEN=45996597).

<sup>118</sup> Susan Albertine, "Systematic Change for Student Success: Goals and Lessons of the LEAP States Initiative," *Peer Review* 13, no. 2 (2011): 4.

<sup>119</sup> Susan Albertine, "Starting in School," *Liberal Education* 98, no. 1 (2012): 66. California State University Long Beach adopted the LEAP initiative in 2008.

ELOs of the LEAP initiative will be discussed through the lens of music appreciation and music history pedagogy.

### Technology in Instruction

In my research, I have observed three trends in particular in music appreciation and music history pedagogy in the last decade; namely the use of technology inside and outside the classroom, taking a musicological approach to the teaching of music history, and so-called dynamic teaching.<sup>120</sup> Regarding the use of technology as a tool for teaching music history, musicologist Jennifer Lund of Purdue University wrote an article titled “Writing about Music in Large Music Appreciation Classrooms Using Active Learning, Discipline-Specific Skills, and Peer Review” in which she discusses her implementation of online peer review forums as a way to enrich the learning experience. Lund begins her article by discussing the drawbacks of a lecture hall as a setting for teaching and learning, drawing a parallel between the lecture hall and movie theatre, in which people receive information passively.<sup>121</sup> This passivity is compounded by the fact that the human brain can only focus on one thing for ten minutes; making the lecture hall

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<sup>120</sup> For further reading on the use of technology in the classroom, see the article titled “Rethinking Technology Outside the Classroom” by José Antonio Bowen (*Journal of Music History Pedagogy* 2, no. 1 2011). For further reading on the musicological approach to teaching music history, see the article titled “Musicology and Undergraduate Teaching: Introductory Remarks” by Anne Dhu Shapiro (*College Music Symposium* 28 1988). For further reading on the dynamic approach to teaching, see the article titled “Decoding the Discipline of Music History for Our Students” by J. Peter Burkholder (*Journal of Music History Pedagogy* 1, no. 2 2011).

<sup>121</sup> Jennifer Lund, “Writing About Music in Large Music Appreciation Classrooms Using Active Learning, Discipline-Specific Skills, and Peer Review,” *Journal of Music History Pedagogy* 2, no. 2 (2012): 117.

an ineffective setting in which to learn and retain information, in her opinion.<sup>122</sup> Lund posits two possible solutions to this problem: one, shifting activities and formats of learning periodically; and two, changing students from “receivers” of information to “senders” to increase learning and retention.<sup>123</sup> Lund’s solutions relate to the LEAP HIPs in their shared attempt to create a dynamic learning environment in which students play an active role in the learning process.

She then goes on to discuss an interactive online forum called Calibrated Peer Review™, or CPR, that she had students use to do peer reviews of essays.<sup>124</sup> To use CPR, a student must first submit an essay, and then complete calibrations in which “students learn what their particular instructor considers high-, medium-, and low- quality writing by evaluating three essays of varying quality on the same subject.”<sup>125</sup> In order to progress to the next step the student must consistently grade these essays as their professor would. Once this step has been completed successfully, students grade three anonymous essays written by peers from their class using the same set of grading guidelines. After grading these peer essays, each student grades their own essay as per the CPR guidelines. Each student grades seven essays by the time they have completed the CPR program. Lund found that by the time the students reached the point in the process at which they were to grade their own essay they were able to grade themselves

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<sup>122</sup> Lund, 118.

<sup>123</sup> Ibid., 118.

<sup>124</sup> For more information on CPR, see <http://cpr.molsci.ucla.edu/Home.aspx>.

<sup>125</sup> Lund, 124.

in an informed and objective way, evident in the grades that the students gave themselves. Lund concludes that through the use of CPR students learn more about the subject because they are essentially teaching through the process of grading; resulting in increased learning and retention of a subject.<sup>126</sup> I agree with Lund regarding the “student as teacher” approach. When a student is responsible for not only retaining information, but also for being critical of it, the experience forces them to retain and connect with the material in a way that might not happen otherwise.

Another use of technology in the classroom is described by musicologist Nancy November of the University of Auckland in her article titled “Literacy Loops and Online Groups: Promoting Writing Skills in Large Undergraduate Music Classes.” In this article, November discusses the use of online discussion groups as an effective way to engage students in the material taught in class. November explains that in addition to engaging students, the use of online forums can also help improve student writing through group work.<sup>127</sup> She discusses several different ways that online groups can be used as an extension of the classroom; the first being the informal discussion setting in which students share ideas about the material with each other in small groups in an

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<sup>126</sup> Ibid., 126. For further reading on the effectiveness of CPR, see the article titled “Calibrated Peer Review: A New Tool for Integrating Information Literacy Skills in Writing-Intensive Large Classroom Settings” by Michael Fosmire (*Libraries and the Academy* 10, no. 2, 2010).

<sup>127</sup> For further reading regarding the use of online groups and pedagogy, see article titled “Pedagogy, Self-Assessment, and Online Discussion Groups” by Mary Kayler and Karen Weller (*Educational Technology and Society* 10, no. 1 2007).

uninhibited environment.<sup>128</sup> November also suggests the use of “e-moderators,” to facilitate discussion in a non-intrusive manner. She also discusses a more formal online discussion in which students give critical reflections on the material in large online groups. November found that students preferred the small online group discussions, while the larger group discussions produced the highest quality of writing because the students felt that the “stakes were higher and thus the quality of response had to be higher in that more public forum.”<sup>129</sup> The students preferred the small online group discussions because they felt a sense of autonomy in creating their own knowledge and comfort of sharing ideas in small groups. Additionally, the students liked the diversity of resources and viewpoints that were shared, the ease with which they could exchange ideas, and the fact that they could take time to give a response.<sup>130</sup>

November concludes the article with four suggested guidelines to implement in online groups. The first guideline is to use online discussion to reinforce and reflect on the lecture. The second is that instructors should move from “low stakes” (small groups) to “high stakes” (large groups) in online groups to make the students feel safe expressing their thoughts and opinions. The third guideline is that instructors would do well to use student writing as models for other students, which, according to November, helps to reinforce the material being taught by putting students in the role of teacher. The last

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<sup>128</sup> Nancy Rachel November, “Literacy Loops and Online Groups: Promoting Writing Skills in Large Undergraduate Music Classes,” *Journal of Music History Pedagogy* 2, no. 1 (2011): 8.

<sup>129</sup> *Ibid.*, 10-11.

<sup>130</sup> *Ibid.*, 10.

guideline is that instructors would do well to use “e-moderators” to moderate and guide discussions as the “e-moderators” can guide students towards answers and aid the students in validating their own choices.<sup>131</sup> Overall, November found the use of online groups very beneficial in improving student discussion and writing. The evidence to support this conclusion was found in both in the survey taken of the class and by their writing samples.

Our culture is becoming increasingly technology-centric. Students integrate technology into their lives in multiple ways every day, and it only makes sense that the classroom should follow this trend to some degree. Again, a method to make a subject relatable is to help students engage in it. If students relate to technology, relating to music through technology is a logical step. This can be likened to the use of the radio and phonograph in music appreciation classrooms in the first half of the twentieth century as those were also used as tools to expand and enhance educational practices.

#### Musicological Principles in Music History Pedagogy

Another important recent trend is the application of musicological principles to the pedagogy of music history. Musicologist James A. Hepokoski wrote an article titled “Music History as a Set of Problems: Musicology for Undergraduate Music Majors.” In this article, Hepokoski suggests that professors should present the material in a way that is in line with current research methods; stressing the dynamic aspects of the subject

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<sup>131</sup> November, 14.



rather than inert facts.<sup>132</sup> According to Hepokoski, students should be aware of the potential bias and oversimplification in textbooks and literature. Hepokoski believes that professors should emphasize the cultural contexts in which composers lived and worked, as well as the musical expectations and perceptions of the given time periods.<sup>133</sup> All of these suggestions embody a musicological approach to teaching and understanding music history. If professors follow these guidelines, their students are more likely to understand music history as a dynamic and ever-evolving field rather than a static, outdated world. If students can relate to music history as a dynamic subject, it is more likely that they will enjoy learning the material and retain more of the information as a result.<sup>134</sup> The musicological approach to teaching music history addresses several of the LEAP ELOs as the approach encourages students to think of music history as a dynamic subject which requires critical and creative thinking, information literacy, and inquiry and analysis.

#### Dynamic Teaching

Lastly, dynamic teaching is discussed by musicologist James R. Briscoe in a collection of essays titled *Vitalizing Music History Teaching*. Briscoe stresses that there

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<sup>132</sup> James A. Hepokoski, “‘Music History’ as a Set of Problems: ‘Musicology’ for Undergraduate Music Majors,” *College Music Symposium* 28 (1988): 12-16.

<sup>133</sup> *Ibid.*, 12-16.

<sup>134</sup> For more research regarding the application of musicological principles to the pedagogy of music history, see article titled “Teaching Music History Today: Making Tangible Connections to Here and Now” by Melanie Lowe (*Journal of Music History Pedagogy* 1, no. 1, 2010).

is not one set way to teach the subject.<sup>135</sup> Too often professors get lost in the attempt to present the wealth of information and in doing so are not able to connect with their students. It is an unfortunate fact that some professors are more connected to the material than the students in front of them. In my opinion, it is a professor's responsibility to adapt their teaching to the environment of the classroom. They must get a sense of the students: their strengths and weaknesses, and adjust their methodology accordingly. The dynamic approach to teaching addresses the LEAP initiative's purpose of "making excellence inclusive," in which the quality of education is a strong focus and goal.<sup>136</sup> By taking a dynamic approach to pedagogy, professors will become more aware and involved with their students and thus the quality of education will improve.

### Conclusion

Through this discussion of the LEAP initiative and the three pedagogical trends; namely the use of technology in instruction, the implementation of musicological principles in music history, and dynamic teaching, it is clear that higher education is a field of continuous evolution. Through the implementation of the Essential Learning Outcomes (ELOs) and High-Impact Educational Practices (HIPs) of the LEAP initiative, institutions of higher education can better prepare students for their careers after college by teaching them practical skill sets. Music educators Jennifer Lund and Nancy

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<sup>135</sup> James R. Briscoe, ed., preface to *Vitalizing Music History Teaching*, Monographs and Bibliographies in American Music 20 (Hillsdale, NY: Pendragon Press, 2010).

<sup>136</sup> Association of American Colleges and Universities, "Making Excellence Inclusive," Association of American Colleges and Universities, [http://www.aacu.org/compass/inclusive\\_excellence.cfm](http://www.aacu.org/compass/inclusive_excellence.cfm) (accessed 17 September 2013).

November demonstrated that the use of technology in the classroom can increase student understanding and application of material learned in class. Musicologist James A. Hepokoski described a manner of teaching music history that incorporates musicological principles; namely that instructors should stress the cultural contexts and dynamic aspects of music history, rather than simply stating objective information. Musicologist James R. Briscoe suggests teaching music history in a dynamic way. According to Briscoe, an instructor should adapt their teaching methodology to meet the needs of the classroom, and in doing so will promote a positive learning environment.

Through the implementation of the LEAP initiative and current pedagogical trends, the music classroom has the potential to become a more effective place for students to learn and absorb material. As such, synthesis and application of the material and practical skill sets learned in the classroom will encourage and foster strong career paths for students after college.

CHAPTER 4  
THREE PEDAGOGICAL APPROACHES TO TEACHING MUSIC  
APPRECIATION

As long as music appreciation has been a part of higher education in the United States, the way in which to properly teach the subject has been a topic of debate among educators. As mentioned in chapter two, many pedagogical approaches have been explored and implemented over the last century. As budgets for education have ebbed and flowed, so too has the amount of music education in primary and secondary public schools. In recent decades, educational priorities have shifted away from the arts and so many students are left with no musical training before they enter a music appreciation course in college.<sup>137</sup> Many music appreciation courses have been built on the assumption that students have a foundational knowledge of the basics of music. Some music appreciation instructors, including music educator and scholar Lewis W. Gordon, music educator Jessica Halpern, and professor and choral director Russell P. Getz have altered their pedagogical approaches to accommodate the dearth of musical training that the public education system has left students with.

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<sup>137</sup> Lewis W. Gordon, "College Music Appreciation: Pedagogical Approaches," *College Music Symposium* 36 (1996): 103.

## The Conceptual Approach

Professor Russell P. Getz of Gettysburg College credited psychologist Asahel D. Woodruff with developing the conceptual approach to teaching music.<sup>138</sup> Woodruff discusses the conceptual approach in an article titled “How Musical Concepts are Developed . . . and How They Are Applied” that was published in the *Music Educators Journal* in 1970. This approach has much in common with the analytical approach that will be described by Gordon later in this chapter.<sup>139</sup> According to Woodruff, there are several problems with the way the education system works. “We think that students are acquiring lasting behavior patterns, when they are doing nothing more than reiterating verbal information . . . learning is a ‘goal’ only in the artificial conditions of school, where students know they have to learn because the school requires it . . . .”<sup>140</sup> To remedy this, he suggests using a more practical approach; the knowledge that the students gain will be applicable in a practical sense.<sup>141</sup> Woodruff states:

The most powerful way to help students acquire rewarding musical behavior patterns is to engage them in the very musical behaviors believed to constitute a desirable repertoire of out-of-school behaviors and to see that those behaviors carry the learning of important concepts and competencies with them . . . . We can cultivate creativity by providing

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<sup>138</sup> Russell P. Getz, “Music Education in Tomorrow’s Schools: A Practical Approach,” in *The Future of Musical Education in America: Proceedings of the July 1983 Conference* (Rochester, NY: Eastman School of Music, 1984), 25.

<sup>139</sup> The conceptual approach was discussed in chapter two with a quotation by Russell P. Getz.

<sup>140</sup> Asahel D. Woodruff et al., “How Music Concepts are Developed . . . and How They are Applied,” *Music Educators Journal* 56, no. 6 (1970): 52-3.

<sup>141</sup> Woodruff et al., 52.

copiously for encounters with musical objects and events under satisfying circumstances, and with great freedom for interpretation and self-expression, and by helping students acquire the technical skills and the discrimination abilities they will require when they try to express their musical ideas, whether in the form of composition, performance, description, criticism, or appreciation.<sup>142</sup>

Woodruff explains that by teaching students about the elements of music in an in-depth way, students will understand how they are applicable in music outside of the classroom. Rather than focusing on historical facts such as the dates of a composer, a course in which the instructor utilizes Woodruff's approach will focus on practical things such as discerning and describing a time signature or keeping rhythm to a piece of music.<sup>143</sup> With this method, historical information is not stressed in order to allow the focus to be completely on analytical and practical information because, according to Woodruff, the understanding of musical elements is vital to a practical use of music divorced from the classroom.

#### Halpern's Study of the Analytical and Historical Approaches to Teaching Music Appreciation

Professor Jessica Halpern of McGill University tested the effectiveness of the analytical and historical approaches in a music appreciation course. In an article titled "Effects of Historical and Analytical Teaching Approaches on Music Appreciation" published in the *Journal of Research in Music Education* in 1992, Halpern discusses her experiment and methodology. Halpern's methodology included three groups of fifteen music appreciation students each given either 1) no information, 2) only analytical

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<sup>142</sup> Woodruff et al., 54.

<sup>143</sup> Ibid., 52-3.

information, or 3) only historical information to read before listening to four pieces of classical music.<sup>144</sup> The historical information given consisted of “a description of certain circumstances of the composer’s life or surroundings at the time that the piece was written. This information was intended to enable subjects to place the piece in a historical perspective and to grasp the influence that the composer’s setting may have had on the music.”<sup>145</sup> The analytical information provided consisted of “strictly non-referential aspects of the pieces to be heard . . . prose of descriptions of form and style.”<sup>146</sup> In her article, Halpern acknowledges the debate over whether historical information is a useful tool to help a student appreciate music, and that whether it should be included at all in music appreciation courses was, in her opinion, still up for debate.<sup>147</sup> She notes that the historical information she gave the students was “meant to help the listener keep in mind that music is often intimately related to the experiences of its composer; these experiences, in turn, are related to the time and place in which the composer lived.”<sup>148</sup>

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<sup>144</sup> The pieces that were used in the experiment included “Mein Freud ist Mein” from Cantata No. 140 by J.S. Bach, “Many Rivers to Cross” by Jimmy Cliff, *Trio for Piano, Oboe, and Bassoon* by Francis Poulenc, and “Jimbo’s Lullaby” a programmatic piece from the *Children’s Corner Suite* by Claude Debussy. As cited in Jessica Halpern, “Effects of Historical and Analytical Teaching Approaches on Music Appreciation,” *Journal of Research in Music Education* 40, no. 1 (Spring 1992): 41.

<sup>145</sup> Halpern, 42.

<sup>146</sup> *Ibid.*, 42.

<sup>147</sup> *Ibid.*, 40-1.

<sup>148</sup> *Ibid.*, 41.

In Halpern's study, after the students had listened to the pieces, they rated their enjoyment and understanding of the pieces. They were also asked whether the historical or analytical information they were given affected their enjoyment of the music.<sup>149</sup> The results showed that no significant differences in rating were found for three of the pieces ("Mein Freud ist Mein" from Cantata No. 140 by J.S. Bach; Trio for Piano, Oboe, and Bassoon by Francis Poulenc; and "Many Rivers to Cross" by Jimmy Cliff.) However, the students significantly favored the historical information over the analytical information given for "Jimbo's Lullaby" from the *Children's Corner Suite* by Claude Debussy.<sup>150</sup> Additionally, fourteen students in the historical group answered positively regarding the historical information affecting their enjoyment while only six out of fifteen students in the analytical group answered positively for the same question.<sup>151</sup> Halpern concluded that the historical approach may be of "substantial value in creating positive responses to music," stating that:

People without extensive musical training seem to appreciate the insights gained from knowing about the background of specific pieces and of composers' lives . . . most students who take a college-level music appreciation course do not have the ability to read music notation. Therefore, analytical information containing written musical examples, which is useful and interesting to the music major, will be virtually valueless to the average student taking such a course. Analytical information presented without written musical examples, however, is often perceived as wordy, confusing, and dull, and according to the results

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<sup>149</sup> Halpern, 42.

<sup>150</sup> Ibid., 42.

<sup>151</sup> Ibid., 43.



of this study, such an approach may do little to enhance nonmusicians' overall appreciation of music.<sup>152</sup>

From Halpern's study we can gather that while the analytical approach may have merits for students who are musicians, it may be too confusing for those who are not. For these students, the historical approach may be the most appropriate method, and the best way to develop student enjoyment and understanding of music.

#### Gordon's Study of the Historical, Analytical, and Contextual Approaches

In an article titled "College Music Appreciation: Pedagogical Approaches" that was published in *College Music Symposium* in 1996, Professor Lewis W. Gordon discusses three approaches to teaching music appreciation to students with no musical background. In this article, Gordon questions pedagogical techniques for such students: "Would time be better spent developing skills and understandings formerly taught at the pre-college level? Is remediation the name of the game?"<sup>153</sup> Gordon brings up an important point here. It is time to amend the way we teach music appreciation to reflect the state of the American education system. Gordon suggests that college professors adjust to the climate they are presented with in the music appreciation classroom. As many students do not have a strong foundation in music history and theory, the music appreciation course must be tailored to that environment.

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<sup>152</sup> Halpern, 44-5.

<sup>153</sup> Ibid. , 103.

## The Historical Approach

Each of the three approaches discussed by Gordon in his article focuses on a different aspect of music. The first approach, the historical approach, as described by Gordon, focuses on “a study of music from a chronological perspective to include biographical and general historical information.”<sup>154</sup> According to Gordon, this is how many courses and textbooks are formatted.<sup>155</sup> Such textbooks include *Understanding Music* by Jeremy Yudkin (Upper Saddle River, NJ: Prentice Hall, 1996) and *Music for Our Time* by Robert Winter (Belmont: Wadsworth Publishing, 1992). These textbooks are both structured in a chronological manner, with a discussion of elements followed by a chronological survey of western music history.<sup>156</sup> With the historical approach, students become acquainted with composers, major works, and general characteristics of musical styles in art music; however they will most likely not develop perceptive listening skills because the focus of the approach lies in historical content rather than analytical listening.<sup>157</sup> This approach can best be described as a truncated music history course concealed as a music appreciation course. In short, a student’s understanding of

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<sup>154</sup> Gordon, 105.

<sup>155</sup> Ibid., 104.

<sup>156</sup> Textbooks that follow a similar format include *Music: An Appreciation* by Roger Kamien (New York, NY: McGraw-Hill Inc., 2011), *The Enjoyment of Music: Essential Listening Edition* by Kristine Forney, Joseph Machlis, and Andrew Dell’Antonio (New York, NY: W.W. Norton & Company, Inc., 2013), and *Listen to This* by Mark Evan Bonds (Upper Saddle River, NJ: Prentice Hall, 2011). These textbooks will be discussed in detail in Chapter Three.

<sup>157</sup> Gordon, 104.

musical elements will be lacking using this pedagogical approach because the focus will be on historical content.

### The Analytical Approach

Gordon's second approach outlined in his article, the analytical approach, focuses on an in depth understanding of musical elements. According to Gordon, "by devoting an entire semester to understanding and perceiving musical elements, students can begin to respond more directly to music's aesthetic qualities."<sup>158</sup> Textbooks that take this approach include *Musical Involvement: A Guide to Perceptive Listening*, 2<sup>nd</sup> ed. By Donald J. Funes (New York: Harcourt Brace Jovanovich, 1992) and *Listener's Guide to Musical Understanding*, 8<sup>th</sup> ed. by Leon Dallin (Dubuque: William C. Brown, 1994). These textbooks focus on the elements of music, as well as compositional devices, and forms and genres.<sup>159</sup> Additionally, the Dallin does include a section at the end of the textbook that briefly discusses art music chronologically. By using this approach, students will get "acquainted with music as sound rather than for associative or historical reasons."<sup>160</sup> The aim of this approach is for a student's aesthetic awareness to be heightened by their understanding of musical elements.<sup>161</sup> It is my opinion that the

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<sup>158</sup> Gordon, 104.

<sup>159</sup> This is a rarer textbook outline, but can be seen in Aaron Copland's *What to Listen for in Music* (New York, NY: McGraw-Hill Inc., 1939). This textbook will be discussed in detail in chapter 4.

<sup>160</sup> *Ibid.*, 104.

<sup>161</sup> Gordon, 104.

drawback of this approach is the lack of historical context that would normally accompany this musical knowledge.

### The Contextual Approach

Finally, Gordon's third approach in his article, called the contextual approach, blends the historical and analytical approaches with the idea that a balance can be attained between the two disparate methodologies outlined above. When using the contextual approach: "terminology is defined and elemental components are analyzed concurrently with studying and listening to musical works. These musical works, in turn, serve as exemplars for specific chronological periods, prompting a further investigation into historical background and stylistic evolution."<sup>162</sup> Thomas Forrest Kelly's textbook *First Nights: Five Musical Premieres* (New Haven, CT: Yale University Press, 2000) would be useful with the contextual approach as it examines five premieres of major classical works, each in a different era. Due to the time constraints of a one-semester course, only a few works from each era could be examined utilizing this approach, but according to Gordon students will achieve understanding of the musical properties of each work with historical context to put the work into perspective.<sup>163</sup>

### Assessment of Effectiveness of the Three Approaches

Gordon tested the effectiveness of each of these three approaches in "enhancing the perception of musical elements" by devoting an entire semester to each.<sup>164</sup> In his own

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<sup>162</sup> Gordon, 104.

<sup>163</sup> Ibid., 104.

<sup>164</sup> Ibid., 105.

words, Gordon hoped to answer the questions: “How well do students with little or no secondary level general music experience hear duple vs. triple meter and major vs. minor tonality? How relatively effective are the three procedures in enhancing these skills during a one semester college music appreciation course?”<sup>165</sup> To implement this experiment, Gordon assessed the students’ understanding of only rhythm and tonality because he believed these to be fundamental to the initial understanding of music.<sup>166</sup> Gordon gave a pretest before the class began and a posttest once the class ended to each group of students. This test was quantified using percentile rankings for nationally standardized tests given to fourth through sixth grades.<sup>167</sup> The tests yielded some unexpected results; for example, students in the historical approach group performed more poorly on the posttest than on the pretest.<sup>168</sup> Students in the analytical approach group scored the same for rhythm in the pretest and posttest but scored better in tonality in the posttest.<sup>169</sup> Students in the contextual approach group made significant improvement on the posttest in both rhythm and tonality.

The test results showed that the contextual approach was the most effective in helping students learn and retain knowledge of musical elements. Gordon concluded that:

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<sup>165</sup> Gordon, 106.

<sup>166</sup> Ibid., 106.

<sup>167</sup> Ibid., 107.

<sup>168</sup> Ibid., 107.

<sup>169</sup> Ibid., 108.

Historical and anecdotal information seems to increase readiness for listening . . . students were able to express, in writing, the stylistic characteristics of musical works, including some historical context. Indications are that we ‘can get two for the price of one.’ It appears we can effectively enhance perception and response to musical elements by studying works, for example, as products of the Western classic tradition.<sup>170</sup>

By using the contextual approach, students were able to relate musical works and their respective elements to composers and events. This link is invaluable in making classical music a relatable and dynamic subject.<sup>171</sup> Gordon noted that when using this approach initially, the professor does most of the analysis of elements in musical examples. However, as the course progresses students become “more involved and interested in discussing their own ‘findings.’<sup>172</sup> “By the end of the course, many students are able to articulate stylistic differences between eras and composers based on audiation.”<sup>173</sup> The contextual approach proved to be quite effective in teaching not only perceptive listening, but helping students to think in a chronological and historical context as well.

When compared to Halpern’s study of the analytical and historical approaches, Gordon’s application of the three approaches produced similar results. In both studies, historical information provided context which increased student enjoyment of the

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<sup>170</sup> Gordon, 108.

<sup>171</sup> This approach has certain traits in common with the musicological approach discussed by James A Hepokoski. This approach was discussed in detail in chapter two.

<sup>172</sup> Gordon, 111.

<sup>173</sup> *Ibid.*, 111.

material. However, Gordon built upon Halpern's study by merging historical information with analytical information. The combination of historical and analytical information as seen in the contextual approach proved to be the most successful in building student knowledge and understanding of the material.

Gordon's three pedagogical approaches all address the LEAP ELOs of inquiry and analysis, critical and creative thinking, and written and oral communication. As such, they are well-suited to be adapted to any music appreciation curriculum.

#### Music Appreciation Textbooks from the First Half of the Twentieth Century

Many music appreciation books have been published over the past century; each implementing a particular methodology to break music down into its historical, analytical, and aesthetic components. While these textbooks differ in many ways, they all share the goal of helping the student understand music. Utilizing Gordon's three pedagogical approaches discussed above, the following is a discussion of several older textbooks that would be useful in tandem with the implementation of each approach. Additionally, each textbook will be discussed in its relation to the Essential Learning Outcomes of the LEAP initiative. The textbooks chosen for discussion are representative from various decades of the twentieth century; each one was quite popular in its time. First editions of each textbook were studied in order to show the pedagogical ideas of each author at the textbook's inception, rather than over the course of revised editions. Each offers a different perspective and approach to the pedagogy of music appreciation. These landmark textbooks were explored in order to find a trajectory of music appreciation pedagogy over the course of the twentieth century.

*What We Hear in Music: A Course Study in Music History and Appreciation* by music educator Anne Shaw Faulkner was one of the most popular music appreciation textbooks of the early twentieth century.<sup>174</sup> First published in 1913, this book was valued for its versatile and accessible approach to music appreciation and history and emphasizes the study of “the literature of music, rather than a theoretical study of the form and grammar of the subject.”<sup>175</sup> This goal is achieved through the textbook essentially working as a detailed listening guide with records that are suggested to accompany the textbook and described in detail in an index.

In addition to music history and musical examples, Faulkner includes “hints for teachers” in which she suggests subjects to discuss further in a classroom setting. To illustrate this, I have included an example in which Faulkner discusses Beethoven, and the “hints for teachers” that immediately follows:

Beethoven’s works are still highly regarded as the greatest models of instrumental form. New orchestral effects, new methods of portraying dramatic ideas, some changes in form, it is true, have come into music since his time, but nothing which has not been suggested in Beethoven’s music. As Mendelssohn once said, “When Beethoven points the way who shall dare say ‘thus far and no farther?’” . . . Hints for Teachers: Do not

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<sup>174</sup> This was discussed previously in chapter two. There were five editions of this textbook published between 1913-1923. Its most recent republication was in 1943. The first edition of this textbook contains 166 musical examples; eight from the medieval and Renaissance eras, eleven from the Baroque era, twenty-two from the Classical era, 102 from the Romantic era, and twenty-six from the twentieth century. Of these 166 examples, twelve are sacred and 154 are secular. Clearly, Faulkner put more emphasis on examples from the Romantic era, most likely because this textbook was first published at the beginning of the twentieth century, shortly after the Romantic period had come to a close. Also noteworthy is Faulkner’s inclusion of forty-eight folk songs and seven patriotic pieces from various European countries.

<sup>175</sup> Faulkner, 5.



feel discouraged that it is impossible to give all of Beethoven's true greatness to your class in one lesson, but do try to make the student feel the dominating personality, and the sad tragedy of Beethoven's life. Avoid silly anecdotes regarding the petty trivialities of his life; the stories of Beethoven's peculiarities may be of amusing interest to your pupils, but are unworthy of consideration. Do not allow an over-sentimental attitude regarding Beethoven, as expressed by some of his biographers, to influence you on the other side. Beethoven's tragic life history should be familiar to your students, but they should also realize that he lived in a remarkable historical epoch. Recall the great political events of the Napoleon campaigns, the Revolutionary tendency which was fast becoming a marked influence in literature, art, and music.<sup>176</sup>

The Faulkner textbook deviates from the chronological layout of music history; rather, there is discussion of form in music followed by a discussion of national musics of many countries in Europe, Asia, and the United States. The next section of the book is dedicated to the history of Western music. Following this is a discussion of the orchestra and various genres of orchestral music and then opera and oratorio. While this textbook did not come with recordings, an extensive list of suggested listening examples with information regarding each recording is available in the appendices. This textbook would have been useful for the analytical approach, which stresses the understanding of elements of music without much historical context. This textbook is no longer being published, but it is valuable as one of the early music appreciation texts that focuses on the analytical approach.<sup>177</sup> This textbook addresses the LEAP ELOs of inquiry and analysis as there is quite a bit of analysis of musical works throughout the text.

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<sup>176</sup> Faulkner, 87-8.

<sup>177</sup> For further reading regarding the use of *What We Hear in Music* by Anne Shaw Faulkner, see article titled "What We Hear in Music: Anne Shaw Faulkner's Music Appreciation Text, 1913-1943" by Terese M. Volk, (*The Bulletin of Historical Research in Music Education* 20, no. 3, May 1999).

Additionally, the ELO of information literacy is addressed in the large amount of information regarding musical elements that is presented.

*What to Listen for in Music*, by Aaron Copland was published in 1939.<sup>178</sup> This textbook is somewhat unique because it was written by a composer rather than a musicologist, and as such, it was written from a compositional perspective.<sup>179</sup> It is not organized chronologically like many other music appreciation texts that will be discussed later in this chapter. Rather, it is organized by musical traits such as melody, harmony, and tone color; and by form and genre in subsequent chapters. In this textbook, Copland discusses many musical forms in detail, reinforcing the compositional rather than historical perspective. In this textbook, Copland discusses works not often found in music appreciation textbooks of the era in which it was written. For example, Copland discusses Couperin's *Mysterious Barricades* in the discussion regarding binary form when he could have easily chosen Prelude in C minor from *The Well-Tempered Clavier*, Book Two, by J.S. Bach, which is used in *Music: An Appreciation* by Roger Kamien

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<sup>178</sup> This textbook was re-published multiple times after its first publication in 1939. There were publications in 1957, 1985, 1989, 1999, 2002, and 2009. However, the only notable difference between publications was the inclusion of an introduction by composer William Schuman beginning in the 1957 publication. There are 113 musical examples discussed in this textbook; with eight from the Renaissance period (none from the Middle Ages,) seventeen from the Baroque era, fourteen from the Classical era, thirty-one from the Romantic era, and forty-three from the twentieth century. It is clear from this numerical data that Copland favored examples from the later eras, possibly because he himself was a twentieth century composer. It is also noteworthy that of the 113 examples, only four are sacred, while the other 109 are secular.

<sup>179</sup> For further reading regarding Copland's views on music education, see the article titled "Conversation with Copland," by Aaron Copland (*Music Educators Journal* 59, no. 7, 1973).

(1976).<sup>180</sup> Also noteworthy is Copland's in-depth discussion of forms not often addressed in music appreciation textbooks such as the chaconne and the passacaglia. To illustrate the chaconne, Copland uses the fourth movement of Symphony No. 4 by Brahms and the second movement of the Trio for Violin, Cello, and Piano by Ravel for the passacaglia.<sup>181</sup>

One particularly remarkable facet of this book is Copland's criticism, both positive and negative, of other composers and styles of composition. Most authors of music appreciation textbooks take either a neutral or positive tone when discussing composers and their works. Copland, on the other hand, was not afraid to speak his mind regarding other composers' "pitfalls" as it were. Perhaps because he was a composer himself, he felt he had some authority on the matter of composition. To illustrate Copland's tone, I have included a passage regarding Scriabin and his treatment of the sonata form:

One of the most extraordinary mistakes in music is the example supplied us by Scriabin, the Russian composer of amazing gifts, who died in 1915. The quality of his thematic material was truly individual, truly inspired.

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<sup>180</sup> Copland, 130. Kamien discusses the Prelude in C minor by J.S. Bach on page 67-8 of *Music: An Appreciation*. It is also noteworthy that Copland includes his own music to illustrate various forms. For example, Copland uses his Piano Variations to discuss theme and variations (see page 159 of *What to Listen for in Music* by Copland) while Kamien uses Haydn's "Surprise" Symphony in the discussion of theme and variation on page 68 of the textbook. Copland also mentions the work of his contemporaries, other American composers such as Roy Harris, Roger Sessions, and Walter Piston when discussing sonata form in symphonies, (see page 195 of *What to Listen for in Music* by Copland). The inclusion of American classical music in Copland's book can be interpreted as an attempt to equalize America's contribution to classical music with that of Europe.

<sup>181</sup> Ibid., 154.

But Scriabin, who wrote ten piano sonatas, had the fantastic idea of attempting to put this really new body of feeling into the strait jacket of the old classical sonata form, recapitulation and all. Few modern composers make that error any longer. In fact, they sometimes go to the other extreme, giving so liberal an interpretation to the word sonata as to make it practically meaningless.<sup>182</sup>

As a counter example, I have included another excerpt in which Copland discusses polytonality. In this excerpt, Copland essentially gives the reader permission to dislike polytonality once they have put in the effort to grow accustomed to it:

One other harmonic innovation was introduced before the World War. At first, it was confused with atonality because of its similarly revolutionary sound. But actually, it was the exact opposite of atonality, in that it reaffirmed the principle of tonality and reaffirmed it doubly. That is to say, not content with one tonality, it introduced the idea of sounding two or more separate tonalities simultaneously. This process, which Darius Milhaud has used most effectively at times, became known as "polytonality." . . . If you are inclined to be disturbed by the polytonalities of new music one can only advise you to listen until they become as familiar to you as the music of Schumann and Chopin. If you do that, you may not find the music any the more to your liking (for, needless to add, not all polytonal music is good music), but it will no longer be the 'dissonances' produced by the clash of harmonies that disturb you.<sup>183</sup>

At the beginning of the textbook, Copland discusses the act of listening to music which he categorizes into three separate planes, including the "sensuous plane," the "expressive plane," and the "sheerly musical plane."<sup>184</sup> According to Copland, the sensuous plane includes the act of listening to music simply for pleasure while the expressive plane involves postulating the meaning behind music. The expressive plane is

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<sup>182</sup> Copland, 189-90.

<sup>183</sup> Ibid., 75-6.

<sup>184</sup> Ibid., 9.

difficult to qualify and can mean different things to different people. The expressive nature of music is what drives both the listener and composer alike, yet is the most difficult to discuss in specific terms. The musical plane involves the elements that comprise the music. According to Copland, most listeners are not fully aware of the musical plane, and the aim of his book is to make listeners more mindful of this aspect of music.<sup>185</sup>

This emphasis on perceptive listening is a strong component of the analytical approach and as such, Copland's book would have been well-suited for this approach as Copland discusses musical elements in-depth with less emphasis on historical context. For its unique compositional perspective and inclusion of distinctive works, Copland's textbook is an important piece of literature in the collection of music appreciation textbooks. While this textbook is many decades old, it is still of value today. While the most modern music literature discussed by Copland is dated by today's standards, the discussions of pieces from the Baroque, Classical, Romantic, and early twentieth century are still quite relevant. Moreover, Copland's authorial voice is conversational and therefore accessible, which makes this book both enjoyable to read and informative. This textbook addresses the LEAP ELO of inquiry and analysis, as there is a strong component of analysis of musical works throughout. Furthermore, Copland's discussion of compositional devices leads the reader to think critically about musical elements and forms, and as such, the LEAP ELO of critical and creative thinking is achieved.

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<sup>185</sup> Copland, 16.

*The Enjoyment of Music: An Introduction to Perceptive Listening* by Joseph Machlis was first published in 1955.<sup>186</sup> This textbook is quite detailed and discusses both musical elements and history in detail for each era. The textbook begins with a discussion of musical elements, instruments, musical style and form, and notation. The next sections of the book discuss Western music history, but similarly to the Faulkner and Copland, not in chronological order.<sup>187</sup> Machlis begins his historical survey in the Romantic era and then discusses materials of music such as keys, themes, sonata form, and movement structures in the sonata and symphony.<sup>188</sup> Next, the discussion moves to the Classical era and then through the Middle Ages, the Renaissance, and the Baroque

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<sup>186</sup> There have been nine subsequent editions of this book since its first publication in 1955. The tenth edition was published in 2007. This textbook has been published in other iterations, including “essential listening editions” and “shorter versions” ideal for students. There are seventy-five musical examples discussed in the first edition of this textbook; with one from the Renaissance (none from the Middle Ages,) six from the Baroque era, twelve from the Classical era, thirty-five from the Romantic era, and twenty-one from the twentieth century. Like Copland, Machlis favored examples from the later eras of music. Of the seventy-five musical examples, seventy-two are secular and the remaining three are sacred.

<sup>187</sup> This approach is discussed by musicologist Scott Dirske in his article titled “Encouraging Empirical Research.” (*Journal of Music History Pedagogy* 2, no. 1 Fall 2011, 27). Dirske cites a study conducted by Philip Hash which showed that students preferred music from the Classical era to music of other eras. Hash suggests introducing students to music from the Classical and Romantic eras first, rather than beginning chronologically with medieval music. Full citation of Hash article: Philip M. Hash, “Undergraduate Non-Music Major Preferences for Western Art Music,” *Contributions to Music Education* 36, no. 1 (2009): 9-24. As cited in Dirske, 27.

<sup>188</sup> Machlis explains his decision to begin with pieces in the nineteenth century in the preface to the textbook. He states that he begins with pieces that are either familiar or accessible to the students with the aim of building the students’ confidence in their ability to enjoy music. As cited in Machlis, xv.

era. The next sections of the textbook are dedicated to the twentieth century and music in the United States respectively.

Machlis's textbook would have been useful with either the historical or contextual approach. There is sufficient discussion of both the musical elements and historical context for either approach to be applicable. It should be noted that this textbook is quite in-depth, and so a professor would most likely need to tailor the use of musical examples to the needs of the class if using the contextual approach. If using the historical approach, it might be useful to teach the textbook out of order so to speak, and discuss the elements first and then move through the historical content chronologically. This textbook addresses the LEAP ELOs of critical and creative thinking, information literacy, and inquiry and analysis in its in-depth discussion of musical works from both analytical and historical perspectives.

*Music: An Appreciation* by Roger Kamien was first published in 1976.<sup>189</sup> Unlike the three textbooks discussed above, this textbook follows the structure of an introduction to musical elements and instruments followed by a chronological survey of Western music history. It should be noted that Kamien discusses the forms and genres of each era before discussing composers and specific pieces.<sup>190</sup> This serves to lay a foundation of the

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<sup>189</sup> This textbook has been published in ten editions by McGraw-Hill since its first edition in 1976. Beginning in 1990, more concise editions called "brief editions" were also published. There have been seven brief editions between 1990 and 2010. The first edition of this textbook includes seventy-five musical examples; nine from the medieval and Renaissance eras, twelve from the Baroque era, ten from the Classical era, twenty-four from the Romantic era, and twenty from the twentieth century. Of the seventy-five musical examples, sixty-seven are secular and eight are sacred.

<sup>190</sup> This approach is also taken in Machlis' textbook *The Enjoyment of Listening*.

musical traits of each era before discussing the specifics. This textbook would have been useful in conjunction with the historical approach, as it stresses linear historical context with basic understanding of musical elements. There is sufficient information about the sociological and cultural aspects of each era to help build understanding of the composers in a historical context. This textbook addresses the LEAP ELOs of critical and creative thinking, inquiry and analysis, and information literacy through the discussion of various musical works from a historical perspective.

### Current Textbooks

Through the discussion of older music appreciation textbooks we have seen how the pedagogy of this subject has varied over the course of the twentieth century. It is important to discuss current trends in modern textbooks as well. What follows is a discussion of four music appreciation textbooks that are currently being published and are currently in use in music appreciation classrooms. Furthermore, there will be a discussion regarding how these textbooks can be used to accommodate the Essential Learning Outcomes of the LEAP initiative.<sup>191</sup>

As mentioned above, the first edition of *Music: An Appreciation* by Roger Kamien was published by McGraw-Hill in 1976; the tenth and most current edition of

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<sup>191</sup> All of the textbooks to be discussed aid in achieving the ELO of knowledge of human cultures and the physical and natural world through the study of history. As most current music appreciation textbooks follow a chronological structure with an introductory discussion of musical elements, it seems that it would be the responsibility of the instructor of the music history or music appreciation course to apply many of the other ELOs into the course material. However, some of the textbooks that will be discussed offer additional learning materials that would be useful in achieving the ELOs.



this textbook was published in 2011.<sup>192</sup> As compared to the first edition of the textbook, the layout of the newest edition remains much the same; there is a discussion of musical elements followed by a chronological survey of Western music history. However, in comparison with the first edition, the current edition of the textbook includes over thirty additional musical examples, fourteen of which are from world music, jazz, and rock genres. This textbook could be used in conjunction with any of the three pedagogical approaches, as there is sufficient analytical and historical information for any of the approaches to be adapted. The listening outlines that this textbook provides could be used to apply the LEAP ELO of inquiry and analysis. This could be achieved through the facilitation of their use during active listening exercises.

*The Enjoyment of Music: Essential Listening Edition* by Kristine Forney, Andrew Dell'Antonio, and Joseph Machlis has been published in two editions, the first in 2007 which was written by Forney only, and the second in 2013 which was written by Forney, Machlis, and Dell'Antonio.<sup>193</sup> As seen in the Kamien, this textbook opens with a

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<sup>192</sup> This textbook includes 107 musical examples: ninety-three of which are from the classical genre and the remaining fourteen are from the world music and jazz and rock genres. Of the pieces from the classical genre, thirteen are from the Medieval and Renaissance eras, thirteen are from the Baroque era, eleven are from the Classical era, twenty-eight are from the Romantic era, and twenty-eight are from the twentieth century. Of the ninety-three classical examples, eleven are sacred and the remaining ninety-two are secular.

<sup>193</sup> This textbook is a modern edition of *The Enjoyment of Music* by Joseph Machlis that was discussed earlier in this chapter. The second edition of the textbook contains forty-five musical examples: five from the Medieval and Renaissance eras, seven from the Baroque era, eight from the Classical era, eleven from the Romantic era, and fourteen from the twentieth century. Of the forty-five examples, nine are sacred and the remaining thirty-six are secular.

discussion of musical elements and what follows is a chronological study of Western music history. A noteworthy aspect of the second edition of this textbook is an alternate table of contents titled “Thematic Contents,” in which the content of the book is separated into four different themes, including: Music in Sacred Spaces, Music for Stage and Screen, Music Among Friends, and Music in Public Spaces. In each of these sections there is a chronological discussion of composers and works that subscribe to these settings. For example, in the theme titled Music in Sacred Spaces, there is a discussion of medieval chant with Hildegard of Bingen’s *O virga mediatrix* as a listening example. Following this are discussions of the Renaissance Motet illustrated by Josquin’s *Ave Maria*, the Renaissance Mass illustrated by Palestrina’s *Pope Marcellus Mass*, J.S. Bach’s Cantata No. 140 as an example of Lutheran Cantatas, Handel’s *Messiah* as an example of English oratorio, Mozart’s *Requiem*, Verdi’s *Requiem* as an example of Romantic sacred music, and Arvo Pärt’s *Cantate Domino canticum novum* as an example of modern spiritual minimalism. The alternative approach of thematic content gives the instructor freedom to teach music history through a setting-based lens. This may help the students to understand the context in which this music was composed, and as such would be useful in conjunction with the contextual approach.

Similarly to the Kamien, this textbook includes many listening outlines that could be used to achieve the ELO of inquiry and analysis through their use in active listening exercises. Additionally, there are sections in this textbook titled “Here and There, Then and Now” which discuss various aspects of music history in both a historical and modern context. For example, in the chapter dedicated to the nineteenth century there is a section titled “Music, Folklore, and Nationalism” which discusses the use of folklore in music,

particularly in programmatic music, opera, and ballet. This section goes on to discuss more modern folklore such as *The Lord of the Rings* by J.R.R. Tolkien and *The Chronicles of Narnia* by C.S. Lewis.<sup>194</sup> These sections provide both historical and cultural context to help the students achieve the ELO of inquiry and analysis through the comparison of historically significant musical idioms to other creative forms.

*Listen to This*, by Mark Evan Bonds is another current music appreciation textbook that has been published in two editions, the first in 2008 and the second in 2011.<sup>195</sup> This textbook follows the same outline as the Kamien and Forney with a discussion of musical elements followed by a chronological study of Western music history. Similar to the tenth edition of *Music: An Appreciation* by Kamien, this textbook includes eight musical examples from both world music and pop and rock genres. This textbook also includes more examples by women composers than is typical of modern music appreciation textbooks, including Barbara Strozzi, Clara Schumann, and Fanny Mendelssohn.<sup>196</sup> The inclusion of a wide variety of genres including pop and rock, world music, and more music by women composers could potentially make this book more

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<sup>194</sup> Kristine Forney, Andrew Dell'Antonio, and Joseph Machlis, *The Enjoyment of Music: Essential Listening Edition*, 2<sup>nd</sup> ed. (New York, NY: W.W. Norton & Co, 2013), 227.

<sup>195</sup> The second edition of this textbook includes sixty-eight musical examples, fifty-two are from the classical genre, eight are from the pop and rock genres, and eight are world music examples. Of the fifty-two classical examples, nine from the medieval and Renaissance eras, nine from the Baroque era, five from the Classical era, twelve from the Romantic era, and seventeen from the twentieth century. Of these fifty-two examples, forty-six are secular and the remaining six are sacred.

<sup>196</sup> *The Enjoyment of Music*, *Listening to Music*, and *Music: An Appreciation* do not include as many examples of music by women composers.

accessible to students. This textbook could be used with any of the three approaches, as there is sufficient analytical and historical information in the textbook for each of the three approaches to be adapted. Similarly to the Kamien and Forney, this textbook includes many listening outlines that could be used to achieve the ELOs of inquiry and analysis through their use in active listening exercises. Moreover, there are many supplementary materials including sections titled “Connect Your Playlist” which encourage students to link a musical style or compositional trait to popular music. For example, in a section that discusses Mozart’s Piano Concerto in A Major K. 488, students are encouraged to listen to a live recording of “Suicide Solution” by Ozzy Osbourne in which the guitarist has a long solo that resembles a cadenza.<sup>197</sup> Sections such as these encourage the ELOs of critical and creative thinking and inquiry and analysis through the suggestion of listening to music of older eras and comparing it to current music. This requires the student to analyze the older musical examples and use critical thinking in order to find a sound comparison that links the examples to modern repertory.

*Listening to Music* by Craig Wright is a current music appreciation textbook that was published in its sixth edition in 2011.<sup>198</sup> This textbook follows the same outline as

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<sup>197</sup> Mark Evan Bonds, *Listen to This*, 2<sup>nd</sup> ed. (Upper Saddle River, NJ: Prentice Hall), 211.

<sup>198</sup> The first edition of this textbook was published in 1992. The sixth edition of this textbook includes 105 musical examples, ninety-five of which are from the classical genre and ten of which are world music. Of the ninety-five classical examples, ten are from the medieval and Renaissance eras, eighteen are from the Baroque era, eighteen are from the Classical era, twenty-two are from the Romantic era, and twenty-seven are from the twentieth century. Of these ninety-five examples, twelve are sacred and the remaining eighty-three are secular.

the other music appreciation textbooks mentioned above, with a discussion of musical elements followed by a chronological study of Western music history. This textbook does differ from some of its counterparts in the inclusion of recorded musical examples to illustrate musical elements.<sup>199</sup> For example, in the discussion of form, Mozart's Variations on *Twinkle, Twinkle, Little Star* is used to illustrate theme and variations.<sup>200</sup> This textbook would be useful in conjunction with any of Gordon's three approaches, as there is sufficient analytical and historical information for each of the three approaches to be adapted. As with the other textbooks discussed, this textbook includes listening outlines that could be used to achieve the ELOs of inquiry and analysis through their use in active listening exercises. Additionally, this textbook includes short sections in each chapter that link certain facets of music history to modern day music and life. For example, in the chapter that discusses the Baroque era there is a discussion of Elton John and his use of an ostinato bass line in the song "Sorry Seems to Be the Hardest Word."<sup>201</sup> This linkage of music history to modern day life encourages the ELOs of critical and creative thinking and inquiry and analysis by requiring the students to analyze older musical idioms and compare them to modern day repertory.

After surveying the contents and pedagogical approaches of the previously discussed eight music appreciation textbooks, certain trends became apparent. The

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<sup>199</sup> *The Enjoyment of Music*, and *Listen to This* do not include music examples in the discussion of musical elements.

<sup>200</sup> Craig Wright, *Listening to Music*, 6<sup>th</sup> ed. (Boston, MA: Schirmer, Cengage Learning, 2011), 61.

<sup>201</sup> Wright, 115.

structures of the oldest three textbooks seemed to be less chronologically streamlined than those of the more current textbooks. The older textbooks were not organized in chronological order, but rather by orchestration (as in the Faulkner), by genre (as in the Copland), and by perceived accessibility of era (as in the first edition of the Machlis). Beginning with the first edition of the Kamien (1976) and through the next four modern textbooks discussed, the structures were much more uniform. All of these textbooks followed the same structure which included a discussion of musical elements followed by a chronological survey of Western music history. *The Enjoyment of Music* by Forney and Dell'Antonio does offer the option of thematic contents, which allows the professor to teach the material through a more genre-centric lens. The musical canon discussed in all of these textbooks has a great deal of overlap, but both the Kamien and Bonds textbooks also include sections on world musics and jazz and rock. As was demonstrated in the discussion above, the Essential Learning Outcomes of the LEAP initiative would be easily adapted to any of the textbooks discussed. In particular, the ELOs of inquiry and analysis and critical and creative thinking were proven to be applicable to the listening outlines and comparative studies in the current textbooks.

### Conclusion

Each of the three pedagogical approaches discussed by Gordon has its merits and weaknesses, and as such there may never be a consensus amongst teachers as to the best approach to teaching music appreciation. The subject of music appreciation is dynamic, changing and evolving over time; so it comes as no surprise that a conclusion has not yet been drawn. As music appreciation is an ever-changing subject, there are many current textbooks in publication, most of which follow a similar outline. However, each textbook

has a distinct voice with various supplementary materials. This allows the instructor of the music appreciation course to find a textbook and pedagogical method best suited to their teaching style. Gordon's three pedagogical approaches will be discussed in further detail in the following chapter, as I describe my own observations of the approaches in a music history survey course for music majors.

CHAPTER 5  
THE THREE PEDAGOGICAL APPROACHES ADAPTED TO A MUSIC HISTORY  
SURVEY COURSE

The three pedagogical approaches discussed by Lewis W. Gordon: analytical, historical, and contextual, proved to have varying results when implemented in a music appreciation classroom. In an effort to explore the effectiveness of these approaches in another setting, Gordon's methodology was adapted for use in an introduction to music history course at California State University Long Beach. At this institution, as well as many other institutions, including the Brooklyn Conservatory at City University of New York, Brooklyn, Oberlin College, and Wheaton College, all first-year music majors are required to take a music history survey course before they take the upper-level era-specific music history courses.<sup>202</sup> This introductory music history course resembles a music appreciation course in many ways; there is an introduction to the language of music and musical elements during the first two weeks of class. The rest of the curriculum follows a chronological study of the history of Western classical music; beginning with medieval Gregorian chant and ending with contemporary composers such as John Adams and Philip Glass. The music history survey course differs from a music appreciation course in the way that much of the material is presented. As the students in

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<sup>202</sup> These seminars include one on the medieval and Renaissance eras, one on the Classical and Romantic eras, and one on Modern and twentieth-century musics.



the class are already musically literate, the material is presented using the language of the discipline. For instance, when discussing musical examples, the form of the work is presented and discussed in a detailed manner, whereas in a music appreciation course some of these more advanced musical concepts may not be discussed.

While this type of course is an effective way to prepare students for the more in-depth study of music history that will follow, there are some notable challenges in the course objectives, particularly regarding the sheer amount of material to cover in one semester. Another challenge is found in musical descriptions, while the students in the introductory course are already musicians, many do not know how to properly identify musical elements or historical context. This course includes such a large volume of information that students may leave with basic knowledge of the history of music but without being able to synthesize and apply the musical and historical context of the material.

An objective of my study was to utilize Gordon's three approaches to help the students learn to build their own meaning through writing assignments. An additional goal of my study was to incorporate several of the LEAP ELOs into these assignments; namely information literacy, critical and creative thinking, inquiry and analysis, and written and oral communication, so that these assignments would be in accordance with the objectives of the LEAP initiative and thus useful for any instructor of a music history or music appreciation course at an institution that has signed on with LEAP.

As a Graduate Assistant I designed three writing assignments with the course instructor; each assignment focused on one of the three pedagogical techniques.<sup>203</sup> The goal of this experiment was to see which of the three approaches proved most effective in the setting of a music history survey course. To grade these papers, I used a rubric designed by the course instructor that included seven sections of assessment, including: the thesis statement, historical significance, purposeful organization, supporting evidence, reasoning and thinking, concise language, and conventions and mechanics.<sup>204</sup> Each of these assessments was given a letter grade, and the paper was then evaluated holistically in reference to these assessments. In other words, the overall quality of the paper was graded based on these assessments rather than a numeric value being assigned to each one and added up accordingly to create a score. I used the grades that the students received on their assignments, and a calculation of the mean score on each assignment to judge the effectiveness of each approach and the students' progress over the course of the semester. What follows is an in-depth discussion of each assignment, the results of each

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<sup>203</sup> Professor Doyle is the instructor of the music history survey course offered at California State University, Long Beach.

<sup>204</sup> This rubric can be seen in Appendices B for the analytical assignment, E for the historical assignment, and H for the contextual assignment. The rubrics used for the historical and contextual assignments were identical. The rubric used for the analytical assignment omitted the historical significance assessment, as it was not applicable to that particular assignment. The rubrics used for the three assignments were in accordance with the following LEAP VALUE rubrics: written communication, critical thinking, creative thinking, information literacy, and inquiry and analysis. These rubrics can be found online at <http://www.aacu.org/value/rubrics/>. The accordance between the rubrics used in this course and the LEAP VALUE rubrics will be discussed later in this chapter.

assessment, and how the Essential Learning Outcomes of the LEAP initiative are addressed in each assignment.

### The Analytical Approach

To assess the students' understanding of music utilizing Gordon's analytical approach, the students were asked to write a paper linking pieces of music from the Middle Ages, the Renaissance, and the Baroque to pieces from their own repertoire.<sup>205</sup> The pieces assigned included the medieval sequence titled "Victimae Paschali Laudes," "O Vos Omnes," a motet by Carlos Gesualdo, and Concerto Grosso in G minor Op. 3 No. 2 RV 578 Mvt. 1 by Antonio Vivaldi. The students were first asked to listen to each piece of music and create a concept map designed to describe the musical elements present in each work, including melody, harmony, rhythm, tempo, texture, timbre, and form. The instructor utilizes various concept maps in her class to help the students organize and categorize analytical and historical information about music. The concept maps are an effective way to help the students organize their thoughts before they begin the writing process, which helps prevent students from writing papers in one stream of consciousness and allows them to edit their material before they begin writing.<sup>206</sup> The

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<sup>205</sup> See Appendices A and B for the assignment prompt and rubric in full detail. The student's own repertoire was not limited to their classical repertoire. They could choose any piece of music from any genre.

<sup>206</sup> See Appendix C for an example of the concept map used for this assignment. More information regarding these concept maps is available at <http://thinkingmaps.com/>.

same concept map was used for the analytical and historical approaches, but a slightly different map was used for the contextual approach.<sup>207</sup>

After the students completed their concept maps, they were asked to pick out the musical element that stood out the most to them for each work. For example, many students chose monophonic texture as the exemplary element of the medieval sequence that was assigned. Using their chosen element, the students were asked to link this element to a piece from their own repertoire that exhibited the same element. They were asked to describe how the pieces were similar in the application of this element, but also what separated the pieces from a compositional standpoint. This process was completed three times, one for each piece of music assigned. The paper that the students turned in included the essay containing three comparisons and copies of the three concept maps.

This assignment was the first one given in the semester and the students had recently completed the unit on musical elements.<sup>208</sup> I hypothesized that this timing would prove useful as the elements would still be fresh in the students' minds. The results proved interesting and somewhat surprising. Most students did well identifying the elements in the Gesualdo motet and the Vivaldi Concerto. However, approximately 40% (nineteen of forty-eight students) had trouble identifying and describing the elements of the medieval sequence. Many students did not indicate an understanding of the

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<sup>207</sup> See Appendix G for an example of the concept map used for the contextual assignment.

<sup>208</sup> The textbook used for this music history survey course was *The Enjoyment of Music: Essential Listening Edition* by Kristine Forney, Andrew Dell'Antonio, and Joseph (New York, NY: W.W. Norton & Co., 2011).

monophonic texture, lack of harmony, and non-metric nature of the piece. Given that medieval monophonic chant is quite esoteric compared to most other Western classical music, it is not entirely surprising that the students had trouble describing it. However, my hypothesis that the students would benefit from completing the analytical assignment first was proven wrong. Based on the results, it seems possible that the students would have benefited from a longer exposure to the language of music and would therefore have become more comfortable identifying musical elements using the musical vernacular as it were. Table I shows the grade breakdown for this assignment.<sup>209</sup>

TABLE 3. Analytical Assignment: Grade Distribution

Grade	# of Students
A	9
B	17
C	7
D	13
F	2

A potential way to help students understand the elements that were uniformly misused would be to go over the elements of medieval music in a more in-depth way. This would ensure that the students had full understanding of how to describe this type of music. An additional approach would be to include more monophonic music beyond

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<sup>209</sup> Note regarding the grade breakdown: Most students who got D's were given this grade because of the misuse of elements. The two students who received F's did not turn in their papers so they were given 0's. Any student who received less than 70% was required to rewrite their paper. This table shows the grades of the first set of papers received and does not include the grades of the rewritten papers.

chant in the curriculum, such as *Syrinx* by Claude Debussy and *Piano Study in Mixed Accents* by Ruth Crawford to illustrate that monophony, while less common, is still present in many types of music.<sup>210</sup>

It appears that the misuse of elements by the students evidenced in this essay was due to a combination of lack of understanding and misuse of music vocabulary. It is also worth noting is that this was the first college-level music history paper for most of the students, and so the results may have reflected the students' adaptation to writing about music in an academic setting and as such an oral assessment may have proven better results.<sup>211</sup>

The students that received a score of less than 70% were required to rewrite this paper. However, all students were given the option to rewrite their papers if they wanted to. All of the students who received a grade less than 70% misused musical elements in

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<sup>210</sup> *Syrinx* by Debussy is found in *The Enjoyment of Music*, 4<sup>th</sup> ed. by Joseph Machlis (New York: W.W. Norton and Co. Ltd., 1977). *Piano Study in Mixed Accents* by Crawford is found in *Listen to This*, 2<sup>nd</sup> ed. by Mark Evan Bonds (Boston, MA: Prentice Hall, 2011).

<sup>211</sup> This was demonstrated in an oral assessment that was given at the beginning of the semester before the analytical writing assignment was assigned. For this assessment, the class was broken into two groups. I led one group in a discussion about identifying musical elements in various pieces. During this assessment, excerpts of pieces from various styles, genres, and eras were played to display certain elements. For example, a Gregorian chant titled "Venite, exultemus Domino" was played to demonstrate monophonic texture. Once the students seemed comfortable identifying individual elements, pieces from various genres and eras were played and the students were asked to describe all of the elements that were exemplified in each piece. For example, *Bolero* by Maurice Ravel was played and the students were asked to describe the melodic contour, harmony, meter, texture, dynamics, and timbre. By the end of the listening activities, the students seemed to have an understanding of musical elements and were able to verbally identify and describe them. See Appendix I for a complete list of the pieces used in the oral assessment.

their analyses of the musical examples. These students were required to meet with me to discuss their grade and how they might improve their paper. The rewrites showed great improvement, with an average score of 88% compared to an average score of 83% in the first iteration of the assignment.<sup>212</sup> All of the students that had misused elements in the first paper demonstrated improved understanding of musical elements in the rewrites by using correct terminology to describe texture, harmony, and meter.

### Conclusion

Besides the improper use of element identification in the medieval sequence, almost all of the students did quite well in linking the assigned classical pieces to pieces from their own repertoire. They seemed to enjoy this portion of the assignment and many commented on the fact that all music is related when one breaks it down into its most basic components. One student remarked in their paper that “music is a constantly developing and changing art that employs new ideas while repeating venerable elements.” It was the objective of this assignment to have the students grasp this very concept while making connections in musics of varying styles and genres. This assignment was successful in helping the students understand musical elements without the context of history. The students demonstrated the ability to build their own meaning through the act of linking classical works to works in their own repertoire. They exhibited this in their ability to identify musical elements in classical pieces and relate these elements to pieces from their own repertoires. The ability to analyze and relate

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<sup>212</sup> This GPA will be compared with the other assignment GPAs later in the chapter.

different pieces to one another is an invaluable skill for a music student, as making connections between musics of varying genres and eras informs and therefore strengthens performance. This assignment addressed the LEAP ELOs of written and oral communication, inquiry and analysis, and critical and creative thinking as the students were required to analyze music from the Middle Ages, Renaissance, and Baroque eras and use critical and creative thinking in order to make logical comparisons to pieces from their own repertoires.

### The Historical Approach

To assess the students' understanding of music in historical context, the students were asked to write a paper about a particular composer and piece of the Classical era.<sup>213</sup> They were given four composer/piece combinations to choose from, including Quintet in D for keyboard, flute, oboe, violin, and cello by Johann Christian Bach; Sonata in F# minor Op. 81 by Johann Nepomuk Hummel; *Médée* by Luigi Cherubini, and Viola Concerto in D Major by Carl Stamitz. The composers selected for this assignment were chosen based on their lesser known reputations to their counterparts Haydn, Mozart, and Beethoven, and as such the students would have to do research for relevant information regarding each composer. Additionally, each of the works selected was composed at a pivotal historical period and each possessed noteworthy innovative compositional techniques.

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<sup>213</sup> See Appendices D and E for the assignment description and rubric in full detail.



In a similar fashion to the analytical assignment, the students were asked to create concept maps as the first part of the assignment. They were asked to create two describing maps: one to discuss the composer at the time that the given work was composed; the second to discuss the piece, giving consideration to the musical elements and stylistic choices of the composer. In the paper, the students were asked to discuss details of the composer's biography at the time the given piece was composed; giving consideration to socio-political, economic, and cultural conditions at that time. The students were asked to discuss the given piece stylistically and how the compositional choices of the composer related to the Classical era and how these choices opposed trends of earlier eras. They were also asked to discuss how the piece was received by audiences and other composers of the time. The assignment that the students turned in included their essay and two describing maps

This was the second assignment given in the semester and the students had recently completed the unit on the Classical era. As the students had more exposure to the language of music by the time the historical assignment was assigned, I hypothesized that they would be more comfortable writing about historical context and musical elements by this point. This hypothesis was proven correct. Overall, the students displayed a good understanding of how the historical context in which these composers worked affected their compositions. The students that did well on this paper demonstrated an understanding of the link between the historical context and composition of the given work. For example, one student who wrote about Johann Christian Bach wrote: "Despite often being overshadowed by his father, Johann Christian Bach contributed much to the rise of the Classical era; he inspired later prominent composers

such as Mozart, as well as giving a boost to concert life in London, where he lived for the latter part of his life.” Another student who wrote about Johann Nepomuk Hummel wrote: “Hummel’s Piano Sonata No. 5 was a significant work in his career, in which Hummel stepped into modernity to both challenge classical harmonic structures and stretch sonata form.” These students, as well as many others, clearly understood the link between composer and historical context, and were able to build their own meaning and eloquently discuss these connections, thus demonstrating the LEAP ELOs of inquiry and analysis and critical and creative thinking.

This was an assignment in both researching and writing; and as such was designed to require the students to conduct in-depth research to find evidence to support the theses of their papers. Not surprisingly, the 30% (fourteen students) that did not do well on the assignment, receiving a grade of a C or lower, had trouble with the research aspect of the assignment. Most of these students did a cursory biography of the given composer, but failed to link the historical context of the specific period of composition with the chosen work. In general, these students provided too much general information about the composer’s life and work, without including information that was relevant to the specific piece assigned.

Another research-related aspect of the assignment that some students had trouble with was the historical discussion of the piece. Approximately 15% (seven students) gave a general description of the given piece using musical elements and stylistic features but did not discuss why this piece was compositionally significant for its time. For example, approximately 30% (fourteen students) wrote about Carl Stamitz’s Viola Concerto in D Major, and of these students, approximately 40% (six of the fourteen)

discussed general aspects of the piece such as orchestration and movement structure, but did not discuss the fact that Stamitz was the first composer to utilize viola harmonics in musical notation and all seven strings on the viola. This omission in content was viewed as a lack of in-depth research. Table 2 shows the grade breakdown for this assignment.

TABLE 4. Historical Assignment: Grade Distribution

Grade	# of Students
A	10
B	23
C	9
D	5
F	1*

\* The student who received an F on the paper did not turn in the paper and received a 0.

### Conclusion

To determine how the grade results of the historical assignment compared with the results of the analytical assignment, I determined the percentage of students that did poorly (received a grade of less than 80%) on each assignment respectively. For comparison, 43% (twenty-one students) did poorly on the analytical assignment, while 29% (fourteen students) did poorly on the historical assignment. Additionally, the overall quality of the students' writing improved in the historical assignment. Based on these results, I feel that the students responded well to the historical approach. Most of the students who did poorly on the assignment did not research in the correct manner and therefore did not include enough specific historical content in their papers. As such, this

seems to be more an issue of lack of following directions than a fault in the pedagogical approach.

As the research portion seemed to be a bit daunting for a significant percentage of the students, a potential solution for this problem would be to change the repertoire selection from obscure composers and pieces to more mainstream and popular composers and/or works. Another possible solution would be to devote a class period to research methodologies before the students began research for their papers. I would use this class period to demonstrate effective ways to research topics in music, including the proper ways to find articles and books that might be useful in their research.

An objective of this assignment was for the students to understand the importance of historical context in the world of music composition. Overall, the students were able to research, interpret, and discuss historical data in relation to musical works while building their own meaning regarding the historical importance of composers and pieces. This assignment addressed the LEAP ELOs of written and oral communication, information literacy, inquiry and analysis, and critical and creative thinking. The students that excelled at this paper were able to demonstrate these ELOs in a well-researched and insightful paper.

#### The Contextual Approach

Gordon's contextual approach is an amalgam of the analytical and historical approaches. It was the objective of this third assignment to assess if the students were able to better understand musical elements with a strong emphasis on historical context. For the contextual assignment, the students were asked to compare two composers' styles

in a single genre.<sup>214</sup> The students were given a choice of three pairs of composers and pieces, including: Franz Schubert's *Erlkönig* Op. 1 and Arnold Schoenberg's "Hain in diesen Paradiesen" from *Das Buch der Hängenden Gärten* Op. 15; Frédéric Chopin's Nocturne in B Major Op. 32 No. 1 and Claude Debussy's *La cathédrale engloutie*; and Johannes Brahms' String Quartet No. 3 in B ♭ Op. 67 Mvt. 2 and Béla Bartók's String Quartet No. 6 Mvt. 2. These composers and pieces were chosen based on their disparate styles and eras of composition while each pair being considered within the same genre.

As in the analytical and historical assignments, the students were asked to create a concept map that included information regarding the musical elements utilized in each piece. This concept map resembles a Venn diagram, in which the students describe the differences between the two pieces on either side of the diagram, and the similarities between the two pieces in the middle of the diagram.<sup>215</sup> This type of concept map was chosen in the hopes that the visual would aid in the students' understanding of the purpose of the assignment. In the paper, the students were asked to compare and contrast the composers' applications of musical elements in each piece, including a discussion of how the historical context in which these composers lived and worked influenced their compositional style. The assignment that the students turned in included their essay and concept map.

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<sup>214</sup> See Appendices F and H for the assignment description and rubric in full detail.

<sup>215</sup> See Appendix G for an example of the concept map used for this assignment.

As this was the last assignment given in the semester, I hypothesized that the students would perform better on this assignment than on the previous two assignments. I also hypothesized that the students would demonstrate a strong understanding of musical elements in historical context. My first hypothesis was proven correct. The average score of this assignment was only 0.5% higher than the average score of the second writing assignment, but 3.5% higher than the average score of the first assignment.<sup>216</sup> This possibly supports the argument by Philip Hash that students simply understand and prefer music from the Classical era above music from other eras that was discussed in the previous chapter. It would seem that despite the obscure composers and repertoire presented in the second assignment, the students were able to analyze and discuss the music with relative ease, possibly due to the perceived accessibility of the music.

In this assignment, the students demonstrated an understanding of musical elements exceptionally well. Eighty percent (thirty-eight students) showed a strong understanding of musical elements in their discussions and analyses of the given pieces. The students' understanding of historical context was fair; but 47% (twenty-three students) did not supply enough historical context in their discussion of the two composers and their differences in style. Generally, the students did not have trouble discussing the stylistic trends and important socio-political events of the Impressionist and Modernist eras. However, many did not discuss these facets of history in the Romantic era. It is unclear why the students omitted this information, as they did

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<sup>216</sup> See Table 4 for the average score of each writing assignment.

demonstrate a good understanding of the musical elements in their discussion of the Romantic pieces. It may be that the historical information regarding the Impressionist and Modernist eras was more memorable to the students, as the compositional styles were so shocking for the times and the socio-political climate during those eras was quite volatile.

The students that excelled in this assignment proved an understanding of not only musical elements, but the effects of historical context on music as well. For example, one student that wrote about Chopin's Nocturne in B Major and Debussy's *La Cathédrale Engloutie* stated:

Romanticism flourished for less than a century, but so much development occurred during its era that it has since been divided into two parts by historians: the early Romantic era (being more comparable to the Classical period) and the late Romantic era (pointing more towards what developed into the Post 'Great War' Years). Such dynamic differences were a result of composers moving on from the standard techniques of writing, playing, and orchestrating that were practiced and developed upon during the Baroque and Classical eras. Taking two composers from this radical point in time, Frédéric Chopin and Claude Debussy, we will learn how music was both alike and different at each end of the Romantic timeline: the beginning and the end.

Another student who wrote about Schubert's *Erlkönig* and Schoenberg's "Hain in Diesen Paradiesen" wrote:

Many differences in Schubert and Schoenberg's compositional styles are due to the generational gap between the two. Schoenberg was fascinated with atonality and excessive rubato in free meter, as is evident in "Hain in Diesen Paradiesen." Schubert, however, still composed within the realm of tonality, consonant harmony, and common meter, as was expected in his historical context. *Erlkönig*, for example, features a consonant harmony, with only occasional dissonances within a quadruple meter; none of these features are repeated in Schoenberg's "Hain in Diesen Paradiesen," because *Erlkönig* was written in 1815 and "Hain in Diesen Paradiesen" in 1904. As time goes on, musical boundaries are pushed

further and further, which accounts for Schoenberg's relatively risqué musical choices.

These students, among many others, exemplified an understanding of the effect that historical context has upon compositional trends and styles. The grade breakdown for the contextual assignment was roughly the same as that of the historical assignment and is shown below.

TABLE 5. Contextual Assignment: Grade Distribution

Grade	# of Students
A	10
B	24
C	10
D	3
F	1*

\* The student who received an F on the paper did not turn in the paper and received a 0.

### Conclusion

To quantify the students' progress over time, I used the same calculation as in the analytical and historical assignments to calculate what percentage of students did poorly on this assignment. This percentage went down for the contextual assignment, as only 27% (thirteen students) received a grade of a C or D as compared to 43% (twenty-one) for the analytical assignment and 29% (fourteen) for the historical assignment. It is to be expected that the students would perform better over the course of the semester, but is significant nonetheless. The objective of this assignment was for the students to analyze, interpret, and discuss how historical context had an effect on the use of musical elements



in composition. Generally, the students were able to discuss the effect that historical context had on composition; particularly in the Impressionist and Modernist eras. Through the progression of the three writing assignments the students' understanding of musical elements greatly improved. The students' ability to discuss historical context was fairly strong in both the historical and contextual assignments, and remained of the same quality in each. It seems that the students left the course with a strong understanding of musical elements and historical context, but putting music in historical context is still a work in progress for some. This assignment addressed the LEAP ELOs of written and oral communication, critical and creative thinking, inquiry and analysis, and information literacy. The students that did well on this paper demonstrated an ability to eloquently compare and contrast composers and works using historical and analytical information to support their arguments.

For reference, below is a table displaying the average scores of each assignment, as well as a bar graph that displays the grade distribution for each assignment.

#### A Survey Given to Students Regarding the Three Writing Assignments

In order to assess the effectiveness of the three writing assignments from a different perspective, I created a survey for the students to complete for optional extra credit. This survey consisted of nine questions regarding various aspects of the assignments, including: the clarity of the purpose of each writing assignment, an assessment on a scale regarding how much the student learned from each assignment,

TABLE 6. Average Score for Each Assignment

Assignment	Average Score
Analytic Assignment	83%
Analytic Rewrite	88%
Historical Assignment	86%
Contextual Assignment	86.5%

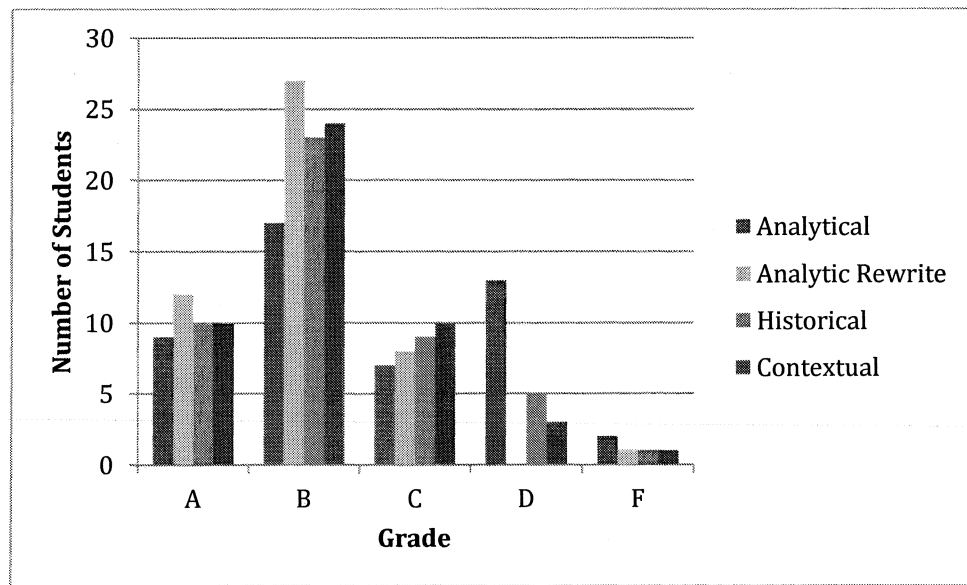


FIGURE 1. Grade distribution by assignment.

which assignment proved to be the most effective in helping the student build their own meaning and understanding of the material, which assignment (if any) proved to be

confusing, and the overall effectiveness of the order in which the assignments were given.<sup>217</sup>

Of the forty-eight students in the class, twenty-four took the survey. This provides a fairly accurate representation of the general climate of the class and their perceptions of the writing assignments. Of those who took the survey, 88% felt that it was clear that they were supposed to discuss musical elements in the analytical assignment. Sixty-seven percent of the students who took the survey understood that they were supposed to discuss a composer and piece in a given historical context in the historical assignment. Sixty-three percent of the students who took the survey understood that they were supposed to discuss musical elements of two pieces from the same genre in two different historical contexts in the contextual assignment. These results indicate that the majority of the students understood the general purpose and directive of each assignment.

The next three questions in the survey asked the students about the amount that they felt that they learned from each assignment. The students answered these questions with a scale, including: did not learn at all, learned somewhat, learned a fair amount, and learned a great deal. Regarding the analytical assignment, 4% of students who took the survey felt that they did not learn at all, 42% of students felt that they learned somewhat, 42% felt that they learned a fair amount, and 13% felt that they learned a great deal from the assignment. Regarding the historical assignment, 33% of students who took the survey felt that they learned somewhat, 50% of students felt that they learned a fair

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<sup>217</sup> See Appendix J for the survey questions in full detail.

amount, and 17% of students felt that they learned a great deal. For the contextual assignment, 4% of students who took the survey felt that they did not learn at all, 42% of students felt that they learned somewhat, 29% of students felt that they learned a fair amount, and 25% of students felt that they learned a great deal. Based on these results, the students felt that they learned the most from the historical assignment (67% felt that they learned a fair amount or a great deal, compared to 55% in the analytical assignment and 54% in the contextual assignment.) Below is a table of the results of the three questions just discussed.

TABLE 7. Results of Survey Questions 4-6

Questions 4-6	Did not Learn at All	Learned Somewhat	Learned a Fair Amount	Learned a Great Deal
Analytical	4%	42%	42%	13%
Historical	0%	33%	50%	17%
Contextual	4%	42%	29%	25%

The next two questions in the survey asked the students to analyze the assignments holistically; one in a positive context and one in a negative context. The first of these questions asked the students to evaluate which of the three assignments they found the most effective in helping them build their own meaning and understanding of the material. Of the students that took the survey, 39% felt that the analytical assignment was the most effective, 13% of students felt that historical assignment was the most effective, and 48% of students felt that the contextual assignment was the most effective. It is not surprising that the analytical and contextual assignments were interpreted as

more effective because these assignments allowed the students to be more analytical and subjective, whereas the historical assignment was an objective, research-based assignment. The second question in this series asked the students which assignment, if any, they found confusing and/or not helpful. Of the students that took the survey, 23% felt that the analytical assignment was confusing/not helpful, 50% of students felt that the historical assignment was confusing/not helpful, and 27% of students felt that the third assignment was confusing/not helpful. It is interesting to note that 50% of the students described the historical assignment as confusing and/or not helpful, as 67% of students felt that they learned a fair amount or a great deal from the historical assignment. There were places for students to leave comments after most questions in the survey, and some students left comments saying that the historical assignment was particularly difficult because of the level of research required. As such, it is not surprising that the students found this assignment somewhat confusing.<sup>218</sup> Below is a table of the results of the questions just discussed.

The final question of the survey asked the students to examine the effectiveness of the order in which the assignments were given. Of the students that took the survey, 90% felt that the order that the assignments were given was effective and appropriate. Many students said that this order was effective because each assignment built on the previous one. One student left a comment saying that the historical assignment would have been

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<sup>218</sup> It is interesting to compare this to the research of Halpern, who found that students responded best to the historical approach. However, the historical context was given to her students to enrich their listening experience, whereas in my study the students were required to research the historical context of obscure and lesser known composers and works.

TABLE 8. Results of Survey Questions 7-8

Questions 7-8	Analytical	Historical	Contextual
Building Own Meaning	39%	13%	48%
Confusing/Not Helpful	23%	50%	27%

better suited as the last final project, given the amount of research that it required.

Another student felt that the order of the assignments should have been historical, contextual, and then analytical. Overall, the students found the order of the assignments helpful and appropriate.

A Comparison of My Study with the Work of Halpern, Woodruff, and Gordon

It is useful to compare the results of my study with the studies of the three scholars discussed in the previous chapter; namely Halpern, Woodruff, and Gordon. Halpern found that students responded better to the historical approach, and that analytical content was not useful to students who were not musicians. As the students in my study were music majors, this is not applicable. In my study, the students' knowledge and understanding of musical elements greatly increased over the course of the semester. Their demonstrated knowledge and understanding of historical content was consistently good throughout the semester.

Woodruff's so-called conceptual approach is best understood as a practical understanding of musical elements. Woodruff believed that the education of music students would benefit most if they applied their understanding of musical elements to their performance practices. Practical application of musical elements was not of high

priority in my study. Rather, the objective was the ability to discuss music in an educated and scholarly manner. There is practicality to an understanding of musical elements, but in my study it was through a scholarly rather than performance-based lens.

Gordon's three approaches were the impetus of my study. In his study, Gordon found that students responded best to the contextual approach, with an integration of historical and analytical content to achieve a well-rounded understanding of musical works. In my study, I found that initially the students did not understand musical elements well. This was greatly improved upon in the rewrite of the first paper. In the second assignment and third assignments, students demonstrated a thorough understanding of both musical elements and historical content. In my study, the students' grades did improve in the contextual assignment, as I had hypothesized they would. However, the improvement was only by 0.5%, and so the students performed at approximately the same level as in the historical assignment.<sup>219</sup>

Based on the results of my study, I concluded that the students responded best to the contextual approach, and that the analytical approach would have been better suited later in the semester once the students had gotten more comfortable with musical elements. Overall, I believe that a combined approach of historical context and analytical information, as in the contextual approach, is the most effective way to teach a music history survey course. In the implementation of the contextual approach, historical

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<sup>219</sup> This could have been due to a variety of factors, one being that this assignment was given at the end of the semester when the students had finals in other classes as well. Thus, they may have been overwhelmed with coursework in other classes and not been able to devote as much time to this assignment as a result.

context makes analytical information more relatable and enjoyable, and therefore promotes understanding and absorption of the material.<sup>220</sup> The LEAP ELOs of inquiry and analysis, critical and creative thinking, information literacy, and written communication are applicable in the implementation of any of the three approaches. Each approach requires students to analyze material and discuss it in an insightful way using critical and creative thinking.

#### The Accordance of the Three Assignments with the LEAP Initiative

The three assignments were designed to accommodate not only the learning outcomes as described by Gordon, but also to accomplish several of the Essential Learning Outcomes of the LEAP initiative. All three of the assignments, namely the analytical, historical, and contextual assignments, accomplished the ELOs of inquiry and analysis, critical and creative thinking, and written and oral communication. Additionally, the historical and contextual assignments addressed the ELO of information literacy. The analytical assignment also addressed the ELO of integrative and applied learning through synthesis. This music history survey course and its use of written assignments to assess learning addressed the High-Impact Educational Practice of writing-intensive courses.<sup>221</sup>

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<sup>220</sup> Based on the results of my study, textbooks that would be useful with the contextual approach would include *First Nights: Five Musical Premiers* by Thomas Forrest Kelly and the thematic contents of *The Enjoyment of Music: Essential Listening Edition* by Kristine Forney, Andrew Dell'Antonio, and Joseph Machlis.

<sup>221</sup> High-Impact Educational Practices were discussed previously in Chapter Two. As this course fulfills a GE requirement, it is required that there are three writing assignments as part of the curriculum. This is also in accordance with the HIP of writing-intensive courses which promote understanding and synthesis of material learned in class.



Inquiry and analysis were applied in the writing assignments in various ways. In the analytical assignment, the students were asked to analyze musical elements in various examples of medieval, Renaissance, and Baroque music and link these elements to musical examples from their own music libraries. To do this, they were required to analyze their own music and compare their selections to the analysis they completed of the classical musical examples. In the historical assignment, the students were asked to discuss how the historical context in which a given composer worked affected their compositional style by discussing a specific piece. To achieve this, the students were required to use inquiry to ask important questions regarding historical context, and also to analyze the given piece using their knowledge of musical elements. In the contextual assignment, the students were asked to compare two composers' styles in a single genre by discussing how historical context affected their compositional styles. They were required to explain why the two given pieces were so stylistically different while being from the same genre. Similarly to the historical assignment, in order to accomplish this the students were required to use inquiry to ask important questions about the historical contexts of the two composers. Additionally, they were required to analyze the given pieces with regard to the use of musical elements and compare the given pieces to one another.

Each of the writing assignments required the students to use critical and creative thinking. In the analytical assignment, the students used critical thinking in their analyses

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More information regarding HIPs can be found online at <http://www.aacu.org/leap/hip.cfm>.

of both the given musical examples and their own musical examples. Additionally, they were asked to be creative when choosing their own music to link to the given musical examples. In the historical assignment, the students used critical thinking in both their analyses of the given musical example, as well as their discussions of how the historical context in which the composer worked affected their compositional style. In the contextual assignment, the students used critical thinking in both their discussions of how historical context affected the composer's compositional style as well as their analyses of the given musical examples.

Written communication was implemented in each of the three writing assignments. Furthermore, the historical and contextual assignments accomplished the ELO of information literacy through the required research that the students had to do in order to create well-reasoned arguments regarding how historical context affected the composers. The analytical assignment addressed the ELO of integrative and applied learning through synthesis as the students were required to synthesize their knowledge of musical elements in their choices of their own musical examples.

#### Rubric Alignment with the LEAP ELOs

In addition to the assignments' accordance with the LEAP ELOs, the rubrics used to assess the assignments were also in accordance with the LEAP ELOs. As was stated at the beginning of this chapter, the rubrics used for these assignments were broken down into seven categories, including: thesis statement, historical significance (if applicable), purposeful organization (introduction, body of paper, conclusion), supportive evidence, reasoning and thinking, concise language, and conventions and mechanics. These categories can be related to the LEAP ELOs as follows: thesis statement, purposeful

organization, concise language, and conventions and mechanics can all be categorized as subdivisions of the LEAP ELO of written and oral communication. The students' success in these sections of the rubric was reliant on strong written communication skills; including being clear, concise, and organized in their arguments. Supportive evidence and reasoning and thinking are related to the LEAP ELOs of information literacy, inquiry and analysis, and critical and creative thinking. The students' success in these sections of the rubric was reliant on their ability to make an eloquent argument based on their analysis of music, research of historical context, and use of critical and creative thinking to form and defend a cohesive and well-reasoned thesis.

### Conclusion

The three writing assignments proved to be a valuable assessment of the students' knowledge of musical elements and historical context. My initial hypothesis was proven correct, as the students improved over the course of the three assignments. By the end of the semester, the students demonstrated a thorough understanding of musical elements and historical context. The assignments' accordance with the LEAP initiative is also of great value in this experiment. The success of this experiment proves that there are numerous innovative ways to teach a music history survey course in accordance with the LEAP initiative and with GE course requirements in general. Through the implementation of writing-intensive courses that require critical and creative thinking, inquiry and analysis, information literacy, and synthesis, we as instructors can effectively teach students the fundamentals of music and music history.

## CHAPTER 6

### CONCLUDING REMARKS

After an overview of the history and evolution of music appreciation in the United States, it is clear that the subject is a dynamic one. Despite the fact that professors in higher education have taken great strides to teach this subject and make it accessible to musicians and non-musicians alike, we still ask the same question that was asked a hundred years ago: what is music appreciation? As such, many pedagogical approaches and methodologies have been tested over the last century.

The turn of the twentieth century brought the high-brow cultural trend of music appreciation to the United States. Concurrently, music criticism was integrated into the United States culture and education, which led to the publication of many music appreciation textbooks with varying pedagogical methodologies by prominent music critics of the time. As the movement of music appreciation began to gain momentum in the early decades of the twentieth century, numerous pedagogical associations such as the National Teachers Association, the National Federation of Music Clubs, and the Music Teachers' National Association were formed to organize and delegate responsibilities to individuals for the dissemination of music to the public. In the middle decades of the twentieth century, technological advances including the phonograph, radio, and television allowed for further publication of music and the incorporation of music pedagogy into school programs.

As the incorporation of music appreciation into the school curriculum became more and more common, various pedagogical approaches were implemented. These included the humanistic approach of the 1940s and 1950s and the conceptual approach of the 1960s. Pedagogical trends from Europe and Asia made their way to the United States, including the Orff method, Eurhythmics, the Kodály method, and the Suzuki method. Educational reforms became prominent in the later decades of the twentieth century, each shaping the way that music is taught in primary, secondary, and higher institutions of education.

Through the metamorphosis of music pedagogy in the United States, dozens of music appreciation textbooks have been published over the last century. Upon closer inspection, it is clear that unlike the current music appreciation textbooks, the older textbooks do not follow a common format. Rather, each follows a different thematic layout, whether organized by orchestration as in *What We Hear in Music* by Faulkner or genre and form as in *What to Listen for in Music* by Copland. Generally, the current textbooks follow the same structure; including a discussion of musical elements followed by a chronological survey of Western music history.<sup>222</sup> It appears that as the music appreciation movement evolved, the textbook layout became more streamlined as educators became more cognizant of which pedagogical method proved most effective.

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<sup>222</sup> There is an exception in Thomas Forrest Kelly's *First Nights: Five Musical Premiers*, which discusses only five works. This book would be useful in tandem with Gordon's contextual approach as discussed in Chapter Three. Additionally, the thematic contents of *The Enjoyment of Music: Essential Listening Edition* by Kristine Forney, Andrew Dell'Antonio, and Joseph Machlis offers an alternative approach to the chronological survey that is found in most current music appreciation textbooks.

The three pedagogical approaches as described by music educators Lewis W. Gordon and Jessica Halpern, namely the analytical approach, the historical approach, and the contextual approach have become quite popular in the pedagogy of music appreciation in the last few decades. The analytical approach focuses entirely on the study of musical elements, while the historical approach focuses almost entirely on historical context. The contextual approach is an amalgam of the analytical and historical approaches, focusing on the understanding of musical elements with the inclusion of some historical context. These approaches are frequently implemented in music appreciation classrooms across the country. It was my goal to discover which of the three approaches would be most effective for music majors in a music history survey course.

In my experiment I gave three assignments, one for each approach, in a semester-long music history survey course. Each of these assignments was in essay format in which the students were required to discuss musical elements and/or historical context. I tracked the progress of the students over the course of the semester using action research methodologies, quantitative reasoning, and analytical methodology. My hypothesis was proven correct, as the students performed the best on the contextual assignment. Additionally, the students' fundamental understanding of musical elements improved greatly over the course of the semester and their understanding of historical context was strong throughout the course of the semester.

AAC&U's LEAP initiative was launched in 2005 to ensure that college curricula are a valuable asset to students not only in their academic careers, but in their careers after college as well. As our culture becomes more globalized, it is important for the education system to cater to the current economic climate by providing students with a

practical education. To achieve this, the LEAP initiative includes four main Essential Learning Outcomes (ELOs) that are split into many smaller goals. By achieving the ELOs, students will gain practical skill sets that will be of use to them in their careers after college. Another aspect of the LEAP initiative is the inclusion of ten High-Impact Educational Practices (HIPs) that are built into the classroom experience. LEAP provides VALUE rubrics to teachers to assess whether the ELOs and HIPs are accomplished.

The three assignments were designed to accommodate the learning outcomes as described by Gordon, but also to be in accordance with the Essential Learning Outcomes of AAC&U's LEAP initiative. Each of the three assignments accomplished at least three of the ELOs of the LEAP initiative, including inquiry and analysis, critical and creative thinking, and written and oral communication. Furthermore, each assignment accomplished at least one additional ELO. Additionally, the HIP of writing-intensive courses was accomplished in this music history survey course.

Through the success of this experiment it is clear that there are numerous ways to effectively teach music appreciation and the music history survey course in accordance with the LEAP initiative. Through this course, and courses like this, students will not only gain fundamental knowledge of music, but also practical skills to help them in their chosen careers.

## APPENDICES



APPENDIX A  
ANALYTICAL ASSIGNMENT PROMPT

## Analytical Assignment Prompt

### **Pre-writing Instructions:**

Create a defining map (see example below) for each of the three assigned pieces of music in which you identify the key musical elements (melody, harmony, rhythm, texture, timbre, dynamics, form, and tempo) that characterize each work. While the example map has six outer bubbles, yours may have more.

After listening and defining the musical characteristics of each of the three assigned works, identify the element that you feel is the most significant in each piece and choose a piece from your own repertory in which the same element is used in a striking way. For example, if you feel that polyphony is the dominant trait of one of the assigned pieces, find a piece in your repertory that also exhibits polyphony in a striking way.

### **Writing Instructions:**

For each assigned piece briefly describe in essay format how the musical elements are employed, highlighting the element you feel is most significant in each.

Link each assigned piece with a piece from your repertory using the “dominant” element you find in each work. Despite having some musical element in common, how similar or dissimilar overall are the two works in each pairing, and what, compositionally, do you feel separates them? You will repeat this process a total of three times, one for each pair of pieces that you discuss.

Be sure that you begin your paper with an introductory paragraph and end with a concluding paragraph.

This paper should be two to three pages in length, 12 point Times New Roman font, double spaced, standard margins, no cover page. Submit your rubric, essay, and defining maps, stapled together at the beginning of class on March 6<sup>th</sup>. Your essay (**not defining maps**) also needs to be uploaded to the BeachBoard Dropbox by **11 am March 6<sup>th</sup>**. **No credit will be given unless both the in-class and online submissions are received.**

Note: It is important that the pieces you choose are readily accessible to listen to online. **Include a URL for each of the three pieces you discuss at the end of your paper. If there is no URL make an alternative plan for access to the music with the course GA, Rebecca Holman.**

**APPENDIX B**  
**ANALYTICAL ASSIGNMENT RUBRIC**

## Analytical Assignment Rubric

Your written work will be evaluated by the criteria below in order to give you specific feedback to help guide your development as a writer. Your writing will not be graded point by point by these items; it will be graded for its overall quality.

<b>Thesis</b>	Thesis is clear, arguable & sophisticated. [ ]	Thesis is clear and fairly sophisticated. [ ]	Thesis is too general or predictable. [ ]	Thesis is unclear or absent. [ ]
<b>Purposeful Organization (Introduction, body, conclusions)</b>	Coherent organization. Clear intro., body, & conclusion. [ ]	Generally coherent, but some inconsistencies. [ ]	Some incoherence. Some ideas are not connected. [ ]	Confusing. Little or no logic to the arrangement. Incoherent. [ ]
<b>Supportive evidence</b>	Thesis is clearly supported in defining map with evidence from historical documents, reviews, excerpts from musical scores, letters, scholarly research, etc. [ ]	Thesis is generally supported in defining map with evidence from historical documents, reviews, excerpts from musical scores, letters, scholarly research, etc. [ ]	Thesis is nominally supported in defining map with evidence from historical documents, reviews, excerpts from musical scores, letters, scholarly research, etc Some aspects of the thesis are not supported. [ ]	Thesis is not supported with evidence in defining map. [ ]
<b>Reasoning/ Thinking</b>	Persuasive. Often insightful, and consistent with the evidence presented. [ ]	Adequate and generally consistent with the evidence presented. [ ]	Less than adequate, and inconsistent with the evidence presented. [ ]	Inadequate, and inconsistent with the evidence. Confusing overall. [ ]
<b>Concise Language</b>	Clear and goes beyond the expected. [ ]	Adequate and does what is expected. [ ]	Incomplete. Some parts are imprecise. [ ]	Overall imprecise and superficial. [ ]
<b>Conventions / Mechanics</b>	Well edited and formatted. Very few minor errors. [ ]	Overall well edited & formatted. Some errors. [ ]	More editing necessary. Errors are distracting. [ ]	Much editing needed. Major errors present. [ ]

Overall Evaluation

Excellent (A)    Above Competent (B)    Competent (C)    Not Acceptable (D-F)

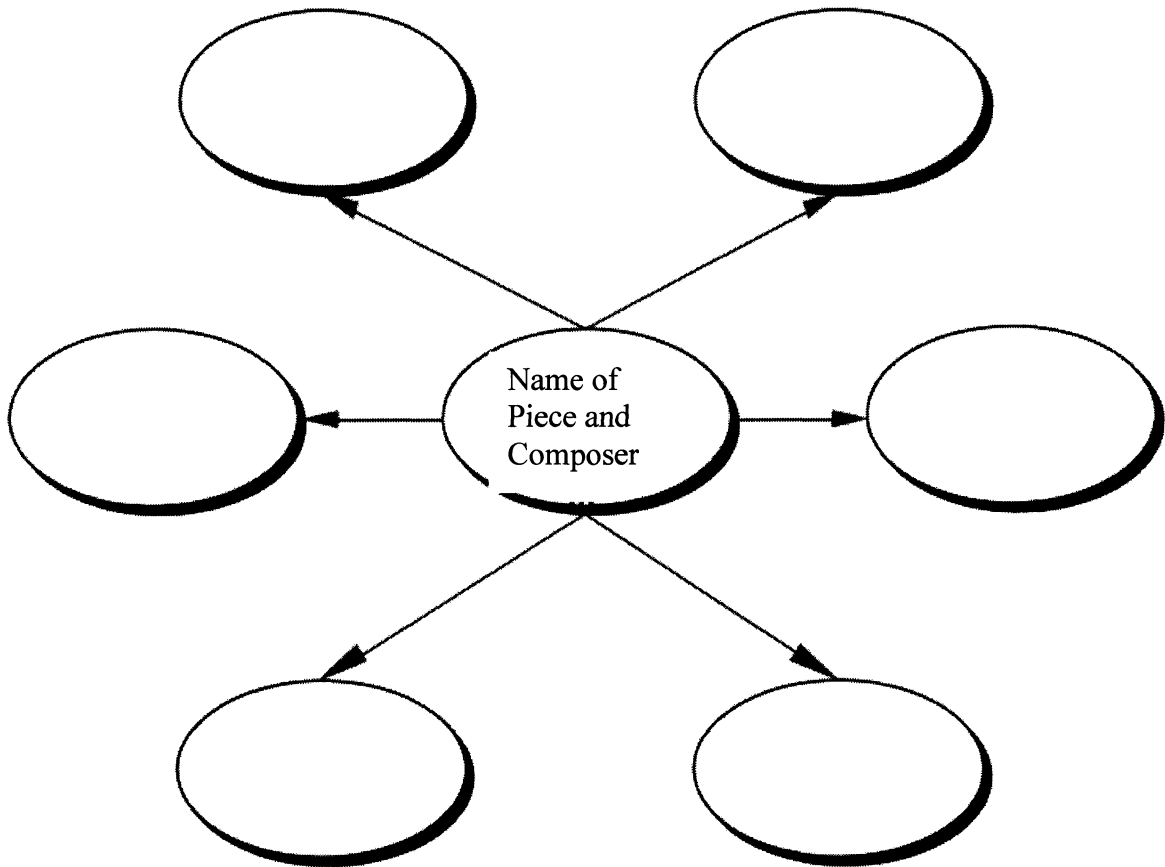
Grade \_\_\_\_\_

Comments

APPENDIX C

CONCEPT MAP FOR ANALYTICAL AND HISTORICAL ASSIGNMENTS

Concept Map for Analytical and Historical Assignments



APPENDIX D  
HISTORICAL ASSIGNMENT PROMPT



## Historical Assignment Prompt

For this assignment you will examine a single work by a composer of the Classical era from the list below.

Johann Christian Bach: Quintet in D for keyboard, flute, oboe, violin, and cello.  
Johann Nepomuk Hummel: Sonata in F# minor, Op. 81  
Luigi Cherubini: *Médée*  
Carl Stamitz: Viola Concerto in D Major

### *Pre-Writing*

1) Historical Research: For the research of this paper you should begin by consulting Oxford Music Online via the CSULB Library. You will be expected to include some biographical information of the composer around the time that the given work was composed in your paper.

You may supplement this information found on Oxford Music Online with other scholarly resources (articles in music journals, books in the library, no Wikipedia).

2) Listening, Score Analysis: You must also listen to the work via NAXOS or another resource. Scores are available and may be consulted.

### *Concept Mapping*

For this assignment you will need to complete two defining maps in addition to the essay.

- 1) Create a concept map for the composer including biographical information related to the time period that the work was composed.
- 2) Create a second concept map for the work including a description of the elements and any other socio/political information that characterizes this work in the era that it was composed.

Questions to consider as you create your concept maps: What is the significance of this particular work in the composer's life and career? What events in the composer's life may have led them to compose this work? What was happening in the world around this composer? Consider social, economic, and cultural conditions. How did the era influence the stylistic components of the work in question? Was there anything compositionally significant about this work that set it apart from others in the Classical era? How did contemporaneous audiences receive the work? How was the work received by other composers of the time? How does this work stand out from a work written in the previous era?

### *Writing*

This paper should be two to three pages in length, 12 point Times New Roman font, double-spaced, standard margins, no cover page. Your paper should have an introduction, followed by several paragraphs of supporting evidence, and a conclusion.

**Note: If you use a source in your paper that includes more than factual information, (i.e. someone's opinion) YOU MUST CITE YOUR SOURCE in footnote format. If you do not, you are plagiarizing.**

Submit your rubric, essay, and concept maps, stapled together at the beginning of class on April 17<sup>th</sup>. Your essay (not defining maps) also needs to be uploaded to the BeachBoard Dropbox by **11 am April 17<sup>th</sup>**. **No credit will be given unless both the in-class and online submissions are received.**

APPENDIX E  
HISTORICAL ASSIGNMENT RUBRIC

## Historical Assignment Rubric

**Author:** \_\_\_\_\_

Your written work will be evaluated by the criteria below in order to give you specific feedback to help guide your development as a writer. Your writing will not be graded point by point by these items; it will be graded for its overall quality.

<b>Thesis</b>	Thesis is clear, arguable & sophisticated. [ ]	Thesis is clear and fairly sophisticated. [ ]	Thesis is too general or predictable. [ ]	Thesis is unclear or absent. [ ]
<b>Historical Significance</b>	The significance of this genre/composer/style/etc. is stated clearly and concisely. [ ]	The significance of this genre/composer/style/etc. is stated somewhat clearly and concisely. [ ]	The significance of this genre/composer/style/etc. is presented poorly [ ]	The significance of this genre/composer/style/etc. is unclear, incorrect or absent. [ ]
<b>Purposeful Organization (Introduction, body, conclusions)</b>	Coherent organization. Clear intro., body, & conclusion. [ ]	Generally coherent, but some inconsistencies. [ ]	Some incoherence. Some ideas are not connected. [ ]	Confusing. Little or no logic to the arrangement. Incoherent. [ ]
<b>Supportive evidence</b>	Thesis is clearly supported with evidence from historical documents, reviews, excerpts from musical scores, letters, scholarly research, etc. [ ]	Thesis is generally supported with evidence from historical documents, reviews, excerpts from musical scores, letters, scholarly research, etc. [ ]	Thesis is nominally supported with evidence from historical documents, reviews, excerpts from musical scores, letters, scholarly research, etc. Some aspects of the thesis are not supported. [ ]	Thesis is not supported with evidence. [ ]
<b>Reasoning/ Thinking</b>	Persuasive. Often insightful, and consistent with the evidence presented. [ ]	Adequate and generally consistent with the evidence presented. [ ]	Less than adequate, and inconsistent with the evidence presented. [ ]	Inadequate, and inconsistent with the evidence. Confusing overall. [ ]
<b>Concise Language</b>	Clear and goes beyond the expected. [ ]	Adequate and does what is expected. [ ]	Incomplete. Some parts are imprecise. [ ]	Overall imprecise and superficial. [ ]
<b>Conventions / Mechanics</b>	Well edited and formatted. Very few minor errors. [ ]	Overall well edited & formatted. Some errors. [ ]	More editing necessary. Errors are distracting. [ ]	Much editing needed. Major errors present. [ ]

Overall Evaluation

Excellent

Competent

Not Acceptable

Grade \_\_\_\_\_

Comments

APPENDIX F  
CONTEXTUAL ASSIGNMENT PROMPT

## Contextual Assignment Prompt

For this assignment you will compare two composers' styles in a single genre. You will examine each composer's application of musical elements and discuss the similarities and differences.

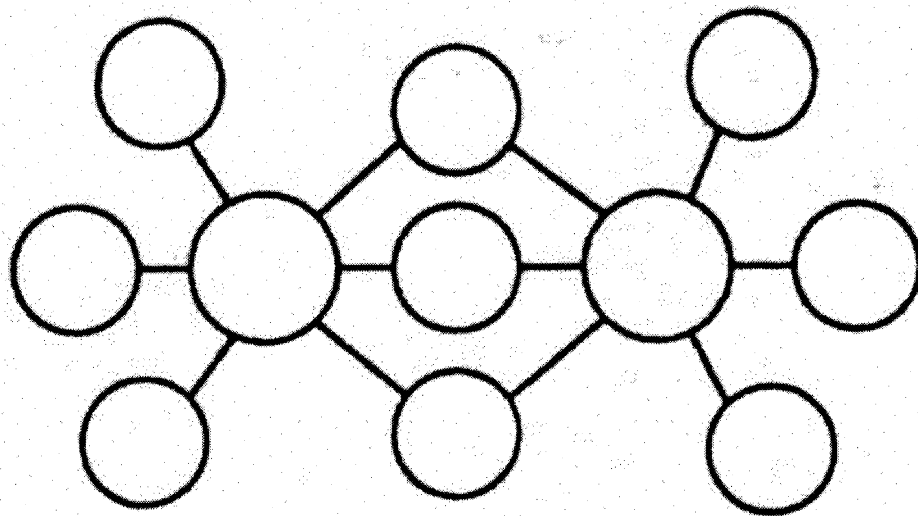
Choose from one of these pairs of composers/pieces:

- Franz Schubert's *Erlkönig* Op. 1 and Arnold Schoenberg's "Hain in diesen Paradiesen" from *Das Buch der Hängenden Gärten* Op. 15
- Frédéric Chopin's Nocturne in B Major Op. 32 No. 1 and Claude Debussy's *La cathédrale engloutie*
- Johannes Brahms' String Quartet No. 3 in B ♭ Op. 67 Mvt. 2 and Béla Bartók's String Quartet No. 6 Mvt. 2

### Pre-Writing

1. Listening: You should begin your research by listening to the two works. Utilize the best recordings you can find.
2. Using a concept map like the one below, identify characteristics that uniquely describe the first piece, the characteristics that uniquely describe the second piece, and the characteristics that both works hold in common. I expect you to include information regarding the musical elements and place cultural context (melody, harmony, rhythm, texture, timbre, tempo, form, era, country of origin, genre, ensemble).

Make your own map and it will have a different number of spokes. You will turn in your thinking map. This is not optional.



### Writing

Write a paper discussing the two composers' styles in the given genre. What are the similarities and differences in the application of musical elements? Discuss how the historical context in which these composers worked influenced their style.

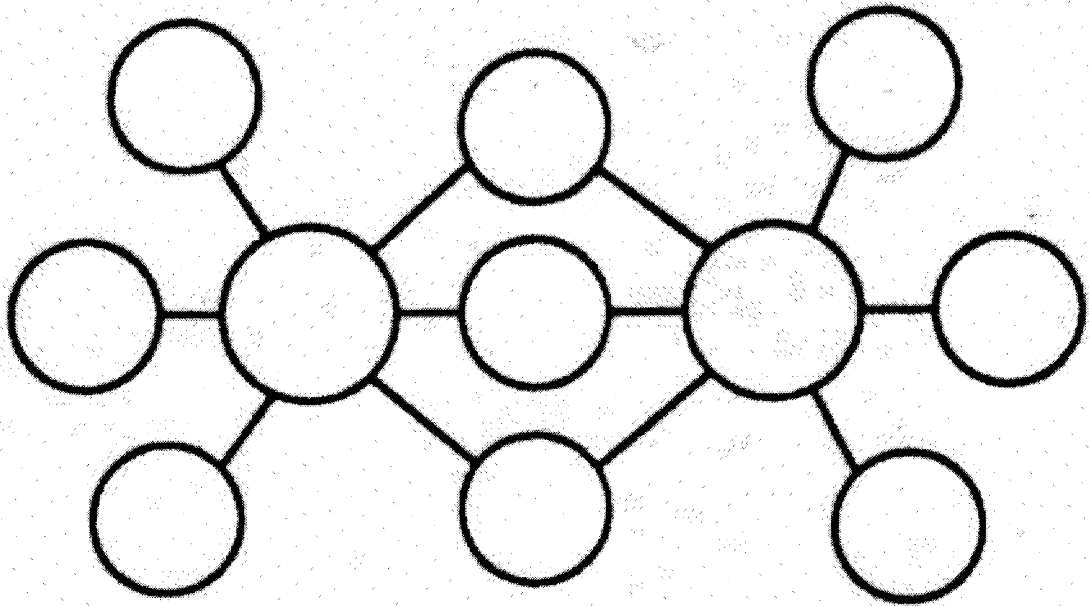
This paper should be two to three pages in length, 12 point Times New Roman font, double-spaced, standard margins, no cover page. Your paper should have an introduction, followed by several paragraphs of supporting evidence, and a conclusion.

Submit your rubric, essay, and concept maps, stapled together to the box in the music department by 11 am on May 8th. Your essay (**not defining maps**) also needs to be uploaded to the BeachBoard Dropbox by **11 am May 8th. No credit will be given unless both the in-class and online submissions are received.**

APPENDIX G  
CONCEPT MAP FOR CONTEXTUAL ASSIGNMENT



Concept Map for Contextual Assignment



APPENDIX H  
CONTEXTUAL ASSIGNMENT RUBRIC

## Contextual Assignment Rubric

**Author:** \_\_\_\_\_

Your written work will be evaluated by the criteria below in order to give you specific feedback to help guide your development as a writer. Your writing will not be graded point by point by these items; it will be graded for its overall quality.

<b>Thesis</b>	Thesis is clear, arguable & sophisticated. [ ]	Thesis is clear and fairly sophisticated. [ ]	Thesis is too general or predictable. [ ]	Thesis is unclear or absent. [ ]
<b>Historical Significance</b>	The significance of this genre/composer/style/etc. is stated clearly and concisely. [ ]	The significance of this genre/composer/style/etc. is stated somewhat clearly and concisely. [ ]	The significance of this genre/composer/style/etc. is presented poorly [ ]	The significance of this genre/composer/style/etc. is unclear, incorrect or absent. [ ]
<b>Purposeful Organization (Introduction, body, conclusions)</b>	Coherent organization. Clear intro., body, & conclusion. [ ]	Generally coherent, but some inconsistencies. [ ]	Some incoherence. Some ideas are not connected. [ ]	Confusing. Little or no logic to the arrangement. Incoherent. [ ]
<b>Supportive evidence</b>	Thesis is clearly supported with evidence from historical documents, reviews, excerpts from musical scores, letters, scholarly research, etc. [ ]	Thesis is generally supported with evidence from historical documents, reviews, excerpts from musical scores, letters, scholarly research, etc. [ ]	Thesis is nominally supported with evidence from historical documents, reviews, excerpts from musical scores, letters, scholarly research, etc. Some aspects of the thesis are not supported. [ ]	Thesis is not supported with evidence. [ ]
<b>Reasoning/ Thinking</b>	Persuasive. Often insightful, and consistent with the evidence presented. [ ]	Adequate and generally consistent with the evidence presented. [ ]	Less than adequate, and inconsistent with the evidence presented. [ ]	Inadequate, and inconsistent with the evidence. Confusing overall. [ ]
<b>Concise Language</b>	Clear and goes beyond the expected. [ ]	Adequate and does what is expected. [ ]	Incomplete. Some parts are imprecise. [ ]	Overall imprecise and superficial. [ ]
<b>Conventions / Mechanics</b>	Well edited and formatted. Very few minor errors. [ ]	Overall well edited & formatted. Some errors. [ ]	More editing necessary. Errors are distracting. [ ]	Much editing needed. Major errors present. [ ]

**Overall Evaluation**

Excellent

Competent

Not Acceptable

**Grade** \_\_\_\_\_

**Comments**

APPENDIX I

LIST OF PIECES USED IN ORAL ASSESSMENT

## LIST OF PIECES USED IN ORAL ASSESSMENT

### EXAMPLES FOR EACH ELEMENT

**Conjunct Melody:** *Adagio for Strings* Op. 11 by Samuel Barber

**Disjunct Melody:** Violin Concerto in D Op. 77 3<sup>rd</sup> mvt by Johannes Brahms

**Consonant Harmony:** *Nocturne* from *A Midsummer Night's Dream* by Felix Mendelssohn

**Dissonant Harmony:** *The Rite of Spring* "Dance of the Youths..." by Igor Stravinsky

**Duple Rhythm:** Yankee Doodle

**Triple Rhythm:** Mazurka in f# Op. 59 No. 3 by Frederic Chopin

**Polyrhythm:** *Music for Pieces of Wood* by Steve Reich

**Texture Monophonic:** Gregorian chant: Psalm 94 "Venite, exultemus Domino"

**Texture Polyphonic:** Chorale Prelude for Organ "Jesu Joy of Man's Desiring" by J.S. Bach

**Texture Homophonic:** *Pictures at an Exhibition* "Great Gate of Kiev" by Modest Mussorgsky

**Tempo Allegro:** Brandenburg Concerto No. 6, mvt. 3 by J.S. Bach

**Tempo Adagio:** *Peer Gynt Suite* No. 1 "Ase's Death" by Edvard Grieg

**Tempo Ritardando:** *The Moldau* by Bedrich Smetena

**Dynamics Forte:** *Olympic Fanfare* by John Williams

**Dynamics Piano:** *Bolero* by Maurice Ravel

**Dynamics contrast:** Sonata No. 8 in c Op. 13 by Ludwig van Beethoven

**Timbre Strings:** String Quartet in F Op. 59 No. 1 by Ludwig van Beethoven

**Timbre Brass:** "Autumn" from *The Four Seasons*, mvt. 3 by Antonio Vivaldi

**Timbre Woodwinds:** *Eight Etudes and a Fantasy, Fantasy* by Elliot Carter

**Timbre Percussion:** *Le marteau sans maître*, mvt. 9 by Pierre Boulez

**Timbre Choral:** *Ave maria virgo serena* by Josquin des Prez

### COMPREHENSIVE EXAMPLES

1. *Bolero*, by Maurice Ravel
2. *La Belle Excentrique*, by Erik Satie
3. *Symphonie Fantastique*, Mvt. 2 "Un bal" by Hector Berlioz
4. *Ave Maria*, Franz Biebl
5. "Dance of the Youths" from *The Rite of Spring* by Igor Stravinsky
6. "Summer" from *The Four Seasons*, Mvt. 3 by Antonio Vivaldi
7. Prelude from Cello Suite No. 1 by J.S. Bach

APPENDIX J  
SURVEY QUESTIONS

## SURVEY QUESTIONS

1. Was it clear that you were supposed to discuss musical elements in the first assignment?
  - a. Yes
  - b. No
  - c. Not sure
  
2. Was it clear that you were supposed to write about a composer and piece within a given historical context in the second assignment?
  - a. Yes
  - b. No
  - c. Not sure
  
3. Was it clear that you were supposed to discuss the musical elements of two pieces within two historical contexts in the third assignment?
  - a. Yes
  - b. No
  - c. Not sure
  
4. How much do you feel you learned from comparing musical elements in given pieces to pieces from your own musical repertoire? (Assignment 1)  
(Scale: Did not learn at all; learned somewhat; learned a fair amount; learned quite a bit)  
(space for comments)
  
5. How much do you feel you learned by discussing one composer and composition in historical context? (Assignment 2)  
(Scale: Did not learn at all; learned somewhat; learned a fair amount; learned quite a bit)  
(space for comments)
  
6. How much do you feel you learned by comparing two composers and pieces within a single genre in two different historical contexts? (Assignment 3)  
(Scale: Did not learn at all; learned somewhat; learned a fair amount; learned quite a bit)  
(space for comments)



7. Which of the three writing assignments did you find the most effective in helping you build your own meaning and understanding of the material?
  - a. Assignment 1, discussion of musical elements
  - b. Assignment 2, discussion of one composer/piece in historical context
  - c. Assignment 3, discussion of musical elements in two pieces within two historical context  
(space for comments)
  
8. Which, if any, of the writing assignments did you find confusing and/or not helpful?
  - a. Assignment 1
  - b. Assignment 2
  - c. Assignment 3  
(space for comments)
  
9. The writing assignments were given in this order: 1. discussion of elements, 2. discussion of one composer/piece in historical context, 3. discussion of musical elements in two pieces within two historical contexts.

Do you think you would have found the assignments easier to understand or more effective if they had been given in a different order? If so, what order would you have liked them to be in?

(space for comments)

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## BIBLIOGRAPHY

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