A Bibliography of Music History Pedagogy

SCOTT DIRKSE

The inaugural issue of the *Journal of Music History Pedagogy* provided one of the first bibliographies devoted to music history pedagogy sources.¹ Focusing on sources since 2000, the bibliography captured the exponential growth of the field since the turn of the century as a justification for starting the journal. Yet the field of music history pedagogy also has a rich history of discourse dating back to the beginning of the previous century. The following is an attempt to provide a comprehensive bibliography of the field, bringing together all of the available scholarship and discourse related to American music history pedagogy.

This bibliography lists only sources focusing on college-level courses often in the music historian's domain, including (but not limited to) music appreciation, history surveys, bibliography and research skills, and topics courses.² The sources are limited to those I was able to obtain in part or in full either online or through interlibrary loan services, omitting non-circulating dissertations and other unavailable items.³ The citations in the present bibliography are separated into the following categories by resource type:

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² This selection criteria includes most of the citations from the 2010 bibliography but omits some of the more general sources that were not specific to music history pedagogy. It also omits many sources that might be potentially relevant to the music history pedagogue, such as those relating to teaching music history to younger students or the general public, textbooks and reviews, studies in listening and perception, general music education resources, scholarship on teaching and learning in higher education, and pedagogy in related fields. For many of these sources, researchers may refer to existing music education bibliographies, such as Edward Brookhart's *Music in American Higher Education: An Annotated Bibliography*, Bibliographies in American Music, no. 10 (Warren, Michigan: Harmonie Park Press, 1988).

³ The quality of the resource, reputation of the scholar or publication, and rigorousness of the methodological approach did not factor into selection decisions—I leave it to the reader to decide which resources best suit his or her research needs.
Papers from Meetings of the Music Teachers National Association

The Music Teachers National Association (MTNA) offered one of the earliest venues for music history pedagogy discourse at its annual meetings in the first half of the twentieth century. At this time, MTNA was an important organization for all types of music teachers, including those teaching academic collegiate courses. These scholars sometimes presented on important music history pedagogy issues of the time, including the role of music history in the curriculum, the teaching of music appreciation courses, and the place of the new field of American musicology in the music department. MTNA published *Proceedings* for most of its annual conferences between 1876 and 1950; this bibliography contains a list of conference papers on music history pedagogy topics found in these *Proceedings*.

Publications of the College Music Society

Although MTNA seemed to offer the most space for music history pedagogy discourse in the first half of the twentieth century, the College Music Society (CMS) became the most supportive organization of the field in the second half of the century. Formed in 1958, CMS provided room for music history pedagogy discourse at its annual meetings, published music history pedagogy scholarship in the Society’s official journal (the *College Music Symposium*), and sometimes included short music history pedagogy articles in its *Newsletter*. After publishing complete *Proceedings* from its first two annual conferences in 1958 and 1959, CMS began to publish condensed “Reports” of the annual meeting in the *Symposium*. In the late 1970s, CMS began to increase its focus on teaching music to non-majors and sponsored a series of conferences devoted to music in general studies. The reports from these conferences, such as the Wingspread Conference on Music in General Studies (1981) and the Dearborn Conference on Music in General Studies (1983), contain valuable discussions of teaching music history and appreciation to non-majors. The CMS section

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4. This bibliography contains many sources that originated as conference papers and were later published in conference proceedings or other society publications. Naturally, not all conference presentations have this afterlife, so the items included in the bibliography do not necessarily comprise a complete reflection of the all the music history pedagogy discourse that has occurred at national conferences.

5. The American Musicological Society had close ties with MTNA in the early twentieth century. When the AMS formed in 1934, the first meetings were held in conjunction with MTNA, and papers from these conferences were published in MTNA’s *Proceedings*.

6. Although these reports do not contain complete transcripts of the music history pedagogy papers presented at the meeting, they still offer useful summaries of the discourse. Citations for relevant reports are provided, with reference to specific pages of the reports that address presentations related to music history pedagogy.

7. Many CMS papers and publications use the abbreviation “MGS” when referring to “Music in General Studies.”
of the bibliography is separated into two parts: first, articles published in the *Symposium* and *Newsletter*, and second, proceedings and reports of the various conferences.

**Dissertations and Theses**

Most of the dissertations and theses on music history pedagogy topics have been written not by musicologists, but by students in music education departments. Many of these documents focus on music courses for the non-major. In contrast to the anecdotal methodologies that serve as the basis for much of the music history pedagogy discourse among musicologists in the twentieth century, many music education scholars employ empirical methodologies in their research, conducting surveys, running controlled experiments, and using other quantitative and qualitative measures to make their case.

**Essay Collections**

Mary Natvig’s 2002 essay collection, *Teaching Music History*, was the first extended work devoted to music history pedagogy topics, with sixteen essays about the music history survey, teaching non-majors, topics courses, and general issues. A few years after the publication of Natvig’s book, the College Music Society began to increase its focus on music history pedagogy for music majors, featuring panels devoted to the subject at its annual conferences, as well as sponsoring two CMS Institutes for Music History Pedagogy. James Briscoe—one of the strongest advocates for music history pedagogy in CMS—compiled fourteen essays for the 2010 collection *Vitalizing Music History Teaching*, many of which were based on presentations at these CMS events. Most recently, James Davis edited a collection of essays focused on teaching the music history survey called *The Music History Classroom* (2012). The essays in these three collections cover a wide range of topics and can serve as a valuable starting point for anyone exploring the pedagogy literature for the first time. In addition to these monographs, both the *Black Music Research Journal* and the *Journal of Popular Music Studies* have devoted issues to pedagogy; the articles in these issues related to music history teaching are treated as collections of essays in this bibliography.  

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right for a peer-reviewed publication devoted to pedagogy in music history. The editors believe that the teaching of music history “can be discussed with the same incisive thinking, scholarly rigor, and individual insight that are the basis of all sound scholarship in music.” Published online twice each year, the JMHP features articles, reviews, and conference reports on issues relating to music history pedagogy.

Miscellaneous Resources

In addition to the *Journal of Music History Pedagogy*, the CMS resources, and the essay collections, music history pedagogy scholarship has appeared in other publications as well. One can find articles on music history teaching in *Notes, Music Educators Journal, College Music Journal*, and a handful of other serial publications. The *Journal of Research in Music Education*—usually a journal devoted to instrumental and vocal pedagogy—has featured more than a dozen empirical studies conducted by music education scholars related to teaching music appreciation courses. Chapters or essays on music history pedagogy topics have also appeared in some musicology resources, such as the chapter on “Musical Pedagogy” from Glen Haydon’s 1941 *Introduction to Musicology* and Anne Hallmark’s 1981 essay on “Teaching Music History in Different Environments” from *Musicology in the 1980s*. Other miscellaneous resources like the *AMS Newsletter* and Joseph Machlis’s 1963 pamphlet about teaching music appreciation also contain pedagogy discussions that may be of interest to music history pedagogues.

Recent Teaching Music History Conferences

On October 18, 2003, Kathryn Lowerre organized a one-day conference at Michigan State University in which participants gathered to discuss chapters of Natvig’s essay collection. Lowerre called this event a “Teaching Music History Study Day,” and it marked the start of what would become an annual series of conferences devoted to teaching music history. Following the model in the first issue of this *Journal*, this bibliography concludes with a list of papers and


presentations given at the most recent Teaching Music History conferences to
document current trends in the field.\textsuperscript{12}

**Papers from Meetings of the Music Teachers National Association**


\textsuperscript{12}. As this bibliography focuses on published sources, it includes only papers and presentations given at the three Teaching Music History conferences since this journal’s first bibliography.


13. The Newsletter of the College Music Society is no longer in print, and complete back


issues are no longer available though the CMS website; however, online versions of some individual articles may be accessed through CMS's Symposium Online at symposium.music.org. Links to these articles have been provided in the bibliography. All links were active as of June 30, 2014.


**Publications of the College Music Society (2): Proceedings and other Conference Reports**


**Dissertations and Theses**


Duitman, Henry Edgar. “Using Hypermedia to Enrich the Learning Experience of College Students in a Music Appreciation Course.” PhD diss., The Ohio State University, 1993.


Sonnenschein, David. “Developing in College Students the Ability to Discern Aurally Musical Form through the Use of PSI.” DMA diss., Boston University, 1976.


Essay Collections


14. Articles within each essay collection are cited in an abbreviated format. A list of reviews follows the contents of each collection.


Reviews


**Review**


**Review**


4) **Spearman, Carlesta Elliot, ed. *Black Music Research Journal* 16, no. 2 (Autumn 1996), Special Issue on Educational Philosophy and Pedagogy.**


Fischer, Paul D. “‘Do We Really Have to Think about this Stuff?’ Music Industry Majors and Popular Music Study.” *JPMS* 9–10, no. 1 (September 1997): 71–78.


**The Journal of Music History Pedagogy**


Miscellaneous Resources


**Recent Teaching Music History Conferences**

March 18–19, 2011

University of North Carolina at Charlotte


Gary Beckman (University of South Carolina), “Developing a New Frame: Reconsidering Traditional Music History Pedagogy.”

Kevin Burke (Franklin College, Indiana), “Altruistic Pursuits: Service Learning in the Music History Classroom.”

Julia Chybowski (University of Wisconsin, Oshkosh), “Research-Oriented Music History Survey Course.”

Alice V. Clark (Loyola University, New Orleans), “Why We Still Need Plato, Gregory, and Josquin.”

Scott Dirkse (University of California, Santa Barbara), “Teaching Music Appreciation: Findings from Experimental Research.”


Jay Grymes (University of North Carolina, Charlotte), “Notation Projects for Undergraduate Music History Courses.”

Jen Hund (Purdue University), “Teaching Critical Reading, Listening, and Writing Skills in a Large Classroom.”
Elizabeth Keathley (University of North Carolina, Greensboro), “Mainstreaming Women and Gender in Music History Sequence: Projects for Student Engagement.”

Kevin Moll (East Carolina University), “Teaching Writing about Music History: Facilitating the Evaluation Process through ‘Preemptive’ Techniques.”

Mary Natvig (Bowling Green State University), “How to be a Better Teacher: Reflections, Best and Worst Practices, and the Importance of Getting out of Bed Every Morning.”

Sandra Yang (Cedarville University, Ohio), “Singing Gesualdo: Rules of Engagement in Music History Classes.”

March 31, 2012
Rider University, Lawrenceville, New Jersey

Naomi Barretta (Metropolitan Opera Guild and CUNY Graduate Center), “Classical Music and the Public Domain in the Internet Age: Discovering the Pedagogical Potential of Public Domain Resources in Music Education.”

Dave Blake (SUNY, Stony Brook), “Is the Rock Music Survey the Popular Music Survey Course?”

Durrell Bowman (Music Discussion Network), “A Web-Based System for Teaching, Learning, and Discussing Music History and Culture.”


Louis Epstein (Harvard University), “Performing Scholarship: Student-Curated Blogs as Listening Journals.”

Jason Hanley (Rock and Roll Hall of Fame), “Who Cares if You Teach?: Public Musicology, Audiences, and Rock and Roll.”

Matthew Peattie (Cincinnati College-Conservatory of Music), “Music Performance as Active Learning: How Performance-Based Projects can be Used to Teach the Concepts, Skills, and Disciplinary Knowledge of Music History.”

Ted Solis (Arizona State University), “Global Performance in Music History Class: Realizing Western Realization.”

Matthew Werley (University of East Anglia), “In medias res: The Case for Non-diachronic and Material History in First-Year Music History Curriculum.”
June 13–14, 2014
Roosevelt University, Chicago, Illinois


Richard Bunbury (Boston University), “Assessing Course Effectiveness in the Music History Survey.”

Mary Channen Caldwell (Wichita State University), “Pedagogy in Song: Lessons from the Medieval Song School.”

Keith Clifton (Central Michigan University), “‘Music Major Status Not Required’: Challenges and Rewards in the Open Graduate Seminar.”

Scott Dirkse (University of California, Santa Barbara), “The State of Music History Pedagogy: Our History, Our Scholarship, and Our Future.”

______, “Teaching Appreciation without a Textbook.”

Joshua Duchan (Wayne State University), “Features and Functions as Core Concepts in World Music Appreciation.”

Jonathan Gibson (James Madison University), “Re-envisioning the Music History Lecture: A Case Study from Seventeenth-Century France.”

S. Andrew Granade (University of Missouri, Kansas City), “Musical Discourses: Teaching Literacy and Orality through Music.”

Anita Hardeman (Western Illinois University), “Online Peer Review in the Music History Survey.”

Stephanie Jensen-Moulton (Brooklyn College Conservatory of Music) and Kevin Burke (Florida Institute of Technology), “Workshop: Reacting to the Past.”

Erinn Knyt (University of Massachusetts at Amherst), “Teaching Music History Pedagogy to Graduate Students.”

Katherine Maskell and Andrew Farina (The Ohio State University), “More than Fundamentals: Reimagining the Non-Major Rock History Curriculum to Increase Student Aural Awareness.”

Joseph Matson (Illinois State University), “Syllabus as Wiki and Learning Outside the Classroom.”

Mary Natvig (Bowling Green State University), “Here a MOOC, There a MOOC.”

______, “Writing to Learn in the Music History Classroom.”


Laura Moore Pruett (Merrimack College), “Is There Anybody Out There?: Developing an Upper-Level Undergraduate Course on Music and Spirituality.”

Kristen Rutschman (Duke University), “In a Flash: Starting Classes with Dynamic Activities.”

Erica Scheinberg (Lawrence University), “Teaching Recorded Sound, Teaching with Recordings.”

Kristen Strandberg (Wabash College), “Musicology and Local History: Engaging Students in Public Outreach.”

Scott Warfield (University of Central Florida), “Be Skeptical of Everything: Teaching the Wikipedia.”

Melanie Zeck (Columbia College Chicago), “Experiential Learning in the Online Music History Classroom: A Pilot Project at Columbia College Chicago.”