

A Pedagogy of the Pedagogy of Music Appreciation

EDWARD HAVER

The Music Appreciation course represents one of the few sustained opportunities for a School or Department of Music to cultivate the audiences essential to the survival of our profession, yet these courses are often staffed by talented performers with comparatively little training and experience in classroom teaching. The initial shift from the studio to the classroom can seem intimidating to those who are assigned courses to supplement their applied loads. In order to ease this transition, I created a Pedagogy of Music Appreciation seminar for graduate students at the University of Southern Mississippi who are preparing to teach at the college level.¹ This essay addresses the history and development of the course, suggests ways to organize its goals and content, and proposes learning outcomes for Music Appreciation that can be attained regardless of one's choice of musical content. By the end of the seminar, students will feel encouraged to develop creative, personalized curricula to suit their own strengths and interests while meeting the needs of their students and the learning objectives set forth by their departments.

History and Development of the Course

As our university began to offer more sections of Music Appreciation than ever before, graduate assistants in music performance were assigned multiple classes for which they were instructors-of-record. They were given a textbook, a set of CDs, and a room number; they lacked a syllabus, a plan, and any idea where to begin. Some had never even attended such a class, nor had they ever thought about engaging a roomful of undergraduates whose interest in the subject could not be taken for granted. They were left unsupervised to administrate a pre-fabricated syllabus that failed to consider their own backgrounds and expertise. My Pedagogy of Music Appreciation seminar emerged

1. The syllabus for this course and a bibliography of recommended readings are provided in Appendix A. All of the semester assignments are found in Appendix B.

in spring 2009 from the urgent need to train these students to meet the practical challenges of undergraduate teaching, so that they would feel prepared to manage the demands of their assistantships and future teaching careers.

The three-credit elective seminar meets one evening a week for three hours and is offered every other year to a maximum of eight students. It is organized into two distinct sections addressing the theory and practice of Music Appreciation. The first half of the semester considers practical issues of course design such as developing learning outcomes, choosing course content, writing syllabi, attendance policies, and testing. Students also present short lessons for each other, observe more experienced professors, and teach a fifty-minute section of an actual undergraduate Music Appreciation class.

The second half of the semester culminates in an eight-week teaching lab offered as a free course to community members. Here, the graduate students refine their skills in front of a volunteer audience that comes to learn in an environment free from the specter of grades and exams. Following these weekly ninety-minute lessons (divided evenly between two graduate-student presenters), the rest of the three-hour seminar is devoted to a debriefing session where students receive critical feedback—both orally and in the form of written observations from their classmates and the instructor. Upon successfully completing the seminar, the students, armed with their customized syllabi and a minimum of three hours of classroom teaching experience, reported that they felt better prepared to assume the responsibilities as instructor-of-record for the semester-long course.

Music Appreciation Course Goals and Pedagogical Theory

Before we could offer the community-based teaching lab, I asked the students to consider the objectives and learning outcomes of Music Appreciation. What should undergraduates learn? Should the class be an abbreviated music history survey, or are there alternative ways to organize it? Lewis Gordon raises the important questions that have haunted anyone who has ever prepared this course:

How is it possible in a single semester to develop lifelong skills and interests, to introduce chronology and style to students who, for the most part, lack an understanding of music terminology, cannot identify the sounds of orchestral instruments, and are unable to perceive aspects of rhythm, melody, and harmony? Would time be better spent developing skills and understandings formerly taught at the pre-college level? Is remediation the name of the game?²

2. Lewis W. Gordon, "College Music Appreciation: Pedagogical Approaches and Preliminary Findings," *College Music Symposium* 36 (1996): 103.

Gordon's so-called "dialectic between the desirable and the possible" forms the essential point of departure for anyone who teaches Music Appreciation. Unsurprisingly, approaches to training non-musicians in the art of listening have undergone a notable shift since the idea first entered the scholarly discourse in the eighteenth century. Charles Burney once lamented in his *Essay on Musical Criticism* that

There is a degree of refinement, delicacy, and invention which lovers of simple and common Music can no more comprehend than Asiatic harmonies. It is only understood and felt by such as can quit the plains of simplicity, penetrate the mazes of art and contrivance, climb mountains, dive into dells, or cross the seas in search of extraneous and exotic beauties with which the monotonous melody of popular Music has not yet been embellished. What judgment and good taste admire at first hearing makes no impression on the public in general, but by dint of repetition and habitude. A syllogism that is very plain to the logician is incomprehensible to a mind unexercised in associating and combining abstract ideas.³

Rather than dismiss these untrained amateurs, Burney called for educating the "ignorant lovers of music," a charge taken up in the second quarter of the nineteenth century initially by Hans Georg Nägeli and then more successfully by François-Joseph Fétis.⁴ Fétis's writings, in particular, garnered much attention, appearing in at least nineteen editions in seven languages by midcentury, while Nägeli's contributions never quite achieved the same notoriety.⁵ Although their works were created with the amateur in mind, Percy Scholes has suggested that Fétis made little distinction between "performer-knowledge" and "listener-knowledge," perhaps at times overwhelming the reader with too specialized discussions of music theory while giving scant attention to matters historical.⁶

Today, most Music Appreciation textbooks are keenly aware of this distinction, frequently situating the listening examples within larger discussions of style and historical context. They carefully cultivate an applied

3. Charles Burney, *A General History of Music from the Earliest Ages to the Present Period*, vol. 3 (London: Payne & Sons, 1789); quoted without citation in Percy A. Scholes, *Music Appreciation: Its History and Technics* (New York: M. Witmark & Sons, 1935; reprint Whitefish, Montana: Kessinger Publishing, 2005), 3–4.

4. Hans Georg Nägeli, *Vorlesungen über Musik mit Berücksichtigung der Dilettanten* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1983), (orig. Stuttgart and Tübingen: J.G. Gotta, 1826), and François-Joseph Fétis, *Music explained to the world, or, How to understand music and enjoy its performance* (New York: Da Capo Press, 1987), [Orig. French ed. *La musique mise à la portée de tout le monde, exposé succinct de tout ce qui est nécessaire pour juger de cet art, et pour en parler, sans l'avoir étudié* (Paris: A. Mesnier, 1830)].

5. Scholes, 4.

6. For a brief history of Music Appreciation through the 1920s, see Scholes, 3–34.

awareness of musical elements reinforced by examples drawn largely from Western art music.⁷ Variations on this basic model—and, indeed, variations on Appreciation courses in general—are contingent upon the learning outcomes developed at the outset of the class.⁸

These teaching goals are put into practice on the first day of the pedagogy seminar, when we discuss the objectives of Music Appreciation, using Bloom's taxonomy (as updated by Anderson and Krathwohl)⁹ as a guide.¹⁰ Anderson and Krathwohl identify six levels of learning, the most basic of which is Remembering, followed by Understanding, Applying, Analyzing, Evaluating, and Creating. Within this context, "Remembering" suggests the basic recall of information. (Can the student retain information, define terms, and memorize facts?) "Understanding" relates to the student's ability to recognize, identify, and explain learned concepts. "Applying" requires one to recast or interpret information in new ways. "Analyzing" tests the ability to discriminate, compare, contrast, and criticize component parts, while "Evaluating" challenges one to make and defend value judgments. "Creating," the highest level of learning, asks the student to formulate, develop, and express new ideas or perspectives. Effective learning outcomes draw freely from these various levels of engagement.

Some Model Class Objectives

Although students in the Pedagogy seminar must write their own objectives, I present several outcomes derived from my own courses. For example, Music Appreciation students should develop critical listening skills by becoming conversant with the elements of music and the families of instruments in the orchestra. By the end of the course, they will demonstrate mastery of this outcome by

7. A notable exception is Bruno Nettl et al., *Excursions in World Music*, 6th ed. (Upper Saddle River, New Jersey: Prentice Hall, 2011). A sample of available textbooks can be found in Appendix B, Assignment #2.

8. Scott Dirkse has summarized a body of studies considering the efficacy of Music Appreciation courses organized on historical, theoretical, or contextual models in "Encouraging Empirical Research: Findings from the Music Appreciation Classroom," *Journal of Music History Pedagogy* 2, no. 1 (2011): 25–35; <http://www.ams-net.org/ojs/index.php/jmhp/article/view/21/61>.

9. This landmark study of learning objectives first appeared as Benjamin Bloom et al, ed., *Taxonomy of Educational Objectives: The Classification of Educational Goals*, 2 vols. (New York: David McKay, 1956). A recent revision was published as Lorin Anderson and David R. Krathwohl, ed., *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives*, 2nd ed. abridged (Boston: Allyn & Bacon, 2000).

10. A convenient summary of the taxonomy by Richard C. Overbaugh and Lynn Schultz can be found here: http://www.fitsuny.edu/files/pdfs/CET_TL_BloomsTaxonomy.pdf.

- recognizing, defining, and describing various kinds of melody, harmony, rhythm, texture, and timbre;
- comparing and contrasting these elements in different works;
- suggesting how composers might manipulate these elements to create a certain mood; and
- identifying the instrument families by sight and sound.

They should also communicate their understanding of the context in which the music was created by

- identifying major historical periods and relating them to parallel developments in history, art, and literature;
- recognizing and aurally identifying style characteristics, genres, and representative masterworks from various periods;
- identifying the performers and intended audiences of selected genres;
- recognizing and discussing the function of the music (is it patriotic, religious, a work song, or for entertainment?);
- discussing how the music was perceived by its original audiences (was it radical, conservative, avant-garde, or even scandalous?); and
- relating it to other types of music.

A third learning outcome involves synthesizing and communicating these concepts by

- writing concert reports that accurately apply the elements of music to the pieces on the program;
- comparing two or more works of disparate styles;
- assessing the quality of a live performance; and
- reporting one's own impressions of a concert, including observations about the audience, the venue, and anything noteworthy or unusual about the performers or the performance.

These outcomes are by no means intended to be comprehensive, but I provide them to the members of the seminar to stimulate their responses as they develop similar models for their own courses. A final critical outcome is perhaps the most important of all. By the end of a Music Appreciation course, students should come away loving music—new music, different music, perhaps challenging music, but music that stays with them and embraces them and makes them come back for more.¹¹ Instilling this love is our highest

11. José Bowen argues much the same thing when he states, “One of my learning outcomes—on every syllabus—is the outcome ‘falling in love.’ I want you to fall in love with a piece of music that you’d never encountered before, or a composer, or a player, or something.” José Antonio Bowen, “Rethinking Technology outside the Classroom,” *Journal of*

calling as Appreciation teachers and why we must ensure that those charged with this duty are well trained, enthusiastic advocates for the cause.

What to Teach in Music Appreciation

My own experience suggests that, initially, undergraduates feel uncomfortable using words to discuss music. Hearing music is a part of everyday life, but critical listening is not an innate skill. Until one develops a working vocabulary of musical terms (melody, harmony, rhythm, texture, etc.), it is impossible to articulate differences in style. For that reason, I urge the pedagogy students to develop strategies for teaching the elements of music in ways that are rich in diverse musical examples and devoid of jargon. For example, I begin my own Music Appreciation courses with two works for the same ensemble: Mozart's String Quartet in B-flat, K. 458 (*The Hunt*) and the Kronos Quartet's arrangement of Jimi Hendrix's *Purple Haze*. Both excerpts feature the same four instruments, but the results are unmistakably different. Asking the students to brainstorm about the differences and similarities is a fruitful way to introduce the elements and to show how composers manipulate similar concepts in innovative ways. From there, one can spend weeks playing examples that feature the basic elements in strikingly different incarnations. Discussing pieces with these consistent points of comparison gives students a systematic method to approach all music regardless of style or genre. Given the musical training of the average Appreciation student, it would be very difficult to over-emphasize this crucial lesson.

If one accepts the premise that a fundamental goal of Music Appreciation is to teach critical listening, then the means to that end can assume many forms. After an intensive lesson on the musical elements, I encourage pedagogy students to design short units around common themes, such as the Symphony, Opera, Jazz, or Music Inspired by Religion. They can use their own expertise to mold course content to the overarching learning outcomes. A violinist, for example, should not feel compelled to teach medieval motets when many valuable lessons can be learned from string quartets and symphonies. Once we accept that comprehensive coverage is unrealistic, we are free to spend more time on fewer examples and have a greater opportunity to engage the students more deeply in the lessons—lessons that ultimately develop an educated, interested, and lifelong concert audience.

I demonstrate this approach to the Pedagogy students by modeling an excerpt from my own Appreciation course. In a unit called "Thinking like a

composer,” I ask Appreciation students how they might structure their music, given a set of historical circumstances. In a particular lesson, after a brief introduction to the Doctrine of the Affections, students receive several texts from Handel’s *Messiah*, and I ask them how an early eighteenth-century composer might set them to music. Having likely never heard “Rejoice Greatly,” they can tell me that the text suggests a major key, a relatively fast tempo, ascending melodic lines, and consonant harmonies. They are able to apply their knowledge of the elements in practical ways rather than simply scrawling notes as I lecture. The historical context is reinforced as they use their own experience as listeners to solve the musical puzzles.

In a related lesson, Appreciation students are shown several paintings and are asked to match musical excerpts to their corresponding images.¹² Even though the images are unrelated to the music, students draw clear and predictable connections. As they explain their choices, they often say, “That music matches this painting because it sounds creepy (or relaxing, or scary, etc.).” What makes it sound relaxing? How can one account for that feeling using the terminology from class? Is it consonant or dissonant? Loud or soft? Is there a perceptible meter? What instruments are playing? Is the melody conjunct or disjunct? Such follow-up questions refocus the students’ thoughts back to the building blocks of music rather than allowing them to speak in purely emotional terms. When I model this lesson for the Pedagogy students, I emphasize the importance of leading questions in keeping the Appreciation students engaged in class discussion and active listening. I particularly encourage the graduate students to customize and assimilate this questioning technique into their own teaching as a possible alternative to straight lecturing.

Course Design

To prepare students to develop their own courses, I invite them to review a series of Appreciation textbooks and assess the various approaches to content. (Are the texts historical surveys; are they organized by topic; or is there some other principle of order? Do they include pop or world musics? Are there any distinguishing features that make the book unique?).¹³ I also ask the students

12. The visual-musical pairings I use are (1) Bierstadt’s *Among the Sierra Nevada Mountains* and Grieg’s “Morning Mood” from *Peer Gynt*; (2) Rigaud’s painting of Louis XIV and Handel’s “Hornpipe” from *Water Music*; (3) Monet’s *Water Lilies and Japanese Bridge* and Debussy’s “Pour les arpèges composés” from *Etudes*, Book II, and (4) Munch’s *Puberty* and Crumb’s “Devil Music” from *Black Angels*.

13. A list of the textbooks surveyed and their criteria for assessment are found in Appendix B, Assignment 2.

to consider why they would or would not use the text in their own classes.¹⁴ If they are drawn to a particular book, I explain how to contact publishers to order desk copies and supplemental resources whenever they are in a position to teach the class for the first time.

Once they complete their survey, students begin constructing a syllabus suitable for a fifteen-week semester of fifty-minute classes on Monday, Wednesday, and Friday. They must include relevant readings, listening examples, and topics for discussion.¹⁵ I also encourage them to include the dates of all tests and assignments and provide a list of diverse concerts that would be suitable for reports or class field trips. Finally, I suggest that they maintain a fairly stringent attendance policy since there is no way for an absentee to recapture the lost experience of guided, critical listening.¹⁶ This policy should, of course, be flexible enough to deal with the unique conditions of an institution. If, for example, one teaches at a school that is susceptible to extreme weather conditions, one must exercise sound judgment in its implementation. New teachers should also determine if there are any departmental regulations that supersede their own rules.

As we discuss their syllabi in class, it becomes clear that students typically plan to cover far more information than they one could possibly teach in a single class. The sometimes daunting prospect of talking for fifty minutes distracts inexperienced teachers from realizing that it often takes longer than they think to explain and reinforce basic material. They need to think about covering fewer topics so that each lesson has a clear introduction, explanation of relevant points, active listening, and a final summary. I encourage them to revise their syllabi continually throughout the semester until each class period meets these criteria. I do not grade their work until they are satisfied with their final revision, from which one should be able to begin teaching immediately. It is significant to note how their cumbersome and unwieldy plans from early in the term develop into more refined, realistic lessons after they observe and teach several classes for non-musicians.

14. While I require students to survey the available literature, I do not insist that they use pre-packaged textbooks and recordings for their own courses. With the general accessibility of YouTube, iTunes, the Naxos Music Library, and online printed resources, one has great freedom to tailor a class precisely to one's needs without relying on an exorbitantly-priced textbook to determine course content.

15. The guidelines for their syllabi are listed in Appendix B, Assignment 4.

16. My own attendance policy in Music Appreciation, for example, allows three absences (excused or otherwise) without penalty, and then students lose one letter grade for each subsequent miss.

Practice Teaching and Observations

New teachers sometimes have an adversarial relationship with time and space. Pacing lessons and determining how much material is appropriate for a large block of time are challenges that only become easier with experience. It is, therefore, critical in a pedagogy seminar to create frequent opportunities for teaching and observations. In the first half of the course, students prepare several lessons of various lengths for a variety of audiences. They begin with twenty-minute presentations on a single musical element for their classmates, from whom they receive immediate feedback. They learn the basics of time management and more practical considerations like writing on the board large enough for everyone to read or making more eye contact and avoiding verbal ticks. By focusing the lesson on only one element, they are forced to reconsider an aspect of music that might otherwise be taken for granted by musicians of their advanced training. They must locate a sampling of audio examples to convey the topic to those for whom the concepts of melody, harmony, rhythm, and texture may be entirely new. Their lessons are videotaped so that they can see themselves as their students see them and adjust their habits accordingly.

Once students become comfortable speaking in front of their colleagues, they observe undergraduate classes taught by more experienced professors and provide written summaries of effective—and less effective—teaching strategies. We discuss their comments as a group, and then I observe each of them teaching a fifty-minute section of between forty and 100 undergraduates.¹⁷ To prepare for this teaching assignment, students must meet with their cooperating professor to determine their lecture topic and any key points the primary instructor wishes for them to convey. Then, they must provide detailed lesson plans and playlists for the instructor and me several days in advance of their talk so that we can refine their ideas and offer constructive feedback before they have to face a new class. Since this is their first lesson in front of a large and unpredictable crowd, it is particularly crucial to vet their plans carefully to ensure an appropriate (and, ideally, equal) balance of information, discussion, and listening examples to fill the allotted time.

Their lessons are videotaped and made available for review so that student-presenters can analyze their videos and provide written feedback.¹⁸

17. Guidelines for these observations and for their Music Appreciation teaching experience can be found in Appendix B, Assignments 3 and 5.

18. There is a variety of convenient options for making these videos accessible to the students. One can place them on reserve in the library, upload them to a course website (like Blackboard or Moodle), or upload them to a private page on YouTube so that they are only

Once I receive their reflections, I provide my own written comments, and we discuss the experiences collectively in the seminar. All of these preliminary assignments, completed by midterm, provide the necessary prerequisites for the community teaching lab that follows in the second half of the semester.

According to the pedagogy students, the most valuable (and most fun) part of the seminar was the eight-week Music Appreciation course offered free to the general public. Participants ranged from curious undergraduates to older professionals and retirees.¹⁹ We advertised the course widely in the local media, social media, and on e-mail listservs around campus. To ensure that we would have a suitable audience, each student was asked to bring at least two friends to each presentation until we cultivated sufficient community support. Some colleagues who taught sections of Music Appreciation even offered extra credit to their students who attended our sessions. The community classes began at 6:30 p.m. and lasted until 8:00 p.m. and ranged from thirteen to twenty participants, most of whom remained committed to the entire eight-week series.

Classes consisted of two seminar members, each delivering a forty-five-minute presentation. Initially, I paired students with more teaching experience with those who had relatively little. For the first round of lectures, they had to focus on a single element of music (separate from the one they presented earlier to their classmates) and provide a clear definition and supporting examples. I encouraged them to engage the audience as much as possible and to strive, initially, for an equal balance of speaking, discussion, and listening.

I have found that juxtaposing extremely different musical excerpts is a useful tool to generate audience participation. Listeners seem to gain confidence as they respond to music that is unmistakably dissimilar. The teachers found that they could ask the listeners, for example, to compare the treatment of melody in a plainchant and a Handel bravura aria or the meter of a Sousa march to that of *Prelude to the Afternoon of a Faun*. Even the least experienced listener can grasp these differences and begin to articulate aspects of the music in demonstrable ways.

For the Pedagogy students' subsequent experiences in front of this group, they were free to choose their own topics. They brought lesson plans and outlines to class at least two weeks in advance so that their colleagues and I could offer constructive feedback. In several instances, this exercise staved off certain disaster and gave students enough time to rework their plans so that

available to members of the class. More information for creating such a page on YouTube can be found at <http://support.google.com/youtube/bin/answer.py?hl=en-GB&answer=157177>.

19. The university chapter of the Osher Lifelong Learning Institute provided a particularly rich cross-section of eager and enthusiastic course participants.

their teaching experience could be more positive. Their topics included introductions to Mozart opera, classical sonata form, a brief jazz survey, blues, Irish music, and works for percussion ensemble. In each case, they were able to find a balance between lecture, musical examples, and audience engagement.

Immediately after their presentations, which were videotaped and made available on a private website, we had a seventy-five-minute debriefing session where students received feedback from their colleagues and me. I began by asking them to reflect on the positive and negative aspects of their own performance, and then we opened the floor for discussion. The sessions were always collegial and productive; and it was clear that the commentary proved effective, as students were able to incorporate suggestions successfully into future lessons. I also asked everyone to e-mail more detailed observations to the week's presenters and to copy the e-mail to me so I could evaluate the quality of the feedback. The written commentary provided reinforcement that could be digested after the heat of the moment, and it gave student reviewers an opportunity to address more sensitive criticism that might have seemed inappropriate to broach immediately after one's lesson. The presenters were required to review the videos of their lessons and send detailed reflections by the end of the week.

As the semester drew to a close, community members from the Music Appreciation lab expressed their gratitude for offering the course and asked to be informed of future presentations. They endorsed the overall format, beginning with the basic elements and then progressing to various historical topics. The ninety-minute segments worked well, provided that there was a short break between presenters. The nature and enthusiasm of this volunteer audience offered an ideal atmosphere for anyone learning to teach. They were gracious, understanding, and very supportive of the graduate students; and the students, in turn, cultivated positive relationships as they honed their teaching skills.

Feedback from the Pedagogy students was equally positive for the seminar. They seemed particularly appreciative of the many teaching opportunities as well as the encouragement to develop their courses individually to suit their own strengths rather than feeling compelled to follow a textbook. Establishing clear goals and learning outcomes for Music Appreciation opens the door to many fruitful variations on the basic theme, as evidenced by the graduate students' creative, customized syllabi.

As the semester drew to a close, we discussed one final aspect of teaching a Music Appreciation—testing and evaluation. I saved this assignment until the end of the term when Pedagogy students had accumulated several hours of classroom experience and they had a better idea of what they could teach and what their students were likely to remember. Considering the unrealistic syllabi they first presented early in the term, it was clear that their expectations needed to be calibrated before unleashing them to compose an exam.

In my own Music Appreciation courses I have used three kinds of assignments, though I do not assume that these are the only viable (or even the best) means of evaluation. First, I assign several YouTube reports consisting of two wildly opposite excerpts (Barber's *Adagio for Strings* and Penderecki's *Threnody for the Victims of Hiroshima*, or Mozart's "Ein Mädchen oder Weibchen" from *Die Zauberflöte* and Schoenberg's "Nacht" from *Pierrot Lunaire*, for example). Students may listen to the pieces as often as they like and then compare and contrast the works using the same elements of music as points of departure. This exercise gives them the opportunity to develop the vocabulary from class and apply it to real musical examples without the instructor's guidance and leading questions. Since this type of assignment can be varied easily, it also encourages students to do their own work, as it is unlikely that they will find a comparable assignment online for consultation (or worse).

The YouTube reports lay the groundwork for their concert reports, for which they attend live performances and discuss at least two contrasting pieces as they relate to the elements. They write several of these each semester—some based on concerts that we see as a group and some of their own choosing—to satisfy the higher-level learning processes laid out in Bloom's taxonomy.²⁰

My final, most traditional, and probably least interesting form of evaluation is the unit exam. I create study guides that include relevant vocabulary, short-answer and essay questions, and listening excerpts to guide their preparations. Since my courses are relatively small, I can require short essays without drowning in paperwork. This form of testing measures more basic knowledge and their ability to synthesize historical, cultural, and aesthetic information into a coherent essay.

Since the objectives of the YouTube and concert reports are largely self-evident, I ask students in the Pedagogy seminar to create a study guide and a traditional exam for a class small enough to accommodate essay questions. By this point in the semester, they have refined their syllabi so that each lesson has reasonable goals and objectives. I encourage them to draw vocabulary and short-answer or essay questions from each lesson so that there is further incentive for their students to come to class.

The process of writing an exam forces teachers to evaluate what is really important; and, indeed, I recommend that they formulate their questions before they teach so that their lectures conform more closely to their stated goals. In the final weeks of the seminar, we review their study guides and exams and discuss strategies for improvement.

20. A word of caution: some Pedagogy students find such value in these assignments that they include as many as seven or eight papers per student in their syllabi, not immediately realizing that, in a large section, such zeal can quickly dissolve into sorrow when the grading becomes unwieldy. This is a lesson worth mentioning before it is too late.

Concluding Thoughts

I firmly believe that teachers should take ownership of their Music Appreciation courses and not pledge blind allegiance to the dictates of a textbook. It must be noted, however, that some music departments encourage a degree of uniformity in their many Music Appreciation sections. I propose that the uniformity lies in the learning outcomes, not in the content or means of delivery. One should not be discouraged from teaching a unit on Dixieland jazz if another colleague teaches the classical symphony instead. If instructors emphasize critical listening skills, the role of music in society, and other common objectives, then students could learn the same essential lessons whether they are studying Beethoven and Brahms, Rodgers and Hammerstein, or Flatt and Scruggs. I would invite those responsible for coordinating these sections to discuss their larger goals with all instructors-of-record to see if they can forge a compromise of curricular flexibility to meet the needs of the instructors as well as the students.

As I continue to develop the Pedagogy seminar, I will seek more teaching opportunities for the students, which will become particularly critical if class sizes grow beyond what is conveniently manageable. I have also considered assigning pre-concert lectures and encouraging students to facilitate courses at the Osher Lifelong Institute. Both tasks encourage responsible time management and the ability to adapt lessons for very different venues. Since there is no substitute for hands-on experience, the more chances they have to teach now, the better prepared they will be for this aspect of their careers.

It is my hope that Music Appreciation Pedagogy courses become an integral part of graduate curricula everywhere. One of the keys to its success lies in coordinating teaching opportunities among various Music Appreciation faculty members. If colleagues are willing to encourage participation through observations and guest lectures, then seminar students will gain real-world teaching experience with undergraduates whose responses are sincere, immediate, and unvarnished. Additionally, the free Appreciation course is an excellent way to cultivate good will in the community by offering a quality musical experience, promoting the events of one's department or school of music, and allowing the graduate students to try out new ideas in a venue more forgiving than an undergraduate classroom. Judging by the responses to our advertisements through word-of-mouth, local media, campus listservs, and social media, there is an untapped market for audience education that dovetails ideally with the goals and outcomes with a pedagogy course. By providing students with practical opportunities to cultivate their teaching skills in this area, universities can offer their graduates a competitive edge as they face the challenges and expectations of an increasingly selective job market. The benefits to the teachers and their future students are immeasurable.

Appendix A: Sample Syllabus

Pedagogy of Music Appreciation Instructor: Ed Hafer

Course Description

This course shall prepare students to teach Music Appreciation successfully at the college level.

Recommended Text

(Check www.bookfinder.com or www.amazon.com for the best deals.)

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

Requirements

Regular attendance and thoughtful participation are assumed. This class will be run as a seminar with everyone taking part in the presentation of materials and ideas on a regular basis. For the class to succeed, you must be present and you must be prepared. If you are confused or have questions, please bring them for us to discuss.

There will be no formal exams in this course. Your grade will be based on the quality of your daily contributions to class discussions, your written assignments and observations, and your ability to deliver clear, concise, mature, college-level presentations.

Attendance Policy

You will be allowed one absence per semester without penalty. If you must miss class, please notify me in advance. Each additional absence will lower your grade a full letter. Tragedies and extreme circumstances will be evaluated on an individual basis.

Grading

Written Assignments/Observations	20%
Preliminary Teaching Experiences	20%
Music Appreciation Lab Teaching	40%
Class Participation	20%

You must complete *EVERY* assignment in order to receive a passing grade in this course.

Office Hours/Contact Information

Office hours are by appointment. Office: FAB 309. E-mail: Edward.Hafer@usm.edu.
Phone: 601-266-6946

Coarse Course Outline

Week 1—Course Introduction. Goals and Outcomes of Music Appreciation. Teaching the Elements of Music. Receive Assignment #1—Twenty-minute teaching demonstrations.

Week 2—Begin twenty-minute teaching demonstrations. Receive Assignment #2—Textbook evaluations.

Week 3—Finish teaching demonstrations. Discuss Assignment #2. Receive Assignment #3—Classroom observations.

Week 4—Discuss Assignment #3. Classroom management. Syllabi. Receive Assignment #4—Creating a Syllabus.

Week 5—Discuss Assignment #4. Planning session for Music Appreciation Lab. Receive Assignment #5—Teaching a Section of Music Appreciation. Receive Assignment #6—Detailed lesson plans for Music Appreciation Lab lectures.

Week 6—Discuss Assignment #6. Testing & Evaluation Based on Course Goals. Receive Assignment #7—Design an appropriate study guide and quiz or test.

Week 7—Discuss Assignments #5–7. Discuss classroom teaching experiences from the previous weeks. Continue planning for the Music Appreciation Lab.

Weeks 8–15—Music Appreciation Lab & Debriefing Sessions (First Class: March 22)

* Please bring at least two community members to each class.

Week 15—Final observations due. Final thoughts and course feedback.

Suggested Reading

- Anderson, Lorin, and David R. Krathwohl, ed. *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives*. 2nd ed. abridged. Boston: Allyn & Bacon, 2000.
- Balensuella, C. Matthew. "A Select Bibliography of Music History Pedagogy Since 2000 with a List of Papers Read at the 2009 Teaching Music History Day." *Journal of Music History Pedagogy* 1, no. 1 (2010): 61–66; <http://www.ams-net.org/ojs/index.php/jmhp/article/view/13/15>.
- Beckwith, Robert K. "Music Appreciation." *College Music Symposium* 8 (Fall 1968): 67–75.
- Bloom, Benjamin et al, ed. *Taxonomy of Educational Objectives: The Classification of Educational Goals*. 2 vols. New York: David McKay, 1956.
- Briscoe, James R., ed. *Vitalizing Music History Teaching*. Hillsdale, NY: Pen-dragon Press, 2010.
- Conway, Colleen M., and Thomas M. Hodgman. *Teaching Music in Higher Education*. New York: Oxford University Press, 2009.
- Davis, James A., ed. *The Music History Classroom*. Aldershot, Hants and Burlington, VT: Ashgate (forthcoming).
- Dirkse, Scott. "Encouraging Empirical Research: Findings from the Music Appreciation Classroom." *Journal of Music History Pedagogy* 2, no. 1 (2011): 25–35; <http://www.ams-net.org/ojs/index.php/jmhp/article/view/21/61>.
- Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. 3rd ed. New York: Basic Books, 2011.
- Gordon, Lewis W. "College Music Appreciation: Pedagogical Approaches and Preliminary Findings." *College Music Symposium* 36 (1996): 103–13.
- Natvig, Mary, ed. *Teaching Music History*. Aldershot, Hants and Burlington, VT: Ashgate, 2002.
- Parsons, James. *Instructor's Manual to A History of Music in Western Culture*, 2nd Edition by Mark Evan Bonds. Upper Saddle River, NJ: Pearson Prentice Hall, 2006.
- Scholes, Percy A. *Music Appreciation: Its History and Technics*. New York: M. Witmark & Sons, 1935. Reprint, Whitefish, MT: Kessinger Publishing, 2005.

* Please also peruse the offerings at the following journals:

Journal of Music History Pedagogy: <http://www.ams-net.org/ojs/index.php/jmhp>.

Journal for Research in Music Education: <http://jrm.sagepub.com/>.

Appendix B: Sample Assignments

Assignment #1

Twenty-Minute Teaching Demonstrations

Please choose a single element of music (melody, harmony, rhythm, texture, etc.) and prepare a twenty-minute teaching demonstration for your peers. You should define the topic and provide a rich and varied array of musical examples. Assume that your audience includes freshmen non-music majors. Avoid any jargon or undefined terminology that would confuse the non-specialist. Practice your talk in advance; twenty minutes goes by a lot faster than you think.

Assignment #2

Textbook Evaluations

I will leave the following music appreciation textbooks in the School of Music conference room for your perusal. Please review these materials and write a short summary of each. Be sure to discuss the following topics:

- Method of organization (chronological, topical, etc.)
- Treatment of the basic elements of music
- Level and quality of the writing (Is it appropriate for undergrads?)
- Special features of the text/supplemental media
- Pros and cons of the book
- Would you use it for class? Why or why not? Explain.

Bonds, Mark Evan. *Listen to This*. 2nd ed. Upper Saddle River, NJ: Prentice Hall, 2011.

Charlton, Katherine, and Robert Hickok. *Experience Music*. 3rd ed. New York: McGraw-Hill, 2011.

Ferris, Jean, and Larry Worster. *Music: The Art of Listening*. 8th ed. New York: McGraw-Hill, 2009.

Forney, Kristine, and Joseph Machlis. *The Enjoyment of Music*. Shorter 11th ed. New York: W. W. Norton, 2011.

Hoffer, Charles. *Music Listening Today*. 4th ed. Boston: Schirmer Cengage Learning, 2010.

Kamien, Roger. *Music: An Appreciation*. 10th ed. New York: McGraw-Hill, 2010.

Kerman, Joseph, and Gary Tomlinson. *Listen*. 7th ed. Boston: Bedford/St. Martin's, 2012.

Nettl, Bruno, Timothy Rommen, Charles Capwell, Isabel K. F. Wong, Thomas Turino, Philip Bohlman, and Byron Dueck. *Excursions in World Music*. 6th ed. Upper Saddle River, NJ: Prentice Hall, 2011.

Wright, Craig. *Listening to Western Music*. 6th ed. Boston: Schirmer Cengage Learning, 2011.

Yudkin, Jeremy. *Understanding Music*. 6th ed. Upper Saddle River, NJ: Prentice Hall, 2009.

Assignment #3

Classroom Observations

Please visit a music appreciation class this week and provide detailed, written observations. (A list of class times and instructors is provided.) You may wish to address the following questions:

- What was the topic of the class?
- Were the objectives clearly stated and supported by the musical examples?
- How effectively did the instructor convey the information? (What worked and what didn't?)
- Did the instructor encourage discussion? How?
- How did the students react? Did they seem to be engaged and attentive or indifferent and apathetic? Why?
- How would you have presented this material?
- What could have improved the presentation?
- Did anything surprise you?

Assignment #4

Designing a Syllabus

Design a syllabus for a semester of music appreciation. Include a course description, required texts (if any), expectations, an attendance policy, grading policy, assignments, and a day-by-day course outline. Also include a diverse list of concerts that might be appropriate for concert reports or class trips. Assume that your fifteen-week course will meet on MWF for fifty minutes. The more details you include now, the more feedback I can give you and the easier your life will be when you teach this course for the first time. You should continually refine this document throughout the semester until you have produced a syllabus from which you could start teaching immediately—or that you could show to a potential employer.

Assignment #5

Teaching a Section of Music Appreciation

Over the next two weeks, you will each teach one section of music appreciation. (Sign up for a day and time before you leave tonight.) Please speak with

the cooperating professors as soon as possible to find out what you will be teaching. Be sure to send copies of your lesson plan to the cooperating professor and me at least two days before your presentation. Don't forget to include your objectives and how you hope to achieve them.

In two weeks, please turn in:

1. Your detailed lesson plan (revised)
2. Thoughtful observations/reactions to the experience, answering the following questions:
 - What worked well? What didn't?
 - How did the students respond to you?
 - Were there any unexpected challenges or surprises?
 - How would you improve the class next time?
 - Feel free to add any other relevant observations or ruminations.

Answer these questions carefully and thoughtfully in a couple of pages. Short, one-sentence answers don't lend themselves to much reflection.

Assignment #6
Lesson Plans for Music Appreciation Lab

As a result of tonight's discussion, you should have a good idea about what you will teach in the Music Appreciation Lab that begins on March 22. For next week, please prepare detailed lesson plans and outlines for the two 45-minute sections that you will teach. You should coordinate with your partner for the evening so that you can make a smooth transition between speakers and material.

Lessons plans should include objectives, learning outcomes, and activities designed to meet those outcomes. Be sure to include a playlist of relevant examples and what you hope to demonstrate with those examples.

Assignment #7
Study Guides, Tests & Quizzes

- Design a study guide for a test or a quiz on the elements of music.
- Design a test or a quiz based on that study guide.
- Be sure to include a list of relevant vocabulary and sample short-answer and/or essay questions. (Assume your class is small enough to accommodate such formats on an exam.)