Steven Cornelius and Mary Natvig. *Music: A Social Experience*. Boston: Pearson, 2011. 245 pages. $87.60. ISBN 978-0-13-601750-9
eText with MySearchLab Package, $107.60. ISBN 978-0-20-5910106

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Music: A Social Experience, by Steven Cornelius and Mary Natvig, offers an introduction to music that not only outlines a reasonable semester-long course of study for non-music majors but also maps out an approach that scholars and instructors have long desired: an introduction to music that is topic-driven and inclusive of popular and world musics, as well as Western art music. The boldest element of this book—the idea that music is meaningful through its social role—is captured in the title and provides the connective tissue for this wide-ranging topical approach, which, happily, also provides insight into broadening one's practices when teaching music majors, too. While the authors mention the traditional march through historical style periods, it does not dictate the content. Furthermore, the textbook models ways in which instructors can make the course their own through its choice of topics and musical examples.

Music: A Social Experience is available as a print textbook or as an eText bundled with Pearson's on-line resources, MySearchLab.[1] The text features a manageable number of pages (225 plus glossary) that contain thirteen chapters divided into four sections: Music Fundamentals (1–3), Musical Identities (4–6), Musical Intersections (7–9), and Musical Narratives (10–13). The Preface does mention these sectional themes, but it quickly moves on to the specific information about the chapters, resisting the urge to make the variety of topics listed under any given theme fit comfortably into neat categories.

The Music Fundamentals section presents several topics: music and the brain, the role of culture, and the text's major style divisions—world, popular, and Western musics in Chapter 1, Experiencing Music. Chapter 2, Listening

1. For MySearchLab purchase options see http://www.pearsonhighered.com/product?ISBN=0136017509.

Journal of Music History Pedagogy, vol. 3, no. 1, pp. 107–10. ISSN 2155-1099X (online)

to Music, covers terminology and examples for the elements of music, and Chapter 3 provides three listening examples: a Bach bourree, Japanese traditional music, and two versions of "Over the Rainbow." In conjunction with earlier listening examples, including "Hang on Sloopy," it becomes clear that the authors' point isn't to establish a canon, but to open ears.

The Musical Identities section includes Music and Ethnicity (Chapter 4), Music and Gender (Chapter 5), and Music and Spirituality (Chapter 6), topics with immediate personal and social impact that are addressed imaginatively. Different musical practices of spirituality threaded through Chapter 6, for example, are represented by Tibetan chant, "Amazing Grace" (both lined-out and in full Robert Shaw treatment), Renaissance mass parts, a Bach Passion, Yoruba drumming, Sufi dancing, Qur'anic recitation, and the Jewish Kol Nidre prayer in Schoenberg's setting.

Musical Intersections encompasses Music and Politics (Chapter 7), Music and War (Chapter 8), and Music and Love (Chapter 9). One of the sub-topics in Music and War broaches remembrance, examining responses to World War II with three rare—for this text—examples from Western art music by Britten, Messiaen, and Penderecki. Using the models in the text, students can discover a deeper understanding of the meaning and importance of both personal and collective remembrance by finding musical examples tied to their own experiences and memories. This is just one way that choices in the text lead naturally to customization.

Music Narratives, the final section, includes Music and Broadway (Chapter 10), Music and Film (Chapter 11), Music and Dance (Chapter 12), and Music and Concert (Chapter 13). The Broadway chapter offers a provocative example from *Show Boat* as an entrée to the topic of music and race. The Music and Film chapter relies completely on online sources for its examples, not all of them reachable through the online resource MySearchLab. By the time *Metropolis*, *The Jazz Singer*, Max Steiner and John Williams, Bollywood, Akira Kurosawa, and *The Lord of the Rings* have been discussed, students will have covered a lot of cultural territory. Chapter 12 capitalizes on Cornelius's background as a dance critic and foregrounds the dance/music relationship, which is as relevant through history and across continents as it is today; like the chapter on film, it has a strong visual component that broadens its meaning and resonates with students' confidence in offering visual critiques.

Each chapter starts with what a student knows and branches out from there, an effective learning strategy that is both simple and subtle. For example, an early section on "Music and Culture" states, "Cultures around the world have stories about the power of music" (p. 3) and gives some examples. The next paragraph begins: "The preceding paragraph opened with the word 'cultures,' as if its meaning were obvious." It then starts a more complicated

discussion of this many-sided term. This same strategy is built into the Questions for Thought that are sprinkled throughout each chapter. In the Music and Dance chapter, for example, questions asking what makes the best dance music, or how many different dance cultures are found on campus, are followed later in the chapter with questions asking how the social functions of tango, capoeira, baamaya, and Renaissance dance compare and differ.

The accompanying instructor's manual, available through the Pearson product website, reflects Natvig's scholarly interest in pedagogy, and the text is grounded in sound pedagogical principles.[2] Unlike many conventional instructors' manuals, sometimes prepared by someone other than the author, this one fully develops the authors' premises for the text. Cornelius and Natvig remind us that American college students are different from generations ago ("as likely to identify their heritage with Asia, Africa, or Central America as with Europe"), and they acknowledge the realities of students' musical experience ("mediated through radio, television, and most important, the Internet"), while offering telling insights into these same students: "they profess to have broad musical tastes, but a glance at their playlists belies the claim" (*Instructor's Manual,* p. 4). The authors make their interest in learning that lasts clear, creating content that draws from their knowledge of workable classroom practices, reflection, and critical thinking. Recognizing that different institutions attract students with differing levels of ability and need, the authors include chapter-by-chapter proposals in the manual for additional areas of study that can be integrated into the course, as well as supplemental materials: articles, books, and online sources, rich in both content and ideas for study.

About sixty musical examples (in a four-CD set for the print version) are spread equally over many genres and styles of world, popular, and Western art music, and many more are suggested in the MySearchLab supplements, often with YouTube or video alternatives. It would be the unusual instructor who is an expert in all three of these streams, but the text presents an ideal opportunity to expand one's own knowledge, both through its connection of ideas and the enrichment materials in the instructor's manual.

MySearchLab, the Pearson online textbook center, is the location for the electronic text and online supplemental materials; its web organization corresponds to other Pearson textbooks. The eText is a copy of the paper text, with terms helpfully linked to the glossary at the end of the book. The supplemental materials are easily found under each chapter tab, separate from the eText itself.

2. See Mary Natvig, ed., *Teaching Music History* (Aldershot, Hants and Burlington, VT: Ashgate, 2002).

The MySearchLab supplements are exactly the range of materials that many instructors routinely use on college websites. They include documents, links to other websites, download sites (iTunes), YouTube videos, tables, and terms—all the arbitrary but pertinent aids to learning that instructors often provide themselves. The ones chosen for this text include particularly worthy sites that students might not otherwise know about, among them the AFI (American Film Institute), National Public Radio programs and interviews, Public Television's Great Performances website for composer biographies, and even a TED Talk (Technology/Entertainment/Design).

The on-line site is still evolving. For example, over the few months I have been acquainted with the site, links to the music have been added in the Chapter Resources section of MySearchLab. Other links on the site don't yet work, a frustrating weakness for a commercial site. Instructors who use the eText version may need to plan some start-up and navigation time on the website, and to set policies about how to deal with any student problems that arise. Finally, while many aspects of the web materials are attractive and easy to use, MySearchLab is currently offered only as a bundle with the eText version; it is not part of the textbook price for the print version, although it is available for students to purchase at the Pearson website.

Despite some frustration with the online resources, I am enthusiastic about the possibilities for successfully employing the text and resources for *Music: A Social Experience* in today's undergraduate curriculum. My hope is that the ease of access promised by online delivery of its resources will be achieved, clearing the way to exploring this model textbook with students.