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**Materials for Music History Pedagogy: An Annotated Bibliography  
Teaching Music History Conference, June 3-4, 2016, Denver, CO**

These sources were recommended by respondents to the Fall 2015 “Pedagogy of Music History” survey completed by Dr. Andrew Granade and the Music History Pedagogy class at the University of Missouri-Kansas City, Kansas City, MO.

**MUSIC HISTORY PEDAGOGY RESOURCES**

**Briscoe, James R., ed. *Vitalizing Music History Teaching*. Hillsdale, NY: Pendragon Press, 2010.**

Briscoe’s volume claims to offer a series of answers to the many questions about how to teach music history. It is divided into three sections: “Teaching Principles,” “Teaching Strategies,” and “Teaching Content,” which prevent it from providing a systematic methodology. However, the essays all contain useful advice, gathered from three College Music Society annual meetings and two Institutes for Music History Pedagogy in 2006 and 2008. The essays use musical examples to highlight different teaching strategies, but subjects like professional development and other non-teaching responsibilities are not considered. Andrew Dell’Antonio’s excellent review of the textbook may be found in *The Journal of Music History Pedagogy* Volume 2, No. 1 (<http://www.ams-net.org/ojs/index.php/jmhp/article/view/38/72>).

**Davis, James A., ed. *The Music History Classroom*. Burlington: Ashgate, 2012.**

The newest addition to the trio of music history pedagogy textbooks, James Davis’s volume covers a broader range of topics than the more classroom-only focused *Vitalizing Music History*. Essay authors include two writers with complete volumes included in this bibliography: Mary Natvig (*Teaching Music History*) and José Antonio Bowen (*Teaching Naked*). Besides offering teaching strategies, essays in this volume offer advice on teaching non-majors, the first year of teaching, and professional development. This volume is an excellent starting place for those new to teaching or new to music history pedagogy. Pamela F. Starr’s helpful review comparing this volume with Natvig’s *Teaching Music History* may be found in *The Journal of Music History Pedagogy* Volume 5, No. 1 (<http://www.ams-net.org/ojs/index.php/jmhp/article/view/163/254>).

**Balensuela, 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 (Fall 2010): 61-66. Available online: <http://www.ams-net.org/ojs/index.php/jmhp/article/view/13/15>.**

Respondents to the Music History Pedagogy Survey cited the *Journal of Music History Pedagogy* as a whole, but Balensuela’s helpful bibliography lists sixty sources for further reading about music history pedagogy (including every essay from Natvig’s *Teaching Music History* and Briscoe’s *Vitalizing Music History Teaching*). Since it is now almost six years old, there are certainly more to be included, but the list provides students with a solid starting place.

**Natvig, Mary, ed. *Teaching Music History*. Burlington: Ashgate, 2002.**

It is a shame that this groundbreaking book is not more easily accessible – as of May 28, 2016, the cheapest copy on Amazon was \$90.06 – because it belongs on every music history teacher’s bookshelf. Natvig puts the sixteen essays into four sections that address issues almost every music history professor will encounter: “Approaches to the Music History Survey,” “Teaching Non-Majors: The Introductory Course,” “Topics Courses,” and “General Issues.” The four essays of the first section on the undergraduate survey course each address a different style period: Medieval/Renaissance, Baroque, Classical/Romantic, and Twentieth Century. “Topics Courses” covers women in music, film music, and American music; while obviously far from comprehensive, these remain three common courses. The “General Issues” section is as valuable to the experienced teacher as to the neophyte, offering ideas about writing, peer learning, and beyond. Dr. Natvig is Professor of Musicology and Assistant Dean of Undergraduate Studies at Bowling Green State University. She currently serves on the editorial board for the *Journal of Music History Pedagogy*.

## GENERAL MUSIC PEDAGOGY RESOURCES

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

This book has a lot of information packed into its 244 pages. Part One, “Course Planning and Preparation,” covers designing a course, assessment, the syllabus, and a helpful chapter called “Understanding the Learner,” which touches on a range of subjects, including the needs of individual learners, and suggestions to help understand undergraduates at different stages of their college careers. In Part Two, “Issues in Teaching and Learning,” the authors offer detailed advice on creating a culture for learning, active learning strategies, applied music teaching, and uses for technology. Part Three covers professional issues: the job search, learning from student feedback, tenure, and continuing to improve. Like many of the other sources addressed here, the authors advocate a “learner-centered pedagogy” to see students as individuals and meet them where they are. Both authors have other books for music teachers; Colleen Conway is Associate Professor of Music Education at the University of Michigan, and Thomas Hodgman is Associate Professor of music at Adrian College.

***Engaging Students: Essays in Music Pedagogy*. 2013, 2014, 2015. <http://flipcamp.org/engagingstudents/>**

The three volumes of this journal explore pedagogy in both musicology and music theory, including articles on philosophy, practice, writing, assessment, and technology. The homepage identifies the motivation for this open-source collection as “drawn in part from our vision for a new format for scholarly communication based on collaborative and swift peer review... [taking] our inspiration from hack-a-thons, in which creative solutions to a problem emerge from working intensely together in a collaborative environment for a limited time.” Kris Shaffer, who is leaving his position as Instructor of Music Theory at the University of Colorado-Boulder to become an Instructional Technology Specialist at the University of Mary Washington, leads the project; he also is the lead author and editor of *Open Music Theory*, an open-source, interactive resource for undergraduate music theory courses (<http://openmusictheory.com/>).

**Jorgenson, Estelle R. *The Art of Teaching Music*. Bloomington: Indiana University Press, 2008.**

Unlike other sources that emphasize the learner, Estelle Jorgenson focuses on the teacher, offering “principles that I see as important in the life and work of a music teacher – principles that emerge out of my reading and reflection on my own lived experience... as we take stock of our own lives and work, we are paradoxically better able to help our students” (ix). The table of contents reflects different skills a teacher needs, like “Judgment,” “Organization,” and “Imagination,” for example, as well as roles a teacher plays: “Leader,” “Listener,” “Performer,” and “Composer.” Throughout the book, Jorgenson emphasizes creativity and a willingness to explore a variety of potential solutions. Endnotes are thorough and include plenty of suggestions for further reading. Jorgenson is Professor of Music Education at the Jacobs School of Music at Indiana University, where she teaches courses in the foundations of music education. She has authored several other books including *In Search of Music Education* (1997) and *Transforming Music Education* (2003).

**Woods, David G., ed. *College Music Symposium*. The College Music Society. 1961-present. <http://symposium.music.org/>.**

With over fifty years’ worth of articles, the *Symposium* is a valuable resource for musician and pedagogues alike. This online resource is organized particularly well; the front page is organized by theme rather than by issue. Particularly relevant is the “Instructional Technologies and Methodologies” section about halfway down the front page. Recent articles of interest include, “What Would Beethoven Google? Primary Sources in the Twenty-First Century Classroom” by K. Dawn Grapes and “Concurrent Collaborative Analysis: Integration of Technology for Peer-Learning” by John Leupold and Jennifer Snodgrass.

## GENERAL TEACHING RESOURCES

**Ambrose, Susan, et. al. *How Learning Works: Seven Research-Based Principles for Smart Teaching*. San Francisco: Jossey-Bass, 2010.**

Unlike some of the other volumes that are based on anecdotal evidence, this important book uses research across disciplines distilled to seven principles that help those without degrees in education better understand the process of learning. The authors define learning as a *process* that leads to *change* which occurs as a result of *experience*. The seven principles, listed in detail at Carnegie Mellon University's Eberly Center for Teaching Excellence and Educational Innovation's website (<http://www.cmu.edu/teaching/principles/learning.html>), address student's prior knowledge; how they organize and apply knowledge; how motivation affects learning; how students develop mastery; the value of goal-directed practice and targeted feedback; how the social, emotional, and intellectual climate of a course impacts learning; and helping students can become self-directed learners. Although this book feels more scientific than other sources examined here, the prose is easily understood and provides the reader with concrete steps to improve students' learning.

**Bain, Ken. *What the Best College Teachers Do*. Cambridge: Harvard University Press, 2004.**

In the late 1980s and early 1990s, Ken Bain began a study to discover what makes a highly effective teacher at the college level. Through a process explain in this book's epilogue, Bain and his colleagues chose sixty-three teachers and conducted interviews with teachers and their students and colleagues, reviewed teaching materials, and observed classes. The outcome is an essential volume that shares conclusions about six questions: What do the best teachers know and understand? How do they prepare to teach? What do they expect of their students? What do they do when they teach? How do they treat students? How do they check their progress and evaluate their efforts? (pp. 15-19). While it may be argued that Bain's findings are best-suited to ideal teaching situations, this book gives teachers new and experienced plenty of ideas to consider when planning their courses and individual classes, and, perhaps most importantly, evaluating their own teaching. Bain, a historian specializing in American-Middle Eastern relations, has founded and directed four teaching centers at NYU, Northwestern, Vanderbilt, and Montclair University. He has since written another book, *What the Best College Students Do* (Harvard University Press, 2012).

**Bowen, José Antonio. *Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning*. San Francisco: Jossey-Bass, 2012.**

In *Teaching Naked*, Bowen argues that colleges and universities should maximize the face-to-face contact between teachers and students that cannot be found online. However, rather than telling teachers to eschew technology, he urges them to use it to their advantage outside the classroom (often called the "flipped" classroom). He offers technology strategies for content delivery, engagement, and assessment, while encouraging teachers to make the most of class time with interactive classes, active learning and problem solving, writing and feedback, discussions, etc. José Bowen has had a varied career in music, from jazz performer to musicologist to serving as the Dean of Fine Arts at Miami University and the Dean of the Meadows School of the Arts at Southern Methodist University. He currently serves as the president of Goucher College in Baltimore.

**Cuddy, Amy. "Your Body Language Shapes Who You Are." TED Talk, June 2012.**  
[https://www.ted.com/talks/amy\\_cuddy\\_your\\_body\\_language\\_shapes\\_who\\_you\\_are](https://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are).

In her TED Talk, social psychologist Amy Cuddy into body language, explaining that non-verbal communication says as much – or more – than our words. However, not only are others influenced by our non-verbal communications, but so are we ourselves. Cuddy's research at the Harvard Business School focuses on power and dominance, and she explored whether we can feel differently about ourselves by engaging in powerful body language. She found that engaging in high-power poses for only two minutes caused higher levels of testosterone and more positive thinking that manifested itself in riskier behavior, while conversely, low-power poses increased cortisol (stress hormone) and decreased risky behavior. Cuddy encourages people to "fake it until you become it" through tiny changes like assuming high-power poses. She also makes valuable comments on imposter syndrome, a popular topic in academia these days.

**Duckworth, Eleanor. ed. *“The Having of Wonderful Ideas” and Other Essays on Teaching and Learning.* New York: Teachers College Press, 1987.**

Eleanor Duckworth, professor of education at Harvard University, studied with Jean Piaget, best known for his work on cognitive development in children. Duckworth embraces Piaget’s ideas, encouraging teachers to help learners construct their own knowledge. While most of the examples in the book are studies with children, a discussion of how to apply these principles to older students is valuable. The first edition was reviewed here; the book is now in its third edition (2006).

**Fink, L. Dee. *Creating Significant Learning Experiences: An Integrated Approach to Designing College Courses.* Rev. ed. San Francisco: Jossey-Bass, 2013.**

In this book, Fink identifies new learning goals and offers a new taxonomy to get beyond Bloom. A “taxonomy of significant learning” encompasses the following categories: foundational knowledge, application, integration, human dimension, caring, and learning how to learn. Fink then delves into strategies for course design and teacher-student interactions, which can also be found in this self-directed guide, available online at: <https://www.deefinkandassociates.com/GuidetoCourseDesignAug05.pdf>. Fink provides clear, thorough explanations and step-by-step guides to implement his taxonomy for significant learning. While he is currently working as a higher education consultant, L. Dee Fink served as the founding director of the Instructional Development Program at the University of Oklahoma from 1979-2005 after earning a PhD in Geography from the University of Chicago.

**Huston, Therese. *Teaching What You Don’t Know.* Cambridge: Harvard University Press, 2009.**

Graduate education often suggests – by accident or by design – that we cannot be good teachers until we have completely mastered our subject matter. Therese Huston, however, argues that everyone, even experienced faculty members, is faced with teaching material or types of students outside their area of expertise. For this book, Huston interviewed twenty-eight faculty and administrators and shares their stories, discussing why this is becoming a more common occurrence, and offering plenty of advice on how to prepare, creating credibility (essential advice for any new teacher), active learning strategies, and teaching different types of students. Huston writes in a conversational tone with plenty of anecdotes rather than scientific research. Appendices include a list of additional sources, a “student group syllabus review,” and a sample midterm course evaluation. Huston is a cognitive psychologist and currently serves as faculty development consultant at Seattle University’s Center for Faculty Development.

**Lang, James M. *On Course: A Week-by-Week Guide to Your First Semester of College Teaching.* Cambridge: Harvard University Press, 2008.**

James Lang, currently Associate Professor of English and Director of the Center for Teaching and Learning at Assumption College, worked with Ken Bain while completing his Ph.D. at Northwestern University. After working for three years as an assistant director at Northwestern’s Searle Center for Teaching Excellence, Lang felt unprepared for his first year of teaching when he left for a tenure-track position, and this book is the result. This book does not provide a comprehensive overview; instead Lang focuses on issues typically faced by first-year teachers. He guides the reader through syllabus preparation, teaching strategies, assignments and grading, student issues, academic honesty, re-energizing the classroom during “that time” of the semester, and the last days of class. Each chapter includes a useful list of resources for further reading. The last chapter, “Teachers as People,” is a short but valuable essay on the development of one’s teaching persona.