

Pedagogy Friday
22 November 2024, 4:00 to 5:00 P.M.
Notes
Facilitator: Ashley Cumming

Introductions

- Discussion of Distribution of Research, Teaching, and Service Responsibilities
- Guiding questions:
 - What do we do when performance faculty are required to teach music history or musicology?
 - What could we be doing as a discipline that is healthy and equitable to help music specialists outside of musicology teach music history?

How do education and training prepare us for our roles? How do mid-sized and smaller schools teach their music history and musicology curriculum?

Some faculty have been trained by being a TA for a music history class and Some universities have one faculty member dedicated to music history. This requires other faculty such as those in performance studies to teach music history classes or hiring adjunct faculty.

- When we change roles, what do we do and where do we put our efforts especially when balancing program directing, administration, teaching, research, and service?

How are we revising our curriculums?

- Some have multiple semesters of surveys others has “western art” surveys and a semester on popular, vernacular, or world musics, and special topics courses to fill any gaps.

New curriculum: how do we teach topics that we haven’t been trained in?

- Assessments, lectures, class activities.

How are textbooks and other resources useful for performance faculty teaching musicology courses?

- Barbara Hanning’s *Concise History of Music* is especially cogent. Is it or any textbooks, too music for a one-semester survey?
- Kelly’s *Music Then and Now* is a useful supplement although coverage of romantic music is a focus whereas music of the classical period receives less attention. Coverage of the Renaissance features music in England.
- Kristine Forney and Andrew Dell’ Antonio’s most recent edition of the *Enjoyment of Music* is a possibility. It is typically a music appreciation textbook but is useful.
- Some students need textbooks are not prepared to grapple with curated musicology essays. Deciphering the main idea of thesis can be a barrier.

- Textbooks can be cost prohibitive.
- How can we teach music in context: what, why, and who?
- Michael Bakan's *World Music: Traditions and Transformations* book gives global context.
- Strunk's Source Readings are useful for including work with primary sources and can be used as supplementary readings.
- Jim Zychowicz's A-R Editions anthology is an excellent resource as well.
- *Open access musicology* and *AMS Gateways* are useful.
- Using a shared textbook and syllabus can reduce faculty labor when handing off a core course although this can also create issues of inequity in terms of intellectual labor.

How can we teach a western art music survey in one semester?

- One way is to organize content around place-based sites such as the sacred, court, and concert halls.
- How do we identify and teach major contexts, genres, movements, periods, and players?
- We can ask: What type of music was written and why?
- Breadth vs. depth is always a challenge.
- Skill development versus coverage is also a consideration.

A *Musician in Society* course can be organized around music roles.

- For example: impresario, conductor, editor, performer, and instrument builder.
- Blake Howe's forthcoming book exemplifies this.

Example, Models, and Templates

- Some students request examples, models, and templates for assignments. One way that we learn is by imitation. Are these useful, prescriptive, or something else?
- Can we consider ways to share course materials such as assessments, assignments, rubrics, and templates?