

ROUTLEDGE FOCUS

Teaching Music History with Cases

A Teacher's Guide

SARA HAEFELI



Teaching Music History

Horace J. Maxile, Jr., Kristen M. Turner

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Teaching Music History Mary Natvig, 2017-07-05 Unlike their colleagues in music theory and music education teachers of music history have tended not to commit their pedagogical ideas to print This collection of essays seeks to help redress the balance providing advice and guidance to those who teach a college level music history or music appreciation course be they a graduate student setting out on their teaching career or a seasoned professor having to teach outside his or her speciality Divided into four sections the book covers the basic music history survey usually taken by music majors music appreciation and introductory courses aimed at non majors special topic courses such as women and music music for film and American music and more general issues such as writing using anthologies and approaches to teaching in various situations In addition to these specific areas broader themes emerge across the essays These include how to integrate social history and cultural context into music history teaching the shift away from the classical canon and how to organize a course taking into consideration time constraints and the need to appeal to students from a diverse range of backgrounds With contributions from both teachers approaching retirement and those at the start of their careers this volume provides a spectrum of experience which will prove valuable to all teachers of music history

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reconceptualization of the principles that shape the decisions instructors should make when crafting the syllabus It offers new perspectives on canonical composers and pieces that take into account musical cultural and social contexts where women and people of color are present Secondly it suggests new topics of study and pieces by composers whose work fits into a more inclusive narrative of music history A thematic approach parallels the traditional chronological sequencing in Western music history classes Three themes include people and communities that suffer from various kinds of exclusion Locales Forms Responses Reception Each theme is designed to uncover a different cultural facet that is often minimized in traditional music history classrooms but which if explored lead to topics in which other perspectives and people can be included organically in the curriculum while not excluding canonical composers [A Concise History of American Music Education](#) Michael Mark,2008-08-28 A Concise History of American Music Education covers the history of American music education from its roots in Biblical times through recent historical events and trends It describes the educational philosophical and sociological aspects of the subject always putting it in the context of the history of the United States It offers complete information on professional organizations materials techniques and personalities in music education

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