

# TEACHING MUSIC HISTORY TO STUDENTS

*Is it relevant in today's world?*



# Teaching Music History

**Valeaira Luppens, Greg Foreman**



## **Teaching Music History:**

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

**A History of American Music Education** Michael Mark, Charles L. Gary, 2007-04-16 A 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

The Music History Classroom James A. Davis, 2016-02-17 The Music History Classroom brings together essays written by recognized and experienced teachers to assist in the design implementation and revision of college level music history courses This includes the traditional music history survey for music majors but the materials presented here are applicable to other music history courses for music majors and general education students alike including period classes composer or repertory courses and special topics classes and seminars The authors bring current thought on the scholarship of teaching and learning together with practical experience into the unique environment of the music history classroom While many of the issues confronting teachers in other disciplines are pertinent to music history classes this collection addresses the unique nature of musical materials and the challenges involved in negotiating between historical information complex technical musical issues and the aesthetics of performing and listening This single volume provides a systematic outline of practical teaching advice on all facets of music history pedagogy including course design classroom technology listening and writing assignments and more The Music History Classroom presents the nuts and bolts of teaching music history suitable for graduate students junior faculty and seasoned teachers alike

**Teaching Music Across History** Valeira Luppens, Greg Foreman, 2013-06 An outstanding resource for educators Teaching Music Across History will help your students understand the ways that music

and the arts reflect our culture and how historical events have shaped our civilization and customs Reproducible student pages are included making lessons a snap to prepare keeping students actively engaged and allowing for easy assessment The accompanying CD contains listening examples of works by great Classical composers to support and reinforce the lessons By increasing critical and higher level thinking skills with winning creative ready to teach methods Teaching Music Across History will help your students meet item 9 of the National Standards for Music Education Understanding music in relation to history and culture This excellent curriculum will encourage your students to incorporate a deeper understanding of history and heritage and allow you to effortlessly integrate historical information within music instruction Teaching Music Across History is not only necessary but fun Grades 2-6

**Teaching Music History with Cases** Sara Haefeli, 2022-11-22 Teaching Music History with Cases introduces a pedagogical approach to music history instruction in university coursework What constitutes a music historical case How do we use them in the classroom In business and the hard sciences cases are problems that need solutions In a field like music history a case is not always a problem but often an exploration of a context or concept that inspires deep inquiry Such cases are narratives of rich complex moments in music history that inspire questions of similar or related moments This book guides instructors through the process of designing a curriculum based on case studies finding and writing case studies and guiding class discussions of cases *Norton Guide to Teaching Music History* Matthew Balensuela, 2019 The ultimate resource for teaching any music history course

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history suitable for graduate students junior faculty and seasoned teachers alike

**Race and Gender in the Western Music History Survey** Horace J. Maxile, Jr., Kristen M. Turner, 2022-06-22 Race and Gender in the Western Music History Survey A Teacher s Guide provides concrete information and approaches that will help instructors include women and people of color in the typical music history survey course and the foundational music theory classes This book provides a 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

**History of Public School Music in the United States** Edward Bailey Birge, 1928 A Reference Guide for Teaching Music History in High School Philip De Luca, 1978 A History of Music Education in the United States James A. Keene, 2009 Keene provides a detailed account of music instruction in colonial and nationalized America from the 1600s to the end of the 1960s Music

**Music History Pedagogy** Rebecca Holman, 2014 Abstract Music appreciation is a popular General Education course at the university level and is included as a survey course for music majors at many universities yet there is not a consensus on the correct way to teach the course Many pedagogical approaches have been explored each having its merits and it is probable that there will never be unanimous agreement among music educators regarding which approach is the most effective Three pedagogical approaches in particular have been effective namely the analytical approach the historical approach and the contextual approach as described by professor of music Dr Lewis W Gordon These approaches were applied in a onesemester survey music history course with the goal of analyzing which is the most effective in teaching freshman music majors The assessment of these results will be discussed and suggestions of ways to incorporate these methodologies into teaching will be offered These approaches will also be discussed in their accordance with the Essential Learning Outcomes of AAC U s LEAP initiative

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**Exploring Approaches to Teaching Music History at University** Nikoletta Polydorou, 2015

**The Independent Piano Teacher's Studio Handbook** Beth Gigante Klingenstein, 2008-09-01

Educational Piano Library This handy and thorough guide is designed to help the independent piano teacher in all aspects of running his her own studio Whether it be business practices such as payment plans taxes and marketing or teaching tips involving technique composition or sight reading this all inclusive manual has it all Topics include Developing and Maintaining a Professional Studio Finances Establishing Lessons Studio Recitals Tuition and Payment Plans Composition and Improvisation Marketing Communications with Parents Make up Policies Zoning and Business Licenses Teaching Materials and Learning Styles The Art of Practice Arts Funding and many more

**Studies in Musical Education, History & Aesthetics** ,1921 *Vitalizing Music History Teaching* James R. Briscoe,2010 **Listening Across Borders** James A. Davis,Christopher Lynch,2021-09-22 Listening Across Borders Musicology in the Global Classroom provides readers with the tools and techniques for integrating a global approach to music history within the framework of the roots challenges and benefits of internationalization into the modern music curriculum Contributors from around the world offer strategies for empowering students to critique the economic ideological and political structures that propagate global challenges Applicable in a variety of classroom settings the internationalized teaching methods collected here suggest fruitful ways forward in a global age in three parts Creating Global Citizens Teaching with Case Studies of Intercultural Encounters Challenges and Opportunities In reevaluating the role of higher education in a cosmopolitan world modern educators have come to question the limits of geographically defined canons traditional curricular content and other longstanding teaching approaches Listening Across Borders places the music history classroom at the center of the conversation about internationalization in higher education embracing pedagogies that develop the skillsets to become global citizens in a world where international cooperation is increasingly essential *Guide to the teaching of history of music* Transvaal (South Africa). Education Department. Study Committee for Music,1973

## Whispering the Secrets of Language: An Emotional Journey through **Teaching Music History**

In a digitally-driven world where screens reign great and quick connection drowns out the subtleties of language, the profound strategies and emotional nuances concealed within words frequently get unheard. Yet, located within the pages of **Teaching Music History** a captivating fictional treasure pulsing with organic emotions, lies an exceptional quest waiting to be undertaken. Penned by a talented wordsmith, that marvelous opus encourages visitors on an introspective trip, lightly unraveling the veiled truths and profound impact resonating within the very material of each and every word. Within the psychological depths of the poignant evaluation, we shall embark upon a heartfelt exploration of the book's core styles, dissect their interesting publishing design, and succumb to the powerful resonance it evokes serious within the recesses of readers' hearts.

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