AMS

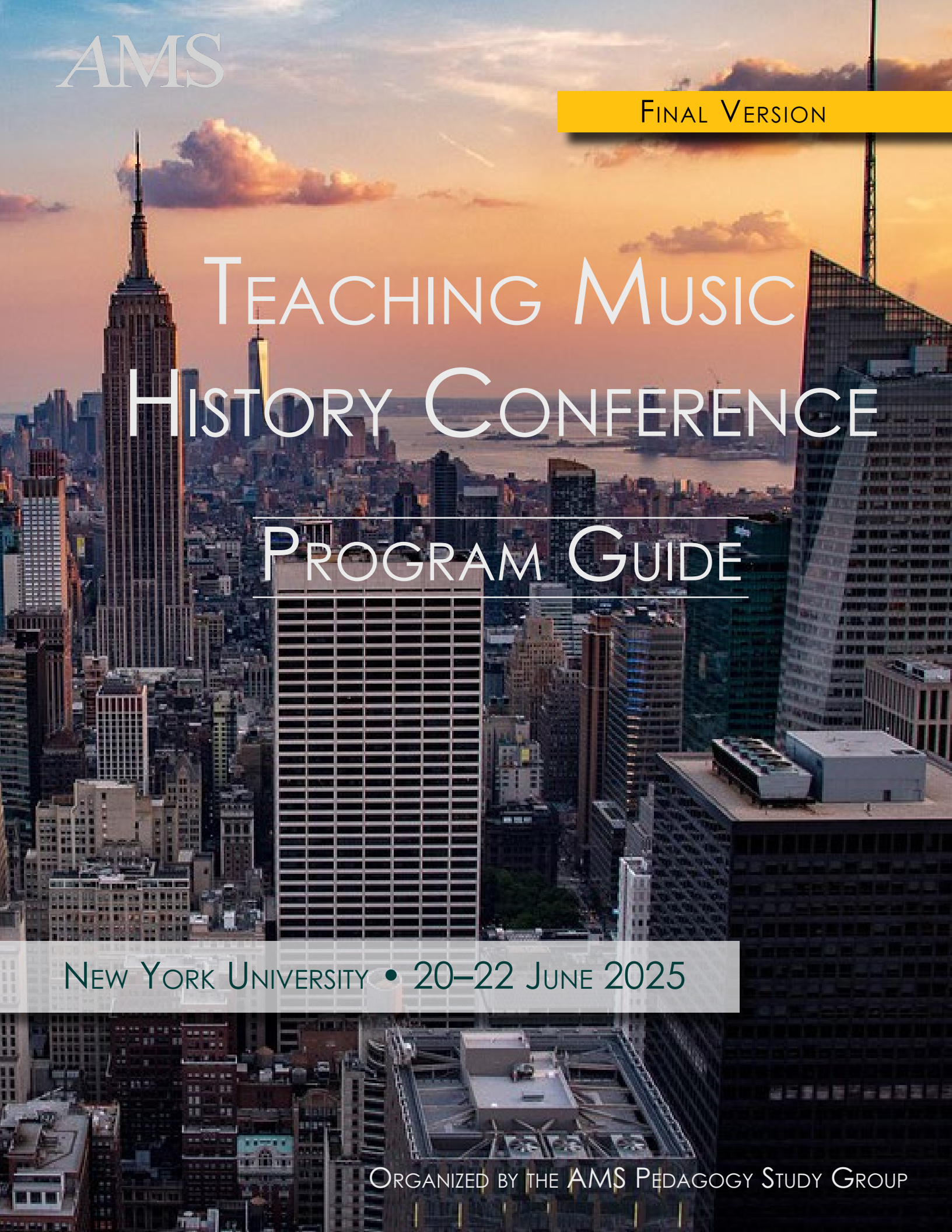
Final Version

Teaching Music History Conference

Program Guide

New York University • 20–22 June 2025

Organized by the AMS Pedagogy Study Group



AMS

Teaching Music History Conference

New York University, New York, NY • 20–22 June 2025

Program Guide

Organized by the AMS Pedagogy Study Group

Welcome To New York City!

Welcome to the 2025 Teaching Music History Conference (TMHC)! Organized by the American Musicological Society Pedagogy Study Group, this year's hybrid conference to be held 20–22 June will be hosted on site and remotely by the American Musicological Society on the beautiful campus of New York University in New York, NY.

This year's program committee hascreated an intriguing program of individual papers, workshops, and roundtable and have arranged ample opportunities for professional networking and more casual socializing. Special events include the program "Teaching American Music in the K–12 Classroom: Asian America in 22 Songs" led by Dr. Elaine Andres.

Information on dining, lodging, and local attractions may be found in this program guide, as well as campus walking and driving directions are available here.

We look forward to greeting you in person or online. Have a great conference!

Land Acknowledgement

We acknowledge and work to honorably learn and create on the ancestral Native homelands of those who walked before me and those who still walk here— where area Native peoples identify as Lenape (Lenapehoking). We are grateful to respectfully live and work as a guest on these lands.

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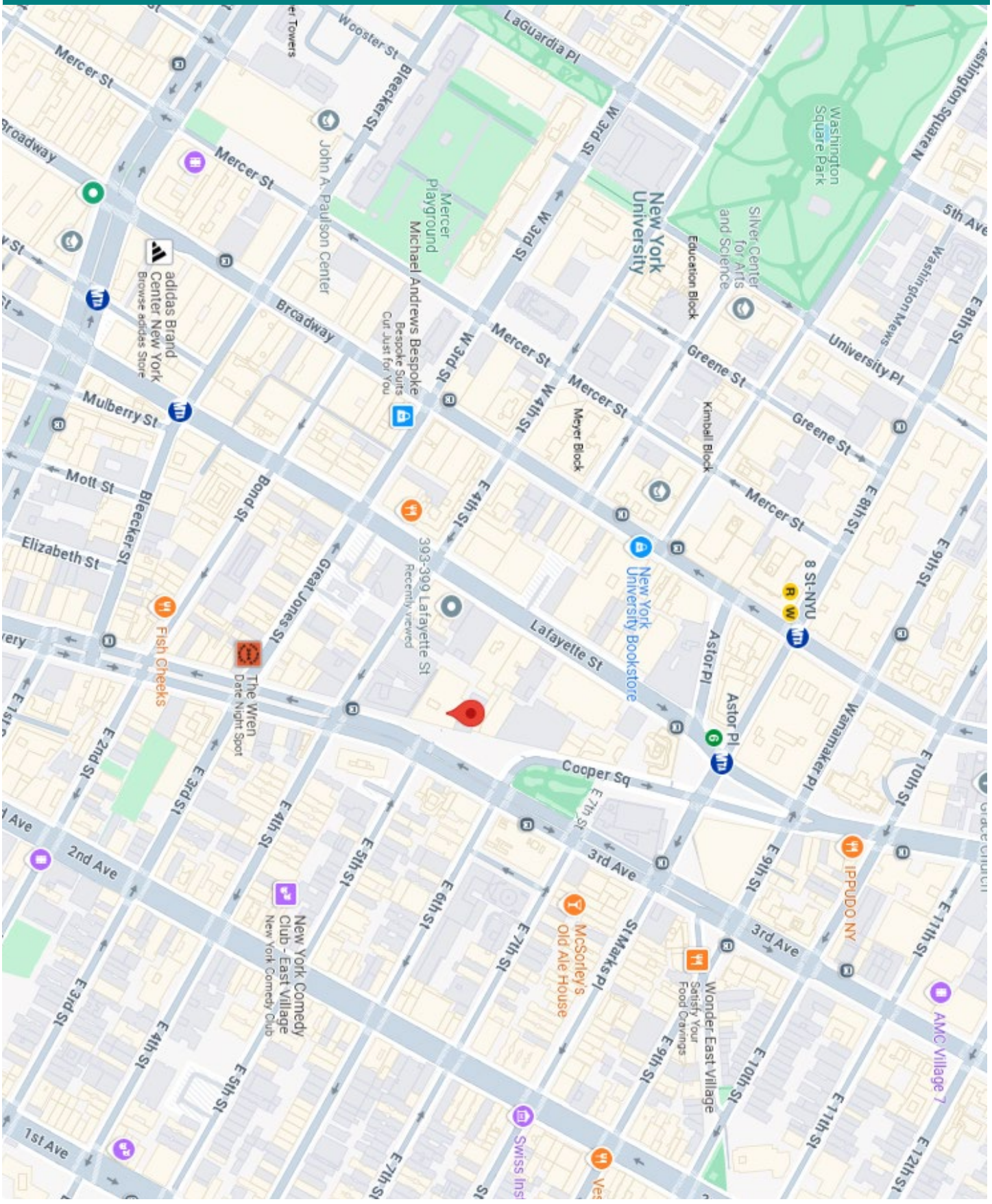

AMS

Teaching Music History Conference

New York University, New York, NY • 20–22 June 2025

Schedule of Sessions & Events

All times are listed in Eastern Time (ET).

Friday, 20 June

8:00 AM – 9:00 AM
Registration

9:00 AM – 10:30 AM
Responsive Classrooms

Service-Learning Music History: Changing Paradigms for Culturally Engaged Pedagogy. Andrés Amado, University of Texas Rio Grande Valley

Teaching Taylor Swift: Culturally Responsive Pedagogy in an Artist-Focused Class. Kari Lindquist, University of North Carolina at Chapel Hill

The Downfall of the "Diverse" Canon: Notes Towards a Curious Music History Pedagogy. Carter Miller, Northwestern University, Gloria Yin; Peabody Institute

10:30 AM – 11:00 AM
Coffee Break

11:00 AM – 12:00 PM
Incorporating Media and Technology

Knee Deep in the Beats: Teaching History, Practice, and Reflection through Hip-Hop Technology. Patrick Rivers, University of New Haven

Teaching and Experiencing Music in Global Cinema. Daniel Bishop, Indiana University

12:00 PM – 1:30 PM
Lunch Break

1:30 PM – 3:00 PM
Creative Course Design

Historical Imagination in the Music History Classroom: Using Creative Assignments to Teach Historiography. Robert Anderson, University of Nebraska Lincoln

Assigned Writing in Introductory "History of Music," 1700–1964. Joanna Chang, Fairfield University

Combatting "Chronological Snobbery": Building Historical Empathy through the Music History Curriculum. Phoebe Robertson, Arkansas Tech University

3:15 PM – 4:45 PM
Rearranging Ensembles

Arranging the Future: Student Engagement in a Liberal Arts College Mixed Instrumental Ensemble. Florian Conzetti, Linfield University

Allons Louisiane, Show Me How to Two-Step: The Cultural and Musical Impact of a School-Based Cajun & Zydeco Music Ensemble. Gregg Griffin, Vermilion Parish Schools

In Search of Our "True Academy": Reflections on Modern Band, Open Jams, and the Purpose of Popular Music Education. Tom Zlabinger, York College

5:00 PM – 5:45 PM
K–12 Educator Grants in American Music Cohort Session
Matt Brounley, American Musicological Society

Closed meeting. Held in Conference Room 372.

Friday, 20 June (Cont'd)

5:00 PM – 5:45 PM
Lightning Talks and New Work

"For the Next Seventy-Five Minutes, We Are Free": The No-Tech Music History Classroom. Jonathan Yaeger, The Juilliard School

Beyond the Score: Bringing the Music History on Stage. Marina Rossi, University of Trento

Music Iconography + Sound and Image. Sonia Duarte, ARTIS - University of Lisbon

6:00 PM –8:15 PM
Opening Reception
Held at 20 Cooper Sq., Floor 2.

Saturday, 21 June

8:30 AM – 9:00 AM
Registration

9:00 AM –10:30 AM
Global Music History

Bibliodiversity in Music History Pedagogy: Expanding Global Perspectives through Multilingual Scholarship. Ralph Whyte, RILM; Stella Li, RILM

Beyond the Canon: The Politics of Integrating World Music into Western Music History Curricula with AI and Innovative Technology. Ching-nam Hippocrates Cheng, Binghamton University

Teaching Global Early Music History through Intersecting Micro-Contexts and Macro-Concepts. Catherin Saucier, Arizona State University.

10:30 AM – 11:00 AM
Coffee Break

11:00 AM – 12:00 PM
Disability Disclosure in the Music History Classroom

Teaching Music History with Disclosure-Oriented Pedagogy. Tekla Babyak, Independent Scholar

I Can't Run, and I Can't Hide: Normalizing Visible Disability in the Music History Classroom. Molly Breckling, Rollins College

The Power of Self-Disclosure: Teaching Music History with Invisible Disabilities. Reba Wissner, Columbus State University

12:00 PM – 1:30 PM
Lunch Break

1:30 PM – 3:00 PM
Teaching American Music in the K-12 Classroom Workshop: Asian America in 22 Songs
Workshop Leader: Elaine Andres, California State University East Bay

3:15 PM – 4:45 PM
Unlocking the War of the Romantics: Teaching Music History through Immersive Game-Based Learning
Workshop Leader: Alisha Nypaver, Temple University

5:00 PM – 6:30 PM
Engaging with AI Technologies

Saturday, 21 June (Cont'd)

Leveraging AI to Teach Critical Thinking and Writing. Lindsay Johnson, University of Maryland, Baltimore County

Preparing Music History Students for Critical Engagement in an AI-Enabled World. J. Drew Stephen, University of Texas *at San Antonio*

Being the I in AI in the Music History Classroom. Katherine Walker, Hobart and William Smith Colleges

Sunday, 22 June

8:30 AM – 9:00 AM
Registration

9:00 AM – 10:30 AM
Curriculum Goals

Transdisciplinary Knowledge Production in a Community-Based Learning Course: A Case Study. Karen Leistra-Jones, Franklin and Marshall College

Learning to Teach or Teaching to Learn? Tips and Encouragement for Graduate Teaching Assistants. Mary Margaret Zrull, University of Kentucky; Samantha Vivian, University of Kentucky

Rebuilding the Music Major at a Small Liberal Arts College. Mollie Ables, Wabash College

10:45 AM – 12:45 PM
Digital Musicology Pedagogy

Musicology Online: Assessments, Course Design, and Delivery in Digital Formats. Dale Disney, University of Tennessee, Knoxville

Leveling up Music History Pedagogy: Creating a Music History Video Game Prototype. Samantha O'Hare

From TikTok to Twitch: Exploring Digital Correspondence in Musicology Pedagogy. Echo Davidson, University of Pittsburgh

12:15 PM
Conference Adjourns

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Conference Abstracts

Responsive Classrooms

Service-Learning Music History: Changing Paradigms for Culturally Engaged Pedagogy. Andrés Amado, University of Texas Rio Grande Valley

This paper explores currently changing paradigms for inclusive teaching in the context of a Western Music History college course. Drawing distinctions between culturally relevant pedagogy from the 1990s and the more recent paradigm of culturally sustaining pedagogy, this paper argues for approaches to teaching music history that not only allow students to find themselves represented in course materials and activities, but also give them tools to nurture the musical traditions of the communities in which they interact. I advance these ideas by reflecting on my experiences redesigning and teaching a survey of eighteenth and nineteenth century Western music history, transforming it into a service-learning collaboration with the Texas Conjunto Music Hall of Fame and Museum. Focusing on course design and assignments, I highlight the impact of community service as a hands-on activity that promotes professional development and the learning of local musical traditions in culturally relevant and culturally sustaining ways. Elements of course design this paper will address include how to integrate a local musical tradition from the twentieth century into a course that traditionally prioritizes European "classical" music, in meaningful ways. The assignments I will discuss include in-class student presentations and service-learning reflections, which offer students opportunities to explore their personal music dispositions as well as the music history of the region they live in. I finally theorize these elements of course design within the ethnomusicological framework of culture as habits proposed by Thomas Turino, to broaden their applicability to other music history courses.

Teaching Taylor Swift: Culturally Responsive Pedagogy in an Artist-Focused Class. Kari Lindquist, University of North Carolina at Chapel Hill

How do you teach music that students have listened to their whole lives? In a class on the music of Taylor Swift, I applied the concepts of culturally responsive pedagogy to address both the casual fans and the lifelong Swifties. Culturally responsive pedagogy recognizes the backgrounds of students in the class and the expertise they bring to the material while developing their skills and challenging them to broaden their perspective (Abril & Kelly-McHale, 2016 and Gay, 2018). Recent scholarship on Taylor Swift foregrounds her fandom as an important element of her celebrity (Avdeeff 2021, Bentley, Galloway, Harper 2025, Gevinson 2024). By designing the class around discourse of fans and scholars, I built off of students' engagement in online communities while guiding them to apply new scholarly frameworks to Swift's music and beyond. For example, based on Reddit discussions on the subject, students rated each song on Taylor Swift's albums. Through written reflections, they compared their listening to their classmates and the general public while making connections to other artists. Drawing on the scholarship of teaching and learning and incorporating survey findings, I analyzed students' familiarity with the topics of the class and awareness other artists at the beginning and end of the semester to assess their learning. In this paper, I offer strategies to incorporate culturally responsive pedagogy into various course subjects. Culturally responsive pedagogy teaches new modes of analysis to already dedicated fans to deepen their connections to music they love and to shape how they encounter other artists.

The Downfall of the "Diverse" Canon: Notes Towards a Curious Music History Pedagogy. Carter Miller, Northwestern University, Gloria Yin; Peabody Institute

What does it mean for a musical canon to be diverse? Can they be diverse at all? This paper mobilizes these questions alongside Margaret E. Walker's (2020) analysis of the distinctions between "decanonization" and "decolonization," and posits curiosity as a critical pedagogical orientation that responds to existing inequities in the canon by radically altering how music history is conceived and disseminated by today's teachers and instructors.

We begin by situating curiosity within a longer intellectual genealogy of critical interrogations of the music history canon, especially Citron (1993). We then define and accessibly theorize curiosity as a radical response to the canon's inherent exceptionalism and biases, demonstrating along the way how curiosity can be employed as an orientation in any music history teaching environment from primary school to university surveys. By rejecting the hegemony of the canon, we argue that curiosity also responds to deficiencies of many diversity and inclusion initiatives and instead participates in a radically justice-oriented approach to the repertoire and figures we use to teach music history. To illustrate how to employ and manifest curiosity, we also provide tangible resources for music educators from sample syllabi to a web app that provides recommendations of new composers based on those that one already likes. We end by emphasizing how a curious music history pedagogy is the first step in exploring not only how to teach with curiosity but create, program, support, listen, and learn with curiosity as well.

Incorporating Media and Technology

Knee Deep in the Beats: Teaching History, Practice, and Reflection through Hip-Hop Technology. Patrick Rivers, University of New Haven

In 1975, Grandmaster Flash looped breakbeats on two turntables. In 2025, stem separation through machine learning provides new potential for hip-hop beat making. The fifty-year interim is replete with advancing technological tools, changing workflows, and aesthetic shifts illuminating a thriving compositional practice. For ten years, I have offered an undergraduate course about the history of hip-hop music making titled Hip-Hop Technology and Production. With a chronology as its foundation, the course considers how intersections of technology, interface, and function have affected a determinant and reciprocal relationship with the practice, poetics, and heritage of making beats. In the current generation of music students, many create in software sequencers while learning traditional instruments but have not approached the former with comparable historical and aesthetic perspectives. As such, a challenge of teaching the course is establishing an appreciation of the history via directing students to reflect on their practices and aesthetics. This paper will detail the course's "methodically unstructured," culturally-responsive pedagogy. Particularly, how assorted uses of lecture, discussion, demonstration, and play during class sessions are guided by student inquiry. The presentation will feature teaching materials, photos and videos of the course, student reflections, and selections from a ten-year beat tape compilation. The goal is to show how teaching hands-on history through vintage technology and modern processes can motivate an understanding of heritage and potentially serve students' agency in exercising their knowledge outside the classroom.

Teaching and Experiencing Music in Global Cinema. Daniel Bishop, Indiana University

In this presentation, I will offer an overview of my work on the course "Music in Global Cinema," a 200-level Gen Ed elective course with a typical enrollment of roughly sixty non-majors. I will qualitatively summarize course content, assessment, and modalities of instruction, arguing that these modalities (including in-person, online, hybrid, 15-, 8-, and 6-week sessions), are functionally symbiotic with the nature of the topic itself, which is necessarily modular, fluid, and non-comprehensive. I will also outline the use of small-scale written assignments in the course, as a way of gradually building musical listening and interpretive skills in an audience of students who are often otherwise uncomfortable discussing music in descriptive detail. Together, the course's modular structure and its emphasis on experiential engagement help to differentiate it, as music appreciation course, from what I would argue is more typical centering of historical, cultural, and ideological parameters, frameworks which are not ignored in "Music in Global Cinema," but which are de-centered, allowing me to instead center the development of contextually informed, but also self-consciously experiential encounters with the film soundtrack.

Creative Course Design

Historical Imagination in the Music History Classroom: Using Creative Assignments to Teach Historiography. Robert Anderson, University of Nebraska Lincoln

Since R. G. Collingwood first introduced the concept in 1946, historiographers have used the concept of "historical imagination" to refer to the process by which historians creatively reconstruct elements of the past for which there is no extant record (individuals' motivations, lost perspectives, and connections between events). The concept has been known to musicologists at least since Joseph Kerman's 1985 monograph, and Christina Bradford (2010) and others have fruitfully used the tenets of historical imagination to explore subjects for which primary sources are particularly scare, such as domestic music-making. Yet, the theory has not yet been widely discussed in music history pedagogy.

Historical imagination is particularly well-suited to the music history classroom, given that ours is an inherently creative discipline. My Musical Travelogue assignment, developed for a survey of eighteenth-century music, illustrates the concept's potential benefits. Inspired by the writings of Charles Burney and the organization of John Rice's *Music in the Eighteenth Century*, the project asks students to recount an imagined visit to a world capital, documenting its cultural context and two plausible musical performances. In their assignments, students actively and creatively engage with music history, demonstrating their understanding of course-specific content (major genres, performance contexts, and their connections to their historical milieus). Moreover, the travelogue raises broader issues about historiography, allowing students to experience firsthand what can and cannot be known about the musical past. Finally, students' genuine enthusiasm and creativity suggest such assignments are successful in motivating them to do research, think critically, and avoid using A.I.

Assigned Writing in Introductory "History of Music," 1700–1964. Joanna Chang, Fairfield University

Assigning writing prompts for non-music majors as part of the "exploration" phase of their college career presents a daunting challenge. Students unaccustomed to hearing strings and woodwinds

without a steady percussive beat or electronic manipulation generally have few reactions beyond "nice," "relaxing," or even "healing." Instructors face an uphill task of unpacking nuanced layers of meaning in a symphonic orchestra, let alone the formal organization of sound through structure, harmony, rhythm, and melody. How does one create assignments that challenge and engage, while circumventing students' increasing reliance on generative-AI?

My presentation explores four scaffolded writing prompts used for my introductory-level "History of Music, 1700-1964." These prompts first focus on a specific recording of a select symphonic movement wherein students pinpoint the sections of the structural form. A second listening example focuses on identifying instruments within the sections of a structural form. In the third prompt, students describe how these elements support a composer's program or their perceived mood. In the final prompt, students attend a live performance of works by a composer covered in the course and reflect on the concepts heard, offering both a descriptive yet personal response to the overall concert experience.

Included in the presentation is a sampling of students' responses with a discussion of pros and cons of such an approach. Delving deep into the music presents formidable challenges in the first few weeks, but these exercises lend definition to the subjective experience of listening while providing tools by which students can express their ideas.

Combatting "Chronological Snobbery": Building Historical Empathy through the Music History Curriculum. Phoebe Robertson, Arkansas Tech University

In *Surprised by Joy* (1955), C.S. Lewis described "chronological snobbery" as "the uncritical acceptance of the intellectual climate common to our own age and the assumption that whatever has gone out of date is on that account discredited." As the coordinator of the Music History curriculum at my public regional university in the Southern United States, I frequently encounter this attitude among my students, who have been done a great disservice by the increase of misinformation and disinformation about the past during their formative years.

In this paper, I share some of the strategies, curriculum alterations, assignments, and student responses that I have found beneficial and challenging for combatting "chronological snobbery." Examples include student-led presentations that link musical periods being studied to modern-day topics (e.g. "What were the rights and privileges of women within Ancient Greek society?"), curriculum alterations that take a topical and non-chronological perspective (e.g. studying the concept of the song cycle through Beyonce's *Lemonade* and Schubert's *Die schöne Mullerin*, as proposed in *Resonances* by Morgan-Ellis et al.), and assignments that encourage analytical reasoning when dealing with the bias of historical primary and secondary sources. I hope that this presentation will spark discussion and collaboration amongst my colleagues from all regions as we continue to foster critical thought among our students.

Rearranging Ensembles

Arranging the Future: Student Engagement in a Liberal Arts College Mixed Instrumental Ensemble. Florian Conzetti, Portland State University

In this presentation, I demonstrate how students connect to academic music courses, acquire practical arranging and digital tools skills, and develop a new sense of ownership over repertoire by collaborating to arrange music for our fifteen-member mixed instrumental music ensemble. I aim to show a path that allows music programs at small liberal arts colleges to be student-centered,

professionally relevant, and globally inclusive.

Rather than trying to find repertoire for our ensemble's chance collection of instrumentalists, it is more practical and rewarding to select and arrange music for our specific needs, considering the following issues: 1) suitability for the technical skill level of our musicians (mostly non-majors), 2) length, style, and complexity of the works, 3) can the arrangement sound good on its own terms, not just like a lesser version of the original? 4) music covered in academic courses, 5) student interests, such as media music and cheer songs.

Most recently, we focused on two types of sources: 1) Piano music, including sets of Beethoven Ecossaisen, Schubert Ländler, and short works by Debussy and Bartók–composers I also discuss in required core courses. 2) Songs from the institution's own song book, which is a collection of music written in the 1930s by students for glee club competitions. It includes more-or-less serious songs cheering and praising the institution, which we arranged as danzóns, son-montunos, and sambas–genres I also cover in a global music course.

I will give practical examples of our work and assess the process, student responses, and institutional support.

Allons Louisiane, Show Me How to Two-Step: The Cultural and Musical Impact of a School-Based Cajun & Zydeco Music Ensemble. Gregg Griffin, Vermilion Parish Schools

Cajun and Zydeco music are integral to Louisiana's cultural identity, yet they remain largely absent from formal music education. This study examines the impact of a school-sponsored Cajun and Zydeco music ensemble on students' cultural identity, musicianship, and creative engagement. Through qualitative and quantitative analysis, this research explores how participation in such ensembles influences students' connection to their heritage, their knowledge of Louisiana's French-based music traditions, and their willingness to explore these genres independently.

Findings indicate that students develop a stronger sense of cultural identity and familial connections through learning and performing Cajun and Zydeco music. Additionally, participation fosters musicianship skills such as improvisation, ensemble collaboration, and stylistic fluency outside the Eurocentric band and choir models that dominate American music education. The research also highlights the pedagogical shift from teacher-led instruction to student-led learning, reinforcing culturally sustaining pedagogy and validating Louisiana's vernacular music traditions within the academic framework.

This study contributes to a broader discussion on the inclusion of regional and folk musics in American music education, addressing gaps in representation and accessibility. As American music evolves, the preservation and revitalization of local traditions through education become essential to maintaining a diverse and inclusive musical landscape. By integrating Cajun and Zydeco into school curricula, we not only sustain Louisiana's unique heritage but also enrich American music as a whole.

In Search of Our "True Academy": Reflections on Modern Band, Open Jams, and the Purpose of Popular Music Education. Tom Zlabinger, York College

In a 1959 *Esquire* article, writer Ralph Ellison stated that "the jam session is...the jazzman's true academy, " referring to the legendary jam sessions at Minton's Playhouse in Harlem during the early 1940s. Ellison explained that at the time, jam sessions were where jazz musicians learned "tradition, group techniques, and style." Jam sessions have continued to exist since then and have branched out into other styles, like blues, classic rock, and funk, but are now better known as "open jams."

But unlike jazz in the 1940s, musicians can now learn popular music at a school. I have witnessed the powerful transformations that occur during open jams and believe they are fertile ground for musicians to hone their skills and talents. But recently, I have wondered how current popular music pedagogies could benefit from lessons learned at open jams. How do we best connect modern band, open jams, and PME? This paper will draw on my experiences as a frequent attendee of open jams and as a popular music educator. I will describe where open jams and PME align, where they conflict, and suggest strategies on how they can complement one another to create a better "true academy."

Lightning Talks and New Work

"For the Next Seventy-Five Minutes, We Are Free": The No-Tech Music History Classroom. Jonathan Yaeger, The Juilliard School

Over the past three years, I have increasingly limited students' use of technology in my classrooms. Students are not permitted to use laptops, tablets, or smartphones (unless they receive an approved accommodation).

Students take notes the old-fashioned way, on paper. I have found that this produces richer engagement, better responsiveness to questions, and more willingness to engage in discussion.

Although students often resist this policy at first, most of them soon embrace it. They know how addicted they are to technology, and they welcome the quasi-sabbatical that our class brings.

The available evidence, compiled through student course evaluations, collected notes, and the average grade improvement over time suggest that the tech-free classroom produces better learning outcomes and a better educational experience for students and instructor alike.

Beyond the Score: Bringing the Music History on Stage. Marina Rossi, University of Trento

Transforming music history into small theatrical sketches makes learning not only more enjoyable but also stimulates creativity, enhances long-term retention, deepens understanding, and engages even students who typically struggle.

In this presentation, I will share my experience as a music history teacher at the Liceo Musicale "Bonporti" in Trento (Italy), where I have explored the effectiveness of this approach through various methods: I asked my students to summarize the lives of Franco-Flemish composers, often difficult to remember, through a five-minute comedic sketch, or to create lively spoken fugues based on the Baroque model. I also had them conduct an imaginary interview with Schumann, along with his multiple identities and the characters that populate his "Carnaval".

Through this process, historical and theoretical knowledge was no longer just information to be memorized, but it became a fun and engaging experience that students could actively shape and internalize.

Music Iconography + Sound and Image. Sonia Duarte, ARTIS - University of Lisbon

How could music iconography effectively contribute to learning the History of Music? I will demonstrate its effectiveness based on a topic of music iconography: portraits and their impact on active listening and musicological learning, inside and outside the classroom.
The starting point in the investigation was identify the musicians who worked in Portugal, both

professionals and amateurs, male and female, from the 16th to the 20th century. The first Western treatise on portraiture was written in Portugal, in 1549. The title means literally taking portraits from real life, and the treatise emphasizes the importance of the painters' knowledge of the idiosyncrasies of the portrayed individuals. I analyzed 'in situ' about 190 musicians portraits, not only in Europe, since C. van Hemessen to Nella Maissa or Vianna da Motta. What kind of information do we obtain through social, technical skills, education, visibility, or repertoire?

Global Music History

Bibliodiversity in Music History Pedagogy: Expanding Global Perspectives through Multilingual Scholarship. Ralph Whyte, RILM; Stella Li, RILM

As music history has experienced a global turn in recent years (Takao, 2023), instructors in the discipline have sought a global (Chang, Patonya, and Law, 2023) or "decolonial" approach (Walker, 2020). While critiques of existing approaches to teaching music history have often been articulated in terms of subject matter, the globalization and decolonization of the classroom need to be built on an awareness of the diversity of literature/bibliography and sources. This paper proposes as a strategy bibliodiversity – the diversification of readings, citations, and bibliographies. In addition to being a desideratum of research today, bibliodiversity has pedagogical implications as instructors pursue the inclusion of a variety of voices, approaches to scholarship, and perspectives. It thus can be applied both to course design and the teaching of research skills. Drawing on examples of non-English-language publications, we address the practical aspects of incorporating bibliodiversity in music history course design, including the benefits and challenges of using translation and summarizing technologies, and the inclusion of multilingual reading lists on "Western" and "non-Western" topics in syllabi. While current citation practices in the Anglosphere lead to the neglect and peripheralization of non-English-language scholarship, bibliodiversity can ameliorate this form of inequity. Ultimately, bibliodiversity encourages students to engage with other languages and scholarly systems as they learn and develop their own research. In the US classroom specifically, bibliodiversity furthers this goal, fostering all students' global literacy as well as creating equity in light of diversifying student populations.

Beyond the Canon: The Politics of Integrating World Music into Western Music History Curricula with AI and Innovative Technology. Ching-nam Hippocrates Cheng, Binghamton University

The Western music history curriculum, traditionally centered on a Eurocentric canon, often excludes the rich diversity of global musical traditions. This paper explores the political and pedagogical challenges of integrating world music history into undergraduate Western music history curricula, emphasizing the role of AI and innovative technologies in fostering diversity, inclusion, and equitable representation.

By incorporating existing tools such as Google's Magenta for AI-driven music analysis, Echoes.xyz for location-based audio experiences, and AIVA for cross-cultural composition, educators can create immersive, interactive learning environments that transcend traditional classroom boundaries. For example, Echoes.xyz can be used in outdoor settings to explore music in its cultural and environmental contexts, while Google Arts & Culture's VR platforms can transport students to global performance spaces. Indoors, adaptive learning tools like Quizlet and Coursera's AI-driven recommendations can support neurodiverse learners, and Smule can facilitate collaborative cross-

cultural performances.

This paper also addresses the ethical implications of using technology to teach world music, ensuring these tools amplify underrepresented voices rather than perpetuate cultural appropriation. Practical strategies include designing AI-curated playlists, creating collaborative digital projects, and employing universal design principles for accessibility.

By integrating these technologies, educators can transform the Western music history curriculum into a more inclusive, equitable, and globally representative space, preparing students to engage critically with the diverse soundscapes of our world.

Teaching Global Early Music History through Intersecting Micro-Contexts and Macro-Concepts. Catherin Saucier, Arizona State University.

Reflecting the "global turn" in the humanities, synergies between musicology and ethnomusicology, and the influence of DEI initiatives on curriculum development, global music history pedagogy aims to diversify course content, teaching methods, and student experiences in countless ways. Yet as the worldview of music history expands, new challenges emerge, especially in the study of musics of the distant past whose histories are fragmentary or biased. How can we think "globally" about earlier musics and make sense of their multifarious cultural contexts?

I examine how microhistories of earlier musics can be understood from a global perspective through intersections with interdisciplinary transhistorical concepts. Drawing examples from two graduate courses of my own design, "Medieval Music and Ritual" and "Music and Global Exploration c. 1500-1650," I discuss the pedagogical benefits of critical reading and conceptual thinking activities for masters and doctoral students with varied musical interests. Fieldwork-based anthropological theories of ritual and cross-cultural concepts such as liminality help to make specific examples of medieval Western music for worship services, processions, dramatic productions, dancing, hunting, and memorials more accessible. Similarly, microhistories of missionary music aiming to convert indigenous peoples to Christianity become more multidimensional when examined with interfaith theories of conversion and reciprocity, and genres such as the moresca and chaconne originating from marginalized communities can be studied more inclusively with critical race theory. I demonstrate how bridging the gap between micro-contexts and macro-concepts facilitates abstract thinking about music and empowers music students to tackle complexities in history and present-day society.

Disability Disclosure in the Music History Classroom

Teaching Music History with Disclosure-Oriented Pedagogy. Tekla Babyak, Independent Scholar

As an independent scholar with MS, Babyak aims to honor disability representation in music and her own disabled identity when giving guest lectures. To that end, when teaching Beethoven's String Quartet in A Minor, Op. 132 (composed in 1825), she opens up to her students about how its cyclic form resonates with her relapsing-remitting MS. Similarly, in Babyak's pedagogical approach to Berlioz's Symphonie Fantastique (1830), she talks about its idée fixe in relation to her own MS-induced anxieties and obsessions. These moments of disclosure help encourage students to value disability as a way of experiencing music and being in the world.

I Can't Run, and I Can't Hide: Normalizing Visible Disability in the Music History Classroom. Molly Breckling, Rollins College

Breckling was diagnosed with Multiple Sclerosis in 2005, and began consistently using mobility assistance devices, such as a cane or walker, in 2021. She regularly attempts to assuage student discomfort regarding her disability by using humor. While the extent of her disability is clearly evident, she has identified ways to minimize its impact on the day-to-day function of her classroom and only discusses her disease at-length when teaching Catherine Likhuta's trio for horn, clarinet, and cello, Lesions, which Likhuta composed to honor her mother, who died of MS. Breckling finds that modeling the behaviors of a woman challenged but seemingly little-bothered by disability allows her students to be more forthcoming about any physical or mental issues they may face and demonstrates how these obstacles can be overcome.

The Power of Self-Disclosure: Teaching Music History with Invisible Disabilities. Reba Wissner, Columbus State University

Wissner, who has several invisible chronic illnesses and who self-discloses in her classes, has drawn on her experience to inform how she approaches teaching music history. Inspired by research on care pedagogy, universal design for learning, and disability studies, she has made alterations to how she teaches music history, including considerations of students who may have disabilities with exacerbated symptoms in the early morning hours (when many music history classes are often offered) and students who may need accommodations but have not sought them formally. These modifications include simple Universal Design for Learning changes that can help all students succeed. Her disclosure often encourages some of these students to open up to her to communicate what they need in order to be successful in her class.

Teaching American Music in the K-12 Classroom Workshop: Asian America in 22 Songs

Workshop Leader: Elaine Andres, California State University East Bay

The musical contributions of Asian American artists reflect rich stories of migration, labor, resistance, and cultural exchange that help us better understand both historical and contemporary struggles for justice, belonging, and representation. From folk protest songs to hip-hop anthems, Asian American music has long served as a tool for storytelling and historical reflection, challenging dominant narratives and expanding our understanding of who makes music, who makes history, and how both are remembered.

Attendees will explore a curated collection highlighting key moments in Asian American history through music, offering educators a tool to teach social history through sound. The workshop will emphasize how music can convey historical ideas, helping teachers integrate Asian American music into their curriculum to deepen students' understanding of race, identity, and social movements.

Unlocking the War of the Romantics: Teaching Music History through Immersive Game-Based Learning

Workshop Leader: Alisha Nypaver, Temple University

Educational escape rooms (EERs) offer a constructivist approach to learning, where students engage collaboratively in problem-solving tasks that promote critical thinking and deepen subject matter comprehension (Landers, 2014). While gamification has been applied across many disciplines, its potential in music history remains underexplored. A meta-analysis by López-Pernas (2023) indicates that EERs significantly enhance learning outcomes, particularly in face-to-face settings, by fostering student engagement and knowledge retention. This interactive workshop introduces participants to the pedagogical use of EERs through a hands-on escape room experience centered on the War of the Romantics. Assuming the roles of key 19th-century composers, participants will engage with primary sources to understand the musical underpinnings of this philosophical battle and untangle the personal rivalries of the period. The session will demonstrate how EERs facilitate higher order thinking, collaboration, and historical empathy—critical skills in music education (Plass, Homer, & Kinzer, 2015). Following the activity, the facilitator will present data and case studies from undergraduate music history courses, illustrating the impact of EERs on student engagement and learning retention. The session will also address practical challenges, such as the time-intensive nature of designing and assessing EERs and how to navigate student learning preferences and divergent skill sets. By the end of the workshop, participants will have increased their understanding of EERs from learner and educator perspectives and will be given resources to create their own educational escape rooms.

Engaging with AI Technologies

Leveraging AI to Teach Critical Thinking and Writing. Lindsay Johnson, University of Maryland, Baltimore County

In January, I attended a full-day workshop on using AI in the classroom led by Jose Antonio Bowen (ironically, a trained musicologist). Bowen, author of *Teaching with AI*, made several points that have stuck with me: 1) as AI models become ubiquitous and ever more powerful, we need to teach our students how to engage critically and productively with them, 2) assignments are more effective if they are not easily outsourced to AI, and 3) if we don't want students to use AI, we need to make a compelling case for them to complete the work on their own. The workshop convinced me that I needed to make some changes to my writing assignments, and that perhaps I could leverage AI to help students become better thinkers and writers. This presentation outlines some of the ways I've asked my music history students to collaborate with large-scale AI models in their written research projects, from selecting a topic, to finding sources, to editing a thesis statement, to organizing paragraphs. Each of my assignments clearly states whether or not to use AI, and when I introduce the AI assignments, I model in class the trial-and-error process of writing useful AI prompts, engaging critically with the responses in real time. Using examples of student work throughout the semester, I reflect on lessons learned – both positive and negative – in this overall successful experiment, and my ideas for future semesters.

Preparing Music History Students for Critical Engagement in an AI-Enabled World. J. Drew Stephen, University of Texas *at San Antonio*

Recent surveys in higher education point out disturbing trends in our attitudes towards generative AI: 68% of faculty agree that AI helps students prepare for future jobs, yet 38% admit they do not use it in their teaching, 83% have concerns about students' abilities to evaluate outputs, and 78% complain that their institutions do not provide sufficient resources. In student surveys, 86% admit to using AI, yet 48% feel unprepared for workplaces, and only 5% are aware of institutional guidelines. We have an urgent need and responsibility to rethink our teaching and assessments to help students develop as critical, ethical, and agile users of emerging AI technologies.

This presentation documents my actions to create practical and ethical AI assignments. I discuss: an activity in which students use AI to develop original scholarly presentations, an activity in which students use AI to engage in a simulated interview-style conversation with a composer to gain a better understanding of musical styles and practices, and the development of an AI tutor to reinforce concepts and student understanding in an online review class. Summative reflections are used to promote critical literacy while post-assessment surveys generate data to evaluate measurable outcomes in student success. The focus of the assignments is on functional applications, yet the goal is the development of critical AI literacy skills to equip students with the capacity to evaluate how AI shapes knowledge production and teach them to connect ideas with the world around them and the future ahead of them.

Being the I in AI in the Music History Classroom. Katherine Walker, Hobart and William Smith Colleges

I recently went to the doctor with a complaint about my shoulder. When I described the source and nature of the pain, the doctor pulled out his phone and began to scroll. He emerged from his "research" a few moments later with a plan for the care and treatment of my injury. As he did so, my inner focus turned toward my work as an educator and music historian. If my doctor doesn't need to know about shoulders, do my students need to know about Vivaldi? What even is "knowing" in the age of information and artificial intelligence? This paper addresses these and related questions about teaching music history in the rapidly evolving information age. I will share my experiments—some successful and others, breathtaking failures—as I've worked to reconstitute the music history sequence for the information age. These included initiating a discussion about the nature of human connection by presenting a brief lecture and then revealing that AI had written it just a few minutes before class; facilitating a debate in which students were randomly assigned to argue either for or against AI writing their papers; engaging them in the AI tool SUNO to create postcolonial remixes of problematic works in the western musical canon; and highlighting the role that musical taste and discrimination will have in the saturated and McDonaldized information world. My ultimate goal in these experiments was not to turn students away from technology and AI but rather to bring forward the "I" within it.

Curriculum Goals

Transdisciplinary Knowledge Production in a Community-Based Learning Course: A Case Study. Karen Leistra-Jones, Franklin and Marshall College

In 2022 and 2024, I taught a community-based learning class called "Music, Education, and

Social Change," in partnership with a local nonprofit, Music For Everyone (MFE). Class content focused on decolonization and social justice pedagogies in music education; critical examinations of histories and philosophies of music education as a vehicle for social change; and the ongoing impact of systemic racism and socioeconomic inequality on music education, particularly in historically segregated and under-resourced schools in our community. Students also spent time each week working in MFE's after-school music programs, an experiential framework in which they could apply, extend, and critique class concepts.

Teaching this course took me beyond my comfort zone as a historical musicologist employed at an elite, historically white institution. In this context, it was necessary to employ a transdisciplinary approach "based not only on the integration of knowledge from different disciplines…, but also on the inclusion of values, knowledge, know-how and expertise from non-academic sources" (Klein, 2010). This approach does not claim to resolve power imbalances and tensions that inevitably arise. Nevertheless, in a liberal arts music course, it presents myriad possibilities for decentralized knowledge production that go beyond the professionalized discourse of the "musicological elite" (Levitz, 2018). In this paper, I present strategies I have employed for engaging students, colleagues in other disciplines (particularly music performance and music education), and members of the community as co-producers of knowledge. I end with a reflection on the challenges and evolving goals and outcomes involved in this work.

Learning to Teach or Teaching to Learn? Tips and Encouragement for Graduate Teaching Assistants. Mary Margaret Zrull, University of Kentucky; Samantha Vivian, University of Kentucky

Graduate students in musicology, whether serving as teaching assistants or adjunct instructors, frequently face the challenge of managing large classes of undergraduate students while balancing their own coursework and research. In addition to their own classes and projects, graduate teaching assistants are often required to lead classes, work in collaboration with teaching supervisors, plan lessons, and grade, usually with little formal pedagogical training. While some programs are fortunate to have senior graduate students who share their syllabi and advice, not everyone has this advantage. How can graduate students still ensure that they are providing their students with a high-quality music education, even with this volume of responsibilities and a lack of instruction in teaching working against them?

Through this presentation, we hope to pass on our own knowledge gained over a combined eight years of experience as graduate students and collegiate instructors of record to aid other graduate students in navigating their positions as teachers as well as students. Drawing upon backgrounds in music education, personal struggles and triumphs in collegiate teaching, and the input of our peers and supervising professors, we will provide strategies for optimizing pedagogical impact and time management, as well as encouragement for the overwhelmed teaching assistant. Our strategies include suggestions for managing lesson planning and sample assignments that are pedagogically useful while saving the instructor time, as well as advice that will help new teachers project confidence in the classroom and build rapport with their students.

Rebuilding the Music Major at a Small Liberal Arts College. Mollie Ables, Wabash College

I teach music history at a very small, all-male liberal arts college in Indiana. For the past five years, my department has been working to dramatically revise our curriculum and the requirements for the major and minor. After multiple rounds of revisions and countless conversations with administrators,

our proposed changes were approved by our Academic Program Committee in March 2025, with a plan to launch the new curriculum this fall. Throughout this process, we have utilized existing research on music education in a liberal arts environment, surveys from alumni, and outside consultants to determine how we can best serve our current students and build our program.

This presentation will outline our new curriculum and address the role that music history plays in it. Our original path through the major was based on an older, conservatory-style model with strict sequences of prescribed courses. Our new music major has a smaller number of core requirements, one being a new course titled "Approaches to Music and Cultures." This single class replaces the older music history/ethnomusicology sequence and instead focuses on methodology. I am replacing the historical narratives that I have taught for years with select case studies from pop music, the European "classical" tradition, and oral traditions found globally. Students will learn to apply various critical lenses to music and musical cultures around the world, throughout history, and across traditions. In this talk, I will present my methods of evaluation and assignments to prepare students for conducting independent scholarly research.

Digital Musicology Pedagogy

Musicology Online: Assessments, Course Design, and Delivery in Digital Formats.
Dale Disney, University of Tennessee, Knoxville

Musicology presents a unique combination of potential and challenges when delivered online. While scholars have noted that authentic assessments can offer benefits to online students (Maphosa et al, 2024) and frameworks have appeared to help promote effective online pedagogy at academic institutions (Watson et al, 2024), there still exists room to narrow definitions and frameworks in application to particular disciplines, as well as a need to produce literature that applies to specific disciplines, including music history.

This paper will explore how musicology/music history aligns with strengths shown in the literature, such as musicologists' ability to adapt assessments and lectures into online formats, but also highlight aspects of teaching within our discipline that are not as readily transferred into an online format and for which little literature exists, such as critically evaluating music in a corporate setting. Musicology is an attractive offering for schools both in terms of convenience and adaptability to online formats, but does this translate to a quality experience for all class levels and students, without significant changes?

The conclusion will propose some ways to both adapt some of the unique aspects of teaching music history to online formats, but also suggest and call for studies that measure the effectiveness of musicology, specifically, as a standard online offering.

Leveling up Music History Pedagogy: Creating a Music History Video Game Prototype.
Samantha O'Hare

As an answer to music history pedagogy scholars' call for a creative solution to improve the traditional methods of sharing material with students via textbooks, the focus of this dissertation project was the creation of a prototype for a video game intended to teach music history. There is currently no game-based learning resource for learning music history. This new medium differs from traditional textbooks by providing an immersive learning experience. "Music Excursions," the prototype, combines listening to music examples with experiencing the historical setting at the same time. The aim of the resource is for players to learn music history through experience.

The prototype level created for “Music Excursions” is set in 1280 Walcheren, an island in the Netherlands. In this level, players explore a Medieval settlement, guided by three discussion questions paired with in-game tasks.

To create this prototype, I used the software application Unreal Engine. This document shares the resources I utilized to learn programming skills necessary for creating the prototype. While the prototype of “Music Excursions” is a single video game level, it can be used in the future as the concept for a complete music history video game. This prototype may also be used in future studies to test the efficacy of learning music history through game-based learning.

From TikTok to Twitch: Exploring Digital Correspondence in Musicology Pedagogy.
Echo Davidson, University of Pittsburgh

In musicology pedagogy, fostering meaningful reflection and engagement requires time for students to process and develop their ideas. Scholars such as Nicol and Macfarlane-Dick (2006) emphasize that deep learning occurs when students have the space for reflection and revision. Dewey (1933) and Vygotsky (1978) also argue that knowledge is constructed through reflection and interaction. This paper theorizes digital platforms like TikTok, voice memos, and live-streamed sessions as forms of correspondence—not only with the material but with peers, instructors, and the broader learning community. Drawing from correspondence theory (Irwin, 2013), which frames artistic and educational exchanges as dynamic, reciprocal interactions, these platforms provide accessible spaces for students to engage in reflective dialogue, both inside and outside the classroom.

For instance, TikTok allows students to share video reflections on musical works and receive feedback asynchronously, fostering critical thinking and intrinsic motivation. Voice memos also enable personalized reflection and revision, offering students a space to refine their analyses at their own pace. These tools, especially in an inclusive context, provide alternative modes of engagement for students with diverse learning needs. Platforms like Twitch facilitate real-time interactions while allowing students to revisit content asynchronously, promoting sustained participation and continuous dialogue with peers and instructors.

By theorizing these platforms as correspondence, educators can create a more flexible and responsive learning environment, where reflection, engagement, and accessibility converge. This approach deepens connections to the material, fosters creative expression, and supports student motivation through ongoing reflective communication.

Local Resources

Visitors Information

I Love NY
800 CALL NYS
https://www.iloveny.com/

Transit

N and R: Prince St/NYU

6: Astor Place

A C B M: West 4th St.

F: 2nd Ave. or West 4th St.

PATH: Christopher St.

From Airport

From JFK: Airtrain to A and C at West 4th St.

From LGA: Q70-SBS bus to F and M at Broadway-Lafayette St. or take a cab

Public Safety

NYPD 6th Precinct (Greenwich Village)
233 W 10th St
(212) 741-4811

NYPD 9th Precinct (East Village)
321 E 5th St
(212) 477-7811

NYPD 13th Precinct (Union Square & Flatiron)
230 E 21st St
(212) 477-7411

NYU Campus Safety
561 LaGuardia Place
(212) 998-2222

Please dial 911 in case of an emergency. To reach the police for a non-emergency, dial 311.

Local Resources cont'd

Health

Hospitals/Urgent Care

Northwell Greenwich Village Hospital
30 7th Ave.
(646) 665-6000
https://gvh.northwell.edu/

CityMD NoHo Urgent Care - NYC
654 Broadway
(646) 647-1251
https://www.citymd.com/urgent-care-locations/ny/noho

CityMD East 14th Urgent Care - NYC
216 E 14th St.
(212) 256-1049
https://www.citymd.com/urgent-care-locations/ny/east-14th

+MEDRITE East Village Urgent Care - Manhattan
123 3rd Ave
(212) 658-0058
https://medriteurgentcare.com/center/medrite-east-village-urgent-care/

Mount Sinai–Union Square, Urgent Care
10 Union Square E #2Q
(212) 844-6000
https://www.mountsinai.org/locations/union-square/urgent-care

Pharmacies

CVS Pharmacy
(212) 777-1638
51 Astor Place
https://www.cvs.com/store-locator/new-york-ny-pharmacies/51-astor-place-new-york-ny-10003/storeid=10828

CVS Pharmacy
(706) 568-6878
298 Mulberry St
https://www.cvs.com/store-locator/new-york-ny-pharmacies/298-mulberry-st-on-the-corner-of-e-houston-st-new-york-ny-10012/storeid=10407

Restaurants & Activities

Enjoy your time in New York and visit some of our local favorites!

Restaurants

Barn Joo Union Square
35 Union Square W
(646) 398-9663
barnjoo.com

Cafe Spring Aspen
14 W 4th St.
(212) 729-4676
springcafeaspen.com

Phebe's Tavern
361 Bowery
(212) 358-1902
https://www.phebesnyc.com/

White Oak Tavern
21 Waverly Pl.
(212) 260-2604
https://www.whiteoakny.com/

Casual Dining

Brooklyn Bagel & Coffee Company
63 E 8th St.
(212) 477-3070
bkbagel.com

DIG on 4th
127 4th Ave.
(646) 905-5999
https://www.diginn.com/

Joe's Pizza
150 E 14th St
(212) 388-9474
joespizzanyc.com

Shake Shack
20 3rd Ave
(646) 813-2189
shakeshack.com

Restaurants and Activities cont'd

Sweetgreen
10 Astor Pl.
(646) 692-3112
order.sweetgreen.com

Bars & Music Venues

Blue Note Jazz Club
131 W 3rd St.
(212) 475-8592
bluenotejazz.com

Cafe Wha?
115 MacDougal St.
(212) 254-3706
cafewha.com

Irving Plaza
17 Irving Pl.
(212) 777-6817
https://www.irvingplaza.com/

McSorley's Old Ale House
15 E 7th St.
https://mcsorleysoldalehouse.nyc/

The Bitter End
147 Bleecker St.
(212) 673-7030
https://bitterend.com

The Up & Up (Cocktail Bar)
116 MacDougal St,
(212) 260-3000
https://www.upandupnyc.com/

Webster Hall
125 E 11th St
https://www.websterhall.com/

Other Attractions

Comedy Cellar
117 MacDougal St.
(212) 254-3480
https://www.comedycellar.com/

The Public Theater
425 Lafayette St.
(212) 539-8500
https://publictheater.org/

Ukrainian Museum
222 E 6th St
(212) 228-0110
http://www.theukrainianmuseum.org/

Union Square
Broadway to 4th Ave., E 14th St. to E 17th St.
https://www.nycgovparks.org/parks/union-square-park

Washington Square Park
5 Ave, Waverly Pl., W 4th St. and Macdougal St.
https://www.nycgovparks.org/parks/washington-square-park