

AMS

PRELIMINARY VERSION

TEACHING MUSIC HISTORY CONFERENCE

PROGRAM GUIDE

NEW YORK UNIVERSITY • 5–7 JUNE 2026

HOSTED BY THE AMS PEDAGOGY STUDY GROUP



TEACHING MUSIC HISTORY CONFERENCE

New York University, New York, NY • 5–7 June 2026

PROGRAM GUIDE

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CONFERENCE WELCOME

WELCOME TO NEW YORK CITY!

Welcome to the 2026 Teaching Music History Conference (TMHC)! Hosted by the American Musicological Society Pedagogy Study Group, this year's hybrid conference to be held 5–7 June will be held 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 has created an intriguing program of individual papers, workshops, panels, teaching demonstrations, and lightning talks, and have arranged ample opportunities for professional networking and more casual socializing. Kwami Coleman will lead a special workshop entitled "What's So 'Free' About Free Jazz?" as part of the Many Musics of America Project. 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 us 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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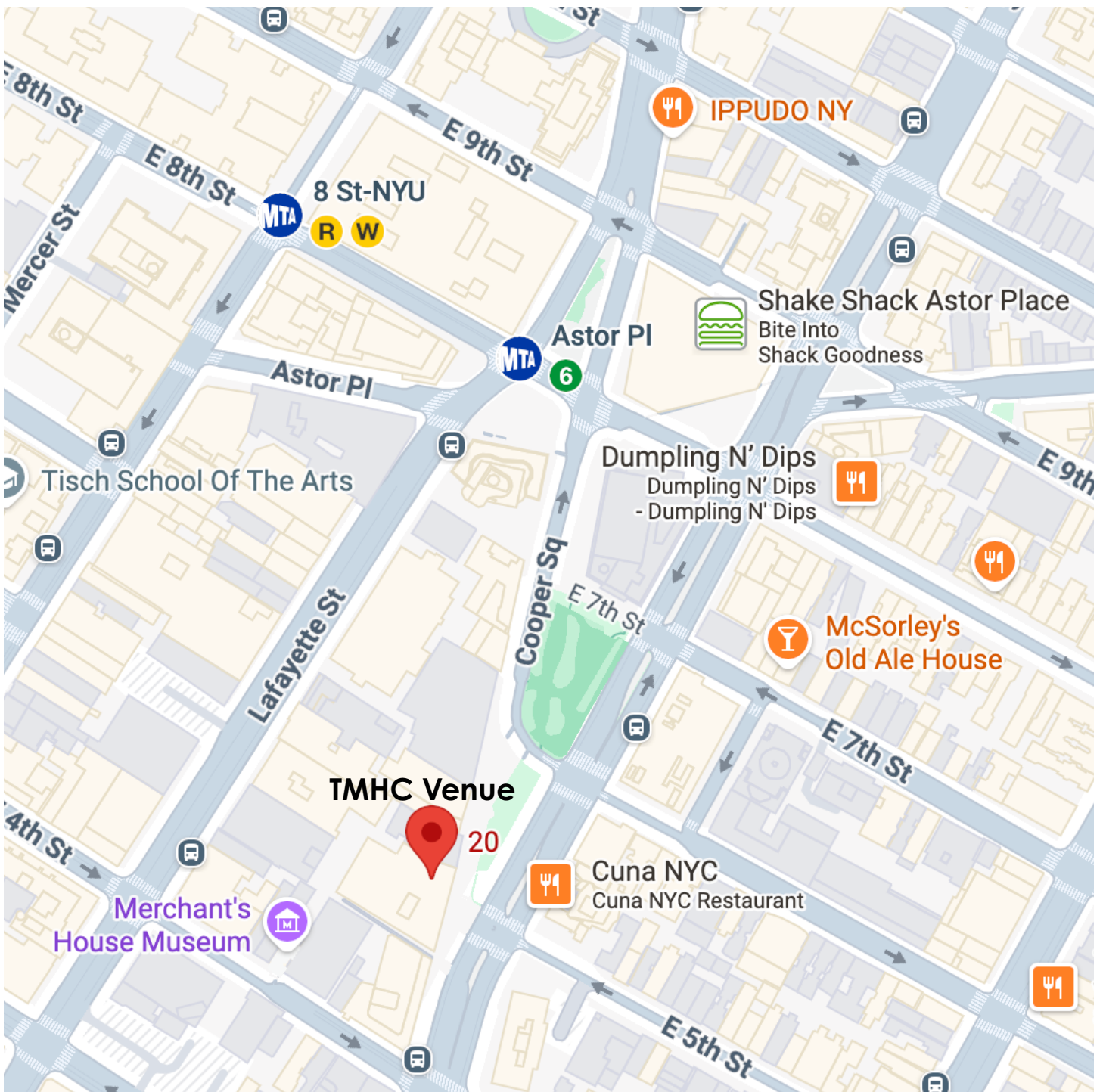
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MAP OF ASTOR PLACE



TEACHING MUSIC HISTORY CONFERENCE

New York University, New York, NY • 5–7 June 2026

SCHEDULE OF SESSIONS & EVENTS

All times are listed in Eastern Time (ET).

FRIDAY, 5 JUNE

8:00 a.m. – 9:00 a.m.

Registration

9:00 a.m. – 12:00 p.m.

Workshop: “Reacting to the Past” in 1913 Vienna: Roleplaying as Music History Pedagogy

Micaela Baranello, Temple University

12:00 p.m. – 1:30 p.m.

Lunch Break

1:30 p.m. – 2:30 p.m.

Public & Experiential Approaches

Hands-On Music History: Experiential Learning in the Undergraduate Music History Survey. Molly Doran, Wartburg College

Clapping for Credit?: Rethinking Presence and Liveness in a General Education Music History Course. Hayoung Heidi Lee, West Chester University

2:30 p.m. – 3:30 p.m.

Break

3:30 p.m. – 5:00 p.m.

New Approaches to Music History

Fostering Community in Online Music History Courses. Dale Disney, University of Tennessee

Teaching Music History Through Disease, Disability, and Suffering: Open-Source Collaborative Knowledge Building. Hee Seng Kye, Hanyang University

(Re-)Writing American History through Musicals. Michael Bennett, Concord

Academy; Kimberly Frederick, Concord Academy

4:15 p.m. – 5:00 p.m.

K–12 Educator Grants in American Music Cohort Session

Matt Brounley, American Musicological Society

Closed meeting.

5:00 p.m.

Ice Cream Social

SATURDAY, 6 JUNE

8:30 a.m. – 9:00 a.m.

Registration

9:00 a.m. – 9:45 a.m.

Demo: Interactive, Inclusive Music History: Using Wayground & Gimkit to Transform Lecture Engagement

Crystal Buck, Washburn University

9:45 a.m. – 10:00 a.m.

Break

10:00 a.m. – 10:30 a.m.

Lightning Talks: Children

Music as Charity, Education as Resistance: The Shanghai Poor Children’s Institute Music Department (1909–1911) and Its Pedagogical Legacy. Shibo Sun, Harbin Conservatory of Music

How Are Children’s Imaginations of Music History Produced?— Public Music Education in the Digital Age and the Coordinated Narratives of Classrooms, Concert Halls, and Media. Wenyi Zhu, Hanyang University

SATURDAY, 6 JUNE (CONT'D)

10:30 a.m. – 10:45 a.m.

Break

10:45 a.m. – 11:30 a.m.

Demo: Teaching Jazz History Through Polyrhythm

Daniel Blake, City University of New York

11:30 a.m. – 1:00 p.m.

Lunch Break

1:00 p.m. – 2:30 p.m.

Teaching American Music in the K–12 Classroom Workshop: What's So "Free" About Free Jazz?

Kwami Coleman, New York University

2:30 p.m. – 2:45 p.m.

Break

2:45 p.m. – 3:45 p.m.

Canon Considerations

Teaching J.S. Bach to 21st Century Advanced Undergraduate and Graduate Students. Erinn Knyt, University of Massachusetts Amherst

Relinquishing the 'Possessive Investment' in Classical Music: Curriculum Renovation for Engaged Music Students. Kimary Fick, Oregon State University

3:45 p.m. – 4:00 p.m.

Break

4:00 p.m. – 5:15 p.m.

Rethinking Case Studies

Case Curious? Experimenting with Case Studies in Music History and

Ethnomusicology Courses. Nancy Riley, Belmont University

Demo: *Advancing Environmental and Social Justice and Embodied Creativity in Music History: A Case Study of the Course "Water Music."* Sabine Feisst, Arizona State University

SUNDAY, 7 JUNE

9:00 a.m. – 9:30 a.m.

Registration

9:30 a.m. – 11:00 a.m.

Technology/Technologies

Process Over Product: Lab-Based Assessments in an AI & Music Elective. Jessica Grimmer, University of Maryland; E'Narda McCalister, University of Maryland

Evaluating Contemporary Music History Through Recording Technology: A Pedagogical Model for Teaching Recorded Sound. Linyu Jolene Shao, Arizona State University

Teaching Historical Context and AI Literacy Through Nineteenth-Century Music Debates. J. Drew Stephen, University of Texas San Antonio

11:00 a.m.

Conference Adjourns

TEACHING MUSIC
HISTORY CONFERENCE

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CONFERENCE
ABSTRACTS

“Reacting to the Past” in 1913 Vienna: Roleplaying as Music History Pedagogy

Friday, 5 June, 9:00 a.m. – 12:00 p.m.

Micaela Baranello, Temple University

This workshop will offer an introduction to the “Reacting to the Past” platform for roleplaying games and its applications in the music history classroom along with a chance to experience a game in development. The RTTP pedagogy inspires increased levels of student engagement in a highly structured game incorporating primary source research, debates, and postgame reflection. By immersing themselves in characters with specific objectives, students grapple with aesthetic and ethical dilemmas. This workshop will outline ways RTTP pedagogy can contribute to musicology courses; how it might be extended to incorporate specifically musical elements such as performance and composition; and will offer participants opportunities to brainstorm ideas for their courses. We will then play several segments of *The Emancipation of Dissonance*, a RTTP game in development which reenacts the Second Viennese School’s 1913 “*Skandalkonzert*,” including preparatory talks, a notoriously raucous concert, a café full of music critics, multiple lawsuits, and several surprises. In-person participants interested in playing a central role in the game should email [micaela.baranello \[at\] temple.edu](mailto:micaela.baranello@temple.edu) by June 1.

Public & Experimental Approaches

Friday, 5 June, 1:30 p.m. – 2:30 p.m.

Hands-On Music History: Experiential Learning in the Undergraduate Music History Survey. Molly Doran, Wartburg College

In an increasingly digital world, hands-on engagement with materials remains a powerful tool for creating meaningful learning opportunities for students. As I teach the same music history survey classes over and over again in my position at a small liberal arts college, I have also found that guiding students through experiential learning opportunities helps me remain engaged and excited as a teacher. In each of the three survey classes I teach, I include multiple projects for students that allow them to engage with the history and music we are studying in an active way. In this presentation, I discuss hands-on and experiential activities and projects that I have created for my students in my Music History I, II, and III courses in the hopes that conference participants might feel empowered to incorporate these and other similar activities in their own survey classrooms. While some of the activities I describe happen within the walls of the classroom, others involve public-facing musicology. I have found that students become particularly excited about the latter because of their obvious “real-world” relevance. Some examples of the projects and learning experiences I will discuss include a Renaissance madrigal singing activity; an archival project focused on the history of institutional music cultures possible at most any institution, no matter the size; a museum exhibition project possible at even the smallest museum or historical society; and a public MLK Day event focused on music that helped fuel the Civil Rights Movement.

Clapping for Credit?: Rethinking Presence and Liveness in a General Education Music History Course. Hayoung Heidi Lee, West Chester University

An introductory music history course, or “music appreciation,” typically offered within a university’s General Education program faces a constant negotiation between the need for robust enrollment, an increasing preference for online learning, and students’ casual expectation towards a graduation requirement. In this paper, I discuss a revised approach to teaching such a course, which integrates live performances as an essential part of the course content. Taking live performance and issues of performance as the main subject of academic inquiry (Hahn, Gumbrecht, Le Guin), the course aims to develop awareness of sensibilities, engage with theoretical perspectives about live performance, and provide deeply immersive aesthetic experience.

In my redesigned syllabus, students explore topics, such as elements of live performance, technology vs. live performances; successes and challenges of live performances; biographies and career of greatest performers, such as Franz Liszt, Marian Anderson, Ella Fitzgerald, and Elvis Presley. The students also explore debates around technology and the fear of elimination of live performances and community music making, as articulated by John Philip Sousa. Students examine the economics of music industry and marketing and promotion of live concerts. And finally, students engage in live performances as a sensory experience, both through presentations by professional and student guest performers, and their own participation in a public performance. In our technologically-saturated times when college students have had very little exposure to live performance, an in-depth engagement and experience with presence and liveness provides a transformative educational opportunity and a fresh approach to revitalizing general education at universities.

New Approaches to Music History

Friday, 5 June, 3:30 p.m. – 5:00 p.m.

Fostering Community in Online Music History Courses. Dale Disney, University of Tennessee

One of the more significant problems in converting a music history course to an online format, particularly when considering upper-level courses with seminar components, is how to maintain a community of discussion between students and instructors.

This paper postulates that, while in-person discussion ultimately cannot be replicated by online courses, a sense of working on content together may be achieved by layering different types of interaction used by students in a course (Xu & Brown, 2024). Further, there is indication that low-credit activities built around a student's online presence can significantly increase online attendance and participation (Kresbsbach, 2024).

Through an exploration of existing literature, and an examination of class data available to the author over the past 4 years of teaching, this paper will support the idea that multiple types of layered interactions - including creative approaches to discussions, chat rooms, online whiteboards, Zoom, and peer review groups - can

successfully foster a high degree of interactivity in an online environment.

Teaching Music History Through Disease, Disability, and Suffering: Open-Source Collaborative Knowledge Building. Hee Seng Kye, Hanyang University

We all teach Beethoven's deafness and Schumann's mental illness, but usually as biographical footnotes: obstacles heroically overcome on the way to great music. What happens when disease, disability, and suffering become the course itself?

In fall 2025, I taught an undergraduate core course on disease, disability, and suffering in music to 97 students at a university in Seoul, Korea. Drawing on medical humanities and disability studies, students examined the medicalization of the performing body, gendered constructions of mental illness, sign-language musicology, narrative medicine, and the ethics of "late style," not as peripheral topics but as lenses for rethinking how music history has been written and taught.

To develop these critical perspectives, the course replaced conventional essays with collaborative knowledge building. Students built a collaborative medical humanities database, each contributing a structured Markdown entry with ICD disease codes, critical commentary linking musical analysis to medical-historical context, and cross-references to related works across periods and cultures. All work was conducted on GitHub through peer review via pull requests, and the resulting database is publicly available as an Open Educational Resource under Creative Commons licensing, responding in part to the discontinuation of NYU's LitMed database.

What proved most instructive, however, was not the database as such but the cross-references it generated. Working independently, students traced connections between Schubert's *Winterreise* (1827), Rachmaninoff's *Piano Concerto No. 2* (1901), and Billie Eilish's "listen before i go" (2019), finding in depression an analytical lens that brought stylistically unrelated works into dialogue across centuries and genres. Such connections emerged from the collaborative architecture of the course, and they suggest that rethinking what we teach may require rethinking how students produce knowledge about it.

(Re-)Writing American History through Musicals. Michael Bennett, Concord Academy; Kimberly Frederick, Concord Academy

What's the best way to teach students about their local history? Have them write a musical about it! As scholars such as Elissa Harbert and others have considered, history musicals are an important subgenre within the musical theater canon, one that invites a myriad of ethical questions about historiography and how we retell history through a commercial art form ("Who lives, who dies, who tells your story?"). This presentation is an overview of one attempt at an interdisciplinary course where students studied American history musicals and then wrote their own as a class on their local history. Team-taught by music and history faculty, this cross-listed course allowed students to engage seriously with historical topics (both the history of musicals and their own local history) while exercising their creativity to generate new musical theater songs informed by detailed historical research. The result was a twelve-song "mix tape" of an original musical—perhaps the early stages of a fully realized musical to come? The presentation will give an overview

of the class from inception and proposal (including funding), the course structure and results, and some how-tos on everything from collaborating with local historical organizations to scaffolding a preliminary framework beforehand, working with a diverse population of students to create original songs, ways to involve other departments and faculty, and ideas for further development over a series of years. Our hope is that attendees will leave empowered to take on similar projects with their students in their local institutions and communities!

Interactive, Inclusive Music History: Using Wayground & Gimkit to Transform Lecture Engagement

Saturday, 6 June, 9:00 a.m. –9:45 a.m.

Crystal Buck, Washburn University

In this 20-minute interactive demonstration, participants will experience firsthand how gamified learning platforms such as Wayground (formerly Quizizz) and Gimkit can make lecture-based music history courses more inclusive, student-centered, and interactive. Drawing on a full academic year of implementation — supported by a faculty grant for premium Wayground features — I will lead a simulated mini-lecture that places attendees “in the student seat,” using these tools in real time to explore key music history content.

Participants will engage with live Wayground activities that incorporate multimedia, differentiated question types, immediate feedback, and accessibility features designed to support diverse learners and multiple learning styles. From the instructor’s perspective, I will model how to build and customize content, use real-time performance data to inform instruction, and leverage features like accommodations and differentiated assignments to ensure that all students feel empowered to contribute.

The session will also introduce Gimkit as a complementary platform that emphasizes student agency and collaborative play in review and reinforcement phases. Together, these tools offer music history educators practical, scalable strategies to deepen engagement, support learner diversity, and enrich the traditional lecture format with dynamic formative assessment. Attendees will leave *with concrete examples, sample activities, and ready-to-use design strategies for inclusive teaching in their own classrooms.*

Children

Saturday, 6 June, 10:00 a.m. –10:30 a.m.

Music as Charity, Education as Resistance: The Shanghai Poor Children’s Institute Music Department (1909–1911) and Its Pedagogical Legacy. Shibo Sun, Harbin Conservatory of Music

This lightning talk explores the Shanghai Poor Children’s Institute Music Department (1909–1911) as a pioneering model of music education rooted in charity and social reform. Through archival materials from the institute’s journal *Charity*, I examine how the department integrated Western music training with traditional Chinese values to educate impoverished children. The talk highlights its innovative curriculum, gender-inclusive pedagogy, and the role of public performances

in fostering community engagement and financial sustainability. By analyzing its structured yet adaptive teaching methods, I argue that the institute offers a historically significant case study for teaching music one that bridges social history, childhood studies, and music pedagogy. This example encourages educators to incorporate marginalized voices and community-based music initiatives into their classrooms, enriching discussions on music, education, and social justice.

How Are Children's Imaginations of Music History Produced?— Public Music Education in the Digital Age and the Coordinated Narratives of Classrooms, Concert Halls, and Media. Wenyi Zhu, Hanyang University

How are children's imaginations of "music history" constructed through writing and listening? Using Beethoven's symphonic "fate motif" as a case study, this research compares three interpretive sites: classroom music history units, concert-hall pre-concert talks and program notes, and explanations of the same work on child-oriented online video platforms. The study examines how these sites organize historical time through distinct narrative templates—such as the genius myth, affective labeling, and narratives of historical progress—and how "listening tasks" are designed to equate learning how to listen with understanding history. It further analyzes how algorithmic visibility in the digital age segments music history into units optimized for circulation. Focusing on micro-level materials, the research reveals a coordinated narrative chain linking classrooms, concert halls, and media platforms, showing that children's understanding of the classical canon is not simply transmitted but continuously produced and reconfigured through public explanation and content production.

Teaching Jazz History Through Polyrythm

Saturday, 6 June, 10:45 a.m. – 11:30 a.m.

Daniel Blake, City University of New York

This teaching demonstration explores polyrythm as a symbol of cross-cultural dialogue and aesthetic innovation in the study of Jazz history. The multi-media demonstration will place a special emphasis on building awareness of polyrythm as a practical tool for musical creativity. Incorporating lecture, guided listening examples, and instructor-led participation exercises, the presentation is addressed to students at all levels of musical development.

After discussing polyrythm as a general concept, the demonstration turns to how this technique has been used by artists across different periods in Jazz history. Examples range from Jelly Roll Morton's unique understanding of the "Spanish Tinge" to the sophisticated innovations of modernists like Max Roach, John Coltrane, Tony Williams, and others. The demonstration will then offer a set of practical exercises to help participants better understand polyrythm in an embodied way. Supported by audio-visual aids like polyrythmic metronomes and recorded loops, these exercises enable students to connect polyrythm back to the historical examples from which they were adapted. To conclude the demonstration will briefly survey how polyrythm functions in contemporary improvised music, and how the technique continues to represent cultural dialogue and experimentation in 21st century music.

Teaching American Music in the K-12 Classroom Workshop: What's So "Free" About Free Jazz?

Saturday, 6 June, 1:00 p.m. – 2:30 p.m.

Kwami Coleman, New York University

If jazz, as the United States' indigenous improvised music tradition, can at times evade definition, then free jazz, a more experimentalist approach to that emerged in the 1960s, can be more confounding still. What does it mean to create and play improvised music? What does it mean, then, to pursue a method of improvisation that's even 'freer' than that? This talk focuses on what made what we now call free jazz (which was, in the 1960s, called the jazz's 'new thing') such a unique and provocative sound, and we'll discuss ways in which some of these 'freer' methods of improvisation can serve as basic tools for students to use towards creative and spontaneous music creation.

Canon Considerations

Saturday, 6 June, 2:45 p.m. – 3:45 p.m.

Teaching J.S. Bach to 21st Century Advanced Undergraduate and Graduate Students. Erinn Knyt, University of Massachusetts Amherst

One of the challenges facing musicologists today is considering how to teach early music effectively to students in the 21st century. Even the music of J.S. Bach has become difficult for students to connect with in recent decades. Moreover, some of our music majors are completely unfamiliar with Bach's music.

For some of these reasons, teaching the music of Bach to advanced undergraduate and Master's students in a traditional "works and life" format has proven to be unsuccessful at my large public institution. I recently designed my own version of the "Bach Course" to better connect with students.

My redesigned course uses one piece as a touch point for topical discussions about performance practice, adaptation, dance, film, and visual reconstructions. In my course, which is thematically organized, I chose to focus on the "Goldberg Variations," but any piece could become the focus, depending on the instructor's expertise. Moreover, this model could work for other composers. The course still covers the broader repertoire of Bach along with a host of pieces based on Bach, including by underrepresented composers.

Although there is a final creative project, the greatest weight is placed on weekly writing posts that require students to draw connections between personal repertoire or interests and the topic. Relying on a variety of readings in different disciplines and a vast repertoire spanning from Bach's time to the present, this course helps students critique the way Bach has been revered, performed, constructed, reconstructed, and deconstructed in different disciplines across the centuries.

Relinquishing the "Possessive Investment" in Classical Music: Curriculum Renovation for Engaged Music Students. Kimary Fick, Oregon State University

Loren Kajikawa argues that "U.S. music schools share a 'possessive investment' in classical music that perpetuates, or at least is complicit with, white supremacy"

(Kajikawa, 2019). Traditional music history curricula often center classical music (broadly) even as courses expand, degrees diversify, and pedagogy becomes more inclusive. The continuing reliance on Western classical music at the core of music degrees perpetuates a cycle of socialization: through narrowly focused repertoire, students internalize value systems (implicit and explicit) that not only represent a limited worldview but reify classical music's elite status (Adams and Zúñiga, 2016). Moreover, music students at my institution (an undergraduate-focused department predominantly serving music education and music technology majors) enter their programs from diverse musical backgrounds, rarely rooted in the classical tradition.

In this presentation, I share approaches, values, priorities, and degree- and course-level outcomes developed alongside my colleagues as we renovated our department's core curriculum, supported through a university-wide initiative with the goal of "Prosperity Widely Shared." The resulting scaffolded upper-division coursework decenters Western classical music while incorporating inclusive and social justice education pedagogies and student-led inquiry grounded in historiographic and critical methodologies. Core academic courses in music departments have the unique advantage and critical importance of bringing students together from all degree areas. Rather than socializing students into the Western classical music tradition regardless of career aspirations—and thereby maintaining *our* "possessive investment"—I will demonstrate how this new curriculum will engage with more diverse practices, center students' musical identities, and ultimately develop critical approaches for 21st-century musicianship.

Rethinking Case Studies

Saturday, 6 June, 4:00 p.m. – 5:15 p.m.

Case Curious? Experimenting with Case Studies in Music History and Ethnomusicology Courses. Nancy Riley, Belmont University

In *Teaching Music History with Cases*, Sara Haefeli (2023) argues that case studies offer a powerful pedagogical method for musicological inquiry and practice, enhancing student engagement and collaboration, and resulting in significant learning experiences as described by Fink (2003). Following one of the implementation models Haefeli outlines, I added one-day case studies to three different courses representing musicological and ethnomusicological perspectives: History of Western Music (1700–Present) in Spring 2025, World Music in Fall 2025, and Commercial Music History in Spring 2026. Although these courses differ significantly in scope and repertoire, the one-day case model provided a flexible and accessible way for students to apply course concepts to specific musical questions and issues, without requiring substantial changes to course structure or content coverage.

This presentation will provide an overview of the cases used in each course, including their learning goals, selected materials, discussion prompts, and assessments. The cases reflect the variety of the courses, including topics such as gender and the western canon, music as a universal language (or not), and race and early jazz. I will share student feedback gathered through class discussion and surveys, highlighting how this format supported deeper engagement and increased interest in complex musical and historical concerns, while acknowledging

challenges and areas for improvement. Ultimately, I hope to demonstrate how a case study approach can strengthen student engagement and critical thinking across varied course contexts, supporting Haefeli's claim that case studies offer a practical, flexible, and highly effective pedagogy for music history and ethnomusicology classrooms.

Advancing Environmental and Social Justice and Embodied Creativity in Music History: A Case Study of the Course "Water Music." Sabine Feisst, Arizona State University

Water is existential for all life on our planet, yet countless people across the globe increasingly struggle with water pollution, access, shortage, and surplus. Developed in 2023 at Arizona State University, my "Water Music" course explores global and local water challenges through the lens of sound and music. It focuses on the roles of water in our life and its issues and how musicians across the globe and history ignored or addressed them. It explores water-inspired music repertoire of manifold cultures, styles and genres. It fosters listening to water sounds, improvising with and about water and describing its sounds. Listening modes and field recording techniques are workshoped to combine these and other skills in soundscape improvisations and water-inspired scholarly and creative final projects which include, besides ecocritical research papers, podcasts, sound maps, and soundscape compositions.

My presentation details the content, assignments, and outcomes of this course which is grounded in interdisciplinary methodologies and modes of inquiry. Students who completed this class have learned to reflect about themselves as listening beings and their conflicted relation to water, bodies of water, and a warming climate. They have broadened their understanding of a world that desperately needs more environmental listeners and stewards to solve our planet's pressing water problems.

My course is based on research in ecomusicology, acoustic ecology, sound studies, embodiment theories and practices, scholarship in the Blue and environmental humanities, and environmental sciences, and work by such authors as Celia Chen, Nancy Guy, Stefan Helmreich, Astrida Neimadis, and Jonathan Sterne.

Technology/Technologies

Sunday, 7 June, 9:30 a.m. – 11:00 a.m.

Process Over Product: Lab-Based Assessments in an AI & Music Elective. Jessica Grimmer, University of Maryland; E'Narda McCalister, University of Maryland

Recent trends within humanities pedagogy emphasize experiential learning, critical engagement, and student-centered classrooms, yet assessment often remains oriented toward mastery, polish, and rubric compliance. This tension appears particularly acute when teaching emerging or experimental topics, where uncertainty, iteration, and failure are inevitable and epistemically productive. This presentation examines how process-oriented assessments in an interdisciplinary course, "AI and Music," reoriented student work toward experimental inquiry, collective problem-solving, and reflective historical thinking.

Taught at the intersection of music history and information studies, the course replaced artifact-driven assignments with a series of labs completed in stable, mixed-experience groups. Rather than evaluating students on technical proficiency or the aesthetic success of generated outputs, labs emphasized constraint-setting, documentation, comparison, and critical reflection. Students were asked to observe how systems behaved, articulate unexpected results, and situate findings within longer histories of musical experimentation, authorship, and technological mediation. Assessment favored process, articulation, and intellectual risk rather than correctness or completion.

Drawing on instructor and teaching assistant observations, student reflections, and assignment design, this presentation argues that lab-based assessment functions as a pedagogical intervention into the culture of “passing” that often dominates humanities elective classrooms. By diffusing individual performance pressure and decentering the polished product, lab groups normalized uncertainty and encouraged students to treat not-knowing as a legitimate starting point for inquiry. While rooted in an AI and Music course, the model presented here offers a transferable framework for integrating experimental mindsets into music pedagogy through assessment design.

Evaluating Contemporary Music History Through Recording Technology: A Pedagogical Model for Teaching Recorded Sound. Linyu Jolene Shao, Arizona State University

Contemporary musical culture is increasingly inseparable from the technologies that record, reproduce, and distribute sound. This paper presents the design and pedagogical rationale behind an upper-level undergraduate course titled "History of Recorded Music," scheduled to launch at Arizona State University in Fall 2026. Structured around four major technological eras, acoustic, electrical, magnetic, and digital, the course approaches music history through the evolution of recording and playback technologies from wax cylinders to contemporary digital streaming platforms.

Positioning recorded sound as a primary historical source requires recognizing that not only the musical performances captured, but also the technical conditions of recording, the tools involved, and the sonic attributes embedded in recordings, such as frequency range, dynamics, and spatialization, are worthy of close analysis. In this paper, I argue that a recording-centered approach addresses several urgent pedagogical needs in the music history classroom: (1) it connects historical study to students' everyday listening practices and naturally integrates popular and non-notated musics into the historical narrative; (2) it highlights the labor of producers, engineers, and technologists alongside performers and composers; and (3) it develops students' critical listening skills by teaching them to analyze recorded sound as both artistic documents and technological artifacts. In explaining this approach, I outline the teaching methods and present examples of how the idea that recording technology sculpts musical aesthetics, industry structures, and listener experience is conveyed in the classroom. Finally, I examine the broader strengths of this pedagogical model and identify areas where the course design can be further developed.

Teaching Historical Context and AI Literacy Through Nineteenth-Century Music Debates. J. Drew Stephen, University of Texas San Antonio

Artificial intelligence has created new imperatives for the music history classroom. While many instructors restrict AI use to protect students' development of critical thinking and writing skills, graduates increasingly enter professions where they are expected to demonstrate how they use AI to improve quality, productivity, and creativity. Instead of treating AI as a threat or shortcut, I argue that music history pedagogy can integrate AI literacy as a core competency while reinforcing disciplinary approaches to historical inquiry.

This presentation showcases a scaffolded assignment for my upper-division music history survey that fosters students' critical AI literacy alongside their understanding of nineteenth-century musical debates. Students tend to perceive musical debates such as absolute versus program music, virtuosity versus musical depth, or the impact of changing instrument designs on expression as static positions. This assignment uses AI to help students understand these issues as dynamic, impactful exchanges among composers, critics, and performers. When prompted with historical specificity and clear constraints, AI can animate these debates by inviting students to engage aesthetic positions as lived arguments rather than abstract labels.

For this assignment, students work collaboratively to design prompts that define the issues, identify key historical figures, analyze ethical concerns and bias, and draft a debate script among the key figures. As part of the process, they evaluate and refine the outputs using reputable scholarship and reference works to ensure they are historically and contextually grounded before performing the script in class. The performances make interpretive choices visible and demonstrate how students used AI critically and creatively to deepen their historical understanding. Student learning is assessed through a reflective assignment requiring students to articulate how they used AI to support and enhance their learning while addressing questions of bias, accuracy, the ethical representation of historical figures, and disciplinary responsibility. The presentation will share adaptable assignment materials and examples of student reflections to demonstrate how thoughtfully designed AI integration fosters targeted learning, metacognition, historical thinking, and transferable AI literacy skills. By incorporating AI literacy into musicological method, this approach prepares students to demonstrate thoughtful, accountable AI use in the professional environments they will enter.



Local Resources

VISITORS INFORMATION

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- N and R:** Prince St/NYU
 - 6:** Astor Pl.
 - 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 Pl.
(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 Pl.

<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

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>