Appendix 1: Practical Notes on the Implementation of a Contextual Approach

In addition to my concerns about the social implications of the Eurocentrism and elitism of the traditional survey, I had two additional motivations for developing a context-based course. First, I was concerned that students were not really developing the ability to communicate the big-picture differences between music produced during the Medieval, Renaissance, and Baroque eras because the course lacked ample opportunities to compare music from all three. Second, I was frustrated by the fact that following music's development chronologically required us to jump back and forth between different performance contexts: the process of reminding my students of the drastically different parameters of each environment consumed valuable class time. In my revision, the first two modules focus on vocal music separated broadly into secular and sacred, while the third explores the development of instrumental music. Dividing the course material into these three modules and revisiting the chronological sweep three times makes it easier to recognize and discuss trends and changes. See Appendix 2 for the general course overview.[1]

I designed my course to cover the years ca. 750–1750 (eliminating consideration of the music of Antiquity). Because it is the first in a three-semester sequence at my institution, I structured it not only as a contextual survey of music from the 1,000 years covered but also as an introduction to the discipline and research tools of musicology. While the content of my course reflects the Western European focus of my institution, the class discussions and supplemental materials include consistent consideration of the impact of interactions with other cultures, the influence of popular and oral musical practices, and the disciplinary biases of music history itself.[2] My ambition is that at the end of the course and for the rest of their lives, most students will to be able to identify aurally any excerpt of a Gregorian Introit or Kyrie as monophonic Medieval plainchant,

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[1] I have found that beginning with secular vocal music also makes it easier for students to engage during the critical first weeks of class because love songs in various languages and opera are more relatable than the Latin-texted plainchant and polyphony that constituted the initial repertoire of my chronological survey. By the time I present sacred material in the second module, they are somewhat familiar with the sound world of the Medieval period.

[2] Susan C. Cook, "Teaching Others, Others Teaching, or Music History Like it Mattered," in *Vitalizing Music History Teaching*, ed. by James R. Briscoe, (Hillsdale: Pendragon Press, 2010), 105-24.

any motet or madrigal as an example of Renaissance polyphony, and any piece with an audible basso continuo as an example of Baroque music. I expect that they could also provide a justification for their assessment that fluently incorporates relevant vocabulary, musical concepts, and a sense of the practices of the people who originally produced this music.

In designing this course, I have drawn repertoire from the first volume of the *Norton Anthology of Western Music* and assigned readings from the companion textbook, *A History of Western Music*, but my approach could be adapted to other anthology/textbook combinations or to a carefully curated course pack, an experiment I may implement in the future.[3] At this point I believe that the benefits of providing my students with the balanced, thoughtful commentary and annotations for each piece in the *Norton Anthology* and the information and images available in the textbook outweigh the restrictions in repertoire.

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[3] Burkholder, Grout, and Palisca, A *History of Western Music,* (2014); J. Peter Burkholder and Claude V. Palisca, eds. *Norton Anthology of Western Music, Volume One: Ancient to Baroque*, 7th ed. (New York: W. W. Norton & Company, 2014). I am considering implementing a course pack to enable me to address more effectively the issue of the underrepresentation of female musicians, minorities, and persons of color.