

EXPLORING MUSIC INSTRUCTORS' PERCEPTIONS OF THE VALUE OF MUSIC
APPRECIATION AT NEW JERSEY COMMUNITY COLLEGES

By

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ABSTRACT OF THE DISSERTATION

Exploring Music Instructors' Perceptions of the Value of Instruction in

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Dr. Stephanie Cronenberg

Courses in music appreciation have long served a dual role towards the musical and humanistic education of non-majors at two-year colleges across the United States. Instruction in music appreciation has primarily been associated with accomplishing musical ends such as developing students' perceptive listening skills and introducing them to the Western classical music tradition. However, as many courses in music appreciation are designed to fulfill a humanities requirement in a student's general education program, it is important to consider the ways in which instruction in music appreciation also satisfies humanistic learning. This qualitative phenomenological study sought to describe the lived experiences of music instructors at New Jersey community colleges in order to determine how they perceive their class as being musically and humanistically valuable to their students. Over the course of hour-long interviews, ten participants from nine New Jersey community college reaffirmed findings from previous studies that instruction in music appreciation is perceived as valuable for students because it introduces them to Western classical music, develops their musical

vocabularies, and strengthens their active music listening skills. The participants claimed that music appreciation is an important humanities elective as they believe it broadens students' cultural and musical world views, expands students' understanding of what it means to be human, introduces students to a variety of historical time periods, and supports the students' learning in non-music subject areas (i.e. geography, history, etc.). However, the participants disagreed about the perceived value and appropriateness of discussing sensitive socio-cultural topics in music appreciation courses. Furthermore, given the varied missions and diverse student populations of community colleges, this study will discuss its findings alongside recommendations in the literature that instruction in music appreciation ought to be more culturally inclusive and generally considerate of the lives of 21st century students. Lastly, this study will offer implications for music appreciation stakeholders including practitioners, administrators, researchers, future students, policy makers and textbook companies and present recommendations for future research based on its findings.

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Chapter 1

Introduction

American community colleges differ from other postsecondary institutions in the various missions they must balance (Cohen, Brawer, & Kisker, 2014). Beginning with the opening of the first two-year college in 1901, the missions of two-year colleges have periodically wavered between transfer goals and vocational training (Benson, 1994; Cohen, Brawer, & Kisker, 2014). Levin's (2000) study of seven community colleges in the United States and Canada concluded that the mission of community colleges primarily involved academic, vocational, and remedial education, transfer of credits to other college, individual and community development, social and economic mobility of the individual, and social reproduction. Benson (1994) reported that the curricular functions of community college music programs are prioritized in order as: (1) collegiate education, (2) general education, (3) community education, (4) career education, and (5) compensatory education (p. 6).

A report by The National Center for Education Statistics (2008) about why students enrolled at community colleges during the 2003-2004 academic year helped to illustrate the various missions two-year colleges must maintain. The report found that 30% of community college students enrolled in order to transfer to a 4-year college, 43% sought an associate's degree and 17% were seeking a certificate (National Center for Education Statistics, 2008). Forty-two percent of students were seeking job skills and 46% reported enrolling for personal interest (National Center for Education Statistics, 2008). In 2008, Abelman and Dalessandro found open-access missions dominated the visions of community college in the 21st century while individual and community

development missions were being phased out by missions related to economic development and workforce preparation. Levin (1998) noted “Unlike four-year colleges and universities, community colleges are nontraditional or untraditional: they do not even adhere to their own traditions. They make and remake themselves” (p. 2).

General Education

The Association of American Colleges and Universities (AACU) (2011) defined a liberal education as “an approach to college learning that seeks to empower individuals and prepare them to deal with complexity, diversity, and change (p. 3). The part of a liberal curriculum intended to be “shared by all students” is known as a “general education” (AACU, 2011, p. 3) and is often associated with satisfying the types of things all “college and university graduates need to know and [should] be able to do” (Laird, Seifert, Pascarella, Mayhew, & Blaich, 2009, p. 65). Overall, general education courses account for approximately 46 credit hours or 30% of the average student’s baccalaureate experience (Hart & Associates, 2009).

General education courses are typically categorized as either humanities courses (e.g. foreign languages and literatures, English, history, philosophy, religious studies, art, music, theater and writing) or courses in science, technology, engineering, and mathematics (STEM) (Tyson, 2014). A study by the American Arts and Sciences (2014) found that while more students major in STEM degrees than humanities, college students overall take more humanities courses than STEM courses (Bradburn, 2014). In the fall of 2015, approximately 2.8 million students took a humanities course for credit at a community college which accounted for about 40% of all community college students taking courses for credit that semester (Townsend, 2019). Lastly, a review of 325

colleges and universities by the Association of American Colleges and Universities (2015) revealed that 92% of colleges reported that knowledge of the humanities are part of their learning outcomes and 85% of colleges have learning outcomes related to some knowledge of the arts.

Music Appreciation

Music appreciation is a general education course designed to assist in the positive development of a non-music major's perceptive music listening skills and is often included within a college's "Music in General Studies" (MGS) offerings (Ferrara, 1986; Sprankle, 2015; White, 1981; Willoughby, 2004). In his examination of music appreciation courses at two- and four-year colleges and universities across the United States, Almujaarreb (2000) concluded that most of these courses were offered "as part of the institution's general education offerings for non-music majors" (p. 72). Sprankle's (2015) study of faculty perceptions of MGS courses in South Carolina's two-year colleges found that the two most commonly offered MGS courses at colleges and universities were Music Appreciation and Introduction to Music. Despite the contrasting titles, both courses seemed to aim for similar learning outcomes (Sprankle, 2015). Supporting this conclusion is Adelman's (2004) finding that music appreciation was one of 35 course categories enrolling the highest percentage of all 12th graders in their first calendar year of postsecondary education (p. 76). In the state of New Jersey, 17 of the 18 community colleges in the state offer a general education course in music appreciation designed to satisfy a humanities elective.

One example of the importance of music appreciation in community colleges is Hardin's (1997) study of the community colleges in Alabama. He found that the most

important function of music departments at Alabama community colleges was in its provision of general education curriculum/courses. Furthermore, the study found that courses in music appreciation were the among the most popular course offerings at Alabama community colleges. This led the researcher to the conclusion that Alabama community college music programs were satisfactorily meeting the needs of students' general education.

Of the \$2.7 billion spent on music courses in 1997 at 1,830 higher education institutions, 41% was allocated to the teaching of non-music majors, students whose chief relationship with the music department was as active listeners (Seaton, 1998). Lapp (2012) found that courses in music appreciation remain the prototypical opportunity for music exposure in colleges and universities today. In short, college-level, general education curricula have long provided space and funding for non-music majors to satisfy a required humanities elective via instruction in music appreciation.

Despite the popularity and widespread presence of courses in music appreciation in a college student's general education, Battersby (2008) wrote that students "walk into [music appreciation] class with preconceived notions that they will be bored and that subject matter is irrelevant to both their lives (because it is not the music they like) and their major" (p. 1). Researchers have questioned why courses in music appreciation appear to lose the interest of students in an age where the popularity of and accessibility to music itself has never been higher (Todd & Mishra, 2013). Hartwell (2009) suggested that a likely factor in student disengagement was due to "museum approaches" where instructors autocratically favor masterworks of Western classical music while students served little to no role in influencing the course repertoire. Likewise, in her survey of 129

students across three sections of music appreciation, Battersby (2007) found that, “students do not regard the course as particularly important...and they don’t expect the content to be what they signed up for” (p. 3). On the other hand, courses in music appreciation have demonstrated notable successes. Ellis (2002) found 9 out of 10 students credited their music appreciation class for opening them up to music that heard not encountered before and 85% attempted to influence others as a result of the course. Needless to say, widely contrasting perceptions of its ends have made it difficult to assess the value courses in music appreciation potentially hold for students (Hafer, 2012).

Background of the Problem

Though community colleges were leading advocates of general education in the 1950s and 60s, O’Banion (2016) recently found that there is regrettably “no longer any curriculum integrity, no cohesive and integrated curriculum, and no common core of knowledge” associated with the modern community college (pp. 330-331). In their book, *The American Community College*, Cohen and Brawer (2003) wrote that, “General education has remained a noble idea but a practical backwater in most of American higher education” (p. 291). Gardner (1998) similarly described the general education of most college students as “a loosely organized, unfocused curriculum with undefined outcomes, classes that emphasize passive listening, lectures that transmit low-level information, and assessments of learning that frequently demand only the recall of memorized material or low level comprehension of concepts” (p. 71). Negative observations have led researchers to request that faculty and administrators work more cooperatively to decide the purpose and value of general education curricular programs in the 21st century (Laird et al., 2009).

The community college is one of the most diverse institutions in American higher education as more than half of all Native American, Latinx, and Black undergraduates, and nearly half of all Asian-American college students enroll at some point in a community college (American Association of Community Colleges, 2016). Furthermore, community colleges have established themselves as an important pathway to higher education and towards a baccalaureate degree for underserved populations such as women, first-generation students, low-income students, and students of color (Handel, 2013).

Music Appreciation as a Humanities Elective

Courses in music appreciation are often offered as humanities electives in a college student's general education program (Alumjarreb, 2000; Eakes, 2009; Renfroe, 2005; Sprankle, 2015; Turner, 1999). Turner's (1999) study of Kansas community colleges reported that all of the investigated institutions allowed students to take a music appreciation course in satisfaction of a general-education humanities requirement. Also, Sprankle's (2015) study of MGS courses at South Carolina community colleges found that instructors assumed their students were enrolled in music appreciation primarily to satisfy a general education humanities elective. While some students might be generally interested in knowing more about music, the findings here suggest that students are also signing up for courses in music appreciation just to fulfill an elective required in their academic programs.

All music-appreciation style courses at New Jersey community colleges are also categorized as general education humanities electives and are charged with the responsibility of developing a student's "humanistic perspective" (New Jersey Council of

Community Colleges, 2011, “A General Education Foundation”). Per state statute 18A:64A-26, the New Jersey Council of Community Colleges (NJCCC) was created in 1989 in an effort to provide a unified mission of the 18 community colleges of New Jersey (NJCCC, n.d.). Guided by their general education policy, the council approves or rejects proposed general education courses based on the group’s perception of whether or not the outcomes of the requesting course complies with the learning goals established within the general education foundation’s bylaws. To be in compliance, all courses in music appreciation at New Jersey community colleges must account for the NJCCC’s learning goals wherein students learn to analyze musical works and develop their humanistic perspectives (NJCCC, 2011, “A General Education Foundation”). Outside of stipulating that students might “describe commonly used approaches and criteria for analyzing works,” the NJCCC does not discuss how the teaching of music appreciation can or will influence a student’s humanistic perspective (NJCCC, 2011, “A General Education Foundation”). While some instructors might appreciate the interpretative freedom provided by the NJCCC, the lack of discussion and/or guidance as to how an instructor should go about developing a student’s humanistic perspective might be disconcerting for others.

Learning in the Humanities

In recent years, writers have been vocal about the need for instructors in the humanities to communicate how their instruction should be considered of value to students and society. Cohen (2009) wrote that, “With additional painful cuts across the board a near certainty even as millions of federal dollars may be funneled to education, the humanities are under greater pressure than ever to justify their existence to

administrators, policy makers, students and parents” (para 6). Unfortunately, in an age of widespread standardized testing and an obsession with quantitative assessment data, researchers have noted that more qualitative subject matters, such as those commonly found in the arts and humanities, face a more difficult challenge in communicating their worth to the public than STEM-based offerings (Anderson, 2002; Bers, 2000; Garber, 2012).

Humanities courses are valued for their focus on “doing” (Helm, 2000). Researchers have suggested that students exiting a humanities course should be able to more fully “participate in reflective discourse, to question, analyze, and understand” (Eisenberg, 1991, p. 114) and to “clearly communicate to an audience their experience or exploration in the arts and humanities” (Joe et al., 2008, p. 148). It is commonly suggested in the literature that faculty should serve the most pivotal role in clarifying the role of the humanities in higher education and its value to the general public (Eisenberg, 1991; Helm, 2000; Wallin, 1984).

Contrasting Views of Music Appreciation

There is a vast amount of literature related to teaching music appreciation to non-majors. Studies reflect an agreement amongst practitioners that a primary aim of instruction in music appreciation is the positive development of musical listening skills and a better understanding of music elements (Almujarreb, 2000; Enz, 2013; Renfro, 2005; Lin, 2006; Sprankle, 2015). Furthermore, the majority of music appreciation courses rely on Western art music for content, utilize a textbook to guide course design and follow a chronological approach (Almujarreb, 2000; Kong, 2006). On the whole then, the literature presents a generally clear picture of music appreciation overall.

Yet the literature also reflects a number of areas where music appreciation practitioners and researchers lack agreement. Himrod's (1989) historical study of music appreciation over the course of the 20th century found that music appreciation stakeholders continuously debated whether or not music appreciation could actually be taught and quite often disagreed about the meaning of the term 'music appreciation' itself. For example, Kivy (1991) was of the belief that Western classical music was too serious an activity for non-majors to learn in just one semester. He chastised the listening skills learned in music appreciation as parlor tricks "not worth the trouble acquiring" (p. 93) and arrived at "the distressing conclusion that there is no real justification for requiring students of the humanities to be familiar with such masterworks of the Western music tradition as Beethoven's Third Symphony" (Kivy, 1991, p. 88). Elliott (1995) characterized learning experiences where students learned to identify musical elements as "musically phony" and, "'school music' in the most contrived sense of the term" (p. 246). Rose and Countryman (2013) supposed that instructors emphasized music terminology and elements because they represented "static and transmittable" musical knowledge and were therefore more "easily assessable" (p. 48), but warned that music-elements approaches often assumed a "correct" way to experience music and, in doing so, likely denied students opportunities "to speak their truths" (Rose & Countryman, 2013, p. 50). While much of the literature reflects a rather distinct picture of what music appreciation is and has been for many instructors, there is an increasing area of researchers and practitioners who would prefer to see changes to the tradition.

Considering the growingly diverse nature of community colleges, there are questions about whether or not the curricula has been maintained or developed with all

students in mind. To this end, Allsup (2010) urged instructors to examine their tradition to see if it might be hiding relevant instructor or student experiences from examination. For example, while all major music appreciation textbooks provide some discussion of female composers, global music, and African-American music, Worster's (1999) analysis of five of the most commonly utilized music appreciation textbooks concluded that these topics really only receive a cursory examination. Mazzullo (2000) complained that the two most popular music appreciation textbooks not only dedicated the most pages to white male composers of the Western classical traditions, but also subordinated all non-Western musical traditions to the back pages of their books.

Other researchers have suggested that choosing repertoire without consideration of the past, present, and future lives of students is an authoritarian and hegemonic practice (Chybowski, 2008; Ford; 2006; Heimonen, 2008, Kramer, 2007; Rolle, 2017; Rose & Countryman, 2013; Walser, 2003). Chybowski (2008) traced the roots of music appreciation in the United States and found it has long ennobled "high" (i.e. Western classical) music over "low" (i.e. folk and pop) music. She criticized these practices as further promoting negative stereotypes where classical music stands for "Anglo-Saxon and American racial purity, authority, and sobriety," while folk or popular music served "the deviant, foreign, and racialized Other" (Chybowski, 2008, p. 235). Rose and Countryman (2013) wrote that courses in music appreciation that provide a singular emphasis on Western classical music negatively serve "as a framework of dominance, denying diversity, access and individual agency" (p. 45). Walser (2003) negatively characterized courses in music appreciation as settings where authority figures tell students what they ought to be listening to using only a single scale of value (i.e. aesthetic

experience). Walser argued that while instructors try to justify this by assuring students this new music is better for them, it is unlikely anyone can or will “explain how or why this improvement will take place” (2003, p. 19).

Statement of the Problem

It is unclear why college-level instruction in music appreciation is considered valuable for non-majors in the 21st century. Furthermore, as students take courses in music appreciation to satisfy a humanities elective, it is not evident the degree to which instruction in music appreciation satisfies humanistic learning. While there is a tremendous amount of discussion about music appreciation in the literature, there is very little qualitative research about its ends, its role as a humanities elective or the ways in which instructors of music appreciation perceive the course as beneficial for their students.

Need for the Study

A critical review of the literature related to instruction in music appreciation at American colleges and universities reveals a complex picture of music appreciation where disagreements exist even as to a proper definition of ‘music appreciation’ (Levinson, 2009; Renfroe, 2005; Zenker, 1996). Enz (2013) found that instructors of music appreciation largely disagree about the appropriate content of the course, an effective method with which to deliver instruction, and how to generally improve music instruction in the general education of non-majors (p. 39). In order to arrive at a more unified vision for music appreciation, more data is needed from instructors who have perceived instruction in music appreciation as being valuable for their students.

Dirske (2011) concluded that music appreciation researchers “usually make a case in favor of a particular teaching approach that they believe to be especially valuable based on their personal experiences in the classes they teach” (p. 33). He explained that justifications for music appreciation would be more persuasive to their colleagues, administrators, and the public if their arguments were backed by empirical findings. Instruction in music appreciation is in need of more empirical research concerning instructors’ experiences and perceptions.

Music education philosophers have maintained that music educators need to continually dialogue with one another about the purpose and value of instruction in music in the post-modern world (Heimonen, 2008; Rolle, 2017). Reimer (2003) warned that “without a unified vision of what is valuable, education can only be haphazard” (p. 242). If community colleges are to effectively serve their diverse student bodies, they must consider the wide range of values of their 21st century students. The design of this study provides space for music appreciation practitioners to discuss the value of instruction in music appreciation and the diverse students they engage with in their classrooms.

At the conclusion of three public meetings between 31 notable teachers, scholars, administrators, and authorities on higher education to discuss “the State of Learning in the Humanities in Higher Education,” the panel recommended that humanities educators continually ask themselves the “important questions of our institutions, of our faculties, and of our curricula. We must assure ourselves that the answers we live by are true and valuable. Are we teaching what we should?” (Bennett, 1984, p. 42). Heiland and Rosenthal (2012) closed their study by advising faculty to not leave the generalizing of humanities learning up to others.

At this point, the literature contains very little discussion about the role that instruction in music appreciation might serve in developing the humanistic perspectives of 21st century community college students. Relatedly, researchers have elsewhere emphasized the importance of humanities instructors taking a lead role in communicating the purpose and value of general education curricula at four-year colleges and universities (Laird et al, 2009) and at community colleges in particular (Eisenberg, 1991). There is a great need for arts and humanities faculty to regularly dialogue about the role general education courses such as music appreciation serve in the humanistic development of college students.

Purpose of the Study

This phenomenological study will examine the lived experiences of instructors teaching music appreciation at New Jersey community colleges in an effort to understand how instructors have perceived courses in music appreciation as being valuable to their students. Researchers and practitioners should be able to utilize this study to more fully consider their own music appreciation practices and how they compare with instructors at New Jersey community colleges. Also, this study will extend the knowledge related to teaching music appreciation as a general education humanities elective.

An additional purpose of this study is to better understand how and to what extent instruction in music appreciation develops students' humanistic perspectives. By exploring the experiences instructors have had in their classrooms, this study should aid future instructors and researchers in better understanding the humanistic aims of music appreciation courses. Also, as all appreciation-style courses at New Jersey community college must develop a student's humanistic perspective, it makes this particular cohort

of participants helpful in determining the function of music appreciation instruction in connection with humanities learning.

Humanities and music researchers have noted the importance of faculty members taking the lead in interrogating their subject areas and working together to more fully define the value of their instruction (Bennett, 1984; Heiland & Rosenthal, 2012; Heimonen, 2008; Laird et al, 2009; Rolle, 2017). This study will provide music instructors at New Jersey community colleges an opportunity to take the lead in defining the purpose and value of music appreciation. Also, the use of instructors' perceptions as the means towards defining the value of their professional practice should serve as a model for future researchers to replicate.

Research Questions

In qualitative studies, Creswell (2007) recommended researchers “ask open-ended research questions...and refrain from assuming the role of the expert researcher with the ‘best questions’” (p. 43). Furthermore, in an emergent phenomenological study, research questions might “change during the process of research to reflect an increased understanding of the problem” (Creswell, 2007, p. 43). The research questions of this study are:

1. How do instructors of music appreciation at New Jersey community colleges perceive instruction in music appreciation as being valuable to their students?
2. How do instructors of music appreciation at New Jersey community colleges perceive instruction in music appreciation as developing their students' humanistic perspectives?

Summary

The value of instruction in music appreciation as an academic, musical, and humanistic pursuit at colleges and universities remains largely unknown and a source of significant disagreement. It is unclear what students who complete a course in music appreciation are able to do better as a result of instruction (Enz, 2013; Renfroe, 2005; Sprankle, 2015). In many cases, learning outcomes are stated in terms so broadly that instructors are likely to interpret them differently or in contradictory ways. The literature related to outcomes of music appreciation instruction does not communicate how learning is valuable to students within and/or beyond their music appreciation classroom. As music appreciation courses at New Jersey community colleges are responsible for developing a student's humanistic perspective, there are questions as to how the development of this perspective is compatible with traditional learning goals associated with the humanities. While there is a wealth of research recommending one approach of music appreciation versus another, there is very little research considering why we teach music appreciation, how it is valuable to students, and/or how it serves effectively in its capacity as a general education humanities elective.

Chapter 2

Review of Literature

Himrod (1989) found that in each decade of the 20th century there was a recurrence in debates about the meaning of the phrase music appreciation, the best way to teach it, and why instruction in music appreciation should be considered valuable. This chapter will consider the literature related to teaching music appreciation in the United States with a particular emphasis on its role as a humanities elective as part of a college student's general education. In an effort to better understand the role instruction in music appreciation often serves at community colleges, this chapter will first examine the diverse missions of community colleges and consider the various types of learning associated with instruction in the humanities at community colleges.

Missions of the Community College

College music courses for non-music students have been part of most general education curricula since the beginning of the 20th century (Hund, 2014). Nearly a century ago, Manchester (1922) asserted that “No single educational agency outside the public schools exerts so powerful an influence on a larger proportion of the population than does the small college” and, therefore, it is appropriate that the small college might serve as the agency charged with “bringing music education to the masses of the people” (p. 603). The small colleges Manchester was praising here were more commonly known at the time as “junior colleges” (Meier, 2012).

The first public junior colleges, founded in 1901, emerged as a reaction to the growing number of high school graduates at the time and an increased need for skilled workers to fill positions created during the second industrial revolution (Meier, 2012).

Meier (2012) explained that community colleges have never seemed to take a lead in promoting social and economic change but tended to react and adapt to those changing conditions. Over the first few decades of the 20th century, junior colleges effectively served their local communities as they contended with the social and economic conditions of the Great Depression.

Later, shortly before the Second World War, two-year colleges underwent a noticeable adjustment in their missions from vocational training towards embracing “liberal-democratic notions of social mobilization” (Meier, 2012, p. 12). As a result of the 1947 Truman Commission’s call to expand the number of “community centers of learning,” by the 1960s a significant portion of Americans had a two-year college within commuting distance of their homes (Witt, Wattenburger, Gollattscheck, & Suppiger, 1997). This was roughly the time period where the phrase “junior college” was supplanted by “community college.” Also, the two-year college in general was no longer seen as a place where students could simply complete the first two years of their baccalaureate education, but was now viewed as a complex, multipurpose institution with an open-access mission and a renewed focus on vocational training (Meier, 2013).

Levin (2000) studied seven community colleges in the United States and Canada over the latter half of the 1990s and found that the academic and transfer missions that had once been so vital seemed to have been displaced by business and corporate cultures. The new mission of the community college, according to Levin (2000), was to be a competitive, economic institution and a place with “more business-oriented practices and a corporate-style of management” (p. 19). In other words, Levin (2000) found that

community colleges at the end of the 20th century were primarily concerned with capital interests including a focus on the reduction of spending in the public sector.

Meier's (2012) exhaustive historical study of community colleges concluded that "multiple missions and multiple identities are inherent in the organizational and social design of community colleges" (p. 16). As a result, "There is a history of ambiguity, even confusion, regarding the mission and purposes of the college." Adding to this confusion is Meier's (2012) finding that many community colleges have demonstrated a tendency to disregard formal mission statements in order to satisfy local, state, or federal government policies or if they felt that doing so might help them benefit from an appealing revenue stream (e.g. grants, bonds, etc.). The Association for the Study of Higher Education (2005) also found evidence that the actual educational practices at institutions of higher education often differ from the values promoted in their literature and on their websites as well. Meier (2012) predicted that the history of community colleges suggests that they will "continue to seek presumed advantages within economic trends and changing labor markets, while continuing their embrace of a fungible, comprehensive mission" (p. 15). In summary, community colleges have always maintained a variety of missions. However, the primacy of one mission over another was open to change and prone to influence by the social and economic conditions of the communities that the two-year colleges served. These factors have led to some confusion when trying to understand the mission of community colleges historically and in the present day.

General Education Humanities Learning

General education electives serve a primary role in the transfer mission of community colleges (Cohen, Brawer, & Kisker, 2014). As will be made evident, the

literature related to teaching music appreciation in the 21st century includes detailed conversations about the humanities function of the college-level music appreciation course towards the general education of students. In fact, as early as 1939, Lembke (1939) wondered how music instruction might “contribute to a humanities course” (p. 42). This section will examine three studies related to the various types of learning outcomes typically associated with humanities courses. The first two studies consider college-level humanities learning in general while the latter study by Eisenberg (1991) will specifically address humanities learning at community colleges. Although Eisenberg’s (1991) study is almost three decades old now, it is the most recent study in the literature that exhaustively examined humanities learning at community colleges across the United States. Also, it provided an extensive discussion about humanities learning goals at community colleges.

First, Helm (2000) participated in a pilot assessment project at his university along with a team of other humanities faculty members. His group’s intention was to more effectively define what it is that humanists do in order to determine how that kind of specialized “doing” might be taught, learned and, ultimately, assessed. Instead of viewing the humanities as a list of separate-yet-related disciplines (i.e. music, art, history, literature, etc.), Helm (2000) offered that the humanities would be better understood as “what humanists do when presented with a poem, a historical document, a philosophical or religious text, a musical composition or work of art” (p. 92). The key concept in the humanities, according to the team, was interpretation. Helm (2000) wrote, “The disciplines that make up the humanities all engage in the interpretation through language of meaning-bearing patterns or forms, which include but are not limited to written texts.

Humanistic activity is, therefore, essentially interpretative” (p. 93). After outlining a clear model of what should be done in the humanities, some members of the team implemented assessment goals in their classrooms and found “this new clarity sharpened [their] purpose and reshaped [their] classroom pedagogy” (Helm, 2000, p. 94). In the author’s personal experience, Helm (2000) found himself paying “more attention than ever before to what constitutes a humanities perspective and ways of thinking, and [he] found [him]self actively deliberating on strategies to initiate students to the ‘doing’ of the humanities” (p. 94). From this perspective, a course in the humanities must actively engage students in interpreting artifacts of that discipline.

Second, Joe, Harmes, and Barr (2008) examined the course objectives of 128 syllabi from courses in arts and humanities general education programs in an effort to “identify common learning outcomes” (p.132). Aiming “to maximize the number of ‘voices’ contributing to the process, and to minimize the burden on individual faculty members,” the authors chose to analyze syllabi for “explicit or implicit expectations for knowledge, skills, and values that students are expected to develop” as a result of instruction in the general education program (Joe et al., 2008, p. 135). The intention of their analysis was to assist in determining common and measurable outcomes that represent the shared “values and expectations of all faculty teaching arts and humanities general education courses...across multiple disciplines” (Joe et al., 2008, p. 134). Their analysis concluded that general-education humanities instructors highly value critical-thinking learning outcomes, believe students should develop cognitively and personally, prefer objectives that describe both what a student should know and be able to do and believe that, in becoming more self-aware of their place within their own cultural context,

that general-education humanities students should subsequently exhibit a greater appreciation of their own and others' cultures (Joe et al., 2008, pp. 147-148).

According to Joe and his colleagues, learning outcomes in the humanities ought to be classified within one of four organizing themes: perception, critical thinking, knowledge, or use of language. The authors defined perception as “a student’s internal framework for evaluating and making meaning of the world” (Joe et al., 2008, p. 145). Critical thinking was understood here as the ability to evaluate relationships between elements within and across disciplines. Knowledge pertained to objectives focused on a student’s development of subject-specific vocabulary, understandings related to subject-specific core issues central to that discipline, and knowledge of major works. Finally, under the “global theme” of “behavioral competencies” many objectives “indicated that students should develop in their ability to use language characteristic of the disciplines in the arts and humanities (Joe et al., 2008, p. 146). Here, “Faculty expected students to leave their courses with the ability to clearly communicate to an audience their experience or exploration in the arts and humanities” (Joe et al., 2008, p. 146). Since the authors’ analysis included objectives taken from existing syllabi, the researchers recommended these themes be reviewed and validated by a “stakeholder group,” or, in this case, by faculty teaching humanities courses in general education programs. Joe et al. (2008) add several commonly understood humanities learning goals to this discussion: perception, critical thinking, knowledge, and use of language. Courses in the humanities, then, might be discussed based on their intention or potential to influence a student’s ability to perceive, think critically, apply discipline-based knowledge and communicate using subject-specific vocabulary.

Lastly, a two-year study conducted by the American Association of Community and Junior Colleges (AACJC), with funding by the National Endowment for the Humanities, sought to strengthen community college humanities offerings across the country by providing 25 community colleges with comprehensive program resources related to the teaching of the humanities. To monitor the effectiveness of the program and highlight laudable achievements made in the teaching of the humanities, the authors analyzed all of the participating humanities programs as a series of case studies. At the conclusion of their report, a thorough definition of the humanities at community colleges was provided followed by a statement of why students at community colleges should study the humanities. According to the AACJC, the humanities assist students in asking themselves “who [they] are and what [their] lives ought to mean” (Eisenberg, 1991, p. 111). Instruction in the humanities, according to the authors, “should develop students’ abilities to participate in reflective discourse, to question, analyze, and understand” (Eisenberg, 1991, p. 113). Also, students should “gain knowledge and [an] ability to think concretely about important social and personal questions and to communicate these thoughts through clear and effective written expression” (Eisenberg, 1991, p. 113). The study highlighted the particular importance of teaching the humanities at community colleges in order to counterbalance the emphasis on vocational training that prevails at most two-year colleges. As per the role that humanities faculty serve, the authors recommended that humanities faculty at each community college “take the lead in building appropriate humanities program[s]” and develop “a comprehensive plan for helping their students achieve knowledge of and sophistication in the humanities” (Eisenberg, 1991, p. 113). Much of what was described in the AACJC report reaffirmed

the importance of humanities learning goals described in studies by Helm (2000) and Joe et al. (2008) (i.e. skills related to interpretation, perception, critical thinking, knowledge, and use of language). However, the AACJC additionally emphasized the importance of humanities courses influencing a student's ability to engage in reflective discourse and to explore questions about who they are and what their lives might mean. Thus, the humanities function of courses in music appreciation will be discussed in this study to the degree that they intended to influence a student's ability to perceive, think critically, apply discipline-based knowledge, communicate using subject-specific vocabulary, engage in reflective discourse and consider who they are and what their lives might mean.

The purpose of this section was to provide some focus on the types of learning that is often expected in general education humanities electives so that courses in music appreciation that qualify as general education humanities electives can be viewed comparatively. The following sections of this chapter will now specifically address instruction in music appreciation. This examination will begin with a look at the early formal roots of music appreciation in an effort to contextualize the influence of past practices on modern-day philosophies and pedagogies.

Early History of Music Appreciation in the United States

Early formalized instruction in music appreciation was intended for a public perceived as incapable of intelligently interacting with works of “art music” (i.e. Western classical music) deemed more elevated by musical connoisseurs (Keene, 2009; Mark & Gary, 2007). In 1789, music historian Burney complained, “There have been many treatises on the art of musical composition and performance, but none to instruct ignorant

lovers of music how to listen or judge for themselves” (Scholes, 1935, p. 3). The 19th century witnessed a steady increase in the publication of how-to music-listening books aimed at developing appreciation skills in musical amateurs and novices (Chybowksi, 2008; Himrod, 1989; Keene, 2009). Himrod (1989) explained that early formal music appreciation drew inspiration from “lecture-recitals at the college-level,” and from books aimed at “laymen inclined to increase their knowledge about music” (p. 308). For example, Fetis’ popular book of 1830 proposed “to give general and sufficient information, on all that contributed to the effect of the art of music, with as little use of technical language as possible” (quoted in Keene, 2009, p. 243). In the later decades of the 19th century, Surette presented lectures throughout the United States and England intent on assisting listeners to “perceive each of the elements in its proper relation” while music critic Krehbiel published *How to Listen to Music* for “untaught lovers of the art” (Keene, 2009, p. 245). Even at this early stage of formalized instruction in music appreciation, it is clear that instructors differed in their perceptions of what the course should achieve and how much technical musical language and concepts were appropriate.

By the beginning of the 20th century, due in great part to the popularity of books and lectures devoted to aural training in the appreciation of music, instruction in music appreciation was added to the public school curriculum (Himrod, 1989; Keene, 2009; Mark & Gary, 2007). In fact, with singing schools moving towards obscurity, instrumental music programs still only in their infancy, and an increased access to technology such as phonograph players, the adoption of appreciation as the chief learning outcome gave music educators a relevant social phenomenon with which to associate their instruction (Birge, 1937). Birge (1937) wrote, “The combination of influences . . .

educational, sociological and musical, pointed toward the 20th century conception of the aim and purpose of music education, namely, ‘appreciation’” (p. 152).

The first music appreciation course taught in an American public school is believed to be Regal’s course designed for students “who have not and never expect to have any technical proficiency” at Central High School in Springfield, Massachusetts during the final years of the nineteenth century (Keene, 2009, p. 246). Regal emphasized the importance of understanding musical form and content as a means to “appreciate music directly” and more fully enjoy the emotional effects of musical masterpieces (Keene, 2009, p. 247). Formal music appreciation is seen then in its earliest days as targeting the general education of the common music listener and not the performer.

In many ways, the learning outcomes music educators desired in the first decades of the 20th century resembled the kinds of learning one might find in a traditional music appreciation course today. One example of this came as a result of Indiana’s legislature in 1905 requiring that all high schools offer a course in music outside of choir (Keene, 2009). As a result, Earhart created a “Critical Study” course that focused on “sixteen great composers from Bach to Wagner” (Keene, 2009, p. 248-249). Earhart said,

I wanted them to know what romantic and classical, polyphonic and monophonic meant; what ‘absolute’ music meant; what descriptive music meant and how far it could go—and I foresaw here how, without my saying a word about it, they might get several glimpses into the larger reaches of life and art. (Quoted in Keene, 2009, p. 249)

Again, this comment by Earhart over 100 years ago would not seem out of place in discussions about teaching music appreciation today.

Radio Programs

While the earliest approaches to developing a student's appreciation for music involved the performance of music through singing and classroom pianos, technological advancements in the form of phonograph players, audio recording, and, eventually, the availability of radio broadcasts in the classrooms and at home caused a wave of change in the profession. A major development in this area was the proliferation of radio programs geared towards the development of a greater appreciation of Classical music. One popular radio program was hosted by New York Philharmonic conductor Walter Damrosch (Keene, 2009). Damrosch produced a variety of episodes targeted to young children and, in other cases, college students and adults. Each episode featured pieces of the Classical music canon performed by the New York Philharmonic and were followed by Damrosch's quizzing of his audience. It was estimated by the National Broadcasting Company that 5,176,960 children listened to Damrosch's broadcasts in 1930 alone (Keene, 2009).

A closer inspection of Damrosch's program reveals his interest in both analytical aspects of classical music and, alternatively, more programmatic and extra-musical features. For example, on April 26, 1929, in preparation for a concert targeting older listeners, Damrosch challenged the audience to answer formalistic questions such as: "In what forms is the first movement of a symphony usually written? Give a brief description of sonata form. In what form is the second movement of Beethoven's 5th Symphony composed?" (Keene, 2009, p. 279). In addition to formalistic questions, Damrosch also urged his audience to consider more programmatic or extra-musical questions. For example, he urged his audience to consider "What dramatic concept is the first movement of Beethoven's Fifth Symphony generally supposed to express?" and, "What picture did

Mr. Damrosch evoke as a possible interpretation of the second movement of the Fifth Symphony?” (p. 279). In the accompanying Teachers Manual for the program, the provided answer to the latter question is “a walk in a lovely garden, in which one finds a statue erected to the memory of some national hero” suggesting an emphasis on programmatic or extra-musical understanding of the sonic experience.

Perhaps most importantly, Damrosch’s widely influential program would provide a template for future audience-engagement programming by symphony orchestras. Bernstein’s famous “Young Peoples’ Concerts” that aired on CBS between 1958 and 1972 were in many ways an extension of the audience-building tradition pioneered by Damrosch. Today, many orchestras around the country, such as the New York Philharmonic, the San Francisco Symphony, and the Philadelphia Orchestra, offer similar programming geared towards children, college students, or more mature adults where audiences listen to live music and participate in conversations about the music afterwards.

Music Memory Contests

The growing availability of phonograph record players gave rise in many schools and towns to popular “music memory contests” which proved particularly influential in the development of music appreciation curricula and instructional practices over the second decade of the twentieth century (i.e. needle drop quizzes) (Keene, 2009). At first, these contests required participants merely to recall the name of the composer and composition upon hearing a section of the music. By 1924, in an effort to more uniformly agree on the same pieces at all contests, the National Bureau for the Advancement of Music published a list 100 musical selections as determined by key music educators of

the time including Osbourne McCarthy, Will Earhart, and Frances Elliott Clark (Keene, 2009, p. 282). These 100 musical selections were then used as the basis for music appreciation instruction around the country.

While many educators embraced contest preparation during their music classes, other educators found the task of drilling students for music memory contests intrusive (Keene, 2009). Similarly, some music educators questioned the educational value of preparing students for such contests. This early disagreement between educators who either enthusiastically prepared their students for music memory contests or instead questioned the value of doing so represents a key point in the history of instruction in music appreciation where educators vehemently debated the purpose and value of instruction. For example, it was around this time that composer and critic Virgil Thomson famously coined the music “appreciation-racket” where, “music is neither taught nor defined. It is preached. A certain limited repertory of pieces, 90 percent of them 100 years old, is assumed to contain most that the world has to offer of musical beauty and authority” (Quoted in Tommasini, “Highlights”, para. 1, 2016). This early disagreement regarding the substance and pedagogy of music appreciation has echoed through the decades.

The National Bureau for the Advancement of Music seemed to agree in part with Thomson as they concluded that music memory contests prioritized “those points which merely aid in recognition, at the expense of the true teaching of appreciation” (Keene, 2009, p. 283). Contrasting opinions of what students should be able to do upon hearing a piece of music likely played a role in the ultimate decline of music memory contests which were presented on fewer and fewer occasions throughout the 1930s (Keene, 2009).

However, many instructors of music appreciation today still include “drop the needle” activities in their courses demonstrating the lasting influence of those former music-memory contests (Wallace, 2013).

Early Music Appreciation Learning Outcomes

In 1931, K-12 music educators gathered at the Lausanne Conference in Lausanne, Switzerland to discuss, among other things, the so-called “appreciation movement” (Macpherson, 1933, p. 904). As a result of their discussion, they drafted the “Lausanne Resolution” which declared that music should “be judged solely through an analysis of its internal features, its form” (Barrett, 2006, p. 174). Once adopted and subsequently promoted by influential music educators, this philosophy was standardly applied to instruction in music appreciation (Keene, 2009). Many music instructors today still observe some variation of this “traditional” approach where their students learn to better understand musical terminology, recognize timbres of the orchestra and, above all, properly navigate Western classical music forms (Almbujarreb, 2000).

Though many instructors of music appreciation were satisfied to emphasize music’s formal features, other educators bemoaned the tendency of instruction to ignore the more human aspects of musical experience in favor of structural analysis. For example, Cady (1910), a colleague of the educational philosopher Dewey and also the music instructor at Dewey’s K-12 experimental school in Chicago, criticized the tendency of music appreciation instruction in the early part of the 20th century to overemphasize technical elements while subordinating or altogether excluding any consideration of transferable learning outcomes such as meaning making. Cady (1910) wrote, “So far, musical appreciation on the part of the listener has most largely confined

itself to discerning the purely musical content, and apprehension of the anatomical structure—that, is the study of design” (p. 51). Instead, Cady (1910) suggested that music appreciation instruction ought to help the student become “intensely alive to the significance, the essential meaning” of musical works (p. 51). Cady serves as one of the earliest music appreciation instructors to emphasize the importance of instruction moving beyond skills of recognition towards skills of interpretation.

Briggs (1932) too complained of an overemphasis in the instruction of layman on the technical features of music. Instead, he recommended instructors encourage “expression of individual interpretations, the comparison of them with others, and the synthesizing of interpretative details to the appreciation of larger wholes” (p. 40). To this end, Cady and Briggs represent the first wave of K-12 music appreciation instructors focused primarily on the humanistic aspect of music appreciation such as meaning making (i.e. interpretation) and less on the development of technical skills related to formal music analysis.

One of the most influential K-12 instructors of music appreciation in the first decades of the 20th century was Frances Elliott Clark (Keene, 2009). Clark (1939) also believed that instruction in music appreciation should develop interpretative abilities beyond just the technical analysis of a musical work. She contended that music appreciation ought to develop “a greater capacity to perceive and comprehend the inner meanings of music” (Clark, 1939, p. 178) and an ability to “form definite opinions and clear judgements as to the meaning the composer intended” (p. 61). While Clark’s music appreciation course might have been progressive in providing for more humanistic learning outcomes, her exclusive focus on the “finest” music compositions (i.e. Western

classical music masterpieces) was commonly aligned with the majority of her colleagues (Keene, 2009). For Clark (1939), the value of instruction in music appreciation was in providing a safeguard against a student becoming an “individual whose mind is untrained and uncultured, whose life experiences have been meager and commonplace and to whom the ‘things of the Spirit’ are all but unknown” (pp. 11-12). Thus, by the middle of the 20th century, the approaches to training laymen to better perceive musical performances were numerous and sometimes conflicting. Clark’s approach, however, serves as an early example of a less analytic, more humanistic approach to music appreciation and a predecessor of the aesthetic mission of music education that would follow (Keene, 2009).

The popularity of courses in music appreciation in public schools was relatively short-lived in the United States. During the 1920s, public school music appreciation courses were gradually replaced by symphonic and marching bands (Mark and Gary 2007). Fortunately, this did not mark the end of the music appreciation tradition. Instead, music appreciation courses returned to their former home, post-secondary institutions (Chybowski, 2008). As a result, the pedagogical practices and philosophies employed at colleges and universities mirrored those that guided public school teachers in the first decades of the 20th century (Himrod, 1989).

Philosophies related to teaching music appreciation at the college-level ebbed and flowed with the shifts in general music education philosophy over the latter half of the 20th century (Mark, 1982). By the 1960s, music educators were primarily concerned with developing the aesthetic nature of their students and refrained from addressing extramusical benefits of instruction (Mark, 1982). Reimer (1970) complained in the first

edition of *A Philosophy of Music Education* that “Justifications for music education have dealt richly with matters of outward utility and poorly with matters of inward significance” (p. xi). For Reimer (1989), “aesthetic education is the systematic attempt to help people become more sensitive to (better able to perceive and react to) conditions which present forms of feeling” (p. 229). Reimer’s text and its subsequent editions became the foundation textbook for music education philosophies related to music listening and musical performance for decades to follow (Elliott, 1995).

Himrod (1989) noted that, over the course of the 20th century, instructors and researchers have continually debated how to interpret musical meaning, whether music outside of the Western classical canon should receive serious study, and the degree to which courses in music appreciation should focus on extramusical subject matter (Himrod, 1989). Recent studies have demonstrated that a desire to develop students’ perceptive listening skills and to enhance their aesthetic experiences of music remain primary goals for instructors of music appreciation (Almujarreb, 2000; Enz, 2013; Renfro, 2005; Lin, 2006; Sprankle, 2015). It is important to understand how music education practitioners think about finding meaning in music in order to comprehend how they might assign value to music appreciation. The following section then focuses on the concepts of music and aesthetic appreciation in general as well as on musical-meaning and music-listening philosophies related to instruction in music appreciation.

Teaching for Musical Meaning and Music Listening

Over much of the 20th century and early 21st century, there were effectively two schools of thought as to how to approach musical meaning in music appreciation (Himrod, 1989). Meyer (1956) characterized these two groups—absolutists and

referentialists— based on how listeners attribute meaning to a piece of music. He maintained that absolutists believe that the meaning of music is intramusical or lies within the work itself while referentialists find “musical meanings refer to the extramusical world of concepts, actions, emotional states, and character” (Meyer, 1956, p. 11). Both groups could also be further classified as having a “formalist” or “expressionist” distinction. Meyer (1956) explained that formalists believe musical meaning is intellectual and that meaning is found in one’s “perception and understanding of the musical relationships set forth in the work of art” (p. 13). An expressionist holds that music can be both intellectual and emotional. Expressionists necessarily fall somewhere on a continuum between absolutism or referentialism. Thus, an absolute expressionist holds that the tones themselves are capable of exciting feelings “without reference to the extramusical world of concepts, actions, and human emotional states” (p. 13). A referential expressionist feels that emotional responses to music are the result of musical sounds triggering some extramusical human emotion or memory.

Herzog (1995) argued that it was insufficient to evaluate the aesthetic value of a musical work as some purely self-referential experience without any extramusical considerations. The author denied that musical understanding was a necessary component in music appreciation. Instead, it was her position that any number of other extramusical factors might lend themselves to appreciation and interpretation. Herzog (1995) questioned if “any one interpretation [was] ever really adequate...[W]hat reason is there to prefer the purely musical ones over those that employ extramusical terms” (p. 306). More so, “Might not someone with a rich, descriptive vocabulary of extramusical terms know more about a work than someone who simply had a sense of what sounded right?

And would not someone equipped with a mastery of both musical and extramusical terms...be better able to understand a work than someone who had a mastery of one set of terms but not the other?" (Herzog, 1995, p. 306). Herzog (1995) advised against an over-analytical, objective perspective of music appreciation. She warned, "When musical meaning is conceived in abstraction from human interests, its relation to critical discourse becomes problematic" (Herzog, 1995, p. 311).

Aesthetic philosopher Levinson (2009) considered at length what it means for a student to aesthetically "appreciate" music. He posited that an act of appreciation is distinct from an act of perception as perception does not necessarily insure a positive reaction on behalf of the perceiver. Secondly, he reasoned that appreciation is not synonymous with evaluation as a process of attributing value to something that might lack the necessary sympathetic feelings involved in an appreciation. Finally, he wrote that appreciation is not simply "taking pleasure in hearing music" as pleasurable listening might even occur when one is only partially listening to music (Levinson, 2009, p. 415).

Levinson (2009) thought it imperative that an aesthetic appreciation of music was based on music's "hearable form and content, rather than for its instrumentality in relation to external purposes" (p. 416). He did not believe this to mean that a listener should ignore the social or cultural function of a piece of music from which it originated. Rather, Levinson (2009) believed one ought to consider "music's functional aptness" as inherent within its form (p. 416). Thus, Levinson's appreciation begins with an understanding of music's small- and large-scale form. In other words, while listeners are likely to appreciate the overall design of a piece of music, this appreciation is informed on a moment-to-moment basis by one's perception of small-scale, singular musical

events (i.e. some particular melodic theme, an interesting rhythmic development, a colorful arrangement of harmonies, etc.).

Levinson (2009) also held that appreciation necessarily involves one's imagination. In support of a more referentialist vantage point to music listening, Levinson believed listeners naturally ascribe metaphorical associations with the movement of the music. For example, a listener might hear a bass line lumbering, a melody soaring or a short motive as falling. As stated previously, this belief is in line with the tradition of musical referentialism (i.e. a belief that musical sounds might refer to something beyond themselves). Similar to appreciating musical motion or movement, Levinson also acknowledged the tendency for listeners to associate particular sounds with some humanly gesture or act. Here, a listener might acknowledge musical sighs, cries, or even consider an aggressive rhythm as revenge, etc. Lastly, Levinson's appreciation of music requires that a listener respond "empathetically, sympathetically, antipathetically, or in some combination of those ways" to the overall expressiveness of the music. This involves the listener responding emotionally to a piece of music based on "hearing the music as an expression of that emotion, or imagining the music to be an expression of that emotion, or at the least, being disposed to so hear or so imagine" (Levinson, 2009, p. 421).

Barrett (2007) analyzed acts of aesthetic appreciation in an effort to assist practitioners in teaching it more effectively. He (2007) clarified that an appreciation is a "complex act of cognition" requiring students to have some knowledge of what is appreciated (p. 651). A "full appreciation" requires "engagement with what is appreciated, and such engagement involves knowledge of various sources, including

emotion that informs knowledge” (Barrett, 2007, p. 651). Barrett believed that all acts of appreciation result from a positive or negative judgement of the art object and that this judgement is dependent on one’s interpretation. Barrett (2007) believed that in developing interpretative abilities, courses in aesthetic appreciation have the potential to help students better know themselves and, when sharing their insights, students might experience people “being vulnerably human” (p. 651). Finally, Barrett (2007) urged art educators to broaden the scope of their study to include artifacts outside of fine art and to provide opportunities in their curriculum for students to examine “what and why we value” in an effort to learn about themselves “and others and, if, how, and why values differ” (p. 12).

Haack (1992) conducted a thorough review of literature related to the acquisition of music listening skills throughout the 1980s and concluded that there really is not a clear picture of what it means to be a “capable” listener or an “experienced” listener. His contention at the time was particularly related to the lack of research related to the development of listening skills that might lead to more imaginative or feelingful listening experiences for students. The following studies have continued Haack’s (1992) work and provide a focus on key issues related to teaching music listening in the 21st century.

Dunn’s (2011) comprehensive review of research related to music listening considered literature ranging from studies on how infants are initiated into their musical world via their mother’s voice all the way to studies measuring the aesthetic experiences of adult listeners utilizing a scientific Continuous Response Digital Interface. Overall, Dunn noticed that while the number of people who listen to classical music is low, the majority of studies related to music listening use classical music. Dunn (2011) figured

recommended that college appreciation courses "may have a significant impact in bridging the cultural dissonance" (p. 52). Dunn (2011) figured if more people took music appreciation courses and learned to appreciate classical music, classical music might rise out of its general state of obscurity.

Dunn noted an absence of studies that addressed how to actually improve listening skills. He said that there does "not appear to be systematic efforts to research how to move students toward becoming expert listeners" (Dunn, 2011, p. 53). Like many other instructors who teach music appreciation, Dunn was concerned that, despite all of the studies related to music listening that have been conducted over the past century, there really is not a clear picture of what it means to be a "capable" listener or an "experienced" listener. He added, "If broadening and deepening the intuitive listening experience is sought as a goal, how do we know one is a highly experienced listener, and how do we help others reach that level?" (Dunn, 2011, p. 53).

Similar to Dunn, Espeland (2011) examined the first 100 years of teaching music listening in schools from a psycho-cultural perspective. She commented that a key issue facing 21st century educators is in developing curricula capable of meeting the needs of the culturally pluralistic population in schools. More so, she maintained that in a globalized, technology-based society with unlimited access to music, music educators face a unique challenge. As a result, she argued that, "Future practices have to deal with this situation on the basis of priorities in cultural values as well as in theories of learning and an effective listening education for all" (Espeland, 2011, p. 160). The author complained that music-listening educators are still contending today with century-old, music-appreciation questions like "what music to listen to, what to listen for in the music,

how to listen, when to listen in an educational process and, lastly, how to allow—or rather encourage—students to express learning and understanding in the listening classroom” (p. 146).

Espeland’s (2011) study reduced the possible approaches to music appreciation down to three groups of commonly practiced pedagogies. The first approach was referred to as “rationalification” and included those pedagogies that advocated for the judgement of music based on its structural elements without consideration of its nonmusical aspects (i.e. imaginative, emotional, visual, etc.). She commented that “rationalification” was arguably the most dominant approach and very likely the reason that music from the Western classical canon has been valued by instructors in music appreciation above all other genres.

A second commonly practiced approach is called “narratification.” In this approach, instructors have students conjure up imagery and/or create stories in their imagination based on the musical sounds they are presented. Therefore, within this approach, program music is prioritized over absolute music based on greater potential for imagery. As previously mentioned, this approach too has long been contested by absolute formalists like Hanslick and Kivy who believe the true value and meaning in music lies in its purely sonic attributes. The conflict Espeland found within both “rationalification” and “narratification” is they are ultimately grounded in meanings understood by instructors. As such, students are not provided the freedom to construct their own meanings.

Espeland (2011) suggested that approaching the problem from psychocultural perspective might provide a remedy. Borrowing the phrase “artification” from

Dissanayake, Espeland explained that the proper psychocultural approach to music appreciation would be to assist students in interpreting the meaning of “artified” materials, “spaces, bodies, sounds, words, movements and ideas” (p. 169), as they are used in particular cultural ceremonies and rituals. Espeland suggested that this approach had the potential of allowing participants to actively construct multiple meanings as part of a sub-community of mutual learners. Students in Espeland’s (2011) course are viewed as artful participants and provided the space for “situational, cultural, and contextual adaptations with regard to the selection of music as well as to other aspects of music-listening processes” (p. 171).

Evident in these studies related to music listening is an acknowledgement that there is more work to be done in clarifying what it means to “appreciate” and what it means to be a “good” music listener (Dunn, 2011; Haack, 1992). There is also evidence of a growing concern about accommodating pluralistic classrooms in the 21st century (Espeland, 2011). The next section will shift its focus into the music appreciation classroom itself through an investigation of various pedagogical approaches.

Approaches to Music Appreciation

The literature is filled with a multitude of different approaches to teaching and researching music appreciation at the college level. Enz (2013) concluded that authors of studies related to teaching music appreciation disagree as to the appropriate content for the course, the proper methodology for delivering instruction, and the best way to improve the education of non-majors (p. 39). This section will commence with a discussion of studies that tested different approaches to music appreciation and will be followed with a discussion of a few theoretical and empirical approaches.

Testing Approaches to Music Appreciation

Studies that tested one approach to music appreciation versus another are valuable as they shed light on the kinds of things that instructors perceive as valuable enough to test. Furthermore, they often provide some perspective on what elements of the course students respond best to. Gordon (1996) noticed a trend in his courses where students entered the semester seemingly less equipped than previous students in being able to discuss music elements. He worried how in one semester he might be able to “introduce chronology and style to students who, for the most part lack an understanding of music terminology, cannot identify the sounds of orchestra instruments, and are unable to perceive aspects of rhythm, melody, and harmony” (Gordon, 1996, p. 103). As a result, he tested three different approaches to music appreciation using 203 non-majors to determine which approach might be the most effective in developing a student’s ability to distinguish between different musical meters and, also, major versus minor tonalities. The first approach was a historical design using a textbook that followed a chronological design. The second approach was referred to as an analytical approach and utilized a textbook that focused on intelligent, analytical listening. The third approach, the contextual approach, basically blended the former approaches and provided students with analytical, historical, and anecdotal information related to each piece of music they considered. He used the Iowa Test of Music Literacy as a pretest and a posttest. Students who were taught using the historical approach demonstrated the least gains. Students in the analytical class showed significant changes in their ability to distinguish between major and minor tonalities, but exhibited no changes in their perception of meter. The students provided a contextual approach demonstrated significant gains in their

perception of both tonality and meter. The author concluded that students might be best served in courses where historical and analytical components are evenly balanced.

McNeely (2013) wanted to determine if an attentive listening based approach to music appreciation would be more effective in developing the factual knowledge and listening skills of a college, non-music major than a traditional approach to the course. She taught and tested the traditional class using Kamien's (2004) *Music: An Appreciation* and the attentive listening class using Wallace's (2013) *Take Note: An Introduction to Music Through Listening*. Using a researcher designed pretest and posttest, McNeely (2013) ultimately found no differences between a traditional versus a less-traditional approach to teaching music appreciation in regards to influencing a student's factual knowledge or listening achievement.

Zalanowski's (1986) study concluded that when courses in music appreciation become too technical and objective, student enjoyment and interest levels are negatively influenced. She researched the effects different listening instructions had on subjects (N = 60) with different cognitive styles (left versus right hemisphere) while listening to absolute and programmatic music from the Western classical repertoire. She found no improvement of any aspect of appreciation for subjects who received concrete-analytical listening instructions similar to those instructions commonly found in music-appreciation textbook listening guides (i.e. key, theme identification, timbre, notation examples, etc.). However, students who were given imagery-based instructions demonstrated the greatest levels of enjoyment. Furthermore, those students who were given instructions based on the programmatic features (i.e. musical storytelling) exhibited the greatest levels of understanding in her study. Since greater degrees of growth were associated with

instruction using extramusical components, Zalanowski's study lends support to those the referentialist approach to of musical appreciation.

Halpern (1992) tested how an analytical approach to the course might compare to a design richer in music history. In her study, students who were treated to historical program notes before listening to a piece demonstrated a more positive response to the music than students who were presented analytical notes or nothing at all prior to listening to the same music. These results are in line with Zalanowski's (1986) study mentioned earlier where providing analytical instruction to students does not lead to increased appreciation. Halpern (1992) determined that, upon learning more about the lives and worlds of the composers, students might "value music increasingly through an understanding of its human origins" (p. 45). This finding agrees with Gordon (1996) where students perform better in the course due to the availability of socio-cultural information.

Eakes (2009) compared a chronological approach against a sociocultural approach to instruction in music appreciation using both an online and a face-to-face delivery system. He concluded that the sociocultural strategy, which included utilizing both Western and non-Western music, yielded "greater music achievement gains and course satisfaction" (Eakes, 2009, p. 109), than the chronological approach. However, the researcher noted that open-ended, divergent assignments which were only used in the socio-cultural approach might have been influential in course satisfaction scores as opposed to the content itself (Eakes, 2009, p. 107). As a result of the study, Eakes (2009) recommended instructors consider utilizing a socio-cultural approach to music appreciation as a viable alternative to "traditional curricula" (p. 107). Also, Eakes (2009)

inclusion of music outside of the Western classical music canon represents a shift towards greater pluralism in the music appreciation class. In summary, these studies demonstrate that socio-cultural approaches lead to higher course satisfaction and academic gains for students than overly technical or analytical approaches to music appreciation.

Cooperative Learning Approaches

Three studies concluded that courses that utilize cooperative-learning strategies yield a greater development of listening skills than courses that are lecture only (Holloway, 2004, Hosterman, 1992; Smialek & Boburka, 2006). Two of those studies will be described here as they reflect more significantly how learning outcomes associated with the humanities might be targeted in an otherwise staunchly traditional music appreciation course.

Holloway (2004) examined how utilizing cooperative-learning strategies in a music appreciation course might influence the development of music listening skills. She found that students who participated in cooperative-learning groups enjoyed the class to a greater extent and developed better listening skills than students who were provided lectures. She attributed the greater development in the cooperative learning group to, among other things, discovery-learning activities where students were free to interpret and reconstruct the music in a variety of creative ways. Holloway (2004) attributed the gains in enjoyment to the fact that many students “realized they learned more both academically and socially” (p. 90). As a result of her study, Holloway (2004) emphasized that a course in music appreciation might be valuable in developing both music listening skills and more humanistic outcomes such as “problem-solving effectiveness, group

productivity, social adjustment, positive attitude toward learning, appreciation of cultural and individual differences, belief in one's basic competence and worth, development of achievement motivation, and development of interpersonal skills" (p. 90). Many of the extramusical outcomes mentioned here might serve an important role in understanding how music appreciation courses have the potential to meet more humanistic ends.

While Hosterman (1992) did not discover the same attitudinal or music-knowledge differences in his own study of a cooperative-learning versus a lecture approach, his study too found that students who participated in cooperative-learning groups developed better listening skills. He credited the positive gains in listening skills to students from varying musical and cultural backgrounds being able to listen together while sharing their own personal insights. Over the course of their time, Hosterman (1992) believed all students gained more "self-confidence and were able to discriminate on their own" (p. 108). In line with the other cooperative-learning studies, Hosterman's findings provide evidence that one value for a course in music appreciation, at least one that utilizes cooperative-learning strategies, might be in simultaneously developing student self-confidence and music-listening skills.

Theoretical Approaches to Music Appreciation

The following two studies describe two theoretical humanities approaches to music listening. They are integral to this study as they draw us closer to the connections between instruction in music listening and humanities learning.

While Sibbald (1989) did not specifically target a college-level music appreciation class, her study is included in the discussion here as it seems to be the only extensive discussion in the literature related to how humanistic philosophies and

pedagogies might be fully realized in the music appreciation classroom. Sibbald (1989) complained that, “Many secondary students graduate with no appreciation for the genius of masterpieces, no knowledge of great musical thinkers and the times which produced them, and no passion for worthwhile experiences with music” (p. 9). She suggested that it was the “narrow view of aesthetic perception” that caused music educators to fail in intellectually engaging students (Sibbald, 1989, pp. 10-11). Instead, it was Sibbald’s (1989) contention that instructors needed to realize music instruction as, “a more rigorous, humanistic discipline” (Sibbald, 1989, p. 184). Her solution was a unique, humanistic design for music education that she referred to as discipline-based music education (DBME). Sibbald (1989) argued that a humanistic perspective of music listening requires students to think critically, to think historically and to understand music as an art of communication in any of its forms (p. 33). One of the primary goals of DBME was the development of connoisseurship which implied, “the acquisition of competent judgment as well as the musical skills to participate and appreciate” (Sibbald, 1989, p. 9). For Sibbald, music should be “discovered through inquiry and discourse as in all the humanities” (Sibbald, 1989, p. 6). Though Sibbald’s design did not specifically target college-level music appreciation courses, its humanistic design might serve as a criterion to comparatively assess the degree to which college-level courses in music appreciation consider humanistic learning goals. Also, as no other theory was found in the literature that related instruction in music listening with the philosophies of central 20th century humanistic thinkers, it was deemed worthy of consideration in this conversation about the role that music appreciation courses might serve in developing humanistic teaching and learning.

Kelly (2013) did not see a need for “non-majors taking their first and last music course ever” to understand more complex areas of music theory and compositions, such as sonata form or circle of fifths, he often found music-appreciation textbooks (p. 151). Instead, Kelly (2013) believed students needed to “own their music” (p. 152). He believed this could be achieved by assisting students in understanding, “what it was like to be at the first performances” of celebrated pieces in the classical repertoire (Kelly, 2013, p. 156). Instead of students investigating and analyzing the historical backgrounds of many pieces of music, Kelly suggested that instructors deeply examine the time periods of only a handful of works. Kelly (2013) believed students are likely to become more appreciative as they uncover the human elements involved in composing masterpieces of the Western classical canon. Halpern's (1992) aforementioned study also claimed that students are likely to be more successful in music appreciation as they form greater connections with the human elements of the music.

Empirical Models of Music Appreciation

This section concludes with a discussion of three empirical models of music appreciation. The following authors each devised their own unique approach to music appreciation and then delivered the course to students while making observations throughout. At the conclusion, each of the authors delivered their findings and conclusions.

Hafer (2012) created a course called “Pedagogy of Music Appreciation” for University of Southern Mississippi graduate students in an attempt to prepare them to teach music at the college level. Hafer (2012) first pondered if a music appreciation class should “be an abbreviated music history survey or [were] there alternative ways to

organize it?” (p. 58). He advocated the designing of “lessons that ultimately develop an educated, interested and lifelong concert audience” (p. 62). Primarily, Hafer (2012) said that “students should come away loving music—new music, different music, perhaps challenging music, but music that stays with them and embraces them and makes them come back for more” (p. 61). In order to do so, Hafer recommended targeting three primary learning areas long associated with instruction in music appreciation. First, Hafer believed that students should learn to critically listen by “becoming conversant with the elements of music and the families of instruments in the orchestra” (p. 60). Secondly, students ought to be able to demonstrate an understanding of historical context by identifying the periods in which it was created. Lastly, Hafer underscored the need for instruction to ensure some level of synthesis and recommended writing “concert reports that accurately apply the elements of music to the pieces on the program” as one particular method for doing so (p. 61). Hafer’s study is especially interesting because it is the only study in the literature focused on teaching teachers to deliver courses in music appreciation.

Hartwell (2009) discussed his design of a multicultural, postsecondary course in music appreciation as a response to the “declining enrollment and outdated curricula” of general education courses in music appreciation (p. 4). Additionally, Hartwell wondered if “the course’s cultural and gender hegemony could be contributing to its demise?” (p. 4). Hartwell observed a tendency for courses in music appreciation to minimize the role of the students to that of passive participants in Classical music listening activities. In doing so, Hartwell (2009) complained that students were potentially missing out on more creative and interactive experiences especially in the cases of non-Western musical

cultures where the distinction between composer and performer is blurred and the music is inherently “communal and participatory” (p. 155).

With an understanding that students are “better served through constructivist and collaborative learning strategies,” and utilizing a plethora of popular and world musics, Hartwell (2009) developed a multicultural course rich in meaning making and capable of developing transferable learning skills applicable “to a variety of situations” (p. 76). The lessons were in three sections: (a) looking ahead, (b) knowledge assembly, and (c) synthesis and reflection. Hartwell (2009) explained that “looking ahead” begins with a collaborative discussion about why or how the particular topic under consideration might serve or might have served some important social function. Students then listen to a few recorded examples of the music under study. After listening to the music, students compare and contrast what they have heard. At the conclusion of “looking ahead,” the instructor provides the students with an expert lecture on the topic.

“Knowledge assembly” began with students reading about the topic at home and returning to class for problem-based learning. Here, the topic under consideration was presented as some problem that needs considering or, possibly, solving. For example, students might begin by watching a video of Elvis Presley and discussing why his dance moves were controversial in the 1950s. Or, the instructor might play an MTV video of the rap group N.W.A. and the class might discuss why Parental Advisory labels were added to rap cassettes and compact discs in the 1980s. In Hartwell’s design, music was to be concurrently considered craft, art work, commodity, ritual, and social phenomenon so that students might explore the problems that musical products might pose for listeners. Interestingly, while Hartwell made no reference to Haack’s (1995) study, the latter had

previously suggested courses in music appreciation use MTV videos to discuss contemporary social issues like censorship and racism. Like the “Looking Ahead” section, “Knowledge Assembly” also closed with an expert lecture.

Finally, in “Synthesis and Reflection” students compose essays reflecting on the topic. In the case of Elvis, for example, Hartwell (2009) suggested that an essay might consider “Was Elvis the King of Rock” and/or “Is rock ‘n’ roll yet another usurpation of African-American music by mainstream American society?” (p. 83). Hartwell’s design for a multicultural course in music appreciation is an example of how instruction in music appreciation might confront issues facing 21st century pluralistic classrooms while ensuring the types of constructivist learning activities that have long been associated with courses in the humanities.

Pierce (2015) created a course called “Exploring the Power of Music” where broad topics and a flexible pedagogy allowed for students to individually and collectively explore musical values and meanings. Pierce (2015) wrote, “The goal of the course is to give students enough inspiration to ignite a spark for musical inquiry and also to meet each student wherever they are in their understanding” (“Pedagogical Framework and Philosophies”, para 1). Over a 10-week period, students interacted with readings, videos, guest lectures, singing exercises, and discussions. At the end of the course, students reflected “on how they use the power of music in their lives, how their views on the topic have broadened or changed, any special “aha” moment, and any intentions they have to incorporate music’s power continuously in their lives” (Pierce, “Assignments”, 2015, para. 4). On the final day, Pierce asked students to reflect on, “What makes their hearts sing?” and “whether music can be an answer to any of humanity’s issues and questions”

(Pierce, “Course Content”, 2015, para. 8). In accounting for the potential of multiple meanings, exploring social issues, and providing a space for self-discovery, Pierce’s (2015) course seems compatible with the postmodern philosophies. Also, along with Hartwell’s (2009) courses, Pierce’s (2015) courses serves as a culturally inclusive model where students share more of the power in the classroom and humanities learning receives overt attention.

Concerns Regarding Traditional Music Appreciation

The “Goals and Objectives Project,” which was a result of the 1967 Tanglewood Symposium, promoted the advancement of a more culturally diverse approach to music education (Mark & Gary, 2007). The project, created by the Music Educators National Conference and led by Lehman, concluded that music educators ought to “develop programs of music instruction challenging to all students, whatever their sociocultural condition, and directed toward the needs of citizens in a pluralistic society” (Mark, 1999, pp. 6-7). As a result, music educators have increasingly recommended more pluralistic aims for music appreciation as a challenge to existing aesthetic goals (Heimonen, 2008). This section will examine key criticisms researchers have made against traditional approaches to music appreciation and also recommendations for a more pluralistic, multicultural and inclusive music appreciation classroom. Importantly, traditional music appreciation is defined here as courses where the primary focus of the course is towards the development of music vocabulary and listening skills specifically associated with Western classical music (Almujarreb, 2000; Chybowski, 2017; Ford, 2006; Hartwell, 2009; Lapp, 2012; Mazullo, 2000).

Mazullo's (2000) study of music appreciation course textbooks led him to the conclusion that textbooks heavily favor white men and Western classical music. He warned that, since courses in music appreciation often serve as the primary music course for general education students in college, the chosen repertoire for those courses sends a "public message as to what the institutionally sanctioned definition of music is" and, relatedly, what musically "ought to be taught" (para. 4). Instead, Mazullo (2000) suggested that, "Teaching a variety of subjects from mixed repertoires shows to the community that we acknowledge all musics as valid subjects for teaching" (para. 4). Therefore, Mazullo (2000) made the decision in his course to teach six "mini-courses" that allowed for the greatest amount of diversity in the repertoire and provided the greatest space for students to communicate their tastes and better understand the various roles music serves in our world. In doing so, he found that his students expressed themselves more confidently and articulately when discussing their musical preferences.

Rose and Countryman (2013) maintained that pedagogies with a singular emphasis on teaching the elements through Western classical music "work as a framework of dominance, denying diversity, access and individual agency" (p. 45). Relatedly, while the authors support the use of musical elements as "just one of many frameworks that could be used to talk about music" they found overemphasizing a teaching of musical elements presented musical knowledge as "atomistic, static, and transmittable" (Rose & Countryman, 2013, p. 48). The authors speculated that a primary reason that many instructors resort to teaching the elements was due to the fact that they provide for more easily assessable learning outcomes. In keeping with the often rigid tradition of teaching music appreciation, Rose and Countryman stated that a focus on the

elements suggested a correct way to listen to and experience music and, in doing so, denied adolescents opportunities “to speak their truths” (Rose & Countryman, 2013, p. 50). The authors hoped instructors would “critique their repertoire choices and analytical frameworks, both in discussions with professional peers and with their students...Who decides which musics are valued?” (Rose & Countryman, 2013, p. 51). Through a reflection on their teaching experiences in their music appreciation classrooms, the authors found that students talked about what they heard in the music in complex way and examined the “power and mystery of musical experiences in their lives” (p. 55).

Haack (1992) concluded his study on the acquisition of music listening skills with the warning that, “There is a serious and growing need for music research to study and inform some of the prime contemporary social issues that center on music listening” (p. 462). He later continued, “An effectively free, capitalist society demands a public equipped for socially conscious self-determination via an understanding of the influences and functions of music in society” (Haack, 1992, p. 462). He felt that there was a great need to research how instruction in music listening might assist in better understanding contemporary social issues such as sexism, violence, drug use, obscenities censorship, racism, the influence of MTV, and music commercialism. He felt the resulting student would have the skills “to function in their contemporary sonic environment...To ignore such issues seems as insensible and self-defeating as it would be for health educators to ignore current concerns about physical well-being, mental illness and sexually transmitted diseases” (p. 463).

Barrett (2006) considered the concept of aesthetic response “deeply problematic” (p. 173) explaining that a teacher’s evaluation of a student’s aesthetic response likely

depends on the teacher's philosophical, psychological, or sociological predisposition (p. 173). She credited Langer and Meyer as being integral in influencing the music education profession away from Hanslick's "disinterested" view of music listening. However, while the resulting aesthetic philosophy accounted for music's emotional aspects, Barrett complained that aesthetic approaches to education ignored the various roles and functions music often serves for different cultures and their rituals. Barrett (2006) faulted approaches to music listening that emphasized the analysis of "formal/structural features in isolation from content and contextual features," suggesting they negatively reinforced, "a philosophical view of the aesthetic as autonomous, universal, eternal" (p. 180). Instead, Barrett believed music educators needed to develop a progressively sociological view of aesthetic response that considered music's varied uses in the lives of its beholders. Barrett suggested that a sociological view of music listening might provide space for aesthetic responses to be performed in a manner consistent with the cultures and rituals from which the music originated. To accomplish this, Barrett recommended her own "performative" view of aesthetic response which would find agreement amongst a given music's philosophical, psychological, and sociological attributes while connecting the listening body with the mind through thought and action (p. 186).

Barrett (2006) believed that "music is central to identity work is indisputable" (p. 186). Thus, a performative view of aesthetic response aids students in performing' their identities "as they come to understand themselves and their worlds" (p. 186). Barrett explained that her performative view is, among other things, rooted in studies that reveal that infants are active agents, not passive subjects, in aesthetic negotiations. Thus, with humans as active and continuous culture makers, the performative view accepts varying

cultures and their evolving rituals and, in experiencing them, gains “[k]nowledge of other courses of action and ways of being” (p. 186). Barrett (2006) believes that such a perspective “can lead us to better knowledge, understanding and ultimately action in the ways in which we conduct our lives” (p. 186).

Considering the various, culturally constructed musical understandings students bring to schools, Benedict (2012) wondered, “How can musical thinking and doing be tied to critical and transformative literacies? What would it mean to read and write the world with music?” (p. 157). Benedict (2012) commented that music teachers “more often than not graduate from school music programs and college music education programs that have essentially looked and function the same for generations” (p. 156). As a result, music teachers, more often than their general education colleagues, are familiar with only a singular literacy most often dominated by a focus on the Western musical canon and its associated stylistic practices. She warned music teachers of scripted literacies and teacher-proof curriculum that stress only those things that are already known as opposed to allowing students and teachers the freedom to explore and discover their own individual and collective truths and meanings. For example, music appreciation textbooks and their accompanying materials are designed to the point that very little else is necessarily required of the instructor. Students are guided through a correct way of listening to the musical pieces and objective grading systems are often built in the online course systems provided by the publisher. Benedict (2012) explained that the critical alternative to this is not necessarily through integrating music courses with other subject areas, but in understanding how music education might assist students in better understanding the sociopolitical and cultural conditions of their lives.

Descriptive Studies of Music Appreciation

Music appreciation courses in higher education were commonly offered as interrelated humanities courses throughout much of the 20th century (Himrod, 1989). However, as reported by Turner (1999), music appreciation courses are rarely offered any longer within this model. This change was in a large part due to music educators challenging the use of music instruction as a means to teach other subjects (Turner, 1999). As evidenced by the multitude of studies previously mentioned, music appreciation today is most commonly offered as a stand-alone music course designed to fulfill a humanities requirement for non-majors within a given higher education, general education curriculum (Almujarreb, 2000; Chybowski, 2017, Powe, 2010; Renfroe, 2005; Sprankle, 2015; Turner, 1999). This section will begin with a discussion of studies that sought to describe the various components of music appreciation courses in general and then explore studies that described instruction in music appreciation at community colleges. Finally, this section will examine studies that sought the perspectives of music appreciation instructors in an effort to better understand the nature of music appreciation.

Almujarreb (2000) distributed 200 music appreciation surveys to randomly selected colleges from the 1999-2000 Directory of Music Faculties in Colleges and Universities, U. S. and Canada. He received 103 completed surveys for a 52% response rate. Of those respondents, 94% indicated that Western classical music was emphasized either “much” or “very much” in music appreciation courses at their college. 71% of the respondents said that courses in music appreciation begins with a unit on musical elements and follows with a chronological exploration of Western classical music. Furthermore, Almujarreb (2000) found that the majority of the instructors preferred one

of two textbooks: Kamien's (1994) *Music, An Appreciation* by Kamien, or Machlis and Forney's (1998) *The Enjoyment of Music*. Non-western art music, jazz, and musical theater received emphasis from only 25% of the respondents.

After collecting surveys from 59 institutions, Renfroe (2005) found a "general consensus of opinions regarding the primary emphasis of music appreciation instruction as identifying music elements" (p. 167). Additionally, Renfroe asserted that his study clarified three core learning outcomes commonly identified with instruction in music appreciation. These outcomes asserted that, at the conclusion of a course in music appreciation, a student should be able to demonstrate enhanced music listening skills and discuss music concepts and the lives of composers.

In his discussion of the results, Renfroe (2005) was still curious if "the ability to recognize music elements, structure and characteristics [was] a valid goal for music appreciation instruction" (p. 188). Renfroe (2005) determined that the wide variety of approaches to teaching music appreciation warranted additional research related to instructional goals. Notably, outside of mentioning a "humanities approach" to teaching music appreciation, the role that instruction in music appreciation instruction serves in satisfying an elective in the humanities was not a formal consideration in Renfroe's study. Renfroe's (2006) finding that music appreciation instructors prefer *The Enjoyment of Music* by Machlis and Fomey (2003) or *Music: An Appreciation* by Kamien (2004) over all other music appreciation textbooks further validates the same exact finding by Almujaarreb (2000).

As part of his study, Renfroe critically analyzed the content and design of five leading music appreciation textbooks: *Music: An Appreciation* (Kamien, 2004), *The*

Enjoyment of Music (Machlis & Forney, 2003), The Listening Experience (O'Brien, 1995), Listen (Kerman, 1987), and Listening to Music (Wright, 1996). Results of his analysis suggested that the majority of textbooks emphasize historical and biographical information as more important for students in music appreciation than knowledge of music elements and structure in music.

Lin (2006) surveyed 152 music instructors in the general education curriculum at universities and colleges in Taiwan in an effort to describe a variety of factors related to teaching methods, course content, and teachers' perceptions of music appreciation. Many of the key findings are similar to those concluded by Renfroe (2005). For example, 91% of Taiwanese instructors emphasize Western classical music and local Taiwanese music receives the least amount of formal attention. Secondly, like most of the instructors surveyed by Renfroe (2005), the three most commonly practiced instructional strategies utilized in Taiwan were audio-visual presentations, lectures, and guided-listening activities. As a result of her study, Lin (2006) believed that "there is a need for the inclusion of more Taiwanese music in higher education" (p. 155). In order to accomplish this, she believed Taiwanese universities ought to broaden the education of music majors to include study of more Taiwanese music and/or consider utilizing cooperative-teaching teams so that one instructor is not solely responsible for serving as an expert on a variety of musical genres.

Descriptive Studies of Community College Music Appreciation

Werner (1996) sent surveys to deans of instruction at 700 community college throughout the United States and received a response from 254 (36% response rate). His study intended to partially fill the gap in literature related to the size of community

college music programs, as well as, their course offerings, staffing, and overall objectives. One of his findings asserted that music appreciation courses are “offered to fulfill humanities requirements” (Werner, 1996, p. 76). His study is included here to further reflect the connection between courses in music appreciation and their role in fulfilling humanities requirements.

Powe (2010) analyzed data from Alabama’s community college websites and interviewed faculty members from 18 of Alabama’s 21 public community colleges. The researcher was interested in understanding “what courses and majors their college offered, what types and how many ensembles they had, what kind of facility their institution had and what types of scholarships existed for fine arts students” (Powe, 2010, p. 25). She detailed a variety of possible missions of Alabama community colleges including transfer education, vocational training, developmental education, and lifelong learning. She concluded that, among other things, Alabama was meeting the general education needs of their students, but the needs of music majors were largely disregarded as a result. While her study was not designed to specifically explore if or how music courses account for humanities or general education learning outcomes, she did mention that courses in music appreciation are one of the, “most frequently offered transfer courses by community colleges in the system” (Powe, 2010, p. 71).

Turner’s (1999) research was primarily concerned with general features of the music programs at Kansas public community colleges such as the role perceived by faculty that music programs at community college’s serve given a choice among transfer, general education, community service, vocation or remedial missions. The author gathered data about enrollment trends, scheduling practices, and the various types of

music courses offered in total at each of the responding institutions. She explained a lack of literature regarding the role that arts courses serve in the education of non-majors at community colleges as a need for her study. Turner (1999) found that all schools offers an introduction to music course that can be used as a general education humanities elective. While these courses are rarely delivered as integrated humanities courses, all of the responding departments make an attempt to “promote an understanding of the political, social, and economic factors which affect the arts disciplines in the United States and the rest of the world and by emphasizing the social context of music at least ‘some of the time’” (Turner, 1999, pp. 95-97). Interestingly, all of the respondents promote links and connections to other disciplines in their courses. In general, she concluded that “the pluralistic nature of music is addressed by incorporation of American musics, non-Western musics, and multiple organizational possibilities” (p. 92). The author worried, however, that Kansas public community colleges were failing to help students “consider the electronic age in aesthetic and humanistic, and scientific and mathematical terms” (p. 97).

Descriptive Studies of Music Appreciation Based on Instructors’ Lived Experiences

A few researchers have examined instruction in music appreciation by interrogating the perceptions of college-level instructors and administrators. Each of the followings studies moves qualitatively beyond mere survey responses in their usage of interviews for data collection. These qualitative studies are important as they make evident how instructors of music appreciation perceive of different aspects of the course based on their lived experiences with students in the classroom.

Sprankle (2015) presented faculty perceptions of the nature of music in general studies courses in South Carolina's two-year colleges. His research primarily involved six case studies of faculty members from community colleges throughout South Carolina. Analysis of the case studies indicated that most instructors were primarily concerned with helping students better understand musical elements and, also, how to describe them. The author found that while there is no consensus among instructors as to how to measure student learning outcomes, most instructors prefer to assess a student's grasp of music elements using traditional music-appreciation assessment methods (i.e. tests, quizzes, concert reports, etc.). Sprankle (2015) worried that traditional approaches to music in general studies courses at South Carolina's two-year colleges too often reduced course aims to "understanding and using the elements of music to describe a musical performance" and that such an approach might prohibit colleges from accomplishing the blended mission of two-year colleges to meet the needs their diverse student populations (p. 119).

Sprankle (2015) concluded that most instructors perceive the role of music in general studies courses primarily in its satisfying of a student's required general education elective. When asked "Why do students enroll for their course?" (p. 124), he reported that the most common answer from instructors was that the students needed the course for humanities credits. These instructors were likely referring to the role their course serves in formally satisfying general education credits as opposed to the extent instruction in the course subject serves in meeting specific learning goals commonly associated with general education.

In his interviews with the six participants, Sprankle (2015) reported that all of the instructors said that their college uses either *The Enjoyment of Music* by Machlis and Fomey (2003) or *Music: An Appreciation* by Kamien (2004). This further corroborates the same finding by Almujaarreb (2000) and Renfro (2006) that instructors of music appreciation prefer one of these two texts in particular. Sprankle (2015) also noted that a few of the participants said that all of the instructors at their college are required to use the textbook chosen by their department regardless of their personal preference.

The goal of Piccioni's (2003) qualitative study was to reveal the essence of teachers' experiences who had "deepened their students' understanding of music" (p. 67). For her study, Piccioni chose to interview 15 college-level instructors with 10 coming from four-year universities and the remaining five teaching at two-year community colleges. Among other things, Piccioni asked the instructors about their teaching philosophies and the primary goals that drove the overall design of the course and its activities. Though her study prioritized the use of technology within college-level courses in music appreciation, her data and findings are potentially significant to any study related to the purpose and value of instruction in music appreciation.

Piccioni's (2003) analysis of interview data revealed a few common themes. First, she concluded that, "All instructors were committed to making the learning experiences of their students as meaningful as possible, whether focusing on music theory fundamentals or socio-historic knowledge" (p. 146). Secondly, all instructors commonly emphasized a preference for live music performances versus recorded examples (p. 148). She found, however, that instructors were divided on the topic of whether non-majors should perform and/or compose in an appreciation course.

Piccioni (2003) explained that instructors' answers about the concept of aesthetic experience in their courses were varied and complex. For example, while many of the instructors "felt they were providing their students opportunities for aesthetic experiences that would ultimately assist in their long-term musical development" other instructors actually did not perceive their instruction within the aesthetic realm. Interestingly, at least one instructor seemed unable to conclude the extent to which his course goals satisfied aesthetic ends. He said, "I never use the word aesthetics in my music humanities class, and I don't think of what I do as being based in aesthetics, although, I suppose reflectively, I would have to say that it does to some significant extent" (Piccioni, 2003, p. 68). His genuine confusion as to what extent, instruction in music appreciation ought to develop aesthetic responses poses a worthy problem for future research to explore. Taken as a whole, Piccioni (2003) said the learning goals of the participants were "to help their students learn how to listen to and discuss music intellectually, to make informed decisions that expand their repertoire, and to understand how music moves them emotionally, both in class and beyond" (p. 70).

Piccioni's (2003) study is additionally useful in that she classified the instructors using the listening philosophies provided by Meyer (1956): absolute formalist, referentialist, and absolute expressionist. From her perspective, instructors classified as "absolute formalist" preferred to focus on musical elements such as form, rhythm, melody, harmony, orchestration, and dynamics in searching for the "meaning and value of a musical work" (Piccioni, 2003, p. 75). These were participants she described as preferring a "music theory" approach to appreciation concerned primarily with the "nuts and bolts" of music (p. 36). Alternatively, instructors who maintained that the

“construction of a musical work is influenced by the composer’s cultural experiences, and the meanings of musical works are non-musical concepts such as emotions” were classified as “referentialists” (p. 75).

Most importantly, Piccioni (2003) classified the “overwhelming majority” of music-appreciation instructors as “absolute expressionists.” Though this classification includes aspects associated with both referentialism and absolutism (i.e. both extramusical and musical concepts), Piccioni claimed that absolute expressionism was not merely a “a mix of the two” (p. 75). Instead, she explained that absolute expressionism blends aspects of referentialism and absolute formalism while additionally providing for a “belief that the interpretation of the musical experience is related to feeling” (p. 75). This group commonly ascribed to a “humanities approach” to music appreciation. Piccioni described absolute expressionists as contributing “to the opinion that listening to all types of music and using a historical approach reveals the socio-political reasons behind the music of all eras and how music reflects daily life” (p. 78). One such instructor commented that, “Everything informs everything else, and sometimes things anticipate each other in the arts. We talk about how something that was considered weird musically was considered weird artistically the year before. We talk about the social, cultural, and political context of everything” (Piccioni, 2003, p. 79).

Piccioni (2003) wrote, “In reviewing the opinions of the participating instructors about the goals of their teaching and aesthetic education, I developed a composite view of their responses and found an emerging continuum in their responses” (p. 70). She believed this view, which consisted of three phases of instructor and student engagement,

might be seen as a pathway to successful instruction commonly experienced by instructors of music appreciation.

In the first phase, Piccioni (2003) found instructors assist students in getting in touch with their innate emotional responses. Also, instructors assist students in attending to their innate responses to music and in becoming more aware that they have particular thoughts about the sounds they hear. The role of the instructor, then, is to draw out particular responses from the students as they experience sound. Piccioni (2003) wrote “Meaning-making occurs when students ‘know; they have feelings, thoughts, and visceral responses to music” (p. 72). In phase two, the instructor assumes his/her role within their own philosophical teaching perspective (i.e. referential, absolute-formalist, absolute-expressionist) and attempts to provide students with musical knowledge and socio-cultural information. With this information, students are expected to begin “assimilation and reflection of previous knowledge and new information to invigorate higher-level thinking” (p. 71). Finally, in phase 3, students should understand “that all music, including art music, belongs to them, and [that] they can talk about their expanded knowledge with confidence” (p. 71).

Piccioni’s (2003) study is helpful in connecting music appreciation instructors with Meyer’s (1956) music-meaning categories. Piccioni was also able to extend the knowledge related to the purpose and value of instruction by arriving at a composite set of learning goals. Finally, Piccioni’s analysis of instructor-student engagement presents an interesting model of teaching phases for future researchers to utilize and, potentially, test.

Lapp (2012) wanted to know “‘what’ was happening in the non-majors’ study of music at small liberal arts colleges and, also, ‘why’ these things were happening” (p. 45). More particularly, she wanted to know how the “values of the institution interact with the aims of a liberal education” (Lapp, 2012, p. 13). Her data collection included a survey to 81 department chairs (94% of which were from private colleges) and, later, interviews with student alumni from the researcher’s institution. Lapp’s study is unique in that, where most studies of non-majors focus on lecture-based classes, Lapp’s study additionally sought a better understanding of the role of the non-major in performing ensembles and applied music lessons. In New Jersey, for example, community college students can not complete private lessons or participate in performance ensembles for general education credit. To that end, Lapp (2012) believed her study revealed “a tension with deep roots in the study of music in antiquity through the medieval university and extends to today’s prioritization of music appreciation/humanities courses over applied music study for the non-major” (p. 130). More so, her study concluded that general education at the sampled liberal arts colleges is most often focused on the study of Western classical music, organized chronologically, and presented in a lecture format.

In terms of the responses related to the value of instruction in music for non-majors, Lapp (2012) found a moderately strong response from former students who participated in music instruction as non-majors that they chose an experience in music “for emotional benefits...social benefits” and so that they might “engage more fully in a liberal arts education by exploring areas outside [their] major[s]” (p. 139). Chairpersons surveyed responded that non-majors chose a course in music in order to “explore areas outside one’s primary academic areas in the spirit of liberal arts education,” and “to meet

a general education requirement” (Lapp, 2012, p. 139). As per the goals of instruction, both chairpersons and alumni rated the development of “aesthetic appreciation and discernment” and, also, “the ability to express oneself imaginatively” as primary liberal arts goals in the area of music. Interestingly, chairpersons reflected a fairly weak connection between instruction in music and the development of problem-solving skills, critical thinking, reasoning or the ability to generalize knowledge from one disciplinary area to another. Chairperson and alumni responses somewhat equally championed the ability of instruction in music to “to shape the skills, values, and attitudes promoted in a liberal arts education” (Lapp, 2012, p. 160). However, alumni recommended that college music departments make clearer the role music serves in satisfying the goals of a liberal education. Alumni responses promoted the potential of music instruction to assist in bridging cultures and encouraged departments to begin thinking “outside the Western classical tradition” in order to do so (Lapp, 2012, p. 151).

As Lapp’s (2012) study demonstrated, “the music humanities or music appreciation class is still the quintessential place for music exposure in college,” and she concluded that music departments must do a better job of articulating why the “study of music belongs in the college’s core requirements and develop concrete plans for making this possible” (p. 162). Furthermore, in an effort to boost enrollment and the overall relevance of music to the general education curricula, Lapp recommended music departments revise curricula to become more relevant with “past, current and future work and involvements of non- major students at their colleges and universities” (2012, p. 160).

Lapp's (2012) study confirmed that educators and students consider instruction in music appreciation as valuable in satisfying liberal arts and humanities learning goals. Future studies might use Lapp's survey responses to delve into deeper, qualitative explorations of how instruction in music appreciation is valuable to the liberal arts and humanities. Lastly, as less than 4% of the colleges sampled by Lapp were public liberal arts colleges, more research into the connection between music instruction and liberal arts goals at public institutions of higher education could be beneficial.

Summary

In this chapter, I have maintained that the tradition of teaching college-level courses in music appreciation over the past century has been complicated by various philosophies, cultural backgrounds, and teaching strategies. Importantly, I have not asserted that this complexity necessarily has negative implications. In fact, while there have been contrasting perceptions about how to teach music appreciation and what to teach in music appreciation, this chapter reflected that the majority of college-level music appreciation courses follow similar pedagogies and seek comparable learning outcomes. That is, most college-level music appreciation courses throughout the 20th and 21st centuries adhered to former public school practices by prioritizing their students' understanding of the Western classical musical tradition and its associated listening practices. However, to the extent that alternative philosophies and pedagogies might be seen as incompatible with this more traditional model, those vantage points ought to be explored and clarified to a greater extent. These philosophies and pedagogies also concern the extent to which courses in music appreciation have functioned as electives within the humanities and, by association, have attempted to develop students'

humanistic perspectives. This leads me to the present phenomenological study of instructors of music appreciation at New Jersey community colleges which will be discussed in the next chapter. Their lived experiences teaching music appreciation as a humanities elective in the 21st century might be helpful in better understanding how instructors have experienced their instruction as being valuable for their students and the extent to which they associate their instruction as helpful in evolving their students' humanistic attitudes.

Chapter 3

Methodology

While music appreciation courses are commonly included within the general education curricula at two- and four-year colleges, an examination of related research found little detailed discussion of how instructors perceive instruction in music appreciation as valuable for their students. Though a few recent studies have concluded that assisting students in better understanding and describing music elements is a primary goal for instructors teaching music appreciation (Enz, 2013; Renfro, 2005; Lin, 2005; Sprankle, 2015), those studies were not designed to describe the ways in which instructors' lived experiences in the classroom have informed their perceptions of how instruction in music appreciation is valuable to their students. Furthermore, a review of the literature found no discussions in the 21st century as to how instructors of music appreciation perceive of their course goals as helping to develop their students' humanistic outlooks. This qualitative study sought to fill the gap in the literature related to the value of instruction in music appreciation and, also, its potential role in satisfying humanities learning goals (Creswell, 2007).

The research questions of this study were:

1. How do instructors of music appreciation at New Jersey community colleges perceive instruction in music appreciation as being valuable to their students?
2. How do instructors of music appreciation at New Jersey community colleges perceive instruction in music appreciation as developing their students' humanistic perspectives?

Phenomenological Research

Merriam (2009) explained that a qualitative study should address “(1) how people interpret their experiences, (2) how they construct their worlds, and (3) what meaning they attribute to their experiences. The overall purpose is to understand how people make sense of their lives and their experiences” (p. 23). Phenomenological researchers, in particular, gather and interpret qualitative data related to an individual’s perception of a personal experience (Moustakas, 1994). Hogan, Dolan, and Donnelly (2009) added that phenomenological studies have the potential to reveal “the multiple truths apparent in others’ lives” (p. 90). Eddles-Hirsch (2015) explained that the purpose of phenomenological studies is “to open a window on a world not previously accessible to the researcher” (p. 258). While I have an extensive background with instruction in music appreciation, the experiences and perspectives of my colleagues at other New Jersey community colleges was not readily available to me. Thus, as a researcher, I hoped to gain knowledge and understanding of the perspectives of my colleagues.

Phenomenological researchers attempt to provide scientific evidence of a given phenomenon using “methods and procedures that satisfy the requirements of an organized, disciplined and systematic study” (Moustakas, 1994, p. 103). Moustakas (1994) explained the first step in a phenomenological study is for the researcher to determine if a phenomenological approach is the most suitable method for examining the research problem. If the problem requires understanding “several individuals’ common or shared experiences of a phenomenon,” then a phenomenological approach is warranted (Creswell, 2007, p. 61). Outside of Sprankle’s (2015) case study of instructors at South Carolina’s two-year colleges, there are no recent qualitative studies that address how or

why instructors perceive instruction in music appreciation as being valuable to students or the extent to which this instruction effectively satisfies common humanities learning outcomes. Gathering data about the lived experiences of instructors of music appreciation at New Jersey community colleges was intended to provide the reader with an opportunity to experience instruction in music appreciation through the lens of those that have taught it and how they have considered it valuable.

Moustakas (1994) recommended that the researcher “arrive at a topic and question that has both social meaning and personal significance” (p. 104). Furthermore, the topic should grow “out of an intense interest in a particular problem or topic. The researcher’s excitement and curiosity inspire the search” (Moustakas, 1994, p. 104). As a veteran instructor of music appreciation of almost two decades, the value of instruction in music appreciation as a humanities elective is an intense area of interest to me. I am always looking for more effective ways to approach the course and, as a result, wanted to know how other instructors of music appreciation, particularly those at other New Jersey community colleges, have experienced their instruction as being valuable. Furthermore, I was curious about the extent to which other music instructors from New Jersey community colleges consider their course valuable as a humanities elective.

Though the term phenomenology appeared in the writings of Kant as early as 1765, Edmund Husserl is widely acknowledged by phenomenological researchers as the founder of modern phenomenology (Creswell, 2007; Moustakas, 1994). According to Moustakas (1994), Husserl was “concerned with the discovery of meanings and essences in knowledge” (p. 27). Husserl desired a qualitative research methodology that might assist in unifying the actual structure of an experience with a person’s perception of that

experience. More so, he believed that uniting an object or experience as it existed in its natural form with one's perception of that object creates meaning and, most importantly, "extends knowledge" (Moustakas, 1994, p. 27). Therefore, the primary goal of phenomenology became the unifying of some phenomenon's natural form with commonly held perceptions of that phenomenon in an effort to reveal the phenomenon's "essence" or, rather, to make evident "the true being of a thing" (van Manen, 1997, p.177). A phenomenon can be a physical object such as a tree or possibly a mental human experience like "insomnia, being left out, anger, grief, or undergoing coronary artery bypass surgery" (Creswell, 2016, p. 57).

Husserl used the word essence to denote the "common or universal, the condition or quality without which a thing would not be what it is" (Moustakas, 1994, p. 43).

Phenomenologists presume that all experiences have a fundamental structure that can be understood by the ways in which people have commonly and necessarily experienced the phenomenon. Moustakas (1994) implored phenomenological researchers to discover "the essential features or phases of perceptual experience that constitute the essence of an entity" (p. 69). The reader of a phenomenological research study should walk away with a better understanding of "what it is like for someone to experience that" (Polkinghorne, 1989, p. 46). The reader of this the study should better understand how instructors of music appreciation at New Jersey community colleges have experienced their instruction in music appreciation as being valuable for their students in general and as humanities electives in particular.

The phenomenological method employed in this study was used to describe how instructors perceive instruction in music appreciation being valuable (Merleau-Ponty,

1962). Reiners (2012) suggested that, “Descriptive phenomenology is used when the researcher wants to describe the phenomenon under study and bracket their biases” (p. 2). Since the current study was interested in describing “the multiple truths” apparent in the lives of music appreciation instructors (Moustakas, 1994, p. 90), a descriptive, transcendental phenomenological design as conceived of by Husserl and descriptively outlined by Moustakas was deemed the appropriate approach.

Site/Participant Selection

This study used a criterion sampling technique. Palinkas (2013) found that criterion sampling is a commonly practiced purposive sampling strategy. Patton (2002) suggested using criterion sampling when all cases must meet some predetermined criterion of importance such as, in the current study, experience teaching college-level music appreciation as a humanities elective. The key to purposefully choosing individuals and sites is based on the degree to which they are “information rich” (Creswell, 2007, p. 214). It is necessary in a phenomenological study that all participants have experienced the phenomenon and are able to describe their lived experience. Therefore, a purposive criterion sampling strategy was implemented here to ensure that all participants have experienced teaching music appreciation as a humanities elective (Creswell, 2007).

The purposive criteria for this study included:

1. Part- or full-time music instructor at a New Jersey community college
2. At least one semester teaching a course in music appreciation at a New Jersey community college
3. Willingness to participate

Sample Size

Phenomenological studies often focus on “on one identifiable group” (Hogan et al., 2009, p. 65). Since data collection involves multiple in-depth interviews and analysis, it is often recommended that qualitative studies deal in small samples (Creswell, 2007). Phenomenological inquiry draws on a participant’s experiences with the phenomenon in an effort to arrive at an understanding of how the participant believes the phenomenon ought to be (Evans, 2010). Polkinghorne (1989) recommended sample sizes that range from 5 to 25 and include only individuals who have lived experiences with the phenomenon. Morse (1994) suggested that phenomenological studies include at least six participants.

There are 18 community colleges in the state of New Jersey. I did not include the community college where I am currently employed. Therefore, 17 community colleges were the targets of the criterion sampling. As an additional means of maximal variation sampling I attempted to interview only one participant from each of those 17 community colleges. Maximal variation sampling is used to “present multiple perspectives of individuals to represent the complexity of our world” (Creswell, 2008, p. 214).

Participant Recruitment

I sent a recruitment letter (Appendix A) to one music instructor from each of the 17 colleges via their faculty email listed on their college’s respective website. One respondent informed me that their college no longer offers any music courses at their institution. This caused a decrease in my possible pool of participants from 17 to 16. If the instructor was willing to participate, we scheduled a time to conduct the one-hour phone interview and I emailed them a consent form (Appendix B) and a consent-to-

videotape form (Appendix C) for them to sign and email back. I also asked that they provide me with a copy of their course syllabus prior to the interview so that I could examine their course goals, class activities, and assessment measures. Bowen (2009) noted that document analysis can “suggest some questions that need to be asked and situations that need to be observed as part of the research” (p. 30). In fact, the document analysis allowed me to probe a little more deeply into a few of the participant’s answers as we talked by phone. One participant preferred to do the interview in-person so we arranged a time and location. He emailed me his syllabus prior to our meeting and signed the consent form and consent-to-videotape form at the time of our face-to-face interview.

If the contact I reached out to did not respond within a week, I found another music instructor on the college website. In one case, a former music instructor who was now the Dean of his college division said he was unable to conduct the interview. He recommended another music instructor and I was able to recruit that participant to do the interview. However, this Dean decided to send an email to another one of his music instructors and she also reached out to me. I believed that an additional participant would be beneficial to the study, but was not sure if it would be appropriate to have two participants from one institution based on my decision to use maximal variation sampling communicated in my proposal. After speaking with the chair of my dissertation committee, we decided that it was ultimately a greater benefit to have the added experiences of an additional instructor. After all, the decision to choose only one participant from each college was to promote the participation of as many colleges as possible. It was not to limit the number of participants.

I contacted all five music faculty email addresses listed on the website of one college and never received a response from any of the five. Three other colleges had only one music faculty member listed on their website and an email and a follow-up email to each of those addresses produced no responses. In the case of two colleges, I received a response from instructors who said they no longer teach courses in music appreciation, but recommended a colleague currently teaching the course for me to contact. In both cases I was provided a college email address to use, but neither resulted in an interview.

One college had no email addresses for music faculty available online. I reached out to the Dean of the Arts and Humanities at this college and was told that if I wanted to conduct research with a faculty member, I first had to get approval from that college's Institutional Review Board (IRB). Once the paperwork was complete and I received approval from their IRB, I was provided an email address to the singular instructor who was teaching music appreciation that semester. Unfortunately, I was not able to get a response after two attempts at recruitment. In the end, I was able to recruit ten participants from nine New Jersey community colleges. While this population is slightly smaller than the number of New Jersey community colleges, the number of participants is more than adequate for a phenomenological inquiry. However, it is important to note that generalizations cannot be made to the New Jersey community colleges for which there were no participants in this study.

Data Collection

The data collection in this study took two forms. The primary form of data collection in this study was interviews. Secondly, I analyzed the course syllabus for each participant prior to and after our interview.

Interviews

The primary form of data collection in this study was a 60-90 minute-long interview. Each research participant was asked a pre-determined set of interview questions (Appendix D). However, Moustakas (1994) cautioned that, “The language and timely way in which the questions are posed facilitates full disclosures of the co-researcher’s experience” (p. 116). Thus, while a pre-determined list of open-ended questions was asked to each interview participant, I reserved the right to ask spontaneous follow-up questions if I felt it would result in additional data that might be important to the study (Seidman, 2013).

Instructors spoke to me their musical lives, their experiences teaching music appreciation and how these experiences have influenced their perception of the value of instruction in music appreciation. Seidman (2013) wrote that, “Interviewing...is a basic mode of inquiry” (p. 8). He continued that, “At the root of in-depth interviewing is an interest in understanding the lived experience of other people and the meaning they make of that experience” (Seidman, 2013, p. 9). Therefore, I attempted, as the researcher to listen carefully to the participants in order to understand their experiences to the best of my ability.

Data Retrieval Technology

All of the interviews were recorded on my laptop using Quicktime Player. In the case that any technical issues might occur, I used a Zoom Z4N audio recorder as a backup. As it turned out, the Quicktime Player failed to save one interview. Luckily, I was able to retrieve the entire audio from the Zoom Z4N audio recorder. The single face-to-face interview was also recorded using my Zoom Z4N audio recorder. All of the

interview recordings were edited using Apple's Garageband software. Then, the recordings were exported into the transcription software Express Scribe. All of the interviews were transcribed by me on my personal laptop with the assistance of a Express Scribe and an Infinity USB digital foot controller.

Epoche

Prior to data collection, I engaged in the epoche process as a means of "creating an atmosphere and rapport for conducting the interview" (Moustakas, 1994, p 181). According to Moustakas (1994) the epoche is the stage of a phenomenological study where the researcher casts aside or "brackets" his prejudices and biases. This process assured that each interview would be conducted free of my own biases related to teaching music appreciation and allow for the participant's reality to emerge uninfluenced by my own. Moustakas (1994) wrote "the focus of the research is placed in brackets, everything else is set aside so that the entire research process is rooted solely on the topic and question" (p. 97). Gadamer (1976) explained that bracketing allows the interviewer to genuinely hear "what the text says to us" (p. xviii). Through this temporary suspension of my own experiences and perceptions of the noema, I was able to more genuinely consider the noema from the lived experiences of the study's participants.

Trustworthiness

Merriam (2002) described qualitative research as an attempt to find "meaning that is socially constructed by individuals in interaction with their world. The world, or reality, is not the fixed, single, agreed-upon. or measurable phenomenon that it is assumed to be in positivist, quantitative research" (p. 3). While qualitative research deals primarily in subjective data and relies largely on interpretative analysis methods,

qualitative researchers still need to demonstrate that their studies are credible or, rather, authentic and dependable (Lincoln & Guba, 1986). Creswell and Miller (2000) explained that qualitative researchers accomplish authenticity and dependability not by traditional internal methods, but through procedures such as member checking, triangulation, thick description, peer reviews, and external audits (p. 124). The current study established credibility by utilizing member checking, data source triangulation, document analysis, and a clarification of the researcher's bias.

Member Checking

Lincoln and Guba (1985) asserted that member checking is “the most crucial technique for establishing credibility” (p. 314). In the current study, the research participants were asked to confirm that their interview transcripts and individual textural-structural descriptions were accurate. After completing a verbatim transcription of each interview, a copy was emailed to the participant so they could check for inaccuracies. Allowing participants to review transcriptions ensures a further degree of trustworthiness in the study.

I received a response from nine of the ten participants. Five of the participants told me they did not see need for any edits. Two of the participants emailed me with grammatical errors they noticed. I thanked them, but explained to them that in a verbatim transcription grammar errors were going to be a given. I further explained that this would not alter the data analysis in any way. One participant was not sure he made one of the statements in the transcript. I went back to the recording, confirmed that he had made the comment and explained that to him. He told me that he really meant to say something else and he put that revised thought in the email.

made note of the correction of his thought process (and it is included herein), but the correction did not alter the data analysis in any significant way. Lastly, one other participant asked if I could remove the number of times she said “like” during the interview. I explained that I included the ‘likes’ in there as I needed to make a verbatim transcript. I assured her that the transcripts would not be seen by anyone other than me or the chair of my dissertation committee and that there were no personal identifiers on the transcript anyway. She was pleased with this response.

After the transcripts were reviewed, I began an exhaustive data analysis that resulted in a textural-structural description of each of the participant’s experiences. The data analysis will be discussed in detail shortly. As with the transcript, I sent a copy of the textural-structural description to each participant in an effort to provide them an opportunity to determine if the interpretations accurately represented their lived experiences (Creswell & Miller, 2000). I received a response from all of the participants. In this case, none of the participants suggested any relevant edits. One of the participants wanted to emphasize a point we discussed in our transcript, but it did not turn out to be a significant point in my analysis. A few of the participants actually commented that it was a very positive process reading about their experiences and thanked me for that.

Triangulation

Triangulation is a process of “qualitative cross-validation” (Oliver-Hoyo & Allen, 2006, p. 43). Data source triangulation involves gathering data from different sources using the same data-collection method (Carter, Bryant-Lukosius, DiCenso, Blythe & Neville, 2014). In this case, different instructors from different institutional settings were interviewed with the same set of questions. A fuller, more detailed perspective of the

phenomenon emerged by comparing and contrasting all of their interviews together. Secondly, the statements made on the course syllabus in regards to course activities, learning goals, and assessment measures were compared to the research participant's interview transcripts in an effort to better understand the individual's experience of the phenomenon. I did not find anything in the document analysis that contradicted the interview data.

Clarification of Researcher Bias

Creswell and Miller (2000) explained that another commonly practiced validity procedure is when researchers “self-disclose their assumptions, beliefs, and biases” (p. 127). Through this process, I outline my beliefs and values that I associate with the phenomenon and how these understandings might influence inquiry into the phenomenon. Creswell and Miller (2000) explain that this process, among other things, allows “readers to understand their positions, and then to bracket or suspend those researcher biases as the study proceeds” (p. 127).

I have undoubtedly formed my own perceptions of the value and role as a humanities elective instruction in music appreciation serves. As a researcher, I have discovered that other instructors often approach this kind of instruction with different end goals and values in mind. In order for me to genuinely understand and describe their lived experience, I first confirmed my biases and then, via the epoche, bracketed out those biases, as well as my previous experiences with the phenomenon, prior to and during each interview and, also, while conducting and communicating my phenomenological reduction.

I have been teaching music appreciation at a New Jersey community college every fall and spring semester since 2000. Like many educational practitioners, I conclude each semester by reflecting on my teaching performance so that I might be more effective in the following semester. For the most part, this process consists of me identifying those experiences that stood out to me as being either particularly positive or negative. For example, maybe we engaged in a really great conversation about a certain song's meaning or, on the other hand, my lesson on a Bach concerto grosso had not gone as well as it had the previous semester.

The goals I set for my students when I began teaching a music appreciation course designed for non-majors at a New Jersey community college almost two decades ago were less ambitious and less directly humanistic than they are today. In my first years teaching the course I made great use of textbooks and a 'traditional' approach to music appreciation. My singular intention at the time was to present the materials included on the course syllabus provided to me by my department chairperson in a manner I hoped my students would most enjoy. At the conclusion of my first few semesters, I felt certain that, overall, the students seemed to enjoy their time in the course. Also, I was confident that those who had done the work could likely define a handful of music elements, broadly discuss one or two stylistic periods associated with Western classical music, name a few composers, aurally recognize a scattering of musical masterpieces (at least for the time being), and possibly even compare and contrast the organization of sonata form versus theme and variations. In short, I felt confident that my instruction had at least temporarily assisted in the musical development of most of my students. In fact, I

received many emails over those years where students would thank me for helping them to consider music more analytically.

Up to that point, I had viewed my role working with non-majors as something like a tour guide leading students through what I perceived to be the glorious musical designs of Western classical sonatas and symphonies. I did not consider myself a humanities professor accountable for the development of, among other things, critical thinking. I primarily desired that my students became devout believers in art music; to know, that just outside of their regular diet of popular music, was a bounty of meticulously organized sounds waiting to engage them in deeper, more enduring aesthetic experiences. Should they have found themselves confronted with such music, I intended to provide them with the skills necessary for engaging with those complex musical works. I found great value in introducing students to masterworks and assisting them in better understanding them. Any instructor who has observed an 18-year old, non-major become genuinely engrossed in a masterwork of the Western classical music tradition would likely agree that it is a remarkable feeling. However, it is likely that most of music instructors also recognize the multitude of other students who did not develop a similar affinity for classical music.

About ten years into my full-time teaching experience, I became the Chair of my college's curriculum committee. It was at this point that I first discovered that all courses in music appreciation at New Jersey community colleges were expected to positively influence a student's humanistic perspective. Prior to this realization, I had not necessarily considered the extent to which my students were developing outside of their perceptive listening abilities and understanding of music. I could not be sure what aspect

of my instruction targeted the positive development their humanistic perspective. If they simply understood music better, does that count as humanistic development? If so, does any music count or must the music be sophisticated? If it was the latter, then by whose measure? Each time I attempted to address the humanistic element(s) in my course, I was left with more questions and more personal frustration. To be fair, I made grand attempts to humanize the composers and performers that were discussed in class in hopes that some added sense of empathy for the lived experiences of the artists might result in a student's greater interest in the music under consideration. I believed that when my students learned about Mozart's tortured relationship with his father, it might create "an atmosphere of curiosity and urgency" (Chenowith, 2009, p. 131). While the inclusion of biographical sketches might be a valid educative tool in all subject matters, I questioned whether the discussion of an artist's biography alone could develop one's humanistic perspective.

In truth, the most vital humanistic experiences in my classroom came via a handful of emotionally charged discussions we shared as a class. Interestingly, as I remember these events, we were almost always discussing a popular genre of music and not Western classical music. Those discussions certainly influenced my bias. They have led me to question if teaching music fundamentals and Western classical music are worthy ends for a course meant to develop a student's humanistic perspective. Or maybe other instructors might have been more successful utilizing Western classical music towards noticeable humanistic ends? It is difficult to know which part of the problem is pedagogy, which part is content, and which part is philosophy.

In any event, I began to feel that students were not genuinely interested in much of the music we were exploring together. They seemed alive when we were dissecting popular songs and their lyrics or when we were making music together in our computer lab. I could not be sure if the disconnect had to do with my instruction or the repertoire itself, but it resulted in a growing frustration with the approach and content of music appreciation textbooks. I am well aware, however, that other instructors might be more effective at stimulating an interest in Western classical music using more traditional learning activities and those instructors likely associate greater value with these types of teaching and learning experiences as a result.

However, through individual and broader class discussions, I knew my students were complex individuals capable of navigating complex contexts. I thought of my music appreciation course as potentially their last chance to critically discuss music with their peers and an informed music educator. I could not understand why I would waste that time properly identifying instruments in an orchestra or “correctly” navigating the form of classical symphonic movements. From my standpoint, it was those mechanical approaches to music appreciation courses that I had an issue with. Students in those cases seemed to be viewed as mere vessels just waiting for an instructor to pour in some musical information, so to speak. The textbook approach to music appreciation seemed to disregard them as complex organisms with thoughts and feelings of their own.

Furthermore, I have wondered to what extent courses that rely completely on a textbook or courses that utilize only multiple-choice assessments could possibly be developing those critical senses often associated with the humanities. While I am not certain that I have developed a perfect example of music appreciation as a course

designed with humanistic ends such as critical thinking in mind, I am more concerned with how I might reasonably compare and contrast my approach to a more traditional, fact-based course. In other words, how are instructors with contrasting perceptions of the course learning goals equally experiencing the offering as capable of satisfying humanities learning?

All of this being said, I was deeply interested in hearing about the valuable experiences of my peers. I was absolutely capable of bracketing out my own dubious views associated with music appreciation textbooks, multiple-choice exams, “needle-drop” listening tests and/or chronological examinations of Western classical music prior to and throughout the conducting of this study. In fact, I had previously used all of these instructional activities and found them to be valuable experiences for my students at the time. My intention was to most sincerely describe the value of teaching music appreciation from the perspectives of those who teach it regardless of their course philosophies and/or approaches. Importantly, this also required that I bracket out my own positive experiences in the classroom where students engaged in healthy dialogue across their differences too. To fail to do so would indicate a belief that my own approach to teaching the course is more valuable than another’s and, therefore, would have hindered my ability to authentically analyze the data drawn from interviews.

Data Analysis

Analysis of interviews and course syllabi followed Moustakas’ transcendental phenomenological reduction. Moustakas’ instructed the phenomenological researcher to reduce “the world as it is considered in the natural attitude to a world of pure phenomena or, more poetically, to a purely phenomenal realm” (Valle, King, & Halling, 1989, p. 11).

Parse (2001) described phenomenological reduction as a process of “coming to know the phenomenon as it shows itself as described by the participants” (p. 79). In general, the phenomenological data analysis began with a continual process of reading over the transcript until themes began to emerge from each participant’s stories.

While the majority of the analysis was conducted using interview statements, document analysis was also used prior to each interview and after each of the interviews were transcribed. Bowen (2009) called document analysis “a systematic procedure for reviewing or evaluating documents—both printed and electronic (computer-based and Internet-transmitted) material” (p. 27). He suggested that documents undergo a three-part process involving: skimming (superficial examination), reading (thorough examination), and interpretation” (Bowen, 2009, p. 32). I specifically looked at how course activities, assessment measures, and/or learning outcomes described on each instructor’s course syllabus corresponded with the statements made in his/her interview. Secondly, I was interested in seeing how instructors formally communicated the value of their instruction via activities and outcomes and the degree to which they corroborated the statements they made in the interview. In the following section, I provide a detailed description of my data analysis procedures.

Horizontalization

After the epoche, the phenomenological reduction began with a cyclical process known as horizontalization. Within horizontalization all statements made by the research participants via the interview transcript were listed and regarded as equally valuable in relation to the instructor’s perception of the value of instruction in music appreciation. While reading over and reflecting on these statements, I began removing vague or

repetitive statements and, also, statements that seemed less relevant to the topic (Moustakas, 1994). This reduction left me with only statements that potentially illustrated some aspect of the “distinctive character” or, rather, “horizons” of the instructor’s perception of the value of instruction in music appreciation (Moustakas, 1994, p. 95). In order to determine if a statement conveyed a horizon or “invariant constituent”, the following two questions were asked of every statement made by the research participants:

1. Did it contain a moment of the experience that is a necessary and sufficient constituent for understanding it?
2. Was it possible to abstract and label it? (Moustakas, 1994, p. 121)

If the statement did not meet both criteria, I removed it from the list. Otherwise, statements that were determined to be invariant constituents of the experience were be labeled and thematically clustered together on a spreadsheet. The clustered and labeled constituents represented the fundamental themes of the experience.

Textural Description

Using the remaining clustered theme groups, a textural description of the phenomenon was written for each research participant. Moustakas (1994) summarized the textural description phase of phenomenological research as “a process of returning to the thing itself, in a state of openness and freedom [that] facilitates clear seeing, makes possible identity, and encourages the looking again and again that leads to deeper layers of meaning” (p. 96). Additionally, he recommended including the participant’s own words to some extent to communicate their distinctive perceptions of the phenomenon. As the noematic phase of the analysis, this communicated what the research participants experienced in regards to the perceived value instruction in music appreciation held for

their students. It was generally organized with various bullet points. The textural description would begin with the name of the theme itself and then a description of what the instructor experienced in regards to that theme or said about that theme using direct excerpts from the transcript. Significant quotes were included on a spreadsheet and grouped by theme (i.e. invariant constituent) for each participant. In doing so, a more unified vision of the phenomena began to emerge.

Structural Description

Following the textural description, a structural description was written for each participant using their textural description and an intuitive technique referred to within phenomenology as “imaginative variation.” Simply understood, imaginative variation required me to consider the phenomenon from a “variety of perspectives, so that [I] could understand the essence of the participants’ experiences” (Eddles-Hirsch, 2015, p. 252). Creswell (2007) explained that the structural description ought to describe “the context or setting that influenced how the participants experienced the phenomenon” (p. 61). Each structural description described which qualities of the phenomenon were essential and those that were possibly fortuitous for each research participant. For his part, Moustakas (1994) wrote that it is “the ‘how’ that speaks to conditions that illuminate the ‘what’ of experience. How did the experience of the phenomenon come to be what it is?” (p. 98).

Textural-Structural Description

The data analysis concluded with a synthesizing of the textural and structural descriptions into a final summary describing the essence of the phenomenon. First, however, textural-structural descriptions were written for each individual participant. Each individual textural-structural description was organized as a descriptive narrative.

Again, the function of imaginative variation here was to allow me to consider the phenomenon equally from the perspectives of all the research participants. This part of the process required me to repeatedly return again and again back to the textural and structural descriptions that were grouped into themes on a spreadsheet.

Finally, I composed one textural-structural description that synthesized the individual textural-structural descriptions into a singular whole. Moustakas (1994) defined this synthesis as a “unified statement of the essences of the experience of the phenomenon as a whole” (p. 100). In the end, this final narrative represented the invariant structures of the value of instruction in music appreciation from the perspective of a New Jersey community college music instructor and formed the basis composing the following chapter. After reading the next chapter, then, the reader should have a better understanding of what it is like to experience instruction in music appreciation as being valuable for students.

Confidentiality

This study was approved by the Institutional Review Board of Rutgers University (see Appendix E). Audio and/or audio-video recordings of the interviews were stored on a dedicated hard drive located at my private home. The recordings will be permanently deleted within one-year, upon successful completion of the dissertation. In the written transcript and subsequent written proceedings, participants are referred to using a pseudonym that I devised in order to maintain the participants’ confidentiality. The pseudonym key was kept on my personal laptop computer in a password protected file. Only the chair of the dissertation committee and I have access to the participants’ actual identities. Participants are referred to using their pseudonyms throughout the transcripts,

their textural-structural description and throughout the following chapters. Also, all information that I considered to be a possible personal identifier, including the college where they were employed, has been anonymized.

Limitations

The design of this study is limited to a single interview in a single point of time. While nine of the 18 New Jersey community colleges are represented in this study, this study is not generalizable to the remaining nine New Jersey community colleges not included in this study. Also, contrary to the plan for maximal variation sampling I initially intended, I ended up agreeing to interview two instructors from one school. Both instructors teach for the same coordinator who is very active in planning the music appreciation course. Therefore, it is possible that two of the experiences described in the following chapter contain considerable overlap in practice and philosophy due the fact that both are managed by a single coordinator with great influence over the course. In addition the results are not generalizable to another state or to the United States as a whole. As with most qualitative studies, generalizability is not the goal, rather the results might be transferable in future contexts. That is, it is possible that a music appreciation researcher or instructor studying a different or broader geographical region will find similar results concluded in this study.

As with all phenomenological studies, I attempted to bracket out my bias related to teaching music appreciation prior to each interview, throughout the data analysis, and while reporting the data here. It is possible, however, that some of my biases influenced my decision-making process during the interviews and/or and affected the conclusions I drew from the data analysis.

Delimitations

There are any number of relevant parties involved with the development and sustenance of college curricula. A necessary delimitation of the current study is interviewing only faculty members and not other professionals involved with the development of curricula. Gathering faculty input is seen as the most pivotal first step in understanding the value of instruction in music appreciation due to the fact that instructors have many more hours interacting with potential values of music appreciation. This study did not involve any participants who were involved in the curriculum development at a particular New Jersey community college, but who do not currently teach a music appreciation course.

Chapter 4

Results

The purpose of this study was to describe how instructors perceived instruction in music appreciation at New Jersey community colleges as valuable to their students. As a music faculty member at a New Jersey community college, I had a desire to extend the knowledge related to the value of instruction in music appreciation for community college students in the 21st century. More so, I am deeply interested in understanding how other instructors perceive their courses as helping to develop their students' humanistic perspectives. Interviews with a mixture of ten part- and full-time New Jersey community college faculty members form the basis of the findings for this study. The research questions guiding this study answered were:

1. How do instructors of music appreciation at New Jersey community colleges perceive instruction in music appreciation as being of value to their students?
2. How do instructors of music appreciation at New Jersey community colleges perceive instruction in music appreciation as valuable as a humanities elective?

First, this chapter will provide an overview of the participants which will be followed by an introduction to the findings. Part of this introduction will include discussion of a few common themes that emerged from the data which, while not directly associated with the research questions, may still be deemed them important factors in more fully understanding the lived experiences of these participants. Subsequently, this chapter will answer the two primary research questions. This part of the chapter will be organized into three parts: the value of music appreciation, the value of music

appreciation as a humanities elective, and, lastly, student cues that signify positive value for instructors of music appreciation.

Participants Profile

This study used purposeful sampling to locate ten participants who have all taught music appreciation at a New Jersey community college. There was a wide variety of community college teaching experience, academic qualifications, musical training and teaching status in this pool of participants ($N = 10$). Half of the participants had over 15 years of teaching experience at a New Jersey community college while three participants had three years or less. Two of the participants had been teaching the course for seven years each. Half of the participants held doctoral degrees at the time of our interviews with two others currently describing their status as ABD in their respective doctoral programs. Of the remaining three participants one held a bachelor's degree and the other two participants held master's degrees. While there was a variety of musical training, all of the participants described their training as some mixture of classical, Broadway, and/or jazz. Four of the participants identified primarily as vocalists, three as composers, two as conductors, and one as a singer-songwriter. All of the participants are still active as working musicians to some degree. Six of the participants were full-time tenured faculty members and four were part-time adjunct faculty. All four part-time instructors commented that they would prefer to teach full-time if the opportunity presented itself. Nine of the ten participants taught primarily face-to-face or hybrid classes. Only one participant (Stanley) taught entirely online sections. Table 1 provides an overview of the participants in terms of their gender, community college teaching experience, employment status, preferred musical role, and educational background.

Table 1 Participant Profiles

Pseudonym	Gender	Employment Status	Primary Musical Role	Highest Educational Degree Attained	Years of Community College Teaching Experience
Adam	Male	Part-time adjunct faculty	Composer	Bachelor's in Music Composition	3
Alex	Male	Full-time tenured faculty	Singer-Songwriter	PhD in Music Education	15
Anthony	Male	Full-time tenured faculty	Conductor	DMA in Music Education	20
Dean	Male	Part-time adjunct faculty	Conductor	ABD in Music Education	7
John	Male	Part-time adjunct faculty	Composer	PhD in Music Composition	7
Kevin	Male	Full-time tenured faculty	Vocalist	DMA in Music Education	18
Nora	Female	Full-time tenured faculty	Vocalist	PhD in Music	19
Rayna	Female	Part-time adjunct faculty	Vocalist	Master's in Music Performance	3
Ronald	Male	Full-time tenure-track faculty	Vocalist	Master's in Music Performance	3
Stanley	Male	Full-time tenured faculty	Composer	ABD in Music Education	17

Introduction to the Findings

All of the participants described their experiences teaching courses in music appreciation at New Jersey community colleges. Each participant illustrated in detail how enjoyable the course was for them to teach. For evidence that the course is valuable to their students, all of the participants mentioned observing visual gestures such as students' body language, excited verbal affirmations and written end-of-semester surveys. Most importantly for this study, all of the participants perceived the class as being both musically and extramusically valuable to their students. All of the participants described courses in music appreciation as serious academic pursuits and an important humanities elective particularly for non-majors. Interestingly, most of the participants communicated greater details about the extramusical values of their course than the musical benefits. Consequently, most of the participants considered the importance of music instruction as equal to STEM courses. Due to the amount of required writing and critical thinking in his course, Stanley equated the value of his course to the English courses at his college. While Alex wanted his class to be academically rigorous, he, like many of the other participants in this study, also believed that students in music appreciation should have fun. As will be discussed shortly, all of the participants affirmed that their students not only positively benefit from the course, but many of those students enjoy the discovery process along the way. The following subsections will discuss several themes that emerged during my data analysis. While these themes did not directly relate to the study's research questions, their repeated usage by multiple participants suggested that they are them important elements in contextualizing how the participants have experienced instruction in music appreciation as being valuable to their students.

Personal Connections

One of the most oft-repeated themes that emerged from the data was the importance of helping students make personal connections to the coursework in a music appreciation course. To that end, all of the participants made at least some mention of connecting some aspect of the course with the students' lives outside of the classroom. Table 2 provides a variety of examples of the connections participants sought to make in their instruction. In all cases, participants attempted to connect the repertoire studied in class with the music the students listen to outside of the class. As will be discussed shortly, most participants attempted to provide information to their students that connected with other courses they might have been taking at the college. As part of developing their students' humanistic perspectives, most of the participants also hoped their students would make connections to the lives of the composers in hopes that it deepened their understanding of what it means and has meant to be human.

Table 2 Importance of Helping Students to Connections

Participant	Quote about student connections
Adam	“Connect it to a current event. Connect it with their lives.”
Anthony	“Something they could connect with. They love that; to connect to other subjects.”
Dean	“They put these facts together that I’ve had them explore and then they connect it to a piece of music they’ve heard a bunch of times in other places. They come in next time and they’re still thinking about it and they’ve connected it to other pieces.”
John	“I think when the material is good, you can link up a lot of good things. And they really do get it. They pay attention. You can see it. It’s kind of amazing.”
Kevin	“I like to show them different pieces of art that connect to it. It builds connections between their daily lives. It builds connections with other courses that they’re going to be taking. Particularly history courses they’ll be taking. It’s about connections.”
Ronald	“What I always try to do is teach not only traits of musical style, but I ask questions on my tests that show a connectivity of what’s going on with the people and with their culture. How does it connect to what came before?”

Eureka Effects

Again, the instructors discussed a variety of different connections: non-music school subjects, current events, visual art, their daily lives, music history, other musical pieces alongside the musical content. One of the interesting themes that emerged in relation to students making connections in the course was the finding that students would often get noticeably excited when they made those connections. Listening to the participants recount these memories, I noted in each of these instances the presence of some “Aha! moment” from the participants’ recounts. As described in Table 3 below, most of these participants chose some verbal student exclamation such as such as, “Oh!”

or, “Hey!” or, “Wow!” as they described the memory of a student making some connection to the course activity.

Table 3 Instructor’s Recollections of Their Students’ Aha Moments in Music Appreciation

Participant	Student Quote
Anthony	“Oh! Like the ‘Star Spangled Banner’ when Fergie sang it!”
Dean	“Oh my gosh! That sounds exactly like the words! There’s a whole story to that. Wow! I appreciate that.”
John	“Oh yeah! I see that! That’s interesting! You know I kind of liked this. I’m actually going to take a look further.””
Kevin	“Oh! I thought I’d hate it. But it was cool!”
Nora	“Oh look! This piece of math metal that I love also has incredibly active surface rhythms. Maybe I’m drawn to rhythmically active music.”
Ronald	“Oh! I get it! Puccini! And how these thick orchestral textures influenced metal.”
Stanley	“Oh! I know your artist! I know Tupac!”

Community College Students

From the perspective of all the participants, community college students present instructors with different challenges than a four-year university professor might commonly encounter with his or her own students. According to the participants' experiences, students taking courses in music appreciation at New Jersey community colleges greatly vary in age, cultural background, and college readiness. Many of the students are working full-time jobs to pay for their education and often to financially support their families at home. Rayna explained, "It's a totally different type of student sometimes. Where they have five kids already. They're working full time and they're taking this class. And so this class is not a high priority. And then you're chasing them for their work. And you're lucky if they get a C at the end." Alex described his difficulty in adjusting his students' misconceptions that the class is going to be being an easy elective. He said students often think, "I could just come into this class and not do anything and get a C." Kevin said he counteracts these prejudices by telling the students on the first day that he is there to "brainwash them." He said, "What [music instructors] are doing is fighting prejudices because [the students] walk in thinking, 'Oh, I'm going to hate this.'" It was clear from these participants that an immediate barrier between students receiving value from the course was getting those students past their preconceptions about the course itself.

It was also clear from the interviews that instructors perceive a wide cultural and academic range of students who take music appreciation at New Jersey community colleges. While Ronald described his students as musically and culturally "living in a bubble," and John communicated that his students are not prepared to write papers, Kevin

said he often gets the “best and the brightest.” Either way, all of the instructors described the majority of their students as greatly lacking in any kind of formal musical background. Kevin reluctantly replied, “I hate the way this is going to sound. You have to dumb it down. Because you have to assume that there [are] people in there who have never read a note of music in their life. And have no idea when you start using musical terms what you’re talking about.”

Multiple participants reported that their students generally arrive to the class with very little understanding of geography, history, and foreign cultures. This made Nora wonder if the students at her college might be better served by participating in a humanities survey course instead of a traditional music appreciation course. A few participants explained how difficult it was to engage students in conversations about composers from Germany and Russia when many of their students could not find either country on a map let alone discuss key figures or events from their respective histories. In other cases, as will be discussed in greater detail shortly, other participants actually contended that in rectifying those deficiencies by teaching the students about geography and history through music, the course proved itself even more valuable.

Instructor Concerns

In addition to their concerns with student readiness, all of the participants commonly expressed concerns with certain curricular aspects of their music appreciation course. The most common concern was with a perceived lack of time to cover the material the instructors wanted to address or to provide particularly interesting topics the attention the instructors felt they deserved. The latter was specifically felt by the part-time instructors who said they have little freedom in changing the course activities.

Bound to a fixed course plan, the part-time instructors found themselves avoiding lectures they knew the students would enjoy in order to cover all of the required musical topics. For example, Rayna, an opera singer and ardent fan of Broadway musicals, said she gets really excited to engage students in discussions about opera and Broadway. She said, “You get me talking about musicals, I really get excited!” Unfortunately, due to a recent change in the master syllabus at her school, Rayna said “Now there’s not really time for that.” In many ways, much of the value of the part-time instructors’ courses are out of their hands and bound to the department syllabus. However, even the full-time participants had issues with a perceived rigidity in the course design. Stanley complained that he finds himself avoiding certain socio-cultural discussions because “time doesn’t allow [them] to explore at a level where it’s safe and everyone feels engaged.”

Another theme discussed by the participants pertained to issues with class size. Ronald said his classes with upwards of sixty students make it difficult to find time for grading essays or allowing for student presentation. He described his class as sometimes “looking like a sea [of people].” He added that he has “to make an effort to walk the aisles more. To try and connect with students. It gets harder to learn names.” Alex’s concurred that his classes, which are capped at 35 students, are too populated to make room for presentations. He said, “35 is just really hard. There’s not enough time to have each of them present something in class.”

Instructor Role in Student Engagement

Many of the participants spoke of the condition that students need to be engaged in order for them to find value in the course. A repeated theme here was related to the

instructor's role in making sure the students were remained engaged. Dean said, "You have to spark it in them." Kevin suggested, "The moment you bring it to their lives, they respond." Anthony uses a "feedback loop" for "live data" in order to assess how much the students know about the topic or how engaged they are in the lesson. During online discussions, Stanley says "he has to kind of get in there and steer things a little bit." He said he does this by asking leading questions that often result in "fascinating discussions."

Adam said he often has to "force engagement" by calling on the quiet students. He says to his students, "The person who looks the most nervous, I'm going to call on you for this next question." He reminds them that they are not there to be passive learners. Interestingly, Adam was the only participant whose course might be described as being somewhat performance-centered as the other participants had little to no musical composition or performance in their classes. Outside of believing in the effectiveness of students learning hands-on, Adam felt this kept them more engaged.

Musical Values of Music Appreciation

The first research question of this study explored how instructors of music appreciation at New Jersey community colleges perceive instruction in music appreciation as being valuable for their students. Interestingly, most of the participants placed equal emphasis on musical and extramusical values of the course. All of the participants linked the extramusical skills and behaviors with the humanities function of the course. Therefore, the extramusical values ascribed to the course by the participants will primarily be discussed in association with the second research question of this study.

This first section then will primarily focus on the perceived musical benefits of the course.

Purpose of Music Appreciation

One of the questions presented to each of the participants was “What do you perceive as the purpose of teaching music appreciation to community college students?” All of the participants explained that the primary purpose of a course in music appreciation was to introduce students to Western classical music in an effort to develop more perceptive and informed listeners and to broaden their students’ cultural perspectives. To the follow-up question, “What exactly do you hope your students can do better as a result of their time in the course with you?” all of the participants said they hoped their students would leave the course with a better understanding of music, its place in culture(s) and, as a result, better able to participate in more meaningful music-listening experiences. While all of the participants said they devoted at least some percentage of their time in the course teaching music fundamentals and terminology, many of those participants added that an understanding of music terminology was necessary only to the degree in which it positively deepened a student’s aesthetic experience and assisted the student in more effectively writing and talking about music. Helping students to arrive at more complex written and verbal descriptions of music was a priority for most of the participants. These participants believed that learning to fluently use the correct musical terminology in a variety of musical scenarios was a great benefit to their students.

Importance of Western Classical Music

All of the participants perceived the study of Western classical music tradition as important in and of itself. Thus, while broadly developing a student's perceptive listening skills is the primary purpose of the course, simply exposing students to the musical masterpieces themselves is a primary benefit of the course for all of the participants. Nora explained,

I think of [Music Appreciation] as a hook, as an exposure course, and as a making connections course. So the entire time, I'm thinking what can I do, how can I explain this to make this relevant for this student who's never heard music 'X' before and only listens to, you know, fill in the blank.

As will be discussed shortly, many of the participants made comments about the importance of helping students make connections between Western classical music and the music the students were currently listening to outside of class. John said that he thinks his students "should have, in this world especially, availability to the Western European side of things. And it's not the end all, be all, but it does bring so much to bear." In better understanding the history of Western European music, technologies, and culture in general, John thinks his students benefit from learning to "think outside of the box."

All of the participants provided almost a singular focus on the established canon of Western classical music. In other words, none of the participants mentioned including or listening to even more marginal pieces or composers as part of class. Kevin described this pedagogical approach to the class as a "Greatest Hits" approach though he said he was somewhat ashamed to say he practiced it as such. Like Nora, he felt that the most well-known pieces in the Western classical repertoire have the most potential to "hook" the students. In fact, in his end-of-the-semester surveys, he said Baroque-era staples like Vivaldi's Spring or Pachelbel's Canon and Gigue in D are "hands down the two most favorite" pieces his students mention. Kevin said that he does not "make excuses" about

using century-old pieces. He routinely tells his students that classical music died about a century ago and jokes with them that anyone who tells them otherwise is lying. Yet, whether classical music may or may not have actually died, Kevin thinks it does not lessen its importance. He compares listening to older Western classical music as the aural version of “going and looking at Rembrandt in the Met.” Kevin’s perception is not based simply on his own belief that Western classical music is an important music. His students too have come to desire classical music for themselves as a result of their time in his course. He said,

If you can convince them that this music is accessible to them, if you can get past the hump of, ‘Oh, this is pretentious. This is for someone else. This is snooty.’ If you can once get them past the hump, they will actually come to love [classical music]. They will come to love it. And they’ve told me that.

Many of the participants emphasized the importance the established canon served in engaging the students and also for providing them with greater opportunities for enjoyment. John said, “I think when the material is that good, you can link up a lot of things. And [the students] really do get it. They pay attention. You can see it. It’s kind of amazing.” For example, when John plays Beethoven’s Fifth Symphony for his students, they not only appreciate learning about the struggles Beethoven overcame, but he feels like their empathy for Beethoven actually makes them more curious about the music itself. He said they often ask him, “What else did [Beethoven] compose?” By connecting the life story of the composers with their actual music, John says it helps his students “find the humanity in the lived experiences of the composers. They start to hear the struggle in Beethoven’s Fifth. It pushes them further. It’s got to be a good benefit for that.” Dean finds a similar result when he and his students listen to and discuss Beethoven’s Fifth Symphony. He said, “It’s so cool to unpack that and talk about melody

and form and why is this symphony different and why are we still talking about it?" He said a lot of students will walk out the door saying, "Wow! I really appreciate that!"

There's usually one or two students who connect to these experiences deeper than their classmates. Dean explained, "They come in the next time and they're still thinking about and they've connected it to other pieces. That's pretty cool when that happens." Overall Dean said, "I'm always happy when I can them really excited about things."

Nora described a sequence of events that took place recently after a girl in the class asked what the purpose of the conductor was while listening to a movement from Beethoven's Seventh Symphony. From the girl's perspective, the musicians already had the music in front of them, so what was the point of the conductor? The student worried this was a stupid question and Nora emphatically responded, "Oh no, no, no!" Nora said she provided a quick response, but told the class that she would amend that night's homework to include a deeper exploration into that topic. She added three different versions of the symphonic movement into their homework folder and asked the students to listen to the three versions and explain how they were different. She also wanted them to discuss the purpose of the conductor. Overall, Nora said the students loved this. One of her students explained, "They're triplets. They're like people who have the same DNA, but their circumstances and their personalities are going to make them who they are." Nora thought that was "genius" and "so gratifying." She said, "It allowed them to take it from, 'I think this is the recapitulation.' It went from that all of a sudden to being living, breathing and that's what I strive for."

Developing Active Music Listening Skills

All of the participants described the value of helping students to be more perceptive or active listeners. The commonly experienced feeling was that their students tend to be passive listeners regardless if they are listening to their own music or Western classical music. Multiple participants noted that more and more of their students arrive to class with their ear buds in. John believed that, as a result of this constant interaction with audio and video media, his students have developed ineffective, passive listening habits. He said it was easier for 20th century college students to stop and focus as they did not have the constant access to media that 21st century students do. Both John and Anthony similarly described their students as existing in constant state of “noise.” To provide for more meaningful listening experiences, Ronald said it is very important to him that his students leave his class as less passive listeners. For these participants, instruction in music appreciation is valuable to their students because it helps students learn to actively listen to music or rather to “turn off the noise” (John). John added, “This music appreciation thing makes you stop, read, and digest something. And then you’re listening for a reason.” While all of the participants emphasized Western classical music above all genres in their courses, they seemed genuinely hopeful that their students might engage in more meaningful music listening experiences regardless of the musical genre.

Extramusical Value of Music Appreciation

The second research question in this study explored how instructors of music appreciation at New Jersey community colleges perceive instruction in music appreciation as being valuable particularly as a humanities elective. For all of the participants, part of what makes a course in music appreciation valuable is the extent to

which a student's humanistic perspective or, rather her understanding of what it means or has meant to be human, is positively developed. The three main themes that emerged out of the interview data related to the perceived humanities learning in a course in music appreciation were broadening students' cultural consciousness, developing a variety of students' extramusical skills, and supporting students' non-music subject learning.

Music Appreciation Towards Broadening Cultural Perspectives

All of the participants used stories and discussions about the composers lives and historical time periods in an effort to deepen their students' humanistic perspective. Ronald explained, "The whole goal is to expose them to something new and to enrich lives and change that cultural perspective. Then they have a wider kind of cultural framework to relate to their world." Over the course of the interviews, multiple participants expressed a similar desire to enrich their students' lives by broadening their cultural insights. Most of the participants spoke just as seriously and passionately about the humanities ends of their courses as they did about the music-related learning. In fact, many of the participants explained that their students seem to value the historical and biographical aspects of the composers' lives more than the aural benefits of their music. All of the participants associated the historical and socio-cultural aspects of instruction with the humanities function of the course. In humanizing important artists from various time periods and geographical regions, the participants believe their instruction positively influences a student's cultural perspective. Most of the participants reported that students are fascinated with the lives of the composers and seem to liven up in class when interesting biographical information is relayed to them. For example, when Anthony brings up the names of singers his students might already know, he sees his students

“perk up” and engage more. Kevin has found that the biographies of Bach and Beethoven “really seems to grab” his students. He said, “When they hear the life story of someone who could have easily ditched it all, but kept persevering through insurmountable odds, that really seems to hit them.”

One of the more interesting findings of this study had to do with a disagreement amongst the participants about the appropriate nature of class discussions. A handful of participants felt passionately that a music classroom presents itself as a prime arena for students to engage in meaningful and sometimes difficult conversations about cultural beliefs and differences. A few other participants appeared neutral on the subject and two participants said they did their best to ensure that difficult conversations quickly return back to the music itself. For example, Adam was one of the latter participants. He has his students choose a current event and then connect it to a piece of music. This past semester, one of his students chose to connect Led Zeppelin’s “Immigrant Song” with the recent caravan of migrants traveling through Central America from Honduras, Ecuador, Nicaragua, and El Salvador towards the United States. When asked if they spent much time talking about the event itself, Adam said, “I don’t really care about the event itself. I tell them that. I want them to connect it to the music.” He added that conversations like that are to be avoided as they have the tendency to “easily become quite off topic.” Of course, Adam’s status as a part-time adjunct faculty member (i.e. non-tenured) might have had something to do with his evading sensitive topics in his classroom.

Stanley said he has experienced uncomfortable moments in class due to conversations about culture. He said he recently noticed a spike in the number of non-Western students taking his class and particularly in the number of Muslim students. He

said he's faced some "pretty challenging questions" from these students in recent years as they wonder, "Why is this class biased towards Islamic civilization and the musical contributions from there? Why are you not talking about Islamic chant?" Therefore, he said he has to "tread lightly" here and remind the students that this is because the class was designed as a survey of Western music. Stanley does his best to not detour from the goal of each lesson which, for him, is always intended to be more musical than cultural. Like Adam, he always relates back to the music itself. He said, "Time doesn't allow us to explore at a level where it's safe and everyone feels engaged. Otherwise you're stuck with a fantastic conversation, but you're spinning your wheels in one area." Stanley advises his students that if there is an area he does not cover that interests them, they should definitely use that as an opportunity to research it deeper themselves.

However, for three other participants (Alex, Kevin, and Nora), difficult conversations are a necessary piece in humanities learning. For example, Kevin perceives great value in conversing about controversial issues with his students. Kevin said, "I think it's also really important not to shy away from the darker sides of the stories. Because I think it makes these people more human." Therefore, Kevin openly invites conversations about issues such as sexism, racism, or anti-semitism. He said, "I do not in any way shy from Wagner's anti-semitism. I talk it about it very blatantly." He thinks these conversations provide usable resources for students to make sense of the music as well as the world around them. As a result, Kevin said his students leave the course with a more mature understanding of "politics, art, music, sexism, all of this different kind of stuff." Alex explained that his

goal is to develop a more global view versus an ethnocentric view of music. One of the things I try to do in all of the classes is develop an understanding of cultural

diversity. To learn about the socio-cultural context of a music in a way they haven't encountered before. To really try to understand the social, economic and political aspects, historical aspects of the arts is very important.

Nora added,

Mostly [my students] know nothing about geography or global culture. I'm trying to get them to be more discerning about identifying cultures appropriately. So I talk about political boundaries and cultural boundaries and how cultural boundaries don't correspond. So you could have multiple musical cultures within in a single political unit. Or you could have a musical culture that stretches over what we think of as multiple countries.

It was very interesting to listen to the participants account for their opinions on both sides of the issue. When Stanley talked about keeping his classroom safe from issues that might arouse difficult conversations, I could feel the worry in his tone. Of course, it made his point of view that much more interesting considering that an instructor like Kevin felt the exact opposite about 'difficult' conversations and subject matter. This difference in opinion among the participants further demonstrates the difficulty in assessing the value of music appreciation as a humanities elective.

Music Appreciation Towards the Development of Extramusical Subject Learning

Another theme that emerged throughout the data analysis procedure was the valuable role instruction in music appreciation served in supporting learning in other subject areas such as English, History, Geography, Sociology, Science, Civics, and Psychology. In line with the learning outcomes found in older "integrated humanities" courses that were once more commonplace at colleges and universities (Himrod, 1989), many of the participants described their courses as being an intersection of subject matters. Alex perceived his course as a "a very unique opportunity to connect students' everyday life experiences with an academic exploration of the humanities and social sciences." He explained that his goal is to "connect [music] with the greater world of

academia. To look at music as the scientific basis of music, the physics of music, the psychology of music, sociology of music.” He said that he tries “to integrate as many other subjects to make it somewhat interdisciplinary and at the same time to cover as many different aspects of music making, as possible.” Also, in learning to better and more descriptively discuss their musical experiences, a few participants highlighted the valuable learning gains students make in their ability to write better in other courses they might be taking.

Beyond learning more about European history, John sees his course as “invaluable” in that it “fills in a lot of parts of their learning. He said,

I think it’s a bit of science. It’s a bit of history. It’s a development of a whole compendium of processes. I can’t imagine a curriculum without it. That would be a huge deficit without it. I think the science end of it alone is interesting enough.

Anthony, who in addition to his advanced degrees in music first received a degree in Biology, perceived his course as a natural intersection of science-based and musical learning. He laughed, “I like to talk about all different kinds of things! From neurons to Cardi B.!” Whether they mentioned other courses by name or not, all of the participants described important lessons where students learned non-musical subject matter that would traditionally fall within the domain of another subject area. More than anything, most participants mentioned important discussions in music appreciation about geography and European history.

Music Appreciation Towards the Broader Humanistic Development of the Student

All of the participants described some extramusical aspect of their course they believed was valuable towards the humanistic development of their students. Their anecdotes here communicated a perceived duality in the course learning. For example,

Dean believed his instruction was useful in developing his students' cognitive and affective domains. Dean said, "The reality is what makes us human is something far different. It's the whole cognitive domain versus the affective domain. And so that's one of the reasons I think the music appreciation course is so important." Similarly, Anthony felt that,

The arts and sciences access different parts of the brain: the right brain and the left brain. Humanities is a right brained sort of thing. But, then at its best, music isn't just unilateral. I think it's something that the best musicians are people who can utilize both parts of the brain and I think that's part of becoming the whole person, having the ability to utilize the whole brain. Not just someone who can think mathematically, think quantitatively. And not just someone who can think qualitatively. But someone who can command both. I think maybe that is the goal of the humanistic education: to provide skills for accessing the powers of the human mind.

The purpose of including this quote here is not to begin a debate about the scientific validity of the right brain/left brain theory, rather to show how Anthony understands the importance of developing musical and extra-musical understanding as part of his course.

All of the participants mentioned the acquisition of critical listening and critical thinking skills as valuable outcomes for their students. The development of a student's sense of empathy and openness was also mentioned by a few participants. For example, Nora believed that "the ultimate benefit" to her students is that they will be more open to other people's experiences because they have taken the time to think about art works. Similarly, Adam saw his class as being able to "remove the bias" of where his students were born and to develop their "empathetic skills." While they were not always in agreement, the participants provided a broad outlook on the various ways that a course in music appreciation might develop a student's humanistic perspective. However, the key

humanistic values seemed to be challenging students' biases, broadening their cultural perspectives. and reinforcing the learning in related, but nonmusical subject matters.

Evidence of Value in Music Appreciation

As participants discussed the purpose and value of instruction in music appreciation, they described encounters with students that suggested that the instruction in class was likely valuable for the students. There were enough common themes that emerged from the data that this final section has been included in order to better reflect instructors' perceptions about the value of music appreciation for their students. All of the participants relied on verbal, visual, and written feedback from students as evidence that students might find value in the course. A few of the participants also said that when students sign up for another music course at the college they believe this is another sign that the instruction was valuable enough to their students to further pursue their music education. To that end, Kevin found his students often actually take another course with him while Alex has seen his non-majors sign up for applied music lessons or performance ensembles.

The participants explained a variety of ways that students verbally demonstrated that the courses were valuable to them. A few of the participants said that students, after a particularly interesting class or discussion, would leave the class "buzzing" (Adam) or that the students' conversation would "spill out into the hallway" (Ronald). Other participants described experiences where students communicated to them that they had actually come to "love" some piece or pieces of classical music. The most common way the participants experienced this was when students reported to them that they added pieces covered in class to their workout playlists on their phones. Kevin said he had "one

student who told me he took some pieces and made them into a playlist for whenever he goes to the gym because it energizes him. The moment you bring it to their lives they respond.” Nora too described a valuable interaction with one of her students who exclaimed, “I can’t believe I’m saying this, but I now love x. And I have this and this and this on my playlist!” (Nora herself referred to some hypothetical piece of classical music as ‘x’ here.) Perhaps the most memorable playlist story was from Ronald who described a story about a contractor/lifelong learner who ended up falling in love with vocal music from the Renaissance period as a result of his experiences in the course. Ronald explained that the student came to his office and said, “I would love more names that are not in the book, more people that I can look up. I want to listen [to] the stuff between job sites. I listen to this stuff all the time.” What made it so special according to Ronald is that this student had never heard this music before and it was therefore something he never expected to enjoy.

All of the participants explained that student enjoyment was part of their evidence of the course’s value for students. The most repeated subtheme related to student enjoyment was when live music was presented in the class. This occurred the most often when the instructor played music on a classroom piano and/or the class itself performed some musical exercise or piece. Other instances where the participants perceived their students enjoying the class were when students:

- made connections between music they were familiar with and music that was being studied in class (Adam, Anthony, Dean, John, & Ronald)

- discovered a new genre of music for the first time (Alex, Nora, & Ronald)
- had their preconceptions about music and/or culture challenged (Alex, Nora, & Stanley)
- learned about the struggles composers faced during their lives (Anthony, Dean, John, Kevin, Nora, & Ronald)
- were provided an opportunity to talk about music they liked (Anthony, John, Ronald, & Stanley)
- realized they had a better understanding about music (Anthony, Dean, John, & Rayna)

The participants seemed excited to tell me about all of the times, no matter how general or specific, they perceived their students enjoying some aspect of the class. Based on the bulleted list above, the participants felt instruction in music appreciation can be an effective and enjoyable tool for student discovery.

Summary

Instructors of music appreciation at New Jersey community colleges perceive instruction in music appreciation as being greatly valuable to their students. They perceive their community college students as differing from four-year students in age, college readiness, and cultural diversity. These instructors believe a course in music appreciation will not only introduce a student to the complex and timeless tradition of Western classical music but will also support the learning of other subjects such as Geography, English and History while simultaneously developing that student's ability to critically listen and think. The participants all feel that the students need to be engaged

with the subject matter in order to receive the benefit of its value. All of the participants said that helping the students make personal connections to the course material is the most important factor in assuring their engagement. All of the participants felt a course in music appreciation helps their students learn to make more meaningful connections with their own music and Western classical music. While there are issues with the lack of time in the course and rigid curricula, particularly for the part-time instructors, the participants all explained that students enjoy music appreciation and some even come to love Western classical music.

Chapter 5

Discussion

There is limited research regarding music instructors' perceptions of music appreciation and its efficacy or value. In delivering the course to students, instructors have an important and unique perspective of how courses in music appreciation might be valuable to college students. Only two 21st century studies of music appreciation by Piccioni (2003) and Sprankle (2015) used interviews of college-level instructors of music appreciation to describe the course. Though a number of studies have concluded that music appreciation courses are used to satisfy humanities-elective requirements at colleges, I could not find any recent literature that explored how courses in music appreciation accomplish humanities learning outcomes. While other survey-based studies have provided a useful lens into the nature of teaching music to non-majors, this study serves as a deeper examination of the nature and value of music appreciation as per the lived experiences of instructors who teach the course at New Jersey community colleges. In doing so, it extends the knowledge related to the perceived value of instruction in music appreciation for college students in the 21st century. This chapter will consider the findings of this study in light of the literature, suggest theoretical implications, and provide recommendations for future study.

The research questions this study answered were

1. How do instructors of music appreciation at New Jersey community colleges perceive instruction in music appreciation as being of value to their students?
2. How do instructors of music appreciation at New Jersey community colleges perceive instruction in music appreciation as valuable as a humanities elective?

Ten instructors from nine different community colleges participated in one-hour long interviews. The participants reaffirmed findings from previous studies that instruction in music appreciation is valuable for students because it introduces them to Western classical music, develops their musical vocabularies, and strengthens their active music listening skills. Also, music appreciation instructors associate their courses with developing students' humanistic perspectives and satisfying humanities learning outcomes by broadening students' cultural and musical world views, diversifying students' understanding of what it means to be human, introducing students to a variety of historical time periods, and supporting students' learning in non-music subject areas (i.e. geography, history, etc.).

Value of Western Classical Music

A handful of other studies have similarly found that Western classical music is a primary aim and value of college-level courses in music appreciation (Almujarreb, 2000; Chybowski, 2017; Ford, 2006; Hartwell, 2009; Lapp, 2012; Mazullo, 2000). This study adds to the literature through firsthand accounts of how instructors have perceived these aims as being valuable to their students. This section will discuss various philosophies and studies related to the treatment of Western classical music as the primary source of music in college-level music appreciation classes.

Espeland (2011) contended that approaches to music listening advocating for the judgment of music based primarily on its aesthetic and structural elements are the most dominant approaches applied in music listening courses. All of the participants in this study spoke with great excitement about introducing their students to Western classical music, its composers, and its various musical forms. The general consensus seemed to be

that Western classical music was worth teaching because of its ability to showcase the incredible music progress humans have made over the last 500 years. These participants appeared to agree with Jorgensen (2003) that the sheer influence of Western classical music alone “does not make it necessarily better than [other musical traditions] but does make it worthy of study” (p.134).

Since non-majors are likely to take, at best, only one college music course over their baccalaureate experience (Kelly, 2013), the participants here felt they should use that opportunity to introduce those students to arguably the most advanced musical compositions of humankind. Dean excitedly shared with me his desire to, “Get these kids more immersed, more attuned, more perceptive, more sensitive to the aesthetic elements of music that make it meaningful.” In fact, seven of the participants mentioned to me that their students usually come to enjoy classical music to some degree as a result of the course.

Three of those participants, Kevin, Nora and Ronald, explained some of the factors that informed their perceptions that students enjoyed Western classical music. All three reported that students have told them that they added classical music to their personal playlists as a result of their experiences in the course. In other cases, students actually professed a new found love for classical music. For example, Kevin said that when he can get his students past the “snobbish misconceptions” about classical music, his students have come to “love the music” and “they’ve told [him].” He remembered one student saying “I really loved this particular piece. When I’m feeling stressed out, I put that piece on again.” Nora similarly reported that students will often say something along the lines of “I can’t believe I’m saying this, but now I love [classical music]!” Ronald

was moved by the student who kept showing up to his office hours in search of more Renaissance recordings to add to his personal playlist.

Unfortunately, empirical studies have not yet been successful in saying with confidence that a course in music appreciation results in a positive change in a student's interest in classical music. Price and Swanson (1990) found that increased knowledge about classical music did not significantly alter students' overall opinions about classical music after a semester in a music appreciation course. An earlier study by Price (1988) found that while students' attitudes about composers were positively influenced, their interest in classical music overall remained the same. It is beyond the scope of this study to speculate about the long-term impact of classical music learning on the students enrolled in the participants' courses. However, future researchers might consider examining how courses in music appreciation have influenced students' enjoyment of classical music beyond the semester of their instruction.

Issues Related to Teaching Western Classical Music

The participants in this study clearly favored the Western classical repertoire and associated listening practices in their classrooms. In her examination of early 20th century music appreciation practices, Chybowski (2017) pointed out that instructors of music appreciation have long sacralized Western classical music in their classrooms. As a result, Western classical music became viewed as intellectually, morally, and spiritually superior to all other types of music. Thus, it is possible that some of the participants in this study believe students might benefit from their courses by being able to access a higher social stratification. Chybowski's (2017) point is that however well-intentioned this ideology might be, it is unfair for music appreciation practitioners to promote

Western classical music tradition as the “best” music without genuine consideration of the value other musical cultures provide. After all, Covach (2015) found that with the advancement of digital technologies and globalization, many listeners and scholars no longer even hold the view today that Western classical music is as sophisticated or innovative as other styles. Also, music historian Horowitz (2005) commented that, “By [20th] century’s end, intellectuals had deserted classical music...it was the performing art most divorced from contemporary creativity” (Horowitz, 2005, p. 516).

Of course, it was more than just the intellectuals who deserted classical music somewhere along the way. A recent study found that Western classical music accounts for less than 1% of total streams and yet receives the most attention in the general education of college students (Sisario, 2019). While the same study points out that the social relevance of classical music increases a bit when the data related to physical CD sales are included, Meilonen (2003) explained that young people are not showing up at classical music concert halls either. Thus, while relatively few people actually listen to classical music compared to other genres, it is noteworthy that Western classical music nearly monopolizes the entire focus of courses in music appreciation. Dunn (2011) pointed out that the same phenomenon exists with classical music research. That is, while few people actually listen to classical music, most of the studies related to music listening prioritize it above all other genres.

The somewhat social irrelevance of classical music raises questions about its overwhelming presence in college general education music programs. Beyond the influence of the longstanding tradition itself, it appears there are two chief factors influencing the primacy of Western classical music in music appreciation classes:

musician and music teacher training programs and music appreciation textbooks. In both, the music and culture of Western Europe receives an inordinate amount of emphasis over every other musical genre and culture. This alone is not necessarily an issue. However, these factors become especially problematic in situations where the only general education music elective that students must choose from underrepresents underserved populations, populations that are critical to the mission of most community colleges in the 21st century (Handel, 2013).

Music Teacher Training

Wang and Humphreys (2013) estimated the amount and percentage of time that music education majors ($N = 80$) at a large university music school in the southwestern United States spent with various styles of music in their history, theory, and performance ensembles over the course of their four-year programs. They found that the students spent an incredible 93% of their time with Western classical music and less than 1% with non-Western and popular musics combined (jazz and Broadway musics accounted for the remainder). The authors suggested that music education professors, music professors at large, and administrators with support from accrediting agencies are responsible for finding a more appropriate balance between Western classical music and multicultural music.

Belz (2006) reported that university teacher-training programs that primarily teach their students to perform Western classical music are essentially training those teachers “in a vacuum” and suggested that the outcome will lead to music educators “not interested in or unaware of the varied traditions of music making in our world” (p. 42). To her point, it is interesting to contemplate whether music appreciation courses might

look differently today if teacher education programs had more rigorously incorporated multicultural music in alignment with the 1967 Tanglewood declaration (Mark & Gary, 2007).

Benedict (2012) commented that music teachers “more often than not graduate from school music programs and college music education programs that have essentially looked and function the same for generations” (p. 156). All of the participants in this study spent at least four years under the tutelage of university music professors and six of the ten participants primarily described their training as “classical.” It is possible that these music instructors are familiar with only the Western musical canon and, therefore, prefer to focus their instructional practices as such.

Either way, Belz (2006) concluded that “music teacher training institutions can no longer in good conscience” turn a blind eye towards multiculturalism (p. 45). Robinson (2003) added that in ignoring the growing musical traditions in the United States that have originated from outside of the Western European tradition, music programs effectively “invalidate or devalue multiple perspectives of music and music making” (p. 230).

Music Appreciation Textbooks

Another key influence in perpetuating the superiority of Western classical music in music appreciation courses has to do with the omnipresent role of college music appreciation textbooks. Over the course of their interviews, six of the participants made some comment about music appreciation textbooks. Five of those participants mentioned using a textbook (Adam, Dean, John, Ronald, and Stanley) and the other (Kevin) told me

that “he ditched the textbook ten years ago.” Importantly, it is unclear if the participants in this study are able to choose their own textbooks or elect to not use one at all.

Researchers have found that the majority of music appreciation courses utilize a textbook to guide course design and, like the textbooks that are used, tend to follow a chronological approach (Almujarreb, 2000; Kong, 2006). While music appreciation textbooks in the early decades of the 20th century were authored by the instructors themselves, it became standard in the latter half of the 20th century for those books to be written by musicologists (Rinsema, 2018). Early music appreciation textbooks promoted the Western classical repertoire at the very top of a stylistic hierarchy. Then, in the 1960s and 70s musicologists added to textbooks what Rinsema (2018) has referred to as an “engagement hierarchy” where European concert-hall listening practices supersede all other forms of listening (Rinsema, 2018). In short, music appreciation textbooks have long promoted a singular “correct” way to listen to music. In so doing, musical styles that do not adhere to the values of Western classical music are often marginalized or ignored altogether.

A handful of researchers commonly found in their studies that the two most consistently adopted textbooks over the past few decades have been *Enjoyment of Music* by Machlis and Forney (2015) and *Music: An Appreciation* by Kamien (2018) (Almujarreb, 2000; Renfro, 2005; Sprankle, 2015; Worster, 1997). Interestingly, out of the six participants who mentioned textbooks in their interviews, only three specifically named the textbook they use. In all three cases the textbook was *Enjoyment of Music* by Machlis, Dell’Antonio and Forney (2015). Worster’s (1997) analysis of five commonly adopted music appreciation textbooks noted that female composers, World music, and

popular music commonly received minimal attention in all of the textbooks. I analyzed the table of contents from the Kamien (2017) and Machlis and Forney (2015) textbooks to get a better understanding of their content and found that both books dedicate the overwhelming majority of their time discussing white male composers and Western classical music. It follows logic that courses in music appreciation are less likely to be multicultural if most instructors of music appreciation use textbooks to design their courses and most of the instructors that use textbooks choose one of two textbooks that significantly prioritize Western classical music over all other genres. My analysis of the table of contents from both textbooks is presented below in order to reflect their disproportionate emphasis on the classical music compositions of European, Russian and American white males.

Kamien (2017) begins with a unit on musical elements, proceeds with a chronological investigation of Western classical music and concludes with a few chapters on jazz, musical theater, film music, popular music and World music. This text is organized with 11 major sections each broken down into a number of shorter chapters. There are 107 total chapters that each tackle some particular music element, composer, stylistic period or musical form. Seventy-nine of the 107 chapters are dedicated to Western classical music or 74% of the total book. Eleven chapters discuss music elements, seven chronologically explore jazz and conversations about World music make up four chapters. Finally, theatrical and film music and rock music received three chapters each. Thus, beyond music elements and Western classical music, all of the remaining musical traditions on Earth receive 16% of the book's overall focus.

Forty chapters are each allocated to the study of a singular composer. 38 of those chapters study the music of white males. Clara Schumann, a female classical composer, and William Grant Still, an African-American classical composer, round out the remaining two chapters. There are 65 featured listening guides in the Kamien (2017) text. Only 9% of the listening content features music by female musicians and 14% of the music is by African-American, South American or Asian composers, instrumentalists or vocalists.

In the Machlis, Dell'Antonio, and Forney (2015) textbook, there are seven major sections that are broken into 59 total chapters. Unlike the Kamien (2017) textbook, popular, jazz and World musics are not subjugated to the last chapters of the textbook. Mazzullo (2000) complained that not only do most music appreciation textbooks often dedicate the majority of their pages to white male composers of the Western classical tradition, but in subordinating all non-Western musical traditions to the back pages of their books it sends a message that these musics are less valuable or possibly only worth doing if time permits. Instead, Machlis, Dell'Antonio, and Forney (2015) dispersed conversations about non-classical music throughout the textbook based on how they fit into the overall chronological design. This textbook begins with a study of music elements that extends over 12 chapters. Only eight of the chapters feature non-classical musics or 14% of the total text. Importantly, that percentage would drop by half if the chapters dedicated to George Gershwin, John Williams, Leonard Bernstein and John Corigliano were categorized as classical. In this text, Gershwin is associated with jazz, Williams with film, Bernstein with theater and Corigliano composed a vocal setting of poems by folk artist Bob Dylan. Thus, each is seen as representing something less

classical and more related to popular music or culture. However, many musicians and music educators would firmly associate each of those composers with the Western classical music tradition.

There are 48 listening guides in the Machlis, Dell'Antonio, and Forney (2015) textbook. Forty-three of those listening guides feature music by white male composers or 90% of the total listening content. African-American musicians and female musicians each receive 6%. Non-classical music is also covered in only 6% of the total listening guides.

As important gateways to higher education and towards the completion of baccalaureate degrees for underserved populations such as women and students of color (Handel, 2013), what kind of message might community colleges be sending to this population when those students open their music appreciation textbook to find their cultural identities scarcely considered or represented? At what point might the word "music" in the phrase music appreciation ever speak for any of the other rich and complex music traditions from around the world. In this study, Kevin reported that he "ditched the textbook about ten years ago. Because for a college-level course for them to pretend that politics and anti-semitism and racism and sexism are not all a part of this is absurd." Elliott (1995) would also have the profession do away with "teacher proof" textbooks altogether (p. 32). But for his part this would be in favor of providing more hands-on and constructivist activities and not necessarily due to the lack of diversity within their contents.

Importantly, it is not clear the freedom each of the participants have in deciding whether or not they choose to use a text and, if so, to decide which text they would

prefer. All of the participants were asked what kinds of freedom they have in modifying the master course syllabus for music appreciation. Their answers ranged from department chairpersons like Anthony and Nora who said they have complete freedom to alter their master syllabi to part-time faculty members like Adam and Rayna who are provided their syllabi and textbooks. Employment status seems to be the most important variable in instructional freedom as all of the full-time faculty members interviewed in this study explained that their part-time adjuncts follow course plans prescribed by the full-time faculty member(s). The remaining six participants in this study communicated to me that there is a master syllabus, but they have some freedom to tweak the course repertoire and/or grading practices. Table 4 below reflects the participants' responses to their perceived freedom with altering course syllabi and activities.

Table 4 Participants' Perceived Authority in Curriculum Development

Participant	Little freedom	Moderate freedom	Total freedom
Adam	x	x	
Alex		x	
Anthony			x
Dean		x	
John		x	
Kevin		x	
Nora			x
Rayna	x		
Ronald		x	
Stanley		x	

Access to Instrumental Training

A recent study found that the main driver for classical music appreciation is education (Steffens, 2019). That is, the more education one has, the more likely they will be to have an interest in classical music. On one hand, this feels like a good justification for teaching Western classical music to college non-majors. However, when paired with research that has concluded that the more musical training a student has, instrumental training in particular, the greater likelihood a student is to prefer Western classical music over popular music (Ginocchio, 2009; Hargreaves, Comber, & Colley, 1995), it suggests a troubling path forward for those students from lower economic classes who grew up with no access to formal music education or training.

Of the 20 million students enrolled in higher education during the 2015-16 academic year, 47% were nonwhite and 31% were living in poverty (Steffens, 2019). These statistics are up 29% and 21%, respectively, from data recorded 20 years earlier (Steffens, 2019). Green (2003) described the plight of students who have no access to a formal music education in their K-12 schooling. Growing up in homes absent of classical music, where money is not available for music lessons and attending schools with no music programs, these students enter a music classroom that ignores their music culture and, due to their lack of training, are likely to face more obstacles in classes that prioritize classical music.

Relatedly, nine of the ten participants described their students as having little to no exposure to Western classical music before taking their music appreciation course, though we did not discuss whether this was due to a lack of access in their previous schooling. It is worth considering if the issues that a handful of the participants

experienced with a perceived lack of student engagement in their courses was due to students feeling overwhelmed by the classical repertoire.

Take Silverman's (2015) recounting of a music appreciation course she taught where most of her students were finding very little motivation to listen to Bach or Beethoven. One student commented, "That's white people's music. How is that going to help me?" (Silverman, 2015, p. 8). Silverman described this as a personally enlightening moment where she asked herself, "What was this music 'good for' in these students' immediate lives and cultural contexts...Why would my students want to respond to this music? Why should they show this music any respect? [*Italics in original*]" (Silverman, 2015, p. 8). After allowing her students to bring in and explore their own music in the class, Silverman said the class took on a life of its own. Silverman continued to use classical music in the course as her music alongside of the students' music. In doing so, Silverman found her students came to enjoy the class and even much of the classical music they went on to listen to. Silverman's musical negotiation with her students might be seen as potential path forward for instructors seeking a more inclusive student-centered approach to the course.

Lack of Diversity

Considering the popularity of courses in music appreciation and the diverse populations of students at community colleges, I continue to question if a course dominated by a focus on Western classical music is the most valuable way to utilize instructional time with non-majors. Studies have demonstrated that college students enjoy listening to popular genres more than classical music (Ginocchio, 2009; Hargreaves, Comber, & Colley, 1995). Interestingly, a study by Schellenberg and Hallam (2006)

found that enjoyment of music might have some correlation with the cognitive benefits gained from listening to that music. The researchers conducted an experiment that compared the effects on spatial intelligence of listening to Mozart or listening to popular music or having a discussion about the experiment. Childrens' scores on a spatial-temporal task were ironically higher after listening to popular music than with the Mozart example or the discussion. Eakes (2009) found that by embracing diversity, students might actually learn more and even come to enjoy the course more. When the researcher compared a traditional music appreciation course that followed a traditional chronological format against a course that incorporated both Western and non-Western musics, the latter approach yielded "greater music achievement gains and course satisfaction" (Eakes, 2009, p. 109). The findings from these studies suggest that embracing musical diversity in music appreciation may improve student outcomes.

Music appreciation classes seem to serve as a final frontier in the preservation of Western classical music. In fact, Enz (2013) found that all of the authors of studies related to music appreciation seem to agree that college-level general education courses for non-majors are vital in "the preservation of music" (p. 39). Since music overall has arguably never been more popular or diverse, it feels safe to assume that Enz (2013) is referring to preserving a specific form of music, classical music. All of the participants in this study spoke about their experiences introducing students to classical music with great enthusiasm. Additionally, all of the participants in this study perceive their courses as valuable to students not in spite of including Western classical music, but because of Western classical music. However, the lack of cultural inclusiveness and general societal

insignificance raise questions about the dominant role Western classical music serves in the education of non-majors.

Rinsema (2018) described traditional music appreciation practices as “stacking the deck” against other types of music. If there is only one correct way to listen to music and/or some music that is superior to all other styles, how does one make a case for teaching newer or alternative musicking practices? She suggested that music educators need to better consider how people incorporate music into their everyday lives. Also, instead of providing students with pre-fabricated meanings, she suggested that instructors help students develop the tools necessary to interpret the various musical and extramusical meanings on their own. She believed three hermeneutic experiences for music listening, previously described by musicologist Lawrence Kramer, provided an appropriate starting place for this kind of inquiry.

Within the first hermeneutic window, students and their instructor consider all forms of aural, verbal, or visual media that might suggest or extend some musical or extramusical meaning. Examples here might include a song’s lyrics, an accompanying video, an album’s cover art, etc. Within the second hermeneutic window, the participants examine allusions made within an artistic statement. This would include less explicit musical, literary or otherwise artistic references made by the artist. For example, when Jimi Hendrix played the “Taps” melody in the middle of “Star Spangled Banner” at Woodstock, a common interpretation is that Hendrix was making an allusion to America’s history with war and death. Interestingly, in this study, Nora said that many of the students in her classes tend to perceive Hendrix’s distorted performance of the “Star Spangled Banner” as disrespectful to our country. However, when Nora pointed out the

presence of the “Taps” melody and the fact that Hendrix was an Army veteran, her students arrived at an altogether different interpretation. Again, this is an example of how Rinsema’s (2018) second window might be effective towards providing students with more valuable experiences in music appreciation. Lastly, in the third and final hermeneutic window, listeners should be invited to explore how the music might have different meanings depending on various kinds of human activities and actions such as, “When, where, and how do listeners engage with the music? Who are the listeners? When, where, and how is the music created? Who are the creators? In what ways do these actions influence the meaning of the music for listeners as well as the creators themselves?” (p. 487). Once again, music teacher training is an issue here. Rinsema (2018) added that it was unlikely for music educators to be able to consider a range of gender, race, political, media, economic, and aesthetic theories without prior preparation.

Rinsema (2018) helps us understand alternative ways music might be considered in the 21st century and calls on educators to reconsider if there really is only one way to valuably respond to music. To that end, Shieh (2016) discussed his student Aaron’s excellent four-page response to a Beyonce song. He noted that while Aaron made no mention of any typical musical aspects that courses in music appreciation often assess within student responses (i.e. music elements), the response was mature, sophisticated and thought provoking. Shieh (2016) suggested that Aaron’s response signified a potential new path forward where students should be trusted to arrive at and communicate their own truths. This implies that instructors also do not have to hold all of the answers. Speaking of Aaron, Shieh (2016) asked, “Has he failed to listen to the music, or has he heard something (or begun to hear something, which is what we are all

hearing whether we are high school sophomores or not)? And what is it he has begun to hear? What is the question, the revolution? Has he heard or misheard (Beyoncé?) and something that might matter (to him? To us)?” (p. 131). When students like Aaron arrive at new and significant meanings, instructors become students themselves. Shieh (2016), and also Benedict (2012) and Rinsema (2018), are advocating for educative practices where instructors and students explore and discover their own individual and collective truths and meanings. These new approaches embrace diversity and honor a multiplicity of musical understandings.

Value of Knowledge Related to Music Terminology

The participants in this study perceived their students benefiting from a better understanding of musical terminology. Teaching music elements has held a prominent place in the tradition of music appreciation since its earliest origins in the United States (Keene, 2009; Mark & Gary, 2007). In this century, Renfroe (2005) found a consensus amongst music appreciation instructors from 59 colleges and universities across the Southwestern region of the United States that a primary emphasis of music appreciation instruction is identifying music elements. In his study of two-year colleges in South Carolina, Sprankle (2015) also found that most instructors want to help their students better understand musical elements and how to describe them. In her interview, Rayna told me she stresses all semester for her students to “use the words that we’ve learned! Use our vocab!” Dean explained that his students are empowered when equipped with the proper musical terminology. He remembered one student exclaiming, “Wow! I appreciate [Beethoven’s 5th]! I’m glad I have the words to describe that!”

One of the time-honored functions of humanities courses is equipping students with the necessary language needed to effectively communicate their experiences within that discipline (Eisenberg, 1991; Joe et al., 2008). Joe et al. (2008) referred to this as the learning of subject-specific vocabulary. Many of the participants in this study expressed a desire to help students communicate their experiences more effectively and intelligently and credited learning subject-specific vocabulary as a means to do so.

None of the participants expressed a perception that musical elements were covered in their courses to the point of negatively affecting student enjoyment. However, Ronald worried about approaches to music appreciation that teach terms for their own sake. He said, “I don’t see a purpose in teaching just music terminology that’s disembodied.” Rose and Countryman (2013) posited that there is a benefit to teaching music elements in a music appreciation course. However, the authors warned that courses that overemphasize the learning of music terminology and elements “work as a framework of dominance, denying diversity, access and individual agency” (p. 45). Furthermore, the authors warned that prescribing a “right way” to listen to music (i.e. the instructor’s way) robs the students of an opportunity to “speak their truths” (Rose & Countryman, 2013, p. 50). Noting similar findings in their studies, Renfroe (2005) and Sprankle (2015) both communicated some level of skepticism about teaching music elements in a college-level music appreciation class as a primary goal. Sprankle (2015) and Rose and Countryman (2013) believed some instructors resort to a elements focus in order to make the assessment of learning easier and more objective.

A study by Zalanowski (1986) concluded that courses in music appreciation that disproportionately rely on technical and objective information negatively affect student

enjoyment and interest levels. So, while a student in a vocabulary-rich course might learn more about music and consequently receive a satisfying grade, it raises questions about the value of a course if students are exiting the course less interested in music. Herzog (1995) lectured that musical understanding is not actually a prerequisite towards the enjoyment or appreciation of Western classical music. She contended that while one may know all of the correct terminology, that does not necessarily mean he will enjoy or appreciate a piece of music more or less than someone with little to no understanding of musical forms or vocabulary.

Teaching music vocabulary is as natural a part of courses in music appreciation as the inclusion of Western classical music. Though, this should not keep practitioners from continually examining why their students need to learn music vocabulary or to what extent. In other words, practitioners should be clear about what they want or need their students to do with the vocabulary and if students are to be graded on their ability to demonstrate a rich musical vocabulary.

Value of Active Music Listening Skills

Historical examinations of music appreciation have found that the majority of music educators since the late 18th century have asserted that the development of perceptive music listeners is a primary, if not the primary goal of instruction in music appreciation (Keene, 2009; Mark & Gary, 2007). The findings of this study provide further support that the development of perceptive music listeners has been a singular constant of instruction in music appreciation since its inception in the 18th century as the participants in this study all highly valued their students' development of active music listening skills (AMLS). More so, several 21st century studies concluded that the

development of AMLS is a primary outcome and, consequently, a primary value of instruction in music appreciation (Almujarreb, 2000; Enz, 2013; Renfroe, 2005; Lin, 2006; Sprankle, 2015).

Lapp's (2012) study of non-majors in music classes at small liberal arts colleges posited that courses in music appreciation are the most effective means towards exposing non-majors to new music in colleges and universities. Two of the participants here (Nora and Ronald) hoped students might learn effective AMLS so as to not turn off music that was unfamiliar to them. Nora said, "I hope they won't turn something off because it's unfamiliar. I'm trying to say just because you haven't heard this before doesn't mean that you can't get to a place where you go, 'Ahh!'" Ronald similarly tells his students, "If I could expose you to music that you wouldn't have otherwise listened to, something that you thought you'd never love, that's a win."

The participants in this study held two perspectives regarding the value of developing AMLS. The first was the perception that in order for someone to appreciate Western classical music, they must have the ability to fully concentrate on a piece of a music over an extended period of time. From this vantage point, participants did not necessarily value AMLS as a standalone benefit, but as valuable when applied to the aural experience of Western classical music. The other perspective agreed that the development of AMLS assisted the student in his experience of Western classical music, but felt that students might be able to apply those listening skills to other aspects of their life such as when listening to popular music at home or when trying to focus in general. For example, John described a common scene in his classroom where students might not remove their ear buds unless requested to do so by the instructor. Realizing that his

students are inundated by social and audio-video media more than any generation before them, John explained that the development of AMLS has taught his students to “turn off the noise” of their personal lives and “just focus.” He added, “This music appreciation thing makes you stop, read, and digest something. And then you’re listening for a reason.” Thus, for instructors like John, a primary benefit of developing AMLS is towards more meaningful listening experiences, regardless of the genre.

None of the participants in this study indicated that a course in music appreciation is the place where the students’ music (i.e. popular music) ought to be critically considered in order to develop music listening skills. Authors have argued that instruction in music appreciation in the 21st century ought to more fully consider the world of the student out of the classroom (Barrett, 2006; Ford, 2006; Pierce, 2015; Rose & Countryman; Silverman, 2015). At the conclusion of her extensive study of music listening Espeland (2011) recommended that music educators explore “priorities in cultural values and effective listening education for all” (p. 160). Similarly, Barrett (2006) believed it was time that music-listening educators embraced a more sociological view of music that provides for its varied uses in the lives of its beholders.

Humanistic Value of Instruction in Music Appreciation

A primary question of this study was how instructors perceive instruction in music appreciation as developing a student’s humanistic perspective. Almost all of the participants were initially confused by the phrase “humanistic perspective.” However, their confusion was attributed more to their not being sure how the New Jersey General Education Foundation intended the phrase rather than a puzzlement with what humanistic perspective might generally infer. After I provided them with a few clarifying comments,

all of the participants seemed genuinely engaged with the exercise of exploring how a student's humanistic perspective might be positively influenced by instruction in music appreciation. This section will discuss the various ways the participants perceived their courses developing their students' humanistic perspective and, relatedly, how instructors perceive of their course as a valuable humanities elective.

Socio-Cultural Information Related to Composers and Compositions

Studies have shown that students in music appreciation courses enjoy classes that focus on the lives of the composers over courses that rely more heavily on technical analysis (Halpern, 1992; Eakes, 2009; Gordon, 1996). For example, when Halpern (1992) compared a humanities approach to a more musically analytical approach to music appreciation, she found student enjoyment was greater in the former. Gordon (1996) reported that students who were given contextual information about composers showed significantly better gains in perception of tonality and meter than those who were only provided analytical notes.

An interesting finding of this study is that all of the instructors presented biographical and historical information to their students in hopes that it added depth to their listening experiences. As with Piccioni's (2003) participants, all of the participants in this study would then rightly be categorized as absolute expressionists who ascribe to a more "humanities approach" to the course. Piccioni (2003) maintained that absolute expressionists believe that knowledge of cultural factors has the potential to influence the aesthetic experience of art.

Piccioni (2003) also found that the instructors in her study believed they were positively developing their students' humanistic perspectives via conversations about the

lives of the composers. To that end, it seems like music appreciation courses might be a contributing factor in educating the general public about composers. Steffens (2019) found that 64% of Americans with only a high school diploma were not able to name a single classical composer while only 25% of college graduates were unable to think of at least one. It seems that it is some factor in a student's college experience, possibly a course in music appreciation, that accounts for this demographic's greater knowledge of classical composers.

Humanities Learning Outcomes

It was unclear the degree to which the participants perceive the role of their class as being aligned with common humanities learning goals. This section will consider how stated humanities learning outcomes compare with the findings of this study.

Specifically, this section will examine the learning concepts related to the knowledge and major works in the discipline, the development of interpretative skills, and provide an extensive discussion on the various ways humanities instructors attempt to help students better understand what it means to be human.

Analysis and Knowledge of Major Works.

The NJCCC provides instructors teaching general education humanities electives with two learning goals:

- Students will describe commonly used approaches and criteria for analyzing works;
- Students will analyze works applying commonly used approaches and criteria (New Jersey Council of Community Colleges, 2011).

In what seems to be an agreement with those outcomes, all of the participants expressed a feeling that the students in their courses should gain an awareness of major works in the music discipline and develop their ability to communicate about their musical experiences using subject-specific vocabulary (Eisenberg, 1991; Joe et al., 2008). However, none of the participants mentioned having students describe commonly used approaches for analyzing works. If in fact courses in music appreciation are only meeting one of the NJCCC's learning goals, is that sufficient humanities learning? Instructors, administrators and policy makers ought to discuss and clearly communicate exactly what amounts to "sufficient learning" in the humanities at New Jersey community colleges.

Interpretation Skills.

While researchers have described interpretation as serving a primary role in humanities learning, I had questions about how students were contending with meaning-making in the participants' courses (Helm, 2000; Joe et al., 2008; Sibbald, 1989). Helm (2000) instructed that the skills learned in the humanities are chiefly interpretative. For Helm (2000) and his team of humanities researchers, there was an agreement that humanistic interpretation is a complex activity. The interpretation process is an ongoing interaction between the interpreter and the interpreted. Each repeated examination of the interpreted artifact results in new or reaffirmed in the mind of the interpreter. While the participants talked about the students having more meaningful experiences in music, none of the participants mentioned interpretation by name. Nor did any of the participants describe to me any anecdotes where their students really seemed to wrestle with meanings. It was thus difficult to gauge whether their students actively constructed their own meanings or whether meanings were handed down by instructors. More important

than memorizing the meaning of subject-specific terms or recognizing major works, Helm's (2000) team considered interpretation as serving the most vital role in the humanities. Helm (2000) wrote, "We believed, in other words, that it is more important for our students to think humanistically than for them to have knowledge of this or that text, composition, or artifact" (p. 93). It would be a worthwhile endeavor for future researchers to examine if instructors of music appreciation consider interpretation a critical function in their courses and, if so, how those instructors would describe the steps involved in a successful interpretation of music.

Understanding What it Means to be Human.

The American Association of Community and Junior Colleges (AACJC) (1991) recommended that courses in the humanities at community colleges should help students better understand "who [they] are and what [their] lives ought to mean" (Eisenberg, 1991, p. 111). Nine of the ten participants expressed a desire to effectively instill in their students a deeper sense of what it means to be human. When asked about a particular humanistic goal that students might benefit from, most of the participants commented something related to broadening students' understanding of culture or what it means to be human. Table 5 describes the most relevant quote the participants expressed to me regarding the chief humanistic goal of their courses.

Table 5 Instructors' Humanistic Goals for their Courses

Participant	Humanistic goal
Alex	"One of the things I try to do in all of the classes is the understanding of cultural diversity."
Anthony	"Developing the humanity of the person."
Dean	"Anything that's going to heighten aesthetic awareness and make the, the human experience deeper, broader, more meaningful."
John	"Students seemingly come to appreciate humanity."
Kevin	"I hope they have a better understanding of the larger culture."
Nora	"It has everything to do with human interaction. Someone who has taken the time to think about an art work is going to have an openness to other people's experiences. And that's what I think the ultimate benefit is to the student."
Ronald	"The whole goal is to expose them to something new and to enrich lives and change that cultural perspective. It should broaden their cultural awareness of what it means to be human."
Rayna	"It's being able to intelligently listen to something and know what it is."
Stanley	"It's about being a human being."

While the participants' quotes suggest the importance of cultural perspective and cultural diversity, it was difficult to assess the degree to which students authentically contended with their place in the world in their music appreciation courses. After all, none of the participants use the students' music in class in any deeply authentic way. When the students' music was considered, it was always was a means to teach some other concept related to Western classical music (i.e. form, vocabulary, etc.).

There was a general consensus that a course in music appreciation is an appropriate venue to discuss various political, social, and economic factors that have influenced art and artists over the past few centuries. In fact, this was a key factor in why the participants believed the course was helpful in developing a student's humanistic

perspective. This finding agrees with Turner's (1999) conclusion that courses in music appreciation at Kansas community colleges all attempt to foster a better understanding of the various socio-political factors that have influenced music and art. Eisenberg (1991), the chief author of the AACJC study, further stipulated that courses in the humanities should "develop students' abilities to participate in reflective discourse, to question, analyze, and understand" (p. 113). When instructors in the humanities avoid sensitive cultural topics, this limits the amount of humanity students have the potential to engage with and possibly grow from. Music instructors of humanities electives ought to find some agreement as to the degree to which students can or should exit the course with greater abilities to engage in discourse.

While most of the participants included socio-cultural aspects of classical music in their courses, they did so in contrasting ways. Alex believed it was important for students in humanities courses to think critically and "understand the social, economic, and political aspects, historical aspects of the arts." However, there were differences in the degree to which instructors felt comfortable engaging with students about culturally sensitive issues. For example, Kevin said it was important to not shy away from "darker stories." He mentioned engaging in conversations with his students about Wagner's anti-semitism, Tchaikovsky's homosexuality, and the generally "sexist history of Western civilization" overall. Kevin believed these conversations help students make connections between the 21st century lives they live to humans living in earlier time periods and varying contexts. Ultimately, he said this is valuable because it "gives them an ability to place themselves in a big trajectory."

On the other hand, Adam and Stanley found it problematic when socio-cultural conversations digressed from the primary musical topic. Stanley explained that he is sure to “tread lightly” when it comes to conversations about topics that might be culturally sensitive. Adam said he makes sure the conversation never veer too far away from the music itself. In my own teaching, I have engaged in many difficult conversations in my class and would never fault an instructor from wanting to stay focused on the musical topic at hand regardless of how valuable I have perceived those conversations to be.

The issue about whether or not to discuss sensitive cultural topics in a college-level humanities course is an important issue to consider though. First, if not in this class, then where? As I write this from my office, I can see a courtyard of college students walking from class to class with their ear buds in, conceivably listening to their favorite music. It is difficult to ignore the profound role music seems to serve in the lives of my community college students. Also, if community colleges are the most diverse institutions in American higher education, they ought to celebrate and better utilize the pluralism in their humanities classrooms (American Association of Community Colleges, 2016). After all, humanities researchers have suggested that humanities learning should lead the student to a greater appreciation of their own and others’ cultures (Joe et al., 2008).

Haack (1992) urged educators to consider a course in music listening that resulted in a better understanding of the influences and functions of music in society. He thought a free society ought to address issues in youth culture such as sexism, violence, drug use, and obscenities. He warned, “To ignore such issues seems as insensible and self-defeating as it would be for health educators to ignore current concerns about physical

well-being, mental illness and sexually transmitted diseases” (p. 463). The question for educators moving ahead is what kinds of influence do we hope to have on the lives of our students and consequently on the society they engage within?

Greene’s (1977) argument for the arts and humanities in education feels as relevant today as when she penned it over 40 years ago. Greene saw educators, specifically arts and humanities educators, as serving a key role in helping students to develop a “wide-awakeness.” Greene (1977) and other philosophers have discussed the concept of wide-awakeness as a state of consciousness where one actively seeks meaning from the world around them and their place within it. Greene (1977) wrote:

If the humanities are indeed oriented to wide-awakeness, if dialogue and encounter are encouraged at every point, it might be possible to break through the artificial separations that make interdisciplinary study so difficult to achieve. If students (and their teachers as well) are enabled to pose questions relevant to their life plans and their being in the world, they might well seek out answers in free involvement with a range of disciplines. Once this occurs, new perspectives will open up—perspectives on the past, on cumulative meanings, on future possibilities. (p. 123)

Greene was of the mind that courses in the humanities had the potential to be not just of great consequence the students, but to the progress of humanity in general. Greene (1995) elsewhere added that educators have a responsibility to force greater inclusivity in their classrooms. Speaking as an educator herself, she said educators,

work for the re-appropriation of cultural forms by all the diverse students in our classes—through our emphasis on interpretative and critical approaches, through our continuing efforts to break through enclaves and makes all sorts of forms accessible to new and unexpected readings. (Greene, 1995, p. 57).

Of course, whether a teacher is ready to apply critical pedagogy in their classroom raises more questions about teacher training. Some of the participants in my study did not receive any formal teacher training. Instead, they completed advanced degrees in music

performance and eventually took a job teaching music appreciation at their local community college because it was available. They were all handed syllabi, a textbook, and were likely directed by their coordinator to get as far into the book as possible. It is understandable that this kind of teacher might feel blindsided by the suggestion that they must engage in discourse about culturally sensitive topics with their students. However, as long as music appreciation classes are to be understood as humanities courses, it is a conversation that practitioners need to engage in. Should courses in music appreciation be responsible for developing a students' "wide-awakeness" as Greene (1977) described? And if so, how?

While I teach Beethoven and Bach in my class, I always make sure my students can present and perform their own identities in our classroom as well. For example, many of the students in my music appreciation classes have grown up in Camden, New Jersey, a city deemed "the most dangerous city in America" in 2015. Rap music is a favorite choice for most of my students. Interestingly, I find they know very little about it. They know most of the words and they "like the beat," but usually cannot initially dialogue with me about much more than that.

Blanchard (1999) believed that teaching rap music in schools would help create a safe environment for open discourse between teachers and students about localized issues addressed in music's lyrics such as drug use, poverty, violence, and misogyny. I have found this to be true in my classroom year after year. Recently, my students and I analyzed and critiqued the album DAMN. by American rapper Kendrick Lamar (2017). Notably, Lamar won the Pulitzer prize in 2018 for this work making him the first nonclassical or jazz musician to receive the prize since the awards expanded to music in

1943. Interestingly, after talking with my students about Kendrick's struggles with gang life, depression, and suicidal thoughts growing up in Compton, California in the early 2000s, I find they are more likely to genuinely engage with Beethoven's story and music when they find out that Beethoven too struggled with depression and suicidal thoughts two hundred years ago.

Hess (2015) suggested that an anti-racism approach where Europe is destabilized as the musical center would be a good start in combatting the prevailing "white supremacy" of American music classrooms. She wrote that in "supporting students in recognizing different ways of knowing the world is a powerful move toward dismantling systems of privilege as they currently stand (pp. 75-76). Hess (2015) is suggested that moving away from a Eurocentric curriculum might have social implications that extend far beyond music classrooms.

Support of Learning in Non-music Courses

There was a general complaint from all of the participants that students arrive at community college with very little understanding of history or geography. Consequently, the participants communicated that there is a useful overlap of learning between courses in music appreciation and other non-music courses the students commonly take in their degree programs. The concept of teaching a variety of non-music subjects in a music classroom is not new. In fact, much of what the participants discussed with me can be easily identified with the classic integrated or humanistic approach to instruction in music appreciation that was commonly presented at colleges and universities in the mid-20th century (Himrod, 1989). Beginning around the late 1940s, lessons about musical pieces often incorporated additional studies of history, social sciences, and other art forms (i.e.

literature, painting, dance, etc.). While the popularity of integrated courses in music appreciation reflects at least some preference for this approach by instructors and/or school administrators, the integrated curricula disintegrated over time due to a growing worry by music educators that this approach promoted the learning of other subjects over music and, therefore, might ultimately lead to their own professional extinction (Himrod, 1989).

One of the moments that really stuck out to me over the course of my interviews was when Nora confided in me right at the end of our interview that she really worried that the traditional music appreciation class had run its course. She wondered if community colleges students would be better served taking an integrated humanities course that while it incorporated music, was not primarily designed around music. By approaching the course from a broader arts perspective, Nora believed students would have more opportunities to fill in the gaps in their knowledge related to history, geography, politics, etc.

A Google Scholar search related to integrated humanities courses today yields much older studies than more recent ones. In fact, most of the studies appear from the 1970s with a few 21st century considerations sprinkled in. The more recent literature primarily relates to K-12 schooling.

Bresler (1995) has extensively written on the subject of integrating arts courses with other subject matters at all levels. She explained that there are effectively four types of integrated relationships: 1) subservient, 2) co-equal, 3) affective, and 4) social integration. In order to contextualize the experiences of the participants I will briefly address each.

The first approach, subservient, is when a primary subject matter uses a secondary subject matter to “spice” it up. Bresler (1995) explained that these are usually lower-level cognitive exercises not intended to serve as a truly critical lens of a second discipline. To the extent that I talked with the participants about non-music subject learning in the course, I would say their anecdotes all fit this category. The participants did things like help students find countries on maps and understand that sound is a scientific concept, but none of the participants communicated to me that any activities went much deeper than that. I would characterize these experiences as something more like a “geography interlude” or a “science sidebar.” For example, Anthony spoke a great deal about the wonderful experiences he has had in particular with students exploring the childhood neighborhood of J.S. Bach via Google Map’s street-view setting. He said that he felt these experiences reinforced his student’s understanding of their place in the world. While I understood and appreciated his point, I do not equate a geographical understanding of one’s place in the world with the existential understanding that humanities courses would be more apropos to consider. Nor should one consider a 10-minute excursion on Google Maps’s street-view as possibly satisfying some college-level Geography learning outcome.

The second approach was referred to as “co-equal” and Bresler (1995) said this was the least common because it required a teacher to have two sets of discipline-specific skills or knowledge. For example, this might be a case where a history professor was also an accomplished songwriter or musical improviser. In covering the Harlem Renaissance, this instructor could set his history degrees aside, so to speak, and involve his students in discussion about songs from that time periods and maybe even help them composer their

own. While many of the participants in this study were multi-talented, none of them communicated an approach to the course that rose to the level of being “co-equal.”

The third approach, the affective approach, was where instructors utilized another discipline to alter the mood of the class. For example, if a physics professor were to play jazz music while students were taking an exam, this would be an example of the affective approach. Again, this category did not apply to any of the participants in this study.

Lastly, Bresler (1995) outlined the social integration style. This style is not really applicable as it pertains to integration that pulls together the whole institution. However, when Adam explained that he and his students sometimes gather outside of class time to perform for other school functions, this might be an example of the social integration style.

Higher-Order Thinking

All of the participants felt the course was valuable in developing their students’ abilities to communicate about music. For example, both Stanley and Rayna said their students “discuss music more intelligently” at the conclusion of the course. However, other participants advertised the potential of their course to more generally have an effect on a student’s overall intelligence. Dean spoke of the course positively developing his students’ cognitive and affective skills. John said his students develop their “whole brains” and learn to think both qualitatively and quantitatively. While more will be said of this in the recommendations for future research section to follow, it is worth noting that researchers have found that instructors often desire higher order, more transferable learning in their courses, but fail to provide the active learning experiences necessary in developing these skills (Fink, 2003). Outside of Adam’s performance-centered approach

and Stanley's online delivery, the other participants explained to me that their courses are primarily lecture based and their assessments largely utilize multiple-choice and short-answer tests. Without evidence of a more constructivist learning environment or assignments that require thoughtful essays, it is difficult to demonstrate that students are developing higher order learning skills (Hartwell, 2009).

Limitations

There are a few limitations of this study. The first limitation was the size of the participant pool. This study included the perspectives of ten music faculty members at nine New Jersey community colleges. Due to the small sample size, the findings of this study may not be generalizable to the broader nature of music appreciation. Had the study been extended to a greater number of participants, the research data might have provided a more diverse perspective of instruction in music appreciation and how instructors perceive the course as valuable.

The second limitation of this study was that I only interviewed each of the participants one time. Thus, their views here reflect only a snapshot of one moment in time and/or their reflections on the past. Had the participants and I spoke to one another on more than one occasion it is likely that the additional data might have resulted in different conclusions.

The final limitation of this study has to do with phenomenology. In order to remove my bias related to teaching music appreciation, I bracketed out my personal feelings and experiences with the phenomenon prior to each interview, throughout the data analysis, and while reporting the data here. However, as sincerely as I might have tried, it is possible that some of my biases influenced questions I asked the participants,

led me to avoid certain questions, and/or and affected the conclusions I drew from the data analysis.

Implications

This study presented a relatively clear picture of what music appreciation at New Jersey community colleges looks like. For one, caring music instructors concern themselves with the musical and humanistic value their instruction holds for their students. Instructors believe that courses in music appreciation ought to be about the development of active listening skills and the acquisition of more mature musical vocabularies towards the greater aesthetic experience of Western classical music. Furthermore, the instructors believe that interactions with the Western classical traditions naturally invite rich explorations of music history. They associate a study of music's socio-cultural history as a key role of humanities courses and perceive those historical examinations as resulting in the positive development of their students' humanistic perspectives.

However, in most cases, there does not appear to be any significant consideration of musics or cultures outside of the Western classical music tradition. Considering the diversity of community college classrooms, researchers have expressed concerns about the underrepresentation of underserved demographics in general education music appreciation courses. This section will consider the implications of these findings.

If community colleges are to meet their missions in serving their uniquely diverse student bodies, there is reason to consider if courses in music appreciation should continue to be the most visible, most widely offered courses for non-majors. Perhaps colleges have other general education classes such as World Music or Jazz History that

students can take to satisfy their humanities elective should they find the Western focus of music appreciation excluding.

Of course, it is possible that those aforementioned general education courses similarly lack the design, freedom, and/or resources to effectively accommodate the diverse student bodies at community colleges. Since many studies, including this one, have found that courses in music appreciation are most commonly perceived as surveys of Western classical music, it might be necessary for instructors who desire a more culturally inclusive general music education music course to consider creating an altogether new humanities-music course that specifically meets the challenges of pluralistic classrooms. Such a course would likely need to be less scripted than courses in music appreciation currently seem to be and flexible enough with their curriculum to allow teachers and students to actively construct multiple meanings as part of a sub-community of mutual learners (Espeland, 2011).

An interesting finding of this study pertained to instructors feeling uncomfortable with discussing particularly sensitive cultural topics with their students. Had these particular instructors been prepared to assist students in dialoguing across their differences, the instructors' perceptions of music appreciation might have been very different. If courses in music appreciation are to authentically meet the learning goals of the humanities where students learn to engage in reflective discourse, college and university teacher-training programs will need to be responsible for ensuring that graduates are equipped to promote and moderate discourse in their classrooms. Since music appreciation is just one of any number of general education humanities electives, this implication extends far beyond music teacher training programs into all of the

disciplines that make up the humanities. As an example, Hafer (2012) created a unique course for undergraduates at his university to prepare them for the potential of teaching courses in music appreciation. While colleges and universities might have issues identifying the populations of their humanities students who might choose future paths as instructors in college classrooms, courses of this nature would allow colleges and universities opportunities to effect greater change in general education humanities courses where necessary and also to insure that the values of humanities instruction are being effectuated.

Currently, studio-based arts courses do not qualify for general education credit at New Jersey community colleges. This includes not only performance ensembles, but courses like music theory or ear training as well. Due to the NJCCC's position on general education electives remaining "broad-based", participants in this study expressed trepidation about proposing more active, hands-on components in their music appreciation course for fear that such a proposal would be rejected. New Jersey higher education music educators who would prefer to teach music appreciation via hands-on activities such as singing, composing, drumming, etc. should consider engaging in dialogue with colleagues and administrators, both within their schools and across the state, to effect those changes at the state level.

This study acknowledged the continued preeminence of Western classical music in the training programs of undergraduate music and music education majors. If college and university musician and music teacher training programs diversified the repertoires they use to train undergraduates, future music appreciation instructors might enter music

appreciation classrooms better equipped to authentically talk about a variety of musics outside of the Western classical tradition with their students.

Music textbook publishers are an important consideration in all matters related to teaching music appreciation. For many music departments, it makes sense that the Chair or Dean of the program, especially in a program with a higher turnover of adjunct faculty members, would find it convenient to adopt popular music appreciation textbook to ensure that there is a standard approach applied to all sections across the department and to aid new instructors teaching the course for the first time. Again, if music appreciation courses are to remain primarily concerned with teaching students to listen to Western classical music, then there is no reason for music textbook publishers to alter their methods. However, should more faculty speak out about a need for greater flexibility in instructional materials in order to accommodate their diverse classrooms, music textbook companies could provide a helpful role in developing instructional resources to support those classes as well.

Future Studies

This study was limited to instructors teaching music appreciation at New Jersey community colleges. Future researchers might consider the perspectives of instructors teaching in other regions around the United States or even internationally. Also, it would be interesting to consider how the perspectives of instructors teaching music appreciation at four-year schools, whether in New Jersey or elsewhere, compare to the perceptions of instructors teaching at two-year schools. Those studies would be helpful in either corroborating the findings here or potentially suggesting alternate paths forward for instruction in music appreciation.

While instructors of music appreciation find great value in the course for their students, more research is needed on the extent to which students find value in the course. There is a growing body of research related to “student power” in 21st century classroom, yet outside of authors like Pierce (2015) and Silverman (2015), there is no current research on provisions for more student power in the music appreciation classroom. It is likely that students would have a great deal to offer conversations about course repertoire, listening practices, and learning outcomes, especially when considering the humanities elective students cannot avoid as part of their degree plan.

Barrett (2006) considered the concept of aesthetic response “deeply problematic” (p. 173) as a teacher’s philosophical, psychological, and/or sociological predispositions often informs some type aesthetic response as right and another wrong. Future researchers should consider exploring the predispositions of music appreciation instructors to see if there is a correlation between a teacher’s disposition and the types of aesthetic responses they favor from their students. For example, Piccioni (2003) classified the instructors in her study using the listening philosophies provided by Meyer (1956): absolute formalist, referentialist, and absolute expressionist. She found that the overwhelming majority of music-appreciation instructors in her study would rightly be categorized as absolute expressionists who ascribe to a humanities approach to the course. Piccioni described absolute expressionists as contributing “to the opinion that listening to all types of music and using a historical approach reveals the socio-political reasons behind the music of all eras and how music reflects daily life” (p. 78). Her study represents a good starting point for this type of research.

A related problem in this area is that music educators have not effectively communicated what a good listener does or what exactly is implied by the development of perceptive listening skills (Haack, 1992; Lapp, 2012). Considering that instruction in music appreciation so highly values the development of perceptive listening skills, it is important for future researchers to assist in better communicating the skills and/or behaviors involved in perceptive listening and how these skills should be measured or assessed.

Over the course of this study, I found myself troubled by a lack of objective criteria in conversations about humanities learning outcomes such as critical thinking, discourse, perception, etc. In other words, a few participants in this study made casual mention of their course developing critical thinking skills over the course of our discussion but were not able to present concrete examples of what amounts to critical thinking skills in a music appreciation classroom. I found a similar tendency while reviewing the literature related to the humanities in general. It would be helpful for future studies to specifically explore how valuable, but seemingly elusive, learning outcomes such as critical thinking, discourse, perception, etc. are developed and measured in music appreciation courses, perhaps drawing on literature from other disciplines in the humanities.

A future study might consider the authority music appreciation instructors have in choosing course materials and influencing the course design. This study found that most of the participants felt that they had at least some freedom to steer the course in their own preferred directions. However, the issue was not fully examined here. Understandably, there seemed to be a big difference in the authority granted to full-time music instructors

versus part-time instructors. Either way, more information about the extent to which individual instructors can make decisions about textbooks or learning outcomes would provide greater context about the nature of music appreciation in the 21st century.

It is striking to think that a class in music appreciation might have the potential to help students escape the “noise” (i.e. smart phones, social media, YouTube, etc.) of their busy lives as was suggested by a few participants here. Personally, the amount of time my students spend staring at their phones also concerns me greatly. A survey found that 84% of American teens own their own cell phones and spend an average of 7 hours of their day on them (Rideout, 2015). Any efforts by educators that could positively mediate those behaviors would undoubtedly be welcomed by parents and administrators. Questions remain though about the likelihood of a one-semester course in music appreciation genuinely influencing the daily mental habits of its students. If instructors are going to promote the benefits of a course in music appreciation as being a positive influence on the worlds of students beyond the classroom, formal research studies should work to empirically support these claims.

This study sought to describe how courses in music appreciation might be considered valuable humanities electives. Along the way, it became clear that while there is a plethora of research about the humanities in general, there is little research about the role that electives in the humanities play at community colleges. Humanities electives were described in this study as being important towards students’ graduation and transfer. Other than that, it is difficult to know what exactly subject-specific courses should do, if anything, to satisfy humanistic learning. A future study that explores the learning goals of

humanities courses at community colleges would be helpful in describing common trends and maybe even best practices.

Closing

It was a pleasure to speak with my fellow New Jersey community college colleagues about music appreciation and their perceptions about its value. Regardless of any differences in their pedagogical approaches, I believe this sampling of instructors represented instructors of music appreciation at New Jersey community colleges as passionate educators and steadfast believers in the importance of music appreciation. Throughout our conversations, I felt simultaneously impressed by and proud to be associated with them as they described the potential of Western classical music to genuinely impact the lives of their students for the better. While analyzing our discussions, a true consensus emerged that a traditional course in music appreciation, when approached correctly, can be both musically and humanistically valuable for students.

However, this study also affirmed the fear I had going into the study: my approach to teaching music appreciation is an outlier. Of course, this is not to say that I do not share many of the same perspectives of music appreciation as the participants in this study. I too believe that developing active listening skills is a key goal and value of the course. I also want my students to understand why classical and jazz musics are cherished. Yet I continue to believe that a course in music appreciation is too omnipresent at colleges across the country to not reconsider how this course might better serve the students in our pluralistic classrooms. I also agree with Allsup (2010) who advised instructors that,

We know the meaning of our world through our individual lens or location. But that meaning must be constructed with others, others who see what we see differently. The promise of pluralism is an expansion of meaning or knowing. (p. 222)

While legions of students have likely benefitted from an introduction to the “Great Works” of the Western classical tradition they received in their music appreciation classroom, I remain certain that survey-of-music courses need to do a better job considering the diverse lives of its students and the incredible breadth of meaningful non-classical music. Hopefully, through continued dialogue amongst music appreciation stakeholders, general education music courses in the humanities can redraw their lines to include a broader scope of humans and human artifacts and transform themselves into more fully realized spaces where students and teachers have the freedom to explore and discover their individual and collective truths and meanings (Benedict, 2012).

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APPENDIX A: Recruitment Letter

Date

Dear

I am faculty member at Camden County College and a D.M.A. candidate in music education at Rutgers University in New Brunswick. For my dissertation, I am conducting an interview study with faculty with experience teaching music appreciation at a New Jersey community college. The purpose of my study to better understand how instructors of music appreciation perceive of their instruction as being valuable to their students

I am looking for faculty participants who meet the following criteria:

- Part- or full-time music instructor at a New Jersey community college
- At least one semester teaching a course in music appreciation at a New Jersey community college

This letter comes to you as a potential participant in a research study of the teaching experiences of faculty who have taught a course in music appreciation at a New Jersey community college. If you meet these requirements, I am inviting you to consider participating in my study. If you are willing to participate, your commitment would include:

- a 60-90 minute on the telephone or via Skype,
- submission of a copy of your course syllabus,
- verification that the transcript of your interview is accurate.

I will present you with a \$25 Amazon gift card to show my gratitude for your taking the time to participate in the interview. If you are interested, please let me know via a reply to this email, and I will contact you to set up an interview. If you do not meet the

requirements for participation, but know a colleague who might be interested, please forward me their contact information. You may contact me at any time with questions at mbillingsley@camdencc.edu or 609.932.6097.

Thank you for your consideration,  Michael Billingsley

DMA Candidate

APPENDIX B: Consent to Take Part in Study

Title of Study: Instructors' Perceptions of the Value of Instruction in Music Appreciation at New Jersey Community Colleges: A Phenomenological Study.

Principal Investigator: Michael Billingsley

This informed consent form provides information about a research study and what will be asked of you if you choose to take part in it. If you have any questions now or during the study, if you choose to take part in it, you should feel free to ask them and should expect to be given answers you completely understand. It is your choice whether to take part in the research. Your alternative to taking part is not to take part in the research. After all of your questions have been answered and you wish to take part in the research study, you will be asked to sign this informed consent form. You are not giving up any of your legal rights by agreeing to take part in this research or by signing this consent form.

Who is conducting this research study?

Michael Billingsley is the Principal Investigator of this research study. Should you have any questions throughout your involvement with this study, you are welcome to contact me at 609-932-6097 or via email "mbillingsley@camdencc.edu".

Why is this study being done?

The purpose of this study is to uncover how instructors of music appreciation perceive of instruction in music appreciation as valuable to students in the 21st century and, also, better how and to what extent instructors of music appreciation at New Jersey community colleges perceive of their instruction as satisfying learning outcomes commonly associated with the humanities.

Who may take part in this study and who may not?

This study seeks subjects who have taught a course in music appreciation at a New Jersey community college for at least one semester. You have been asked to participate in this study because you have experience teaching a course in music appreciation at a New Jersey community college.

How long will the study take and how many subjects will take part?

I will be seeking 18 subjects in this study. The study will consist of one 60-90 minute interview with each subject that will take place over the phone or via Skype. The researcher will reach out to the subject following the interview to insure that the interview transcript is accurate and that the PI's analysis of the subject's responses have been interpreted correctly. This will conclude the subject's participation in the study.

What will I be asked to do if I take part in this study?

Throughout the interview, I will be asking you questions related to your experiences teaching music appreciation at a New Jersey community colleges. I will also request a copy of your course syllabus. You will be asked to look over the interview transcript and analysis of your responses in an effort to provide greater validity to the study.

What are the risks and/or discomforts I might experience if I take part in this study?

There are no foreseeable risks for you in taking part in this study.

Are there any benefits to me if I choose to take part in this study?

The benefits of taking part in this study may be:

- A refined perception of your teaching experiences;
- The understanding that you have assisted in providing knowledge related to the role music instruction serves towards the development of humanistic learning;
- The understanding that future instructors and researchers of music appreciation might utilize the findings of this study to better understand instructors' perspectives related to teaching the course.
- It is possible, however, that you may not receive any direct benefit from taking part in this study.

How will I know if new information is learned that may affect whether I am willing to stay in the study?

During the course of the study, you will be updated about any new information that may affect whether you are willing to continue taking part in the study. If new information is learned that may affect you after the study or your follow-up is completed, you will be contacted.

Will there be any cost to me to take part in this study?

There will be no cost to you to take part in this study.

Will I be paid to take part in this study?

To show my gratitude for your taking the time to participate, I will present you with a \$25 Amazon gift card at the conclusion of our interview.

Who might benefit financially from this research?

No foreseeable individual or organization will benefit financially from this research.

How will information about me be kept private or confidential?

All efforts will be made to keep your personal information in your research record confidential, but total confidentiality cannot be guaranteed. In the written transcript and subsequent written proceedings, participants will be referred to using a pseudonym devised by the researcher in order to maintain the participants' confidentiality. The

pseudonym key will be kept on the researcher's personal laptop computer in a password protected file. Only the researcher and the chair of the dissertation committee will have access to the participants' actual identities. Participants will be referred to by their pseudonyms throughout the study and their individual NJ community colleges will not be identified.

What will happen if I do not wish to take part in the study or if I later decide not to stay in the study?

It is your choice whether to take part in the research. You may choose to take part, not to take part or you may change your mind and withdraw from the study at any time.

If you do not want to enter the study or decide to stop taking part, your relationship with the study staff will not change, and you may do so without penalty and without loss of benefits to which you are otherwise entitled.

You may also withdraw your consent for the use of data already collected about you, but you must do this in writing to Michael Billingsley: mbillingsley@camdencc.edu.

Who can I call if I have questions?

If you have questions about your rights as a research subject, you can call the IRB Director at: Newark HealthSci (973)-972-3608; New Brunswick/Piscataway HealthSci IRB (732)235-9806 OR New Brunswick/Piscataway ArtSci IRB or the Rutgers Human Subjects Protection Program at (973)972-1149 in Newark or (732)235-8578 in New Brunswick. Choose only the IRB reviewing the research.

APPENDIX C: Audio/Videotape Consent Form

You have already agreed to participate in a research study conducted by Michael Billingsley. We are asking for your permission to allow us to audio and videotape as part of that research study. You do not have to agree to be recorded in order to participate in the main part of the study.

The recording(s) will first be used to transcribe the interviews and, secondly, for analysis by the research team. The recording will be stored in a folder on the principal investigator's password-protected, personal laptop. The recording(s) will include your voice and, in the case of a Skype interviews, your full facial picture. The recording will be stored in a folder on the principal investigator's password-protected, personal laptop and will be deleted upon the completion of this study.

Your signature on this form grants the investigator named above permission to record you as described above during participation in the above-referenced study. The investigator will not use the recording(s) for any other reason than that/those stated in the consent form without your written permission.

AGREEMENT TO AUDIO/VIDEOTAPE

1. Subject consent:

I have read the addendum to the consent form, or it has been read to me, and I believe that I understand what has been discussed. All of my questions about this form and this study have been answered. I agree to take part in this study.

Subject Name: _____

Subject Signature: _____ Date: _____

2. Signature of Investigator/Individual Obtaining Consent:

To the best of my ability, I have explained and discussed all the important details about the study including all of the information contained in this addendum to the consent form.

Investigator/Person Obtaining Consent (printed name): _____

APPENDIX D: Interview Protocol

1) Opening

- i) Researcher will re-iterate to the participant that the purpose of this study is to draw upon the participant's experiences teaching music appreciation in an effort to better understand how instruction in music appreciation at New Jersey community colleges might be perceived as valuable.
- ii) Participants will be asked if they have any questions.
- iii) Participants will be asked if they agree to be recorded.

2) Participants will be asked to sign the adult consent form and the audio/videotape addendum to consent form and send it electronically to the principal investigator's email prior to commencing the interview.

3) Participant Background

- i) Please describe your education and professional background.
- ii) How long have you been working at X community college?
- iii) How long have you been teaching music appreciation?
- iv) How did your earlier life experiences foster an interest in being a professor?
- v) What led you to teaching music appreciation specifically?

4) Overview of Music Appreciation

- i) What content do you cover in your music appreciation course?
- ii) What freedom do you have in the creation of your course syllabus and class plans?
- iii) Are you able to create your own course learning outcomes or are they provided to you already complete by your department?

- iv) What do you understand to be the purpose of teaching music appreciation to community college students?
- v) What do you hope your students can do better as a result of their time in the course with you?

5) Value of Instruction

- i) In general, why do you think that instruction in music appreciation is valuable for a 21st century, community college student?
- ii) What experiences have you had with your students that have led you to believe that your instruction is valuable for your students?
- iii) Can you describe a few of those experiences including maybe what the topic was and what the experience consisted of? Might you be able to think of a specific example or a specific student?
- iv) Would you say that the aforementioned experiences serve as your most memorable experiences teaching music appreciation? If not, what are your most memorable experiences teaching music appreciation?
- v) Are there any other experiences you have had in your music appreciation classroom that you would like to talk about?
- vi) Do you have any other thoughts about how you have come to believe instruction in music appreciation is valuable for your students?

6) Humanistic Perspective

- i) Are you aware that the New Jersey Consortium of Community Colleges, which governs the general education electives at the 19 community colleges in New

Jersey, states that all courses in music appreciation are humanities electives and, thus, should develop a student's "humanistic perspective"?

- ii) How do you interpret the learning goal "to develop a student's humanistic perspective"?
- iii) Do you think you develop or have developed a student's "humanistic perspective" in your classroom? If so, in what ways? If not, is that concern to you?
- iv) Can you think of and describe any experiences you have had in the classroom where you could say with some certainty that your instruction might have positively influenced the development of a student's humanistic perspective?
- v) Do you have any other thoughts about instruction in music appreciation potentially developing a student's "humanistic perspective"?

7) Specific Questions from Course Syllabus (if any)

- i) Additional individualized questions might be asked based on an examination of the course syllabus provided by the research participant.

8) Reflection on Meanings

- i) As you think over what you have shared with me today, is there anything that particularly stands out to you regarding your teaching of music appreciation?

9) Debriefing

- i) Is there anything else that our conversation makes you think about in regard to your experiences in the classroom?
- ii) Is there anything else you would like to add in general?

10) Closing

- i) Researcher will thank participant and remind them that he will be in touch with a transcript of the interview for the participant to review in order to verify its accuracy.

APPENDIX E: IRB APPROVAL

Current State

Approved

[View Study](#)

[Printer Version](#)

[View Differences](#)

Click on [Create Modification](#) for proposed changes, amendments, study modifications, and paper file conversions.

[Create Modification](#)

Click on [Create Continuation](#) for Continuing Reviews, Status Reports, and Final Reports

[Create Continuation](#)

Click on [Create Reviewable Event](#) for

Study ID: Pro2018002562 IRB: Arts and Sciences IRB

SHORT TITLE: Value of Instruction in Music Appreciation at New Jersey Community Colleges

DESCRIPTION: I would like to interview professors of music at New Jersey community colleges in an effort to better understand how instruction in music appreciation is perceived as valuable to students. Also, as all courses in music appreciation at New Jersey community colleges are offered as humanities electives, I would like to better understand in the extent to which music instructors perceive of their courses as satisfying outcomes commonly associated with the humanities. I will be looking to interview one subject from each New Jersey community college other than the community college I teach it for a total potential maximum of 18 subjects. I will employ Moustakas' phenomenological method to analyze the interview data.

PROJECT INFORMATION	CONTACT INFORMATION	REVIEW INFORMATION
PD/PI: Michael Billingsley - Rutgers Student	IRB ADMIN:	APPROVAL DATE: 11/24/2018
Email: michaelbillingsley12@yahoo.com	Admin: Farah Anwar	EXPIRATION DATE:
Phone:	Email: anwarfa@ored.rutgers.edu	REVIEW TYPE: Non-Committee Review
Department: Mason Gross School of the Arts / Chancellor, New Brunswick	Phone: 732-235-6041	VULNERABLE POPULATION: Children No Children As Subjects Pregnant Women No Pregnant Women as Subjects Prisoners No Prisoners As Subjects
SPONSORS: There are no items to display	STUDY COORDINATOR:	
SUBMISSION TYPE: Research Protocol/Study	Coordinator: Stephanie Cronenberg	
SUSPENDED STUDY: No	Email: stephanie.cronenberg@rutgers.edu	IRB NOTIFICATION: View
	Phone: 848-932-1781	NEXT REVIEW TYPE: