

## Chapter 10

# From One Music City to Another: The History of Western Art Music in Vienna

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Note: Section II includes Chapters 4-14. These chapters use a standardized template to discuss the details of their respective study abroad programs and reference Deardorff's (2012) framework for intercultural competencies. The use of this template and the intercultural competencies framework are described in the Section II introduction. All courses in this section (except for Chapter 6) were taught through Middle Tennessee State University (MTSU), a mid-sized state school located in Murfreesboro, Tennessee (USA).

This chapter will cover *The History of Western Art Music in Vienna* (MUHL 3020), a short-term study abroad course. The unique goal of this course is to design activities and assignments that bring context to the musical pieces. The context is built into the program by selecting activities that encourage experiential, collaborative, and reflective approaches that lead to holistic learning for the students. This course is the third required music history course for music majors at MTSU. While traditionally offered as an on-campus course, this option was created as a three-to-four-week study abroad program that travels to Vienna during the month of June. This course was created in 2018 and has been offered three times with an average student enrollment of 12.

## THEORETICAL FOUNDATIONS

It is worth noting that while all of the program activities were developed organically through the alignment of course objectives and content with what is available in Vienna, the ideals of cutting-edge pedagogy are met here as well. Indeed, as it has evolved, the program has synthesized the diverse ideals of *experiential*, *reflective*, *integrative*, and *collaborative* approaches to instruction.

According to its website, the Association of Experiential Education (2013) defines *experiential* learning as a “...philosophy that informs many methodologies in which educators purposefully engage with learners in direct experience and focused reflection in order to increase knowledge, develop skills, clarify values, and develop people’s capacity to contribute to their communities” (Gass, 2013). This approach is often enhanced during the course through *reflective* learning work, which Boyd and Fales define as “...the process of internally examining and exploring an issue of concern, triggered by an experience, which creates and clarifies meaning in terms of self, and which results in a changed conceptual perspective” (Boyd & Fales, 1983, p. 100). The various activities in the course often align as part of an *integrative* learning approach, understood to be “...the ability to make, recognize and evaluate connections among disparate concepts, fields, or contexts...” (Huber et al., 2007, p. 46). In order to enhance the value of the experiences and connections, a number of the activities incorporate *collaborative* learning approaches which describe “...educational approaches involving joint intellectual effort by students, or student and teachers together. Usually, students are working in groups of two or more, mutually searching for understanding, solutions or meanings or creating a product” (MacGregor, 1992, p. 1). Some of the better courses (on campus or off campus) that I have taught

involve one, two, or sometimes three of these ideals at one point or another. This study abroad program incorporates all four in an organic and meaningful way.

However, the aspect that makes the course so important to the lives of these students is the transformational learning experiences. According to Strange and Gibson (2017) these experiences can “...move students from perspective[s] that have allowed ethnocentrism and dualistic epistemologies and allow the creation of a new frame of reference that promotes cultural pluralism.” Further, as Strange and Gibson (2017) also note, the direct connection between and combination between “strong academic content” and “geographic dimensions” (the history of music and Vienna) can create for the student new meaning structures that are “...more inclusive, differentiating, permeable, critically reflective and integrative of experience” (Strange & Gibson, 2017, p. 87).

## **COURSE DESCRIPTION**

MUHL 3020 surveys Western art music of the 18<sup>th</sup>-21<sup>st</sup> centuries, including Classical, Romantic, Modern, and Postmodern periods, covering the classical repertoire of composers like Ludwig van Beethoven, Wolfgang Amadeus Mozart, Franz Josef Haydn, and others. Whether conducted abroad or on our campus, MUHL 3020 is a typical course in the discipline; it is offered at most classical music programs in the United States, and we employ the standard textbook that most programs offer. We use Burkholder et al.’s (2018) *A History of Western Music* coupled with Volumes 2-3 of the *Norton Anthology of Western Music* (Burkholder et al., 2019a, 2019b).

## Course Learning Outcomes

At the end of the course, the students will be able to:

- a. Learn critical thinking and aural analysis skills.
- b. Learn pragmatic information in the content area.
- c. Gain knowledge on the influence of socio-economic and political factors on music.

These approaches (*experiential, reflective, integrative, and collaborative*) complement and enhance the course's learning objectives. By studying these musical masterworks in the places they were composed, students learn critical thinking and aural analysis skills. They also learn pragmatic information such as the names, time periods, and characteristics of major historical periods and styles. Students then set them within a broad, generalized knowledge of repertoire, formal procedures, genres, and compositional procedures, their relevance to other eras and repertoires. This is meant to provide context to the works that they have already studied on their own instruments in the years previous to the course. Finally, a primary objective of the course is to introduce the influence of religious, socioeconomic, and political factors on music. MTSU's accrediting agency, the National Association of Schools of Music (NASM), mandates that an essential competency is "the ability to work intellectually with relationships between music and music literature within cultural/historical contexts. [As well as a] Knowledge of a variety of cultures, various historical periods..." (NASM, 2021, p. 107). These outcomes are required for both the study abroad and the domestic version of the class.

## **COURSE HISTORY**

The origin of the MUHL 3020 study abroad version came about rather surprisingly and as a result of positive leadership and connections from both the School of Music and the Department of International Studies. As a researcher, I had the opportunity to present a paper in Florence, Italy, and the head of International Studies at the time connected me with a person in Florence interested in hosting study abroad coursework there. It turned out that the program might be a little too expensive, and I was asked if there might be another place that I might like to teach abroad. At that moment I was preparing on the symphonies of the “first Viennese School” and told him Vienna with a smile knowing that it very well might be one of the most expensive cities in Europe to visit.

Shortly thereafter, the then Director of the School of Music told me how Webster University had established campuses across the globe, from Ghana, to China, to Vienna. He put me in touch with the administration there, including the office of student services, and I soon had a classroom and a housing service in the heart of Europe. I visited in 2017 to ensure that the accommodation and classrooms were appropriate, and I took my first set of students in 2018. Having taken the time to build the program myself, and through the use of contacts at Webster University, we have found a way by which we can offer an affordable option for our students to study in one of Europe’s most expensive cities.

## **COURSE LOGISTICS**

The course is typically offered every semester in the classroom, and the summer study abroad is a complement to the classroom experience, with both versions providing three credit hours. The

students and I meet in a classroom at Webster University in Vienna, which is housed in the historic Palais Wenkheim, in the 2<sup>nd</sup> district, close to the city center. The course is primarily for music majors but is open to students who are looking for a study abroad elective and can read music well.

## **PRE-PROGRAM ACTIVITIES**

I have built the course primarily on the theoretical foundations of experiential learning. It is from this area that most life- and perspective-altering moments take place. However, in several ways, I amend this approach with assignments and activities built from ideas around reflective, integrative, and collaborative approaches.

The pre-program activities require the student to develop a certain amount of independence in preparing for the trip. This includes applying for scholarships, whose applications require essays and letters of recommendation, as well as the acquisition of a passport, ticket, vaccines, and much else. These things happen with very little instructional support, as my program is run on a shoestring so that it can be affordable by our typical students, who are often working, middle-income, and first-generation students. Simply put, the amount of individual work that the student, who is often around 20 years of age and perhaps still living with their parents, must accomplish to meet me in a classroom in Vienna on the first day is incredible unto itself.

## **CLASS ACTIVITIES & INTERCULTURAL COMPETENCIES**

The program activities fall into roughly three categories: concerts, museums, and field trips to significant spaces. For concerts, the students are exposed to the world-class cultural performing

ensembles in Vienna, including but not restricted to the state-sponsored opera and symphony. For the museums, Vienna was long the seat of the Astro-Hungarian empire and holds outstanding collections of historical and artistic treasures. We visit at least seven museums during the trip. Related to these trips to museums are the trips to significant spaces. Vienna itself is home to a vast number of musically relevant historical spaces including the preserved homes of Ludwig van Beethoven, Johannes Brahms, Franz Schubert, Wolfgang Amadeus Mozart, Arnold Schoenberg, and others. Trips outside Vienna have included Franz Josef Haydn's castle in Esterhazy, Mozart's childhood home in Salzburg, and other cultural encounters therein. Indeed, a primary component of the experiential character of the program is the fact that during the visit, students see how historical and cultural artifacts express and represent cultural values. This experience provides a glimpse of alternative cultural and social solutions, some better and some worse, to simple and complicated problems, whether they be historical monuments, city infrastructure, artistic funding, religious expression/difference, or many others.

For a more specific discussion of the class activities, tasks, and assignments, I have chosen to focus on eight class activities that serve both as a highlight for the program and as a remarkable pedagogical experience. To emphasize this, I have added a table after each assignment section that describes which knowledge, skills, and attitudes are engaged within each particular assignment. However, it should be emphasized here that these identified best practices and pedagogical theories are limiting and reductive. In reality, these and other approaches mentioned earlier (experiential, integrative, and collaborative) all work together in a mutually reinforcing way to create a holistic, transformative experience.

## 1. The Scavenger Hunt (aka “The Great Race”)

The idea for the first assignment, the scavenger hunt, was given to me by a colleague and former Director of the School of Music who apparently conducted study abroad trips to London on a semi-regular basis. It is probably the most pragmatically impactful assignment on the list and is an invaluable guide in collaborative learning. The day after we arrive in Vienna, students are required to “pair up,” locate 14 artifacts, and then document them through a selfie that indicates that they were there.

The list includes landmarks featuring significant academic content knowledge that our course will visit during our time in the country. It also includes pragmatically important locations, such as Webster University where our class meets, in addition to some basic, fun, tourist things. The goal of the assignment is to get each student comfortable with public transportation in Vienna (as many have not experienced public transportation before), foster a sense of comfort wandering in a foreign city, and engage skills in problem-solving and creative thinking. Other acquired skills that cannot be overestimated are the use of maps, communication with locals, and problem-solving, all of which require strong attitudes of empathy, risk-taking, and stepping outside of their comfort zone (see Table 10.1 for a list of competencies). The teamwork aspect is great fun, and in some variations, I assign the teams in order to break up any cliques that I see might be developing among participants. Refer to Appendix 10.1 for a complete list of artifacts for this activity.



**Table 10.1: Intercultural Competencies for Scavenger Hunt Activity**

<b>Knowledge</b>	<b>Skills</b>	<b>Attitudes</b>
<ul style="list-style-type: none"><li>• Culture-specific knowledge</li><li>• Academic content knowledge</li></ul>	<ul style="list-style-type: none"><li>• Creative thinking</li><li>• Problem-solving</li><li>• Map reading</li></ul>	<ul style="list-style-type: none"><li>• Risk-taking</li><li>• Discovery</li></ul>

## **2. St. Stephen’s Dome Tour**

Visiting St. Stephen’s Dome is a typical tourist activity in Vienna. The cathedral is a late medieval Romanesque and Gothic structure with an ornate roof and is the central monument at the center of Vienna’s busiest district. The church and its parish are the seat of the Archbishop of Vienna, in the capital city of a country that considers itself to be Roman Catholic. While large, Gothic cathedrals are a rather common thing in Europe, as nearly every major metropolitan area is complemented with one, it is rather rare in the United States, and many of the study abroad students have never seen such an ornate structure and edifice on a sacred building. Before entering, we engage with cultural self-awareness and understanding other’s worldviews by talking about behavior and how there is an expectation of dress (e.g., covered shoulders), and that the students should adopt an attitude of respect with regard to their presence in this holy place.

In order to integrate the Cathedral with our lecture during the tour, I tie our discussion of the ornate cathedral to the historical differences between Protestant and Roman Catholic sacred music. The lecture content can include the singing of the congregation and Roman Catholic sacred music, which can be considered more ornate—differences that are bound up with the religions themselves—justified through faith alone, or faith and good works. The students garner the skills to observe and analyze the ornate chant, building, and art as the community’s

expression of faith. With this activity, it is possible for some students to gain an open-minded understanding of religion in different contexts, regions, and countries. This activity completes cultural bridging and hits a number of important competencies including attitudes, bringing students outside of their comfort zone, allowing them to understand others' worldviews, and creating culture-specific knowledge as seen in Table 10.2.

**Table 10.2: Intercultural Competencies for St. Stephen's Dome Tour Activity**

Knowledge	Skills	Attitudes
<ul style="list-style-type: none"> <li>• Cultural self-awareness/understanding</li> <li>• Understanding others' worldviews</li> <li>• Academic content knowledge</li> </ul>	<ul style="list-style-type: none"> <li>• Observe</li> <li>• Interpret</li> </ul>	<ul style="list-style-type: none"> <li>• Open-minded</li> <li>• Respect</li> </ul>

### 3. Mozart's Apartment vs. Haydn's House in Eisenstadt

The third activity takes place over two days at the end of the first week of our visit. Wolfgang Amadeus Mozart and Franz Josef Haydn are considered to be the founders of the first Viennese school in musical composition. They were friends and colleagues who influenced and supported each other's work. On our visit to Mozart's apartment, we discuss his struggles and ultimate failure to find gainful employment at a court that could securely subsidize his artistic works. The next day, we visit the Esterházy Palace in rural Eisenstadt, a suburb of Vienna, where Haydn was employed by the Esterházy family. Mozart had the benefit of a central apartment and the culture of Vienna, but Haydn enjoyed the stability of regular work. Through discussion and a reflective approach, the two different biographies provide an excellent lesson in specific historical content knowledge but also an avenue for developing a related skill like music

education or music industry. The biographies parallel and provide a deeper understanding of the decision in careers and goals that the students are facing themselves—whether to pursue a career in performance or undertake a career in music education and/or the music industry. The broader lesson tends to be that while the financial reward of a career in performance may provide access to wealth, it lacks the stability of a career in education. The competencies addressed in this activity are listed in Table 10.3.

**Table 10.3: Intercultural Competencies for Mozart’s Apartment vs. Haydn’s House Activity**

Knowledge	Skills	Attitudes
<ul style="list-style-type: none"> <li>• Academic content knowledge</li> <li>• Culture-specific knowledge</li> </ul>	<ul style="list-style-type: none"> <li>• Observation</li> <li>• Relate</li> </ul>	<ul style="list-style-type: none"> <li>• Empathy</li> <li>• Flexibility</li> </ul>

#### 4. Standing Room Only at the Opera

As a group, we attended a couple of operas, standing room only, at the *Staatsoper*. While I usually incorporate one seated ticket for around €75 into our budget, the standing-room spaces are around €10 per opera. The students usually see three or four operas standing during the program because they have a better view than the more expensive seated tickets. I provide music-historical context for the operas we see and then we compare the ticket prices and the different approaches to funding between Nashville and Vienna. The fact that Vienna, as one of the smaller European cities, is able to produce world-class opera productions can be connected to the fact that the state subsidizes the productions greatly. Artistic production is understood by the Viennese as a currency itself and worth the cost, while more capitalistic approaches, like those in Nashville, can yield productions equally good to those from Vienna but are prone to

inconsistency in quality. In this activity, the academic content knowledge and culturally-specific knowledge lead to an awareness of differences in artistic culture (see Table 10.4 for a complete list of cultural competencies in this activity). These lessons are revisited throughout the program with visits to the symphony, the Summer Night Concert, and affordable museums in Vienna.

**Table 10.4: Intercultural Competencies for the Opera Activity**

Knowledge	Skills	Attitudes
<ul style="list-style-type: none"> <li>• Academic content knowledge</li> <li>• Understanding others' worldviews</li> <li>• Culture-specific knowledge</li> </ul>	<ul style="list-style-type: none"> <li>• Problem-solving</li> <li>• Observe</li> </ul>	<ul style="list-style-type: none"> <li>• Respect</li> <li>• Withholding judgment</li> </ul>

## 5. The Cooking Lesson

For this activity, the group works together, gathering tremendous skills in teamwork and leadership under the direction of a chef to cook a traditional Austrian meal, from appetizer to dessert, *schnitzel* to *strudel*. I was surprised at this lesson because I originally scheduled it as a way that the students might get to meet each other. However, particularly with the inclusion of a great chef/personality, the activity becomes much more rewarding. Through cultural self-awareness/understanding, the students discover much about their perceptions of others through food, their resilience in terms of their ability to cook for themselves, patience in the inherent teamwork required of the activity, as well as the specific cultural knowledge of cuisine. Additionally, the chef will end dinner with extended stories of the Vienna Opera. Although there is not much in terms of scholarly musicology in this activity, it will remain in my program

because it creates a great deal of intercultural competency and promotes the general growth of all students involved (as listed in Table 10.5).

**Table 10.5: Intercultural Competencies for The Cooking Lesson Activity**

Knowledge	Skills	Attitudes
<ul style="list-style-type: none"> <li>• Cultural self-awareness/understanding</li> <li>• Understanding others' worldviews</li> </ul>	<ul style="list-style-type: none"> <li>• Leadership</li> <li>• Problem-solving</li> </ul>	<ul style="list-style-type: none"> <li>• Resilience</li> <li>• Patience</li> </ul>

## 6. The Jewish Museums

At about halfway through the study abroad course, the class lectures pivot from the idealism and industrialization of the 19<sup>th</sup> century to the Modernism that accompanies the onset of the 20<sup>th</sup> century. Part and parcel of that discussion is the shift from the utopian ideal of technology to the deep pessimism that accompanied the realization that technology did not improve man's condition but rather enhanced its ability to commit atrocities. This perspective led to the creation of German Expressionism, and there are very few places where this movement and aesthetic development occurred more closely than in Austrian culture.

Within the course, the works and biographies of Jewish composers Arnold Schoenberg and Anton Webern, members of the "Second Viennese School," are studied for their dark aesthetic, negativity, and the way they had to flee Austria when the Nazis came to power. Then as an activity, we visit Heldenplatz, the Hofburg Imperial Palace, and the balcony where Adolf Hitler declared the *Anschluss* (the annexation of Austria to Germany at the beginning of World War II). As we stand in the square, students look up images from Hitler's speech on their own

phones and see the quarter-million Nazi sympathizers that came out on that tragic day to show their support.

The next day we visit the Jewish Museums which depict not just the Holocaust, but more than a millennium of atrocities committed against the culture by Austrians in and around Vienna. A critical and more sophisticated understanding and observation of the city soon emerges that emphasizes analysis of cultural awareness, culturally specific knowledge, and academic content knowledge. The discussion leads to Austria’s way of dealing with its dark history, and empathy leads to inevitable comparisons with the often dark history of the United States, such as slavery, the Civil War, and the Civil Rights movement. Answers are rarely revealed, but the broader goals of cultural self-awareness, understanding others’ worldviews, empathy, and an ability to understand common problems with different solutions are obtained rather easily. A list of competencies for this activity are in Table 10.6.

**Table 10.6: Intercultural Competencies for The Jewish Museums Activity**

Knowledge	Skills	Attitudes
<ul style="list-style-type: none"> <li>• Cultural self-awareness/understanding</li> <li>• Academic content knowledge</li> </ul>	<ul style="list-style-type: none"> <li>• Observation</li> <li>• Analysis</li> </ul>	<ul style="list-style-type: none"> <li>• Open-minded</li> <li>• Stepping outside comfort zone</li> <li>• Empathy</li> </ul>

## 7. Heiligenstadt

This activity undertakes a visit to Beethoven’s house in Heiligenstadt, then a suburb of Vienna, now part of the broader city. This was the place where he wrote the famous Heiligenstadt testament which deals with his growing social isolation due to his increasing deafness. The night before the visit, I have them read the document, and then during the visit, we see various

exhibits which depict the stages of his increasing deafness and his decision to compose and persevere nevertheless. Finally, I have them write a short testament about their own struggles and what makes them persevere. Apart from the academic content knowledge, I believe the lesson teaches a great deal about resiliency, patience, articulation, and self-dependence, and it is perhaps one of my favorite lessons of the trip. Refer to Appendix 10.2 for the writing prompt for this activity, and Table 10.7 for a list of competencies in this activity.

**Table 10.7: Intercultural Competencies for Heiligenstadt Activity**

Knowledge	Skills	Attitudes
<ul style="list-style-type: none"> <li>• Academic content knowledge</li> <li>• Cultural self-awareness</li> </ul>	<ul style="list-style-type: none"> <li>• Relatability</li> <li>• Self-dependence</li> </ul>	<ul style="list-style-type: none"> <li>• Resiliency</li> <li>• Patience</li> </ul>

## 8. The Self-Reflection

The final activity is due two weeks after the course ends. It is a self-reflection that asks the students to evaluate the program and its value to their own lives, including cultural observations and what they have learned that might be used to enrich the lives of those around them. Topics covered will reveal the emerging cultural self-awareness/understanding and culturally specific knowledge (see Table 10.8 for a complete list of competencies in this activity). As a simple self-reflection, it positions the program and their privilege to be on it as part of the social contract of their education: a responsibility to contribute to the society that has provided such opportunities.

**Table 10.8: Intercultural Competencies for the Self-Reflection Activity**

<b>Knowledge</b>	<b>Skills</b>	<b>Attitudes</b>
<ul style="list-style-type: none"><li>• Cultural self-awareness/understanding</li><li>• Cultural specific knowledge</li></ul>	<ul style="list-style-type: none"><li>• Articulation</li><li>• Communication skills</li></ul>	<ul style="list-style-type: none"><li>• Empathy</li><li>• Adaptability</li></ul>

## **POST-PROGRAM AND FUTURE CLASS ACTIVITIES**

For a post-program assignment, I have the students write a reflective paper on what they have learned, what a citizen of Tennessee might learn from Vienna, and what a citizen of Vienna might learn from Tennessee. The assignment is empowering and provides some very thoughtful responses.

While I find this trip to be successful, there is room for it to grow. I foresee taking future classes to the nearby city of Prague and the Nazi concentration camp Mauthausen. However, there is tension with this, because I do not wish to fill every moment of the trip with a preset experience. These students need time to consider what they have seen, do their homework, and explore the city for themselves. Their own explorations can enrich and individualize the program for each student. Other improvements that I would like to undertake include finding more funding for scholarships, as this opportunity should be available to any music major. I would like to also improve opportunities for our students to meet more Viennese students.

## **EVALUATION AND ASSIGNMENTS**

The course requirements for the study abroad version are the same as the classroom version offered at MTSU. The final grade is based on five factors as seen in Table 10.9.



**Table 10.9: Evaluation Breakdown**

<b>Assessment Type</b>	<b>Percentage of Final Grade</b>
<b>Formative Assessments:</b>	<b>55%</b>
• Participation (attendance)	15%
• Nightly Reading Quizzes	15%
• Brief Writing Assignments	25%
<b>Summative Assessments:</b>	<b>45%</b>
• Midterm	20%
• Final (comprehensive of the whole semester)	25%

Of the formative assessments, the battery of reading quizzes are made from simple multiple-choice questions that help them to direct their reading. These quizzes are set for a limitless number of retakes and typically the students ace them after a number of tries. For the summative assessment, the midterm and final are typically large exams, but their value is not so much that a student can get a D on either and still obtain an A for the final grade. As such I am privileging the formative role of all assignments. Participation is rarely a difficulty in these programs. Most important, however, are the written assignments. These are roughly 500 words long and require not only knowledge but perspective.

## **CAVEATS AND REFLECTIONS**

I feel that this is a very successful course and find that it provides a unique experience for students in Middle Tennessee. One that they might find at distant, larger, and much more expensive schools, if they are lucky. To be able to offer this opportunity to integrate the study of classical music with an intercultural experience in Vienna fulfills the stated purpose of Middle Tennessee State University. This purpose includes, among other things, supporting student

learning through unique programs and effective teaching methods, including experiential and integrative learning. From my perspective, weaknesses of the program include student participation and funding constraints. For example, I wish that I could take more students into the program, and I would like to develop scholarship opportunities to assist with this. That said, I think of this study abroad as perhaps the most important contribution I make as a teacher. The opportunity to introduce these students to such history and culture in such a personal way is an ideal that any music teacher would embrace.

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## APPENDICES

### Appendix 10.1: List of Artifacts for Scavenger Hunt

#### Activity (Vienna, Austria)

In this assignment the students are asked to take and submit a “selfie” of themselves standing by, or with:

1. The Hofburg
2. St. Stephen’s Cathedral
3. Apfel Streudel (or another sweet)
4. Prater Park
5. Danube Canal
6. Wiener Staatsoper
7. The monument to Empress Maria Theresa at Maria-Theresien-Platz
8. The entryway to Webster University’s building
9. Musikhaus Doblinger
10. A nice bratwurst
11. Entrance to the Pasqualati Haus
12. Schubert’s House
13. A bust of any composer
14. Someone dressed like Mozart or Haydn

## Appendix 10.2: Writing Prompt for Heiligenstadt Activity

Consider that the Heiligenstadt Testament is an apology for Beethoven's behavior, a description of his greatest obstacle, and a reason why he persevered. A career in music is a difficult endeavor to be sure. For this assignment, in under 500 words, I would like you to create your own "Heiligenstadt Testament." Address it as Beethoven did, to whomever is most important in your life. Describe the greatest obstacle you have confronted in your journey as a musician and how you plan to deal with it in the future. Then explain why you persevere, what is it about this profession that draws you and drives you.