

C. MATTHEW BALENSUELA - PIERPAOLO POLZONETTI
Greencastle, Indiana - Davis, California

BRIDGING PRE-COLLEGE AND POST-SECONDARY MUSIC EDUCATION: INTRODUCTORY REMARKS

It was a pleasure for us to help organize the conference *Music as Cultural Education: Building New Bridges between Pre-College Schools and Universities* (Bologna, Palazzo Maescotti Brazzetti, June 22-23, 2018) and work with colleagues we met on that occasion to produce the collection of essays published in this issue of *Musica Docta*, which, we hope, will contribute to the ongoing discussion about what kind of music teaching effectively contributes to a well-rounded education from the first to the last day of school. More than fifty years ago, one of the most prominent musicologists, ethnomusicologists, and music educators in U.S. history, Charles Seeger, in an article titled “Music Education and Musicology”, denounced the opening of a dangerous gap between the ivory tower of academia and public schools, concluding that “music education and musicology have everything to gain and nothing to lose by getting together”.¹ The gap widened in subsequent decades, repeatedly denounced by music educators, and Seeger was joined by other scholars, such as Alderman, Seay, and Norton.²

The importance of closing the gap between divergent approaches to the study of music in primary and secondary schools was the major impetus for this conference. In the previous meeting of the International Musicological Society’s Study Group on the “Transmission of Knowledge as a Primary Aim in Music Education”, held at the Juilliard School in June 2015, Jim Davis emphasized that in public schools, the general music curriculum ignores music history, notwithstanding the high quality of music teachers. Davis showed how the lack of continuity between secondary and post-secondary education in music is apparent in pedagogy research journals, with the result that the study of music as culture is virtually absent before college.³ At the same symposium, Lorenzo Bianconi denounced the “vanishing of the notion of history and culture from

¹ C. SEEGER, “Music Education and Musicology”, *Music Educators Journal*, XXXIII, n. 1, 1947, pp. 10-11.

² C. SEEGER, “World Musics in American Schools: A Challenge to Be Met”, *Music Educators Journal*, LIX, n. 2, 1972, pp. 107-111; P. ALDERMAN, “Musicology for the Music Educator”, *Music Educators Journal*, XLIV, n. 1, 1957, pp. 27-28; A. SEAY, “Applied Musicology for the Music Teacher”, *Music Educators Journal*, LIII, n. 4, 1966, p. 47; and D. B. NORTON, “Musicology Serves the Music Educator”, *Music Educators Journal*, LVIII, n. 2, 1971, pp. 41-42.

³ J. DAVIS, “Music History Pedagogy on the Ground Floor”, this journal, VI, 2016, pp. 19-26, <https://musicadocta.unibo.it/article/view/6562> (last accessed, 30.10.2019).

the horizon of music educators” and music making as an end in itself, which is the result of “devaluing the historical multiplicity that characterizes the expressions of musical art”.⁴ Students who might see value in the appreciation of opera, but who do not go to college, may not have access to a wide range of music literacy, affecting their senses of belonging, identity, and dignity, resulting in the erosion of a sense of cohesion and solidarity in society at large.⁵

These contributions have been published in *Musica Docta*. Among journals in the field, such as the *Journal of Music History Pedagogy*, the *International Journal of Music Education*, *The History Teacher*, *Teaching History*, and *Music Educators Journal*, *Musica Docta* is to date the only venue addressing issues of music education from the primary school to university courses, sending a positive message about the need to study music as culture, conferring to music the same educational value as literature, language, history, philosophy, mathematics, or science.

It will take time and determination to promote change in the role of music in pre-college education in a way that will positively contribute to the improvement of educational quality by bridging pre-college and post-secondary education. We hope to pursue the long-term goal to make music an allied study to the disciplines in the core curriculum by providing music educators more tools, resources, and opportunities to contribute to the education of students, both in science and in the humanities. The present collection of essays and long-term collaboration promote the goal of bringing international co-operation and discussion to topics of music history teaching. As the subject of how we teach music history becomes increasingly well-researched by teachers worldwide, the organizers of this conference are excited to see the range of countries, the breadth of teaching situations, and the variety of teaching methods presented in this issue of *Musica Docta*. It is our sincere belief that dialogue and cooperation will help bring together the worlds of teaching and academic study of music, and further the international cooperation in music pedagogy.

balensue@depaum.edu
ppolzonetti@ucdavis.edu

⁴ L. BIANCONI, “ISME and the Twilights of History”, this journal, VI, 2016, pp. 39-49, <https://musicadocta.unibo.it/article/view/6565> (last accessed, 30.10.2019).

⁵ P. POLZONETTI, “Don Giovanni Goes to Prison: Teaching Opera behind Bars”, this journal, VI, 2016, pp. 99-104, <https://musicadocta.unibo.it/article/view/6574> (last accessed, 30.10.2019).