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NEW PATHS FOR MUSIC HISTORY PEDAGOGY: CHALLENGES FOR THE NEXT DECADE

In just over a decade, American musicology has experienced a transformation in its acceptance of pedagogy within the field. Although neglected in earlier scholarship,¹ from the 2002 collection of essays on teaching edited by Mary Natvig² to today, the profession has witnessed the establishment of a Study Group on pedagogy within the American Musicological Society (AMS), a journal on pedagogy, a teaching award given by the AMS, a revision of the AMS mission statement to include a reference to teaching, dissertations on pedagogical topics, and a regular conference on music history teaching (Appendix). It may appear as if the goals of the “pedagogy movement” have been achieved and that there is little more to do in this area. There is, nevertheless, much work to accomplish in the next decade to build on these recent successes which can be grouped into four topics: (1) strengthening of institutional support for teaching and studying the transmission of knowledge in music; (2) broadening the documentation on effective methods of teaching music history to include a variety of teaching situations; (3) creating required courses on pedagogy in doctoral programs in musicology; and (4) building a diversity of philosophies to contextualize and theorize the teaching in music history. This essay concludes with some brief observations on the meeting of the International Musicological Society (IMS) Study Group on “Transmission of Knowledge as a Primary Aim in Music Education” (New York City, June 21, 2015), where the essays in this issue of *Musica Docta* were presented.

¹ The role of teaching in musicology receives little, if any, attention in the defining texts of the profession such as *Musicology*, ed. by F. L. Harrison, M. Hood and C. V. Palisca (Humanistic Scholarship in America), Englewood Cliffs, NJ, Prentice-Hall, 1963; *Perspectives in Musicology*, ed. by B. S. Brook, E. O. D. Downes and S. van Solkema, New York, Norton, 1971; J. KERMAN, *Contemplating Music: Challenges to Musicology*, Cambridge, Harvard University Press, 1985; A. WILLIAMS, *Constructing Musicology*, Burlington, VT, Ashgate, 2001; and V. DUCKLES *et al.*, “Musicology”, in *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed December 14, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46710>.

² *Teaching Music History*, ed. by M. Natvig, Burlington, VT, Ashgate, 2002.

Institutional Support

The institutional framework for studying how music history is taught in the United States has been quickly established within AMS with the Pedagogy Study Group, the *Journal of Music History Pedagogy*, the AMS Teaching Award, and the Music History Teaching Conference. The efforts within the AMS compliment the work done in the College Music Society (CMS), which has hosted workshops on music history teaching and supports scholarship on all aspects of teaching music at the college level (academics and performance). The various study groups, committees, and publications now need a constant supply of excellent teachers and strong scholars who are willing to contribute and fill leadership positions. If music history pedagogy is truly important to the profession, we must see a regular rotation of scholars as conference organizers, committee members, editors, and society officers.

American musicologists must also reach out to our international colleagues and establish lasting relationships with scholars across the globe who are interested in the same issues, including the IMS Study Group on the Transmission of Knowledge as a Primary Aim in Music Education and other groups and conferences.³ It is important that we affirm and solidify the study of teaching and learning internationally to gain fresh perspectives and to exchange best practices.

Documentation and Variety

The work in American musicology on teaching and learning has focused most of its attention on anecdotal discussions of teaching the undergraduate music history survey. This is only natural as it is the course most US musicologists teach. Studies of specific methodologies need to develop in three important ways: (1) more empirical work should be done in music history pedagogy – the collection of specific data comparable over a wide range of situations;⁴ (2) a wider range of courses addressed in our studies including

³ Recent international conferences on pedagogy include the Symposium for Music History Pedagogy at the Universidade de São Paulo, August 4-7, 2010; the roundtable “Teaching Western Music History in 2013” at the second biennial conference of the International Musicological Society’s regional association for East Asia, National Taiwan University, October 18-20, 2013; and “Musicians and Musicologists as Teachers: How to Construct Musical Comprehension for Students”, IMS Study Group Bologna, on Transmission of Knowledge as a Primary Aim in Music Education, May 29-30, 2014.

⁴ S. DIRKSE, “Encouraging Empirical Research: Finding from the Music Appreciation Classroom”, *Journal of Music History Pedagogy*, II, n. 1, 2011, pp. 25-35, <http://www.ams-net.org/ojs/index.php/jmbhp/article/view/21/61>, and M. BAUMER, “A Snapshot of Music History Teaching to Undergraduate Music Majors, 2011-12: Curricula,

courses for non-music majors, specific literature courses (opera, symphony...), team-taught courses with various disciplines in and out of music (music theory, visual arts, literature...), and graduate classes;⁵ and (3) a consideration of the history of teaching in earlier eras – a history of teaching and learning in musicology.⁶

PhD Programs

Specific information on curricula in US PhD programs is unfortunately scarce, but it has been anecdotally reported for several years that there are only a few PhD programs in musicology in the United States that offer a course on teaching and learning in musicology.⁷ A decade ago this may have been understandable as there were few texts or readings to use. But given the number of new publications and conferences, there is now sufficient scholarship to use as the basis of a class. While accepting that every institution has the right to design its own curriculum based on the needs of its students and faculty interest, I would call upon my colleagues at PhD-granting institutions to develop pedagogy courses and move them into their required course offerings for the PhD. Such a change would help create a positive cycle of scholarship and research, as it is often the case that young scholars find their research interest and materials for their first conference papers and publications in seminars.

Philosophies and Theories

American musicological study of pedagogy has not yet built a significant body of work articulating the broadest philosophical and theoretical models at

Methods, Assessment, and Objective”, *Journal of Music History Pedagogy*, V, n. 2, 2015, pp. 23-47, <http://www.ams-net.org/ojs/index.php/jmbp/article/view/165/314>.

⁵ While several articles and essays have appeared on teaching music appreciation (a course for non-music majors), little work has been done on graduate seminars or literature courses. On the history of teaching, a recent example is the e-mail list-service “Historical Music Pedagogy” begun by Dr. Annika Forkert at The University of Nottingham, <http://historicalmusicpedagogy.ac.uk>.

⁶ Recent work in this area includes K. SWIFT, “*Getting the Story Crooked*”: Donald Jay Grout, Claude V. Palisca, and J. Peter Burkholder’s “*A History of Western Music*”, 1960-2009, PhD diss., University of Cincinnati, 2013, and S. DIRKSE, *Music History Pedagogy in the Twenty-First Century: The Pedagogy Movement in American Musicology*, PhD diss., University of California, Santa Barbara, 2015.

⁷ In a survey conducted in 2008 of over 50 PhD-granting programs in musicology, of the 36 programs that responded only eight stated that their program had a pedagogy class of any kind (required or elective). “Report of the AMS Pedagogy Study Group and DePauw University Musicology Pedagogy Survey”, presented to the AMS Pedagogy Study Group, Nashville, TN, November 8, 2008.

work in the field.⁸ While a few articles have addressed this issue, a more systematic investigation of a greater variety needs to be done so that American musicologists can have a vigorous debate of diverse viewpoints and approaches.⁹ Such work, however, requires the commitment of scholars to pedagogical issues over a long period – seeing teaching and learning as a career-defining project. But as the other paths forward on pedagogy become well traveled – institutional engagement with societies and publications, a wider breadth of scholarship on various teaching issues, and the establishment of courses at the PhD level on teaching and learning – the broader philosophical and theoretical work can move forward.

Post-conference Reflection

The discussions at the IMS Study Group meeting in New York (June 2015) demonstrated many of the issues outlined in this essay. The meeting was a testament to the quick maturity of the fields of pedagogy and the transmission of knowledge over the past few years both in the United States and internationally. The meeting allowed scholars working in different countries to discover unknown parallels in their professional experiences, to learn from diverse methodologies, and to gain broader perspectives in discussions with their international colleagues on the broadest philosophies of how we transmit knowledge of music to our students. The success of the meeting provides a model for future international collaboration between members of the AMS and our international colleagues.

While much has been accomplished in the scholarship of teaching and learning in American musicology in a remarkably short time, the next decade will offer even greater opportunities for scholars who are interested in promoting a growing field of research, providing our students the best opportunities to succeed in the profession, working with international colleagues, and developing musical scholarship in the twenty-first century.

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⁸Two articles in the *Journal of Music History Pedagogy* begin this work: R. C. LAGUEUX, “Inverting Bloom’s Taxonomy: The Role of Affective Responses in Teaching and Learning” (III, n. 2, 2013, pp. 119-150, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/76/118>), and J. V. MAIELLO, “Towards a Praxial Philosophy of Music History Pedagogy” (IV, n. 1, 2013, pp. 71-108, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/85/127>).

⁹A number of these appear in *Vitalizing Music History Teaching*, ed. by J. R. Briscoe, Hillsdale, NY, Pendragon Press, 2010, including M. BECKERMAN, “How Can You Teach What You Don’t Know? . . . and Other Tales from Music History Pedagogy”, pp. 3-18, and D. SEATON, “Teaching Music History: Principles, Problems, and Proposals”, pp. 59-72.

Appendix: Timeline of Recent Events in Music History Pedagogy

2002	Mary Natvig, ed., <i>Teaching Music History</i> (Burlington, VT, Ashgate)
2003	First Teaching Music History Day Conference (Michigan State University)
2006	First meeting of the AMS Pedagogy Study Group College Music Society Institute for Music History Pedagogy (Butler University)
2010	First issue of the <i>Journal of Music History Pedagogy</i> James Briscoe, ed., <i>Vitalizing Music History Teaching</i> (Stuyvesant, NY, Pendragon Press) International Symposium for Music History Pedagogy, São Paulo
2011	First issue of <i>Musica Docta. Rivista digitale di Pedagogia e Didattica della Musica</i> First AMS Teaching Fund Award given
2012	AMS revises Object Statement to include specific reference to teaching James A. Davis, ed., <i>The Music History Classroom</i> (Burlington, VT, Ashgate) First Meeting of the IMS Study Group on Transmission of Knowledge as a Primary Aim in Music Education, Rome
2013	Kristy Swift, 'Getting the Story Crooked': <i>Donald Jay Grout, Claude V. Palisca, and J. Peter Burkholder's "A History of Western Music, 1960-2009"</i> (PhD diss., University of Cincinnati) Roundtable on Teaching Western Music History in 2013 in East Asia; IMS East Asian Regional Conference, Taiwan
2015	Scott Dirkse, <i>Music History Pedagogy in the Twenty-First Century: The Pedagogy Movement in American Musicology</i> (PhD diss., University of California, Santa Barbara)