

A Note from the Editor

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This issue is the first in my tenure as the new Editor-in-Chief of this *Journal*, and it is most fitting to begin it with an acknowledgement of the work of my predecessor, Matthew Balensuela. Working with the Pedagogy Study Group of the American Musicological Society, Matthew established this *Journal* as a forum for our emerging scholarly field. Under his leadership, the *Journal* has published a group of excellent articles by younger scholars and also by preeminent figures in our discipline. Statistics indicate that it enjoys a substantial and growing readership; its impact on the broader field of musicology has been both practical and theoretical. In light of these achievements, it is sometimes easy to forget the challenges that Matthew faced when he undertook the task of founding this *Journal*.

In addition to solving all of the organizational difficulties that attended this task, Matthew needed to overcome several problems that were (and are) more specific to the idea of a journal of music history pedagogy. The first of these concerns what we might call the anachronistic nature of our pedagogical training. Indeed, this training could in some ways be described in terms of a medieval guild system, in which we proceed through apprenticeships (that is to say, teaching assistantships); move through a journeyman stage of adjunct positions, postdoctoral fellowships and the like; then pass on (if we are highly skilled and highly fortunate) to the “master” status of a tenure-track position. Seen in this light, music history pedagogy—at least at the university level—is learned by example and experience; it is a craft that lies outside the purview of the kinds of scholarly methodologies that are featured in an academic journal. The informal nature of our teacher training is closely linked to deeper cultural issues within our discipline. As in other parts of the academy, prestige is still—for the most part—inversely related to teaching load, and in many colleges and universities, tenure and promotion decisions are based primarily on scholarly productivity and not on teaching excellence. Despite important changes in our field (such as the founding of the Pedagogy Study Group, the institution of the American Musicological Society Teaching Award, and the recent decision

to change the wording of the Society's mission statement in order to include teaching as one of its core activities), pedagogy still suffers from a prestige problem. When Matthew made the decision to found a new journal devoted to music history pedagogy, therefore, he faced an environment that—if not exactly hostile—was also not completely friendly.

Matthew met this challenge with a formidable array of skills. In addition to his extraordinary organizational talents, Matthew brought his own exceptionally broad and inclusive concept of our discipline. His scholarly interests range from the Renaissance to the twentieth century, and bridge the gap between music-theoretical and cultural-contextual approaches. Matthew has also enjoyed a distinguished career teaching both graduates and undergraduates, at a liberal arts college (DePauw University, where he has been recognized as a Distinguished Professor) and also at larger research institutions such as Indiana University. In addition to his work as a teacher and scholar, Matthew has long been very active as a performing musician. As editor of this *Journal*, he was thus able to respond with sympathy and critical acumen to an exceptionally wide range of articles. Under his leadership, this *Journal* has been a key part of a fundamental shift within musicology, whereby pedagogy has emerged as a legitimate field of scholarly inquiry.

The current issue of the *Journal of Music History Pedagogy* exemplifies and carries forward this broad and inclusive view of our field. Nathan Bakkum's "A Concentric Model for Jazz History" extends discourses about the pedagogy of jazz history that have been a prominent part of this *Journal*, while the reviews of John Rice's *Music in the Eighteenth Century* and Walter Frisch's *Music in the Nineteenth Century* (by Margaret Butler and Lisa Feuerzeig, respectively) reflect the continued interest in the history of European and Euro-American musical traditions. Matthew Baumer's article "A Snapshot of Music History Teaching to Undergraduate Music Majors" offers a more synoptic view of our field, while the roundtable on "The End of the Undergraduate Music History Sequence?" stimulates us to reflect on our broad goals and methods, and, possibly, to reimagine the curriculum that stands at the core of our pedagogy.

Diversity of content and methodology has been a hallmark of this *Journal* since its beginning, and as its new editor, I wish to build and expand upon this broad foundation. This *Journal* will continue to publish work in all areas of music history pedagogy, but I would like to suggest several topics for future scholarship that seem particularly timely. Digital technologies are transforming both the content and the form of our pedagogy, and I would like to offer this *Journal* as a forum for discourse and debate about their impact on the music history classroom. I would also like to foster scholarship that reaches across the boundaries that separate us from our sister disciplines of music theory and ethnomusicology, and work that integrates music history pedagogy into the

broader field of the humanities. Lastly, I would very much like to encourage dialogue with international colleagues, and discussion about teaching music history in non-traditional contexts.

Fostering the creative reimagination of music history pedagogy is central to this *Journal's* mission, and as colleges and universities enter a period of rapid and unprecedented change, this mission is more important than it has ever been. In order to meet new challenges and take advantage of new opportunities that these changes present, we need more than ever to foster free exchange among the widest possible range of voices. It is out of this free exchange that new ideas will come.