



Editor's Note

This special issue of *Current Musicology* brings together a number of scholars at various stages of their careers to reflect on issues of music pedagogy. The result encompasses a broad array of topics addressing different kinds of student. At the same time, this volume is the second to exhibit *Current Musicology's* new format, where the lead article is a scholarly literature review on a musical topic. The new format, in time, is planned to replace the annual special issue, and each editor will work closely with the author of the lead article to offer a critical perspective on some relevant and ongoing issue or area of musicological interest—in short, on *Current Musicology*.

The present issue's lead article, "From Idea to Institution: The Development and Dissemination of the Orff-Schulwerk from Germany to the United States," by Emily Spitz, ties in with the theme. Spitz's review covers the canonical milestones of the Orff-Schulwerk literature, from its inception at the Güntherschule in Munich (1924–1944) to its present day practice in the United States as part of elementary music education. Her focus is thus largely on the K–5 level, and her demonstrations of how to animate the literature she discusses in these classrooms (Spitz 2019, 14–17 and 21–24) offer an important bridge between the Schulwerk materials as developed by Orff and his collaborators, on the one hand, and present-day practitioners, on the other.

Since the students Spitz has in mind are children, the following articles are ordered by ascending graduations: pre-school is followed by high school, college, and beyond. Almost all the articles are paired, a junior scholar with a senior scholar, to create these groupings; the heavier research articles at the beginning and end of the volume are balanced with lighter "reflections" in the middle. Spitz's lead article is thus followed by Gayle Wald, writing on the pedagogical work of Ella Jenkins; Jenkins' work forms what Wald calls "an important archive of multiculturalism's radical pre-history" (Wald 2019, 46–47), especially in Jenkins' use of a technique that gave its name to her dubut record with Folkways, *Call-and-Response Rhythmic Group Singing* (1957). Gavin Lee—the only author not paired—provides "Reflections on Three Pedagogical Scenes in Chinese Music History." He writes about high-school aged students in China in the context of two quite different constructions of pedagogy: the "Western

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liberal notion of pedagogy, as embodied in Abraham Maslow's concept of self-actualization," and Homi K. Bhabha's metaphor employment of "pedagogy" as a means of state control, manifested in classrooms through what is "widely known among Chinese students as *xiniao*, or 'brainwashing'" (Lee 2019, 70). Asher Tobin Chodos and Walter Frisch both address the college level. Chodos's "Reflections on Teaching Music 17: Hip Hop" offers a personal and critical window into teaching music outside of the canon of Western Art Music, while Frisch's "On Teaching the History of Nineteenth-Century Music" (adapted from his chapter in *The Norton Guide to Teaching Music History*) reflects on the challenges of teaching this repertoire, and in doing so seeks to remind us of its merits. Finally, Callum Blackmore's and Martin Ennis's students are mature composers. Blackmore writes about the role of the subdominant in the pedagogy of Henri-Montan Berton, and examines how the special role played by this harmony in nineteenth-century French treatises is reflected in Berton's compositional practice. Ennis's piece is dedicated to the late Robert Pascall; he tackles the myth of Brahms's autodidacticism, setting the historical record straight with a subtle balance of primary sources, representing conflicting accounts of Brahms's musical past, and musical analysis, focused on the role of the gavotte in Brahms's music.

Ian Sewell