



Oral History and Historiography in the Jazz History Classroom

Oral History is defined as the collection and study of historical information using tape recordings of interviews with people having personal knowledge of past events.

Historiography means *the writing of history, especially the writing of history based on the critical examination of sources, the selection of particular details from the authentic materials in those sources, and the synthesis of those details into a narrative that stands the test of critical examination* according to Britannica. Both approaches, when applied to the jazz history classroom, encourage active engagement by the participants in writing and researching history rather than studying the traditional ‘great man theory’ of jazz history through traditional textbooks. Of course, the materials provided for us in textbooks are valuable information and give us an overview on musical styles and historical events. However, with every event and person documented, other events, people, and cultures are left out. The teaching of history can be more meaningful as a personal and local experience rather than a presentation of universal and global facts.

In this workshop, I will share pedagogical strategies, observations, outcomes, and feedback from teaching students the process of historiography and oral history. For the historiography approach students found artifacts in local jazz history and provided historical, cultural, social, personal context for the found articles, personas, recordings, issues and shared them with their peers. In the oral history courses, students learned the process of doing oral history research, with the guidance of John Hasse and the Smithsonian Institute materials, and conducted and preserved an oral history interview with a local music personality. Based on the results and observations, we will have a discussion on alternative pedagogies in the music history and research classroom.

Currently Professor for Artistic Research at the Jam Music Lab Private University in Vienna, **Dr. Monika Herzig** is the author of **“David Baker – A Legacy in Music”** (IU Press), **Experiencing Chick Corea: A Listener’s Companion** (Rowman and Littlefield, 2017), and co-editor of **Jazz and Gender** (Routledge, 2022). She is also the chair of the research committee for the Jazz Education Network and on the editorial committee of JAZZ (Jazz Education in Research and Practice, IU Press).

As a jazz pianist she has toured the world, opened for acts such as Power of Tower, Sting, Yes and her music has won *DownBeat* Magazine Awards and is featured on NPR and JazzWeek. Her all female Supergroup Sheroes was voted as one of the best groups of 2018 by *DownBeat* Magazine and her composition “Just Another Day at the Office” is one of the selections in *New Standards: 101 Lead Sheets by Female Composers* (Berklee Press, 2022). Herzig’s awards include a 1994 *DownBeat* Magazine Award for Best Original Song, a Jazz



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