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Editorial

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Editorial

By

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Guest Editor

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Nine years ago, *Visions of Research in Music Education* published an issue devoted to research by graduate students. The volume was well-received and featured articles by rising scholars, many of whom are now widely published and well-known. The work found in this volume represents a wide array of knowledge from graduate students at various stages in their degree programs. Students submitted articles for blind peer review by a panel of student reviewers, each recommended by members of the editorial board for *Visions of Research in Music Education*. Fifteen students submitted manuscripts, and the student reviewers selected seven for publication in this volume. I would like to thank each student reviewer for his or her helpful critiques. They are:

Julie Katherine Bannerman (Northwestern University)

Anthony Baron (Westminster Choir College)

Brian Bersh (University of Delaware)

Brandon Coon (Ithaca College)

Travis Greene (Indiana University)

Julie Kastner (Michigan State University)

Leslie Linton (University of Western Ontario)

Gareth Dylan Smith (University of London)

Alden Snell (Eastman School of Music)

Jason Thompson (Northwestern University)

Cherilyn Worthen (University of Utah)

As with the initial volume 2, the articles represent a variety of research interests and all reflect the most current practices within music education throughout the United States. In its own way, each article advocates for the importance of student voice. Students are given voice through unique motivational strategies, through reflective practices during student teaching, and through the publication of their research. Each outlet is equally important for the future of our profession.

Stephanie Andrews argues for the inclusion of music from the children's culture as the springboard for multicultural music making in the elementary general music classroom. In her article, she suggests that students bring folk music that represents their culture to the music classroom. Often this music is associated with particular ethnic holiday. Andrews notes

that privileging this music should not be at the expense of “othering,” and suggests that music teachers training programs consider such a perspective when training music teachers for positions in elementary music classrooms.

Every pre-service teacher has one thing in common—the student teaching experience. However, these experiences vary greatly in depth and breadth. In this case study, Christopher M. Baumgartner studies one student teacher’s reflective practices over two different placements. He notes the importance and effectiveness of reflective practice and chronicles how it affects the student teacher’s attitude. Baumgartner concludes that the most helpful reflective practices are those that are formally written down.

Green investigates the importance of play and how play may impact the way student musicians practice. Green develops that the idea of play is one found all through nature using ideas gleaned from literature and Gadamer’s philosophy. She writes, “While practice is crucial, it is ultimately secondary to the importance of play in music-making. Play is at the root of music’s ability to communicate profound ideas, feelings and experiences. Without it, music is reduced to sounds that are incapable of transmitting meaning from one person to another. Humanity would have no need to perpetuate a meaningless institution and there would be no need for practice.”

Iverson explores the issue of gender inside general music classes and wonders if gender is a factor in motivation. She suggests providing positive role models, appropriate opportunities for boys and girls to perform, including movement when singing, and including music of various genres including pop as remediation.

McHugh-Grifa explores the benefits of touch in music education noting that touch may be an important and effective tool that is lost in modern-day schools. Although touch is frowned upon in schools, the research presented by McHugh-Grifa shows that students are more likely to develop positive relationships and to progress more efficiently with tactile actions. Teaching concepts such as string bowing are most effectively taught with touch, as teachers may spend valuable instruction time attempting to verbalize how a student should breath or bow.

Michael Palmer argues for the silenced voices of People of Color and exposes the inequities of access these students have to college music education degree programs. He questions the value of the existing traditions and seeks to understand the place of Students of Color in music education. Palmer argues that the audition and application process used by most music schools acts to the first round of exclusion of People of Color from these schools.

Beginning twenty years ago, many states mandated teacher induction programs for novice teachers. In this quantitative study, Weimar examines the mentoring process for music teachers in public schools. Her findings highlight the lack of much-needed standardization among school districts with a survey regarding the mentoring systems used district-by-district.

In a rapidly evolving and changing society, rising generations of students require new and specialized methods of instruction. Innovative research from younger generations of music

teachers adds a unique level of relevance and importance to research in music education. This issue presents the work of student researchers who are embarking on a promising journey toward future college and university faculty positions. Their dedicated commitment to presenting new knowledge offers the potential for valuable continued research and advancement in the field of music education.