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Editorial

Frank Abrahams
Westminster Choir College

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EDITORIAL

by

Frank Abrahams, *senior editor*

Westminster Choir College

Princeton, New Jersey

With this release, we celebrate 30 issues of *Visions of Research in Music Education*. Over a span of 16 years, the editors of VRME have published research by music educators at various stages in their careers. As an editorial board, we are proud to have offered some colleagues their first publication and provided a platform for graduate students and established scholars as well. While we have put out several feature issues, we have also had many issues that are varied in topic and research design. This issue is one of the latter. There are qualitative and quantitative studies as well as mixed methodologies among the articles. Two concern topics related to meeting national standards for music education. Two report concerns with teacher identity, and another is a study focused on performance anxiety.

To help her students reconnect to their own musical identity and agency, Kristin Harney asked her preservice music education majors to reflect on playlists they created as an assignment in her elementary music methods class. She asked students to select music and then discuss the process they enacted to make selections, order them on the playlist, and create a narrative that explicated how the music they chose was personally meaningful and how each selection influenced their lives. Hand-drawn graphic organizers, narrative descriptions, transcripts of in-class presentations, and written follow-up reflections constituted data and provided evidence for trustworthiness. Students reported that the experience of creating playlists helped them reconnect with their musical pasts, reaffirmed

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the importance of music in their lives, and made them want to replicate the activity with their own elementary school students in the future.

Professors in music education programs that prepare preservice music teachers often encounter students who begin the program with a definite idea of what they want to teach when they become in-service teachers. In fact, in many institutions, the music teacher preparation program is tailored to prepare students as instrumental music teachers, general music teachers, or vocal and choral teachers. Some students know that they want a career conducting the school orchestra or working with children's choirs. They have a vision of where they think they will best fit. Some want to teach middle school, while others are drawn to preschool. As Christa Kuebel explains in her article, the reality is that music education students do not always understand the realities of the job market and sometimes find themselves in teaching situations they were not specifically prepared for. Kuebel studied one such student who thought he would be teaching instrumental music but found himself teaching general music at an elementary school. The article explores issues of self-efficacy, the importance of authentic-context learning experiences, and how her subject navigated the challenges and reconciled the differences between his expected employment and reality.

For over 60 years, educators have aligned instruction to the levels of the Bloom's taxonomy. Although there are taxonomies in the affective and psychomotor domains, the most popular and most used is Volume 1—Taxonomy of Objectives in the Cognitive Domain. Less well known, but popular in many areas of the United States is Henry Webb's Depth of Knowledge (DOK). Unlike Bloom, where students move through the levels of the taxonomy linearly from simple to complex, students move metacognitively through all four levels of the DOK simultaneously. Webb's DOK has become popular in science, technology, engineering, and mathematics (STEM) education. Eric Branscome and Erin Cody Delaney Robinson extracted the verbs from the taxonomies of Bloom and Webb and compared them to the 1994 and 2014 versions of the national standards in music education to determine how instruction aligned to either taxonomy enables students to meet the benchmarks of the standards' documents. Branscome and Robinson's concern was that music teachers who must align instruction to one or the other taxonomy do so at the mandate of administrators who often do not understand the goals, objectives, and outcomes of music

education in schools. Branscome and Robinson conclude that alignment to the instructional vocabulary from the two taxonomies, found in STEM education, is important for advocacy of music education in schools but does not necessarily align to the vocabulary inherent in either national standards document.

Studying the impact of *Understanding by Design (UbD)* as a curriculum model to assist music teachers in aligning instruction to the National Core Arts Standards is the subject of a mixed methods study by Daniel C. Johnson, Amber Dahlén Peterson, Amy Spears, and Johnathan Vest. Three of the authors are college professors, and the fourth is a high school music teacher. Using survey data and semistructured interviews, they analyzed data from 300 surveys provided by members of the National Association for Music Education, and interviewed 13 music teachers who had experience using *UbD*. Consistent with all but one study in the literature, the study authors found that most music teachers were not only unfamiliar with *UbD* as a backward design approach to lesson planning but were also unfamiliar with the 2014 National Core Arts Standards in music beyond the identification of create, perform, respond, and connect, which are the artistic processes that frame the document. Four themes emerged from the interview data: curricular modeling, awareness and advocacy, teacher mindset, and pedagogical disadvantages of *UbD*.

Mark Reimer, Diane Catanzaro, and Raouf Gharbo collaborated as an interdisciplinary arts-medicine team and developed strategies to promote mind-body awareness in a university wind ensemble. Their hope was that the awareness would reduce performance anxiety and increase the level of creative performance and band member satisfaction. The process included exercises in breathing and mental imagery, in which students learned to focus their thoughts on positive memories to help reduce stress. Approximately one month later, Gharbo met the ensemble and spoke on the benefits of heart-rate variability, which included a heightened sense of mental alertness and self-regulation of thoughts and emotions. He demonstrated exercises for the students to complete before each rehearsal. The researchers found student reactions to be positive.

Congratulations to all the scholars who have supported *Visions of Research in Music Education* by contributing articles to further scholarship in music education.