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Editorial

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EDITORIAL

By

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My undergraduate music education students often believe that music education happens only in a room called the music classroom. They usually give that room human characteristics and describe it as happy, alive, inviting, or safe. What they are actually considering is context. I believe they understand that music instruction may take place in the community outside the school building, but they often think that music education is separate from the music education in the music classroom.

Authors of the other articles in this issue discuss music teaching in various contexts and settings. In his article, Vincent C. Bates offers suggestions for those who are responsible for music instruction in rural contexts. These include considering size and needs of the teaching situation, the local musical traditions and the eco-literacy needs that bound the community. He recommends that we are more deliberate in recruiting students to become music teachers in rural settings.

These suggestions, as presented by Bates in the context of rural music education, frame the themes of other authors in this issue. May Kokkidou, for example, examines music literacies from a postmodern perspective, and argues for a music-function based curriculum. Concerning context and responding to the needs of the community, Kinh T. Vũ and his students describe the life-changing experiences they had teaching music in an orphanage in Việt Nam. They share how this work informed their ideas about music teaching when a musical education extends beyond the western elements of melody and

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rhythm. They share the discussions they had among themselves and the innovative practices they experienced during their residency.

Eric E. Branscome writes an article that loosely connects to Bates' recommendation to honor local musical traditions and examines the folksongs included in the basal music series and other teaching materials teachers use in their music curricula. He found that over the years, there is an increase in attention to the American folk tradition, but notes that there is more diversity in the newer materials. He hopes that a trend of including more folksongs in the teaching materials continues.

In a case study of three music teachers in American secondary schools, Marshall Haning and Elizabeth J. Tracy report on the differences teaching ensemble experiences and music courses that do not have a performance component. They find that regulatory mandates often compromise the skills and preferences of the individual teachers. They, like Bates, make suggestions for pre-service music teachers and suggest appropriate future research.

Jonathan Kladder looks to the works of John Dewey as he explores the context of fieldwork experiences by pre-service teachers. He argues that Dewey's writings provide an appropriate foundation for re-conceptualizing music teacher education. Jill Wilson and Emily McGinnis are also concerned with pre-service teachers and compare the beliefs music faculty and music education faculty have regarding curricula for preparing future music teachers. Jay Dorfman broadens this theme and examine the perspective of cooperating teachers regarding the preparation student teachers have to integrate technology into their teaching. Gilbert Allan N. Dispo, and his student research team answer concerns of Dorfman by developing a tutorial for students who use *Finale*, a

music notation software program. They report significant improvement in their control group.

I hope the articles in this issue provide food for thought and cause each reader to consider the content as they develop their own curriculums and design encounters and experiences in music for their own students. The editors thank each author for their thoughtful and insightful research.

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