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Editorial

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EDITORIAL

By

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I write this editorial just after the first conference of *Visions of Research in Music Education*" this May at Westminster Choir College in Princeton, New Jersey. There, over forty scholars from the United States, Canada, Europe and Australia presented papers around themes of artistic citizenship, community music, culturally relevant/responsive pedagogy, gender and identity, popular music pedagogy and STEM/STEAM (the integration of music and the other arts with Science, Technology, Engineering and Mathematics). Over 70 music educators attended in all. At that conference, the Greek word "Eudaimonia" appeared in presentations and is now a topic in journal articles and book chapters that concern musical practices, which contribute to a child's acquisition of musical agency. The word means "happiness", "flourishing", living well" and being "fulfilled." Some scholars believe that eudaimonia should be a goal of music education in schools. A child's journey to becoming a musical person should yield happiness and contribute to a feeling of being fulfilled. Maslow called it "self actualization"; Csikszentmihalyi described it as "flow" while Freire labeled it "conscientization." Although the authors of the articles in this issue of *Visions of Research in Music Education* do not use this vocabulary, they do report research that answers the over-arching question of what should happen that contributes to

meaningfulness, musicality, and eudaimonia for children in music classes and ensemble rehearsals.

H. Ellie Falter investigated music teachers' abilities to identify when children are engaged in musical behavior. She discovered that a teacher's own biases about what constituted a musical behavior limited their abilities to recognize a musical behavior. Silke S. Schmid studied children's affinity for music and found "that sociality and embodiment are central dimensions of children's situated music experience and potentially contribute to their being open to musical engagement and affinity for music in path-breaking musical experiences." Angela M. Munroe focused on the challenges that constrain first-year music teachers. She identified diverse student needs, the pressure to prepare musical performances, and external expectations from the school administration concerning student growth were significant inhibitors to the agenda of these teachers.

Specific musical tasks and curriculum choices that shape becoming musical were the foundation of two articles in this issue. Focused on issues of steady beat, rhythm production, and rhythm discrimination as they impact the oral literacy fluency of first and second-grade children, Catherine White and Brian C. Wesolowski administered Dynamic Indicators of Basic Early Literacy Skills (DIBELS) to measure oral reading fluency ability as a pretest and posttest. During seven, 45-minute sessions, the treatment groups underwent rhythmic interventions. The researchers found an overall statistically significant treatment effect for first-grade students and a statistically significant interaction effect for the core grouping of second-grade students.

Chaowen Ting investigated how orchestral experiences shape and inform students' music education—repertoire choices determine what students will not learn in their

college training years. After examining the repertoire choices of orchestral conductors in 53 Universities in the United States, she noticed an uneven balance of music by women and by living composers. As a result, she recommends that conductors include around 20% of works by living composers and 6–8% by women composers annually.

While the topics vary, I hope that the articles in this issue stimulate thought and that you consider some of the research results as you plan for the upcoming fall semester. Best wishes from the Editorial Board of *Visions of Research in Music Education* for a restful and productive summer.