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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

*Visions of Research in Music Education* was established in 2001 by a group of college and university music education faculty members in New Jersey. It was one of the first open source online journals in the profession. At the time, colleagues in tenure track positions were reluctant to submit articles because their schools did not consider the journal scholarly. Even though the articles went through a double-blind peer review, colleagues did not trust that their work would count. The editorial board was made up entirely of faculty from New Jersey colleges and universities, and in the early issues, the contributors were our friends in New Jersey. The New Jersey Music Education Association gave us their blessing and support and afforded us autonomy. There was no money involved: Everyone, including the production manager, was a volunteer, and each hoped that their work on the journal would count as service in their tenure journey.

Volume 2 was a special edition of student research. Looking back, many of the names of those students have become senior members of the profession. For most, it was their first publication. There were other feature editions: Volume 6 was a special edition of Critical Pedagogy for Music Education and volume 12 featured articles from a panel presentation at the 2008 American Educational Research Association Conference about the work of Lucy Green and included a thoughtful response by Green. There was a feature edition on the work of Jeanne

Bamberger with articles by Howard Gardner and others. Volume 18 was another edition of student work. Special editions also included Marissa Silverman's edited volume on John Dewey and James Mursell, an issue on Early Childhood Music Education, and an issue devoted to the 2013 New Directions in Music Education conference at Michigan State University.

Throughout its history, the editors of *Visions of Research in Music Education* have published historical reprints. The most significant of these was Volume 16 in June 2010 when the journal reprinted the entire seven-volume set of *The Quarterly Journal of Music Teaching and Learning* published initially from 1990–1997.

Since 2001, the editorial board has broadened to include colleagues from colleges and universities throughout North America, South America, and Europe. The wide variety of scholars has enriched the breadth and scope of each issue. Contributors come from every continent.

In May 2019, the journal expanded from an online publication to a conference. From May 25–May 29, 70 scholars gathered at Westminster Choir College in Princeton, New Jersey, to share presentations on Artistic Citizenship, Critical Pedagogy for Music Education, Culturally Relevant/Responsive Pedagogy, Popular Music Pedagogy, and STEM/STEAM. A committee of reviewers selected 48 of the 53 submitted papers for presentation. Most presented live in person in Princeton, and a few streamed their papers from locations around the globe. Marissa Silverman and I were conference chairs, and David Elliott and Gareth Dylan Smith made keynote presentations. Norm Hirschy, executive editor for academic and trade publications at Oxford University Press, made a special presentation to discuss the process from idea to publication.

In this issue of *Visions of Research in Music Education*, we present the keynote addresses and 15 papers from the conference. While not representative of every area presented at the conference, the selection here falls into six broad categories, which we have organized alphabetically.

This issue opens with a reprint of the keynote address by David Elliott. He argues for artistic citizenship that addresses why we teach music. He explains and provides specific examples of “music-making for intrinsic musical experiences, music-making for ethical action and social justice and a desire to infuse school music with an ‘ethic of care’” (p. 22).

Penny Prince continues the discussion presenting vignettes for her experiences as a musician and educator that led her to initiate social justice action at her institution. Next, Aaron T. Wacker offers a literature review on the topic of music teacher knowledge and lesson preparation. The ways music teachers are changing perspectives in classroom practice follows. D. Brett Nolker and Nicole Ramsey, Elissa Johnson-Green, Andrea Pühringer, and Gena R. Greher consider leadership in the music classroom as it is informed by cultural capital; music composition; musical-aesthetic experiences as influenced by Anders, Husserl, and Heidegger; and the challenges of teaching nontraditional music learners with compassion and empathy and with a goal of well-being.

S. Rebeqa Rivers articulates the principles of critical pedagogy as she explores expressions of oppression and the relations of power among teachers and their students in the domain of arts education. Ian Cicco frames his research in the foundations of Critical Pedagogy for Music Education as it might align with Orff Schulwerk. Then, looking deeper into postmodern perspectives, Donald DeVito, Tamyra Telles, and Brandon Hidalgo report on a

project to develop methods to document cultural responsiveness and student identification of cultural identity within a Title I Elementary Center for Fine Arts.

Following the keynote address by Gareth Dylan Smith, where he discusses the concept of eudaimonia from his perspective as a drummer, Amanda Kastner continues the discussion, exploring how the music marching bands play, specifically a transcription of “Scheherazade,” impacts audience response. Ethan Hein examines a performance by bluegrass musician Chris Thile that spoke of strong social themes—especially Black Lives Matter. The effects of virtual reality on music performance anxiety was the concern of the article by Marise van Zyl.

Arguing for a more inclusive music education and advocating for curricular change in collegiate programs is presented by Bryan Powell, Donna Hewitt, Gareth Dylan-Smith, Beatrice Olesko, and Virginia Davis. Together, they represent positions at different colleges and universities, which enables a variety of perspectives on the issue. Cara Bernard and Nicholas McBride explore the inclusion of edTPA, an assessment model to ensure that preservice music teachers are prepared for in-service positions as a new requirement for music teacher preparation, and Lloyd McArton imagines music teacher preparation programs as multimusical constellations.

The editors of *Visions of Research in Music Education* offer these articles to represent the diversity of issues music educators are discussing throughout the globe. The topics are by no means comprehensive but do represent an authentic cross-section of the current thinking among those studying for advanced degrees in music education and those preparing undergraduate students to enter the profession. In closing, I thank Marissa Silverman, Brett Nolker, and Janet Cape for their work as the conference chairs and coordinators, and Palmer Haffner and the music

education students at Westminster Choir College for their work on the many aspects of the program throughout the conference.