

2009

Editorial

Frank Abrahams

Westminster Choir College of Rider University

Follow this and additional works at: <https://opencommons.uconn.edu/vrme>

Recommended Citation

Abrahams, Frank (2009) "Editorial," *Visions of Research in Music Education*: Vol. 14 , Article 1.

Available at: <https://opencommons.uconn.edu/vrme/vol14/iss1/1>

EDITORIAL

By

Frank Abrahams, *senior editor*

If one were to find a common link to conjoin this collection of eclectic articles, it would be about music teachers and pre-service music educators. The issue opens with a look at the application of John Dewey's writing on music education and music teacher education. This is timely, as 2009 marks the 150th anniversary of his birth. The issue closes with an examination of the music pedagogy of William Channing Woodbridge who died 14 years before was born. In between, we have an article that calls on teachers to present Asian musics with authenticity, an article about pre-service music teachers and national standards in the US and the proceedings of a symposium that explored the realities of music teaching.

To open the issue, Turkish music educator Ilkay Ebru Tuncer Boon applies Dewey's pragmatic ideas to music education. Interviewing international scholars, Boon proposes a model to transform music education and particularly music teacher education. Then, Andre de Quadros argues for specific guidelines and appropriate teacher training so that the presentation of musics from Asia, by music teachers in music classrooms outside the Asian diaspora, are not marginalized. He calls for experiences that are student centered and focus on process that addresses these musics with sensitivity and value.

William G. Fawkes and J. Tilak Ratnanather chronicle the early musical activities, public performances and music lessons at the Mary Hare School for the Deaf in Newbury, England. Their article targets the period from 1975 to 1988 when music was integrated into the curriculum.

Patricia Riley reports on her study of the perceptions of pre-service music educators in the United States as they learn to implement the National Standards for Music Education published in 1994 to guide music curricula in the United States. She found that as students became familiar with and engaged in experiences that were correlated to the standards, that they became comfortable. Most specifically, students reported the most comfort with the reading and notating music standard and the assessment standard.

The issue concludes with two pieces by Estelle Jorgenson. In the first is an introduction to a symposium based on a chapter in her latest book *The Art of Teaching Music*. The symposium was presented at the 2008 biennial meeting of MENC: The National Association for Music Education in the US. To begin the conversation, Jorgenson discusses the realities she faced at the beginning stages of her career as a music teacher. She comments on the plight of music education and discusses challenges women teaching music, of long hours and low pay. Randall

Allsup, Janet Barrett, Willie Hill, Jr., Lissa May, and Carlotta Parr respond with their own reflections on wonderment of teaching music (Allsup), the calling to teach music (Parr, Hill) and the view of music teaching from the professoriate (Barrett, May).

Finally, we are honored to reprint Jorgensen's historic analysis of the Woodbridge lecture, which appeared in *Studies in Music*, published in Australia in 1984. In this article Professor Jorgensen presents and analyzes the music pedagogy proposed by William Channing Woodbridge as described in a speech he made in 1830 advocating a singing curriculum for school music programs in Boston. In it, he argues for a "productivist" view of music education based on ideas of Phillip Emanuel von Fellenberg, developed as an alternative to the Pestalozzian models popular at the time. Jorgensen places the speech into an historical context and analyzes the assumptions proposed.