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## Introducing the Historical Reprints of The Quarterly Journal of Music Teaching and Learning

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*Visions of Research in Music Education*

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## **INTRODUCING THE HISTORICAL REPRINTS OF THE QUARTERLY JOURNAL OF MUSIC TEACHING AND LEARNING**

By

Frank Abrahams, *senior editor*  
*Visions of Research in Music Education*

*It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal for Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of Music Teaching and Learning and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication. Visions of Research in Music Education will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish The Quarterly in online format. He has graciously prepared an introduction to the reprint series.*

## **REPRINTING THE QUARTERLY JOURNAL OF MUSIC TEACHING AND LEARNING**

By

Richard Colwell, *Founding Editor*  
*The Quarterly Journal of Music Teaching and Learning*

It is to the credit of Frank Abrahams and the New Jersey Music Educators Association that the Quarterly will again be generally available to those with an interest in music teaching and learning. (I noticed that two decades ago, I placed learning first and teaching second, but times have changed. Dr. Abrahams is one of the important thinkers in the profession and I trust his judgment in suggesting that selected articles in the Quarterly remain relevant.

In initiating the Quarterly, I had two overriding purposes. The first was to make available to scholar/researchers a journal where they were not limited by any set number of words. It seemed to me that important research was being conducted and that practitioners and others needed to full description of ideas and research findings in order to determine how applicable these new suggestions were to their

teaching-research situations. The work of Carl Seashore was often published as a monograph and many of the early studies on music reading were substantive reports. Related to this purpose was to produce issues on a single topic written from different perspectives, something that seemed missing in the profession.

The second purpose was to draw together ideas and findings from the components essential in the teaching and learning of component music educators. Music theory, music history, philosophy, general education, and more are critical to understanding what music education was all about. It seemed that music theorists had their own journal, the musicologists wrote for each other in their specialized journals so how were we to complete our thinking about teaching and learning without knowing the extent to which their work could improve our teaching and learning. I think we demonstrated this interest in the initial issue and to some extent in subsequent issues but this lack of communication across disciplines within music continues. I often think that there is more cross-fertilization with professional educators than with our colleagues steeped in some aspect of music and its meaning for an educated citizenry.

I hope that Dr. Abrahams and the New Jersey Music Education Association will not only reproduce much of the excellent material that appeared in the Quarterly but restart the journal that filled an important niche in the profession.