



**Title:** Editorial

**Author(s):** Richard Colwell

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*It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of 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.*

# Editorial

By Richard Colwell

**B**irthing is an exciting and rewarding time. New ventures bring with them promise and hope. Thus it is with the premiere issue of a new publication. The University of Northern Colorado School of Music was recently recognized by the Colorado Commission on Higher Education as a program of excellence, and many new ventures are underway. The School is interested in helping to formulate and solve the issues facing music learning and teaching as we approach the twenty-first century.

A contribution to that task is the establishment of this journal, *The Quarterly*, devoted to critical questions facing the music profession. Some issues will lie primarily within the purview of applied music, others in musicology, music theory, music education, or within the research and technology that support all our ventures. The broad base of *The Quarterly* is reflected in the representative articles in this first issue. The breadth of music learning and teaching is such as to prohibit the inclusion of every domain in a single issue; we have combined the first two issues in an effort to provide potential subscribers and authors with an idea of *The Quarterly's* scope.

We begin by informing the readership about the purposes and activities of major funded research projects that could influence music teaching. The Elementary Subjects Center at Michigan State University includes music and art as part of its five-year project in arts education, and a report from the New York University Center informs our readers about its success. Music teaching and teacher education will be a major focus of *The Quarterly*, although no articles directly focused on the topic appear in this first issue.

In 1990, support for music is often embedded in a concern for arts education and the choices students must make. Ralph Smith is the foremost spokesperson for policy studies in arts education. Dr. Smith

is an art educator, and his article "Art in Philosophical Context" is not limited to a single art but speaks to us all. Rounding out the philosophical section is a position paper offered by Estelle Jorgensen. Her forum piece was originally offered to the *Journal of Research in Music Education*; the article was deemed more appropriate for *The Quarterly* due to its emphasis on issues.

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Combining history and teacher education, J. Terry Gates provides us with a vignette of singing-school teacher qualifications in the early eighteenth century.

Two music theorists at the New England Conservatory have written about their work with Project Zero and the evaluation of music learning and teaching through the original Arts Propel. This article is an example of funded research; it also illustrates the breadth that *The Quarterly* hopes to maintain. Here we have two college music-theory teachers working with public school teachers and children in the Pittsburgh Public Schools, an excellent example of cooperative spirit and concern for music learning and teaching at all levels.

An article suggesting useful research techniques follows. Robert Miller has explored the semantic differential and delineates what we should know about this tool and its usefulness for the study of musical perception.

The articles that follow focus on special interests. Included are an article for

keyboard artists and teachers by Cathy Albergo, an investigation of the nonsinger in the elementary school by Joanne Rutkowski, a discussion of class voice at the college level by Kenneth R. Phillips and Walter R. Vispoel, and some thoughts about the future of instrumental music education by Roger Rideout. Concluding this section are informative and instructive articles on the use of technology in music learning and teaching: one concerning the potential of interactive audio for teaching music history and listening by Steve Adams, and Terry Griffey's article on the usefulness of CUBASE, an economical

sequencer in teaching music composition. We conclude the issue with a short review by Thomas Tunks of a music education research textbook.

We're pleased that a truly distinguished array of authors is presented in this premiere issue. Future issues will provide reflection on the Contemporary Music Project and a special feature on the contributions of Edwin Gordon to music learning and teaching. I invite you to submit manuscripts and to join us by subscribing to this potentially influential new periodical. □