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# Kaleidoscope IV: An Adventure In Ideas

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**By Elza Daugherty, Editor, *TQ***

Authors of articles for the current issue of *TQ* offer the reader an adventure in ideas. The authors address their respective topics through critical analysis, inquiry, and curiosity—hallmarks of intellectual endeavor that contribute to knowledge in our field of music teaching and learning.

Liora Bresler, one of our profession's knowledgeable and articulate scholars in the use of the qualitative paradigm, examines three approaches within the domain: ethnography, phenomenology, and action research. She discusses the three approaches by providing a definition of each through background information and the nature of the research processes involved. The author clarifies each approach by citing and discussing an example drawn from the music education literature. Bresler concludes by comparing the three approaches and the areas of knowledge within music education to which each approach contributes. Her article is helpful in extending our understanding of the qualitative paradigm as it relates to issues in music teaching and learning.

College and university methods teachers who seek ways to facilitate their students' professional development will be intrigued by the ideas in the article by Gordon Towell, David Snyder, and Andrew Poor. Setting their work within the current focus of developing preservice teachers' pedagogical content knowledge, the authors relate their efforts in using dialogue journaling between novice music education students and themselves as experienced music educators serving in supervisory roles. Towell, Snyder, and Poor, who provide a context from the literature for the process they used as college instructors, clearly outline journaling as an instructional means and share their insights

about their students and the process.

The reader will find Victor Fung's meta-analysis of the literature on musical preferences and musical characteristics a beneficial contribution to this issue of *TQ*. He defines research constructs for the terms musical preferences and musical characteristics and presents a well organized review of literature, including a table of findings from the various studies selected for analysis. Fung's conclusions provide direction for those who plan curriculum and instruction.

Kari Veblen, Claire McCoy, and Janet Barrett offer a thought-provoking essay on a potentially powerful facet of the music curriculum: the use and examination of the historical and social contexts for musical works selected for instructional purposes. The authors' illustrations clarify the significance of the topic and may assist the practitioner in planning additional ideas for instruction.

Jacqueline Wiggins gives the reader an in-depth look into one fifth-grade student's journey through the processes of analytical listening, creating improvisations and compositions, performing, and evaluating. The processes helped the student achieve the goal of understanding musical structure. Based on her inquiry and analysis of the student's involvement in all processes, she shares the insights gained about the student's developmental learning process and offers implications for practice.

Today, many music educators are demonstrating an increased awareness of world musics. Through Judith Teicher's account of a South Indian festival tradition, the reader will encounter a fascinating facet of music in our world. She advances an intriguing view of bimusicality, intertwined with her observations of a Karnatic music festival as it occurred in Cleveland. 