
EDITORIAL

By

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Student-centered teaching is prominent in the literature on teaching and learning. The shift from teacher dominated to teacher-facilitated appears to be a popular and desired goal. This issue of *Visions of Research in Music Education* includes articles by authors who, in varying ways, promote educational decisions and teaching practices that foster student-centeredness. However, merely shifting responsibilities for learning from the teacher to the student is a simplistic view. The authors in this issue consider cultural relevance, critical pedagogy, constructivist theory, repertoire selection, funding resources, and collaborative pedagogues as factors that contribute to an environment of student-centered learning.

To answer a concern that preservice teachers may encounter oppressive ideologies during their education, Juliet Hess applies data from her teaching journal in an autoethnography that explores opportunities for pre-service music teachers to apply Freirian critical pedagogy in their future teaching. Focusing implicitly on critical thinking, her article presents a reaction to salvationism, anti-racism and anti-colonialism.

A theme of cultural colonialism is developed by Le Zhang who investigates Associated Board of the Royal School of Music (ABRSM) examinations in Northern China. She notes that

the examinations have broadened the traditional ways music is taught in China but notes that many respondents would still like to see more Chinese music included in the syllabus.

Tessandra Wendzich and Bernard W. Andrews continue that discussion as it applies in Canada, explaining that students rarely perform contemporary Canadian pieces in schools. To remedy this deficit, the researchers report on an initiative of one school and the Canadian Music Centre where teachers and students collaborate to compose music. Respondents mentioned a new appreciation for the importance of listening to students to discern student interests and proficiency levels. Overall, the authors reported that the collaboration promoted a healthy flow of musical ideas.

Andrew Goodrich and Ben Icenogle also studied the interaction of teacher and a pre-service music student in the learning process. Their study followed a graduate student who wanted to learn to play the trumpet and improve his knowledge of jazz improvisation and style. The researchers observed how the student constructed his own learning with the teacher serving as a facilitator. Data included journals, reflective sessions between the student and teacher, and video recordings of the classes. Results showed that empowering the student to learn on his own, suggested that more student input be included when developing syllabi, which would yield more in-depth learning on the part of the student.

In his article, John M. Denis focused on the importance of selecting band literature. Noting the connection between the literature students study and perform, Denis explicated a structural approach to selecting music that contextualizes and synthesizes research and pedagogy.

Jill Reese unpacks some of those same concerns gleaned from survey responses from nearly 100 pre-service music teachers who answered questions about their perspectives on and

beliefs about general music at the elementary school. She found that most had positive memories about enjoying general music but identified poor quality of elementary general music programs as common. Overall, most believed that general music is important in elementary school and contributes to life-long musical success.

Funding music education programs in schools is a challenge many music teachers face. Josef Hanson notes that many teachers resort to requesting donations on the Internet. He studied DonorsChoice.org, an online resource that 102 teachers used to raise money for their programs. He found that female teachers, in particular, were particularly invested in the program and found it to be quite successful.