
EDITORIAL

by

Frank Abrahams, *guest editor*
Westminster Choir College
Princeton, New Jersey

Several times in our journal's history, we have featured an issue devoted to student research. Often, this is their first publication. We are proud to nurture and encourage their research and share in their fresh vision of our profession. These student researches often become major leaders in our profession, writing textbooks, presenting at international conferences, and contributing to the profession's research agenda. This issue is no exception. In this challenging time, it is refreshing to read their work and think about the ideas they explore. As with all of our submissions, each article went through the blind review process and was assessed by three members of the editorial board. Of the many submissions, we chose five essays. Each represents a fresh perspective.

For example, Palmer Haffner at Westminster Choir College of Rider University examines meaningful music-making in an amateur university Taiko Ensemble. Framed as an ethnography, Haffner analyzes the actions and conversations among the players of an amateur Taiko ensemble gleaned from participant observations. He concludes that the success of the group and their ability to negotiate complex musical patterns point to people's innate musical ability and desire to make music in socially supportive contexts.

Megan Sabella and her mentor, Marshall Haning at the University of Florida, investigate relationships between instrumental experience and sight-signing proficiency. Often the marker of musicianship and musical prowess, sight-singing, is a valued skill by many music teachers and

students. Using a survey for this descriptive quantitative study, they found that participants with more than one type of previous musical experience achieved higher scores than those with only one previous musical experiences. Not surprisingly, students who had taken a music theory course scored higher than those who did not.

At the University of North Texas, Ryan Sanford conducted a literature review to examine the importance of using nonverbal communication in music classes. After an extensive review, he notes that instances of diverse populations where linguistic differences are confounding, he recommends a balance between verbal and non-verbal communication to be best.

Music educators realize that video games are becoming more and more popular among students outside of school. Looking at implications for video games to improve rhythmic performance, Kevin R. Keeler, Jr. at the University of Central Arkansas compared the effects of a traditional video game with a virtual reality game on eight college students' ability to improve rhythmic acuity. He found no significant difference or impact and recommends further research to find more definitive conclusions.

Lauren Sande at Westminster Choir College of Rider University examined the factors affecting the self-efficacy in music student-teachers throughout their student teaching experience to improve the strategic plan of the experience. For a theoretical framework, she applied Bandura's self-efficacy theory. She found that readiness from the curriculum, surrounding challenges, stress coping, and constructive criticism were four physiological factors impacting student teachers' self-efficacy levels.

The editorial board members join me in congratulating the researchers and their mentors, and we look forward to great things from each of them in the future.