

Editorial

By

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It is a pleasure to introduce the new issue of *Visions of Research in Music Education*. In presenting the articles, I am reminded of the importance of reflective dialogue and an understanding that beyond the inexorable movement from problem to solution, mindful individuals are welcoming of variance and possibility. This issue brings together four articles that share a concern for the interchange between practice, creativity and the pedagogical boundaries in teaching and learning.

Examining whether in-service elementary music teachers felt that their pre-service undergraduate music education prepared them to implement the National Standards for Music Education is the subject of the first article. In it, Cecil Adderley, Christina Schneider and Norma Kirkland, expose the disconnect between music teachers' perceptions and those of faculty in higher education programs who believed that their programs were adequately preparing pre-service teachers. This is certainly worrisome and subject to further discussion.

In the second article, Daniel Johnson looks closely at the possible distinctions between fifth grade students' responses in oral and written forms as related to music listening and thinking. Contrary to previous literature, the study suggests that for affective and associative references, written data may be more useful than spoken data. Further, Johnson proposes that such references, if taken seriously and developed mindfully, can serve to foster student's authentic expressions inside our classrooms.

Using Philadelphia as a case study, Patrick Jones provides an extensive critique of what he considers to be the "disconnect between school music and the musical lives of the community". He urges music educators and their institutions to reconsider the structure of curricula, issues of teacher recruitment and retention, as well as relevance and support for music in schools and ties all this to the imperative of re-thinking the *musics* we value as worthy of the educational enterprise.

In the last article of this issue, Frank Abrahams considers Critical Pedagogy for Music Education and its potential implications for preparing future music educators. He proposes four new questions to guide the development of music lessons and details how the CPME model has been applied to curricular decisions in his institution. Further, Abrahams sees this model as an empowering tool that facilitates an understanding of music education in its particular context and as it connects to the larger goals of education.

Common to all the articles is the challenge for music educators to connect with the social, behavioral, cultural, and dare I say it, political realities in which we find ourselves. The plurality of the paths each author suggests, serves as a reminder that

multiple discourses can converge while preserving its distinctive aspects, and in that process engage us in serious and constructive dialogue.

If you are interested in submitting your recent research projects for possible publication in VRME - Volume 8, please feel free to forward your material to our editorial board for review. Additional information is located at <http://www.rider.edu/~vrme>.

VRME Volume 7, January 2006

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