
EDITORIAL

By

Ryan John, *guest editor*

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Each issue of Volume 4 explores various philosophical, social, and cultural concerns that help music teachers manage situations they face on a daily basis. These concerns are still applicable to contemporary struggles in music education even with the developments and advancements in teacher education, explorations of diversity, and instances of foreign ideas incorporated into American music education that have taken place over the last seventeen years since these articles first appeared in *The Quarterly*.

Articles in Issue 1 revolve around approaches to teaching from a philosophical and practical point of view, particularly in the area of teacher education. Elizabeth Wing pits the ideas of two historic educational figures, Edward L. Thorndike and John Dewey, against each other to explore the current state of American educational techniques and the education system. With the recent budget cuts and discord within many school districts in the United States, it is worthwhile to reconsider the progress American education, especially music education, has or has not made since the early 1990s.

Eve Harwood explores ways to make methods classes for college elementary music majors more efficient and productive. Betty W. Atterbury discusses the process of mainstreaming children with special needs and exceptional students into music classrooms and the need for proper teacher training in order to help all music educators thrive on the gifts of these students. Donna Brink Fox explores various ways to better prepare early childhood education majors to incorporate music into their classrooms, exemplifying diversified teaching techniques and interdisciplinary curricular relationships that have become a focus of many collegiate music education programs over the last two decades.

The last articles in Issue 1 focus on the application of research and statistics to how institutions educate music education majors. Harry E. Price connects research to conducting, teacher intensity, and sequencing and Janet Robbins explains the need for music education majors to learn skills rather than basic information. Joe B. Buttram applies outcomes assessment to improving teacher education and Mary A. Leglar discusses a lacking philosophical commitment to research in music teacher education. Issue 1 closes with Madeline S. Bridges' "What Our Graduates Wish We Had Told Them" which focuses on listening to the needs of students and adapting curricula to meet those needs, an idea that connects to the student centered approach of recently developed philosophies such as Critical Pedagogy for Music Education.

Articles in Issue 2 focus on cultural and social integration within the music classroom and the possible ways to make music classrooms more inviting and accepting of all musical traditions. Warrick L. Carter recounts his experience growing up in a segregated school system and discusses the cultural richness and success of the various music programs. He highlights the distinctions between desegregation and integration and calls for music teachers to adjust the climate of their classrooms to incorporate the musical heritage and interests of their students. Lee V. Cloud presents examples of misinformation about African-American contributions to music presented as fact in repertoire, music history texts, music theory, instrumental jazz, vocal performance, and other music education materials. These examples illustrate the need to constantly reexamine curricula to rid them of inaccuracies that misrepresent history and African-American culture. Merry A. Naddeo discusses a case study involving a choir made up of “Street Kids” aged 18 to 21 in a rehabilitation environment and examines the positive and negative results of the experience on the young adults.

Issue 2 ties into themes from Issue 1, namely the need for proper teacher education involving minority concerns and multicultural approaches to music education as discussed in Carlesta Henderson’s article as well as Patricia Shehan Campbell’s examination of participation levels among Asian students in music programs. Warren C. Swindell uses music education as a microcosm of cultural integration that could positively affect the social climate of the entire United States and Linda Miller Walker and Donald L. Hamann explore the benefits of teacher role models that share students’ ethnicity. Peter Gouzouasis presents the findings of a study involving children of various ethnic backgrounds and their ability to audiate, while Robert C. Ehle applies various linguistic approaches to define music as a word and a cultural concept. Issue 2 closes with a book review by Dorothy McDonald of the *Handbook of Research on Music Teaching and Learning*, leaving the reader to apply the cultural, ethnic, and social concepts discussed in the issue to philosophical and research based approaches to music education.

While articles in Issue 2 concern the integration of diverse traditions found within the United States, Issue 3 examines the pedagogical traditions of Russia and looks to the results of Russian educational techniques as a way to improve American music education. Gennady Pozhidayev provides an overview to Russian music education, particularly the approach to education after the fall of the Soviet Union, and explains a number of ideas later presented in Issue 3. Dmitry Kabalevsky, a leader in Russian educational philosophy, outlines his emotionally and practically centered approach to music education and Tatyana Vendrova explains the importance of understanding intonation in music at different developmental stages. L. Goryunova and L. Shkolar consider the development of children’s artistic understanding and E. Tzarkova and E. Serbina describe traditional and then-contemporary approaches to teaching kindergarten children music.

I. Pigareva’s article on teacher training in Russia connects to other articles in Volume 4 and the final articles in Issue 3 present the philosophical state of Russia’s educational system based on the ideas of Kabalevsky and the results of the dissolution of

the Soviet Union. Volume 4 of *The Quarterly* begins with an examination of American educational philosophy in Issue 1, explores cultural and social diversity that directly affects American music education in Issue 2, and closes with ideas from Russian pedagogical approaches to music education in Issue 3. Each issue progresses through various ideas and philosophies while emphasizing the importance of thorough teacher education to make improvements to American music education. Considering the unstable state of the current American educational system, the ideas presented in Volume 4 provide a solid basis for reflection and action as music educators seek to improve the quality of instruction and work towards a positive learning environment for all students.