



Title: In The Spirit of Cooperation and Mutual Understanding

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It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of Music Teaching and Learning and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication. Visions of Research in Music Education will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish The Quarterly in online format. He has graciously prepared an introduction to the reprint series.

In The Spirit Of Cooperation And Mutual Understanding

Editorial By Manny Brand

Southwest Texas State University

Why was I attracted to the mysterious land of Russia? Was it the intrigue of visiting what President Ronald Reagan called "the evil empire"? Was it because my grandparents were born in Kiev? Was it the need to compare my perceptions to the news media's negative images of Soviet life? Above all, I wondered about the place of music education in an economically and politically troubled country.

In my visits to Russia, I found a place of spectacular architecture and marvelous artistic achievement. I also found the economic problems pervasive—a deteriorating infrastructure, a nearly worthless ruble, empty shelves, and long lines. A recurring theme of life was a constant fear of food shortages.

The longest queue was not for bread, however, but for concert tickets. I saw hundreds of Russian citizens, young and old, some shabby, others smartly dressed, clutching a few ruble notes while eagerly waiting in front of stunningly beautiful concert halls. Here were people whose zeal for the arts, particularly music, is unmatched by Americans. I kept recalling the old saying that all Russians have the souls of artists.

I began wondering about music education in a country that has a near third-world economy, but a first-world interest in culture. This fascination for Russian music education led me to meet Gennady Pozhidayev, editor of Russia's most important music education journal, *Music in*

Schools, recently renamed *Art at School*. We talked about music education, exchanged gifts, and toasted our new friendship and common interests. I soon realized that American music educators know next to nothing about school music in this vast country. So in the spirit of cooperation and developing mutual understanding, Gennady and I decided to work together as co-editors in producing this special issue. Over the past three years, we continued to correspond. When mail was lost or delayed, we tried faxes and telegrams. Gennady and I even formed a "network" of friends who often relayed letters, manuscripts, and messages of good will.

The result is more than a view of a country's music education programs. In addition to outstanding articles by Western authors, this issue provides a rare portrayal by Russia's leading music educators of the hopes, prospects, and successes for music education in the former Soviet Union. We are privileged to include in our pages rare photographs that have never before been published in the West.

This issue also serves citizens of the entire world in identifying music education concepts that are of greatest importance and the steps necessary to teach those ideas to a new generation of students. Above all, this issue helps dispel the old dogmas and hostilities while inviting us to consider multiple possibilities for music education in this ever-changing, ever-shrinking world. 