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Volume 16 *Special Volume: Historical Reprint of
The Quarterly Journal for Music Teaching and
Learning*

Article 37

2021

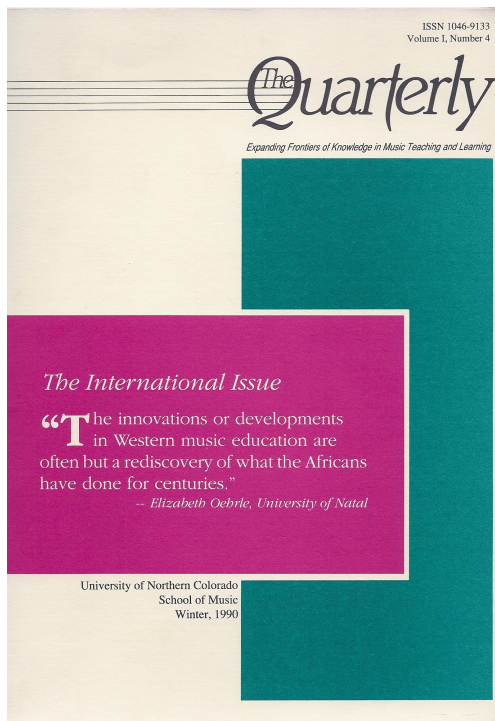
Editorial

Manny Brand
Southwest Texas State University

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Brand, Manny (2021) "Editorial," *Visions of Research in Music Education*: Vol. 16 , Article 37.
Available at: <https://opencommons.uconn.edu/vrme/vol16/iss1/37>



Title: Editorial

Author(s): Manny Brand

Source: Brand, M. (1990, Winter). Editorial. *The Quarterly*, 1(4), pp. 3-4. (Reprinted with permission in *Visions of Research in Music Education*, 16(1), Summer, 2010). Retrieved from <http://www-usr.rider.edu/~vrme/>

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.

A Note from the Publisher--

The University of Northern Colorado School of Music is pleased to announce the appointment of Dr. Manny Brand as Editor of *The Quarterly*, beginning with this issue.

A professor of music and chair of the Music Department at Southwest Texas State University, Dr. Brand is a nationally known leader in music education with special research interests in music teacher education. He brings to *The Quarterly* a wealth of expertise in both music education and publishing, for he has published nearly 70 articles and served on the editorial boards of every major journal of music education, including the *Journal of Research in Music Education*, the *Bulletin of the Council for Research in Music Education*, and the *Music Educators Journal*. Dr. Brand has presented numerous papers and lectures on music teacher education throughout the United States and Canada, and he has recently returned from the Soviet Union, where he presented his research on the preparation of music teachers.

We look forward to Dr. Brand's leadership in expanding the frontiers of knowledge in music learning and teaching through the publication of *The Quarterly*. As always, we welcome your ideas, manuscripts, and suggestions; send them to our editorial offices in care of Doree Pitkin, Managing Editor, School of Music, University of Northern Colorado, Greeley, CO 80639.

Editorial

By Manny Brand

Southwest Texas State University

"There are two classes of travel—first class and with children." This is my wife's favorite saying, especially after returning from a trip with our two children. For this particular issue of *The Quarterly*, however, Mark Twain's thoughts on travel are more appropriate. "Broad, wholesome, charitable views of men and things cannot be acquired by vegetating in one little corner of the earth all one's life-time." Indeed, this issue will assist each of us in stepping out of our own "little corners of the earth." In the articles which follow, readers will travel, exploring the promises and predicaments of music education in seven countries: South Africa, Taiwan, Italy, Japan, Nigeria, Malaysia, and Switzerland.

Each author describes, in diverse and interesting ways, the status of music education in his or her own country. In each article the host culture's music education values, attitudes, norms, and expectations are revealed and of course, hopes and difficulties are presented. There are many common themes among these articles. All of the

authors reflect the universal ambition of music educators everywhere to engage the musical hearts and minds of all children. Also, all music teachers struggle to promote past musical heritage and the musical challenges of the future, in some cases under the most difficult circumstances as documented by our colleague from South Africa. Finally, the need to find government support and resources is apparently world-wide, though far more difficult for some to obtain than for others.

What is the value of examining the status of music education in other countries? After all, do we not have our own concerns? Our neighborhood school music programs, often undervalued and nearly always underfunded, present enough challenges. Why should our energies be spent studying music education in far-off lands, such as Taiwan or Italy, when our own backyards are in need of much attention?

In today's world, schools are confronted with such enormous challenges requiring individuals to consider and work with multiple

perspectives, attitudes, and behaviors. The problems involved in the teaching of the arts are far too complex, and their solutions too multifaceted, to be effectively solved through insular thinking and parochial solutions. In spite of our culture's and particularly our profession's tendency to search for the one right approach to these awesome problems and responsibilities, we must resist what we have been socialized to accept: the one correct solution. As a group, these authors help us approach our society's myriad problems from a "world-mindedness."

Music educators, like all people and institutions, are creatures of habit; we resist both change and challenge to our own way of doing things. In music, however, our curricula have broad goals of teaching and learning about the music of the world, its people, and its cultures. Unfortunately for most in music education, such a multicultural music education has remained more of a goal than a reality.

Some of these articles discuss the conflict between indigenous music and music from past colonial domination. Joy Nwosu Lo-Bamijoko, for example, speaks of tension felt among Nigerian music educators choosing

between Nigerian or Western musics. We in our country share such "cross-cultural" challenges. The inevitable fact of modern life is our shrinking world. Our students, confronted with growing numbers of people from different national and ethnic groups, have greater opportunities to interact, even musically interact, with different people than ever before in the evolution of the planet. Clearly, such successful interaction is our only hope for the future.

Travel is a delightful metaphor for this issue of *The Quarterly*, as "journey" is an archetype for self-discovery, a quest for individual growth and personal change. Moreover, we generally believe that "travel," whether for tourism or education, produces positive changes in ourselves. Thus, with this issue, "music education" will be perceived a little more broadly, and our concept of music teaching and learning will contain memories of these other places and peoples presented in these pages. After returning from our journey, hopefully our "music education homes" will have more rooms, and we will become comfortable in living in all of them. BON VOYAGE! ☞

S U B S C R I B E T O

The Quarterly

The Quarterly--expanding the frontiers of knowledge
in music teaching and learning

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