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## Visions of Research in Music Education

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### A Productive and Enjoyable Journey

Manny Brand  
*Southwest Texas State University*

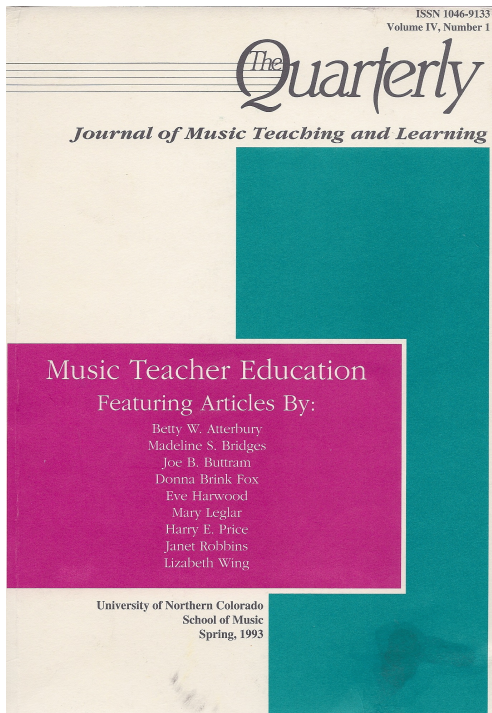
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*It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of 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.*

# A Productive And Enjoyable Journey

**Editorial by Manny Brand**

*Southwest Texas State University*

**M**usic teacher education has a unique role in music and music education, for those who provide music instruction not only must understand and perform music, but also possess the specialized knowledge of how to represent music, in all of its varied faces, in ways that learners can understand. Successful music teacher education also addresses the difficulties that music education graduates face and how to overcome those challenges.

This issue provides a fascinating and diverse mix of practices and thoughts on nearly every aspect of music teacher education. For example, in the first article we read that the history of education (during this century) almost can be captured in one sentence: “Edward Thorndike won and John Dewey lost.” Based on E. C. Lagemann’s observations, Liz Wing insightfully applies the legacy of twentieth-century psychological and educational research to music education.

Eve Harwood describes the “typical” music education major as a white female, working at a part-time job, harried and hurried from class to class. Her article explains how understanding the intellectual growth patterns of college students improves the effectiveness of the methods class.

Generally, music teacher education has not been successful in preparing teachers for working with physically/mentally disabled children or very young children. Using her considerable expertise in special education, Betty W. Atterbury offers guidelines and wisdom for better preparing music education majors for mainstreaming. The musical interests and potential of pre-school children are always delightfully handled in the writings of Donna Brink Fox. In this particular issue, she focuses on the preparation of early childhood majors for teaching music.

Insuring that research findings guide music

teaching is the responsibility of every music teacher educator. Harry E. Price explores the results of research in conducting, teacher intensity, and sequential patterns as ways of enhancing music teacher education.

Do undergraduates in methods courses wait silently for prescriptions and answers? Are music teacher educators perpetuating the teacher-as-technician myth? Are beginning music teachers simply sent off with a single script, unprepared for the daily teaching decisions and judgments? Janet Robbins is convinced that merely teaching undergraduates a set of skills is not enough and maybe not even ethical. TQ readers will enjoy Robbins’s challenging article exploring the use of journals and case studies in bringing deeper insights to music education students.

Outcomes assessment as applied to music teacher education is addressed by Joe B. Buttram. He details the problems and promises of this popular procedure of program evaluation. Mary Leglar’s analysis of doctoral research in music teacher education leads to a troubling finding—a very few universities seem to be philosophically committed to research in music teacher education. Leglar writes, “This is particularly disturbing in that the primary occupation of most holders of the doctorate in music education is the training of teachers.” Our final article, “What our Graduates Wish We Had Told Them” by Madeline S. Bridges finds that “much of what our graduates wish they had been told, in fact, they were told—but they don’t remember. Perhaps their need to know was not sufficiently strong at that point in their journey.”

Speaking of journeys, this issue of TQ, above all, encourages us to check our compasses—so our journey toward improving music teacher preparation becomes more productive and enjoyable. 