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### Editorial

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## EDITORIAL

By

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What role does scholarly research play in the world of higher education, and how has that role changed since Volume Three of *The Quarterly* was published? Ernest Boyer states in his 1990 publication, *Scholarship Revisted: Priorities of the Professoriate*, that higher education has undergone three major periods of change. Colonial college education was intended to enrich the moral and spiritual lives of those few people who could afford the tutelage. The second phase, no doubt influenced by industrialization and wartime philosophies, focused on the idea that colleges should produce serviceable and patriotic men. Finally, at the turn of the twentieth century, the third phase gave rise to the importance of scientific research. Since the third shift in priority, William May conducted a large survey to investigate if research or teaching was considered a higher priority by college professors. The data from this survey are detailed in the article, *Research as a Means of Ascendancy in the Professoriate* from Issue One, and I believe the data and analysis point toward the development of a fourth phase of collegiate priority.

Inherent in this fourth phase is the growing popularity of postmodern teaching philosophies such as Critical Pedagogy. Critical pedagogy empowers students and teachers in a personal and significant way through transformational practices—drawing upon the life experiences of the students as valuable and important to the learning process. Teachers among collegiate, primary, and secondary levels of education are increasingly concerned with student-centered learning and teaching. Although research as a means of ascendancy in the professoriate is still a system in use today, it may be time that we rethink how to promote professors that do their jobs well. The articles found in Issue One discuss the various roles and uses of research in the music education community.

In the original editorial for Issue Two of *The Quarterly*, Manny Brand asserts that the applied music studio has for too long been under a “veil of mystery.” Each article in Issue Two seeks to remove the shrouds that many applied instructors like to keep over their studios. For many reasons, the applied studio has not been a focus of researchers. Richard Kennell points out in *Toward a Theory of Applied Music Instruction* that “the professionals who usually teach studio music lessons are not trained in the traditions and methods of empirical science.” Furthermore, applied lessons consist of individual and personal interactions that reflect the relationship between teacher and student. An observing researcher can not guarantee valid results by observing such a delicate relationship without careful precaution, as made evident by Charles Schmidt’s article, *Systematic Research in Applied Music Instruction: A Review of the Literature*.

When reading the articles from Issue Two, I recalled a story from my beloved voice teacher. After a 30-year career as an opera singer, the administration insisted that he audit a voice science class before teaching any singers. He was reluctant to take the class; what could any class teach him that 30 years of professional singing could not? During the class, he came to find the information incredibly useful and he references this course in nearly every voice lesson. Research, both scientific and philosophical, that can inform and aid applied music instructors is invaluable.

Volume Three, Issue Three is devoted to Lowell Mason. As a student in the 21<sup>st</sup> century, I knew Lowell Mason as an important name in the history of music education. However, I did not realize the breadth and scope of Mason’s contributions to music and music education. After truly discovering Mason by reading the articles in Issue Three, I think that today, more than ever, we should look back to Mason’s legacy for inspiration. A recent post on my blog reads “there is so much animosity toward music these days.” Music education is becoming less and less of a priority in our society. Symphony orchestras are dissolving, popular artists are fighting for the financial rights to their musical creations, and certain educators have doubted the importance of music education on national television.

Carolyn Livingston’s article, *Theme and Variations*, provides a detailed history of Mason’s life. His extensive and life-long work as a church musician, a composer of hymns, and an educator at the Boston Academy of Music speaks to his dedication and belief in the power of music. The founders of the Boston Academy of Music realized that to reach more students, there must be music classes in the public schools. Mason and a colleague worked tirelessly to teach music at nine Boston schools, both public and private. I believe that understanding Mason’s dedication and love of music may inspire future music educators and encourage veteran music educators to renew our own love of music and rededicate ourselves to ensuring music education is a continuing mainstay in our society.

The ways in which each of us wish to impart wisdom and knowledge to our students will differ greatly. Every article found in Volume Three gives a different perspective in the ways we wish to transform our students. Researchers hope to

pose questions and probable answers for thousands to ask themselves. Applied lesson teachers hope to refine individual skills and transform their students into artists. Finally, historians hope to look back on the past because it will tell us much about the future. In whatever way we choose to teach, there must be passion, artistry, and constant analysis.