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Editorial

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EDITORIAL

By

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Volume 5 of *The Quarterly* celebrates the richness and diversity of research in music education. Issues 1 and 2 each focus on a single topic, but the topic is explored with different research methodologies and from different theoretical perspectives. By contrast, the articles in issues 3 and 4 represent an array of topics in music education research.

In her introduction to issue 1, Julia Eklund Koza laments that, until recently, the study of gender issues in music education has not been considered a legitimate academic enterprise. She tells the all-too-familiar story of a dissertation advisor discouraging a student from drawing on feminist theory for two main reasons: feminism is considered an educational fad and is therefore not a strong basis for a sustained academic career, and being labeled a feminist will translate to being a troublemaker, which will hurt one's chances of being hired for academic positions. Employing diverse research approaches, the authors in this issue explore issues of power, agency, voice, knowledge, art, and professional roles in music education through the prism of gender and gender relations. Together, these studies lay a solid and multi-layered foundation for the academic work that has continued in gender studies and music education. This area of research has flourished in recent years, as is evidenced by the growing number of publications, presentations, symposia, and conferences that center around gender issues in music education. Today's scholars in this field have Koza and her colleagues to thank for their perseverance and their refusal to listen to the old guard who had discouraged them from pursuing their research agendas. As she notes at the close of her introduction, "No matter what the old guard may say, feminism is not a mere fad, gender research *is* important, and we will not go away."

The summer of 1994 followed one of MENC's most visible and significant achievements, the development and release of the National Standards for Music Education. The time was ripe for issue 2, an examination of MENC through the eyes of some of its current and former leaders, and from the perspectives of notable music education researchers. The authors in this issue discuss and analyze MENC's goals, roles, and accomplishments, as well as the organization's struggles and disappointments. The theme that weaves through the articles in this issue is the difference between advocacy and policymaking. Former MENC President Mary E. Hoffman argues that many MENC members misunderstand this distinction and have unrealistic expectations of MENC. According to Hoffman, MENC is an advocacy organization, not a policymaking organization. MENC can certainly influence the work and decisions of policymakers through its advocacy efforts on

behalf of music education, but the organization cannot create national music education policy. The issue closes with an examination of the role of MENC in supporting two emerging areas in music education: multiculturalism and popular music in music education. Michael Mark looks at the cultural, social, and historical forces that were at work as MENC became a leader in expanding school music to include multicultural and popular music repertoire. He urges that MENC continue to recommend that all musics be included in the school music curriculum, and continue to support its members and their efforts to develop and examine the music curriculum. At the same time, Mark underscores that MENC must remain neutral with regard to specific curricular issues, such as whether particular music should be included in or eliminated from a particular curricular repertoire.

While the previous two issues in Volume 5 are each devoted to a single area and illustrate diverse perspectives within that area, the wide range of topics examined in Issue 3 demonstrates the variety of areas of inquiry in the field of music education. Aptly titled, "Kaleidoscope III," the articles in this issue explore the development of leaders in music education, formative research methodologies and practices, early childhood musical socialization, the composite of thinking and feeling in music education, the intersection between the sonorous and the social aspects of music and their implications for music education, and a feminist analysis of choral music texts. Reading these writings today, one is struck by the persistence of these areas of investigation. In all of them, researchers have continued to make new contributions to the field, and academic and practice-based conversations continue to this day.

Focusing on the social psychology of music, Issue 4 presents five papers from the Indiana Symposium on Research in the Social Psychology of Music, which was held in 1993. At the time, the social psychology of music was a relatively new, interdisciplinary field that editor Charles P. Schmidt describes as dedicated to investigations of "musical behavior within a social context" and "behavior within a musical-social context." The authors discuss different areas in the social psychology of music education, but their articles share one critical objective: they seek to put forth a theoretical model pertaining to the questions under investigation. In this issue, readers become acquainted with theoretical models for achievement and motivation in music, the relationship among a person's upbringing, personality, and the emergence of his or her musical talent, the intersection between self concept and self-perceptions of musical skill, performance anxiety in music, and symptoms of and coping strategies for stress among professional orchestral musicians.

The field of music education research continues to diversify today. Researchers introduce the field to fresh questions, uncharted areas of inquiry, innovative methodologies, and new theoretical frameworks through their investigations. It is this generativity and complexity that helps to make music education research a vibrant, powerful pursuit that is responsive to the changing world in which we live, make music, and teach music.