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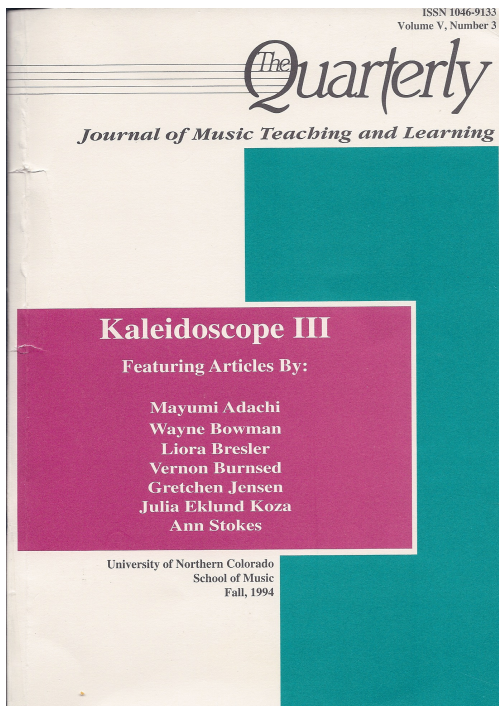
Editorial

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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.

Editorial

By Elza Daugherty

University of Northern Colorado

The *Quarterly Journal of Music Teaching and Learning* was created in 1990 to contribute to the efforts of the School of Music, University of Northern Colorado, "in helping to formulate and solve the issues facing music learning and teaching as we approach the twenty-first century." Founding editor of *The Quarterly*, Richard Colwell, envisioned the publication as a venture "devoted to critical questions facing the music profession" which would include a breadth of topics given the diverse nature of the music profession.

The content of this issue of *The Quarterly* reaffirms our intention to facilitate the profession's examination of a breadth of critical topics pertaining to music teaching and learning. On this occasion we have chosen to use the kaleidoscopic format, while formulating single topic issues for the future. Authors in this issue of "Kaleidoscope III," demonstrate a sense of inquiry that is in keeping with the aim of *The Quarterly* as they raise questions and share insights pertaining to topics of music teacher education, formative research, music in early childhood, philosophical inquiry, and gender equity.

In our opening article, Vernon Burnsed and Gretchen Jensen share their beliefs that the new voluntary national standards in music are a source of hope for securing music's place in the curriculum and that it is plausible the standards can be implemented by music educators who are articulate, informed and persuasive spokespersons. The authors challenge the music teacher education community to change the music teacher preparation program in order to prepare music educators who can become leaders, that is, persons who have a vision of the total program, can set goals, and persuade others. Burnsed and Jensen offer recommendations for changes in music teacher education which

address their concern for the development of leaders within the profession.

Liora Bresler is emerging as a significant scholar within the music education profession, particularly so on the topic of formative research. In this issue of *The Quarterly*, she highlights the usefulness of formative research in the development of products and processes for use in the music instructional setting. She explicates her viewpoint by describing four case studies, resulting in a thoughtful discussion of relevant issues.

Mayumi Adachi uses tenets of Vygotsky's theoretical view of children's cultural development to provide a context for her insightful account of music in early childhood. Adachi introduces the reader to literature she translated from Japanese research in music education – a unique feature in American music education literature – as she highlights and discusses important observations of the case study she shares with the reader.

Ann Stokes examines the relation of cognition and feeling one to the other within the musical experience. She offers a concern that cognition and feeling are often considered as two separate human spheres by philosophers who engage in dialogue about the nature of the musical experience. Her arguments carry forward to provide an intriguing essay.

Authors of the final articles in "Kaleidoscope III" challenge the traditional canon of music and music education. Wayne Bowman, a Canadian scholar and previous contributor to *The Quarterly*, offers a provocative view of music as sociality. In the second of his two articles appearing in this issue, Bowman addresses implications for music education based on the philosophical view of music as sociality. Julia Koza focuses the reader's attention on gender equity issues in choral methods textbooks and articles. She examines issues in which women and girls


have been marginalized in choral music education writings of the past decade. Both authors offer ideas that are timely for the current age of educational reform in which examination of all issues may assist the profession in developing appropriate curriculum to meet needs of students in music classrooms of the late twentieth and early twenty-first centuries.

Acknowledgements

We are grateful to Manny Brand, retiring editor of *The Quarterly*, and Doree Pitkin, former managing editor, for their contributions to the development of the journal. Through his qualities of vision and scholarship, Editor Brand brought the reader issues that captured our professional interest and broadened the knowledge base of music education. Ms. Pitkin served ably as managing editor from the beginning of the journal. Her knowledge of details involved in publishing a journal and her gracious manner

were assets in establishing *The Quarterly*.

We are fortunate to have an Editorial Board who admirably fulfills the responsibility of critiquing articles received for review, and who also provides advice for the direction of the journal. An undertaking of the magnitude of *The Quarterly* could not succeed without support of our administration; all concerned are appreciative to School of Music Director Shirley Howell and Howard Skinner, Dean of the UNC College of Performing and Visual Arts, for their continuing support of the journal.

It is a pleasure to welcome Di Smice as the new managing editor of *The Quarterly* and Professor Jonathan Bellman as Associate Editor. We are fortunate that Ms. Smice brings many competencies to her role and that Professor Bellman will contribute his substantial knowledge of writing and the publication process to the journal. Together, we look forward to serving the music education profession. 

S U B S C R I B E T O

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