

2021

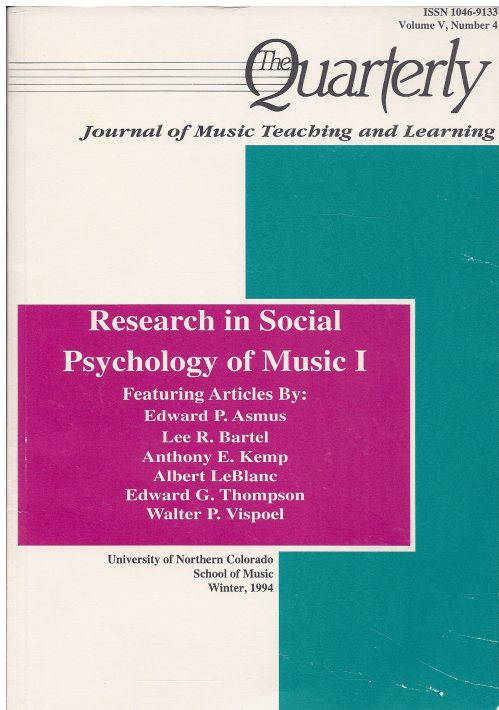
Guest Editorial: Indiana Symposium on Research In Social Psychology of Music

Charles P. Schmidt
Indiana University

Follow this and additional works at: <https://opencommons.uconn.edu/vrme>

Recommended Citation

Schmidt, Charles P. (2021) "Guest Editorial: Indiana Symposium on Research In Social Psychology of Music," *Visions of Research in Music Education*: Vol. 16 , Article 30.
Available at: <https://opencommons.uconn.edu/vrme/vol16/iss5/30>



Title: Guest Editorial: Indiana Symposium on Research in Social Psychology of Music

Author(s): Charles P. Schmidt

Source: Schmidt, C. P. (1994, Winter). Guest editorial: Indiana symposium on research in social psychology of music. *The Quarterly*, 5(4), pp. 3-4. (Reprinted with permission in *Visions of Research in Music Education*, 16(5), Autumn, 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.

Guest Editorial: Indiana Symposium On Research In Social Psychology Of Music

By Charles P. Schmidt
Indiana University

Since the seminal work by researchers such as Paul R. Farnsworth, John H. Mueller and Max Schoen, the social psychological perspective has impacted both theory and practice in music education and allied fields. Sherif (1963) defined social psychology as “the scientific study of the experience and behavior of individuals in relation to social-stimuli situations” (p. 33). Allport (1968) extended this description to include “an attempt to understand and explain how the thought, feeling, and behavior of individuals are influenced by the actual, imagined, or implied presence of others” (p. 3).

Interdisciplinary by definition, social psychology of music is concerned with the study of: (1) musical behavior within a social context; and (2) behavior within a musical-social context. Broadly construed, social psychology of music encompasses research ranging across social perception and cognition, motivation, attributions of success and failure, attitudes and preferences, self-concept, individual differences, conformity, interpersonal influence and communication, competition and performance anxiety.

The Indiana Symposium on Research in Social Psychology of Music, held on May 2-4, 1993 at Indiana University, provided a forum

for an international group of researchers to present and discuss their current work. The articles appearing in this issue and the Spring 1995 issue of *TQ* are drawn from the 21 invited and refereed papers presented at the symposium.

The articles in this issue address four principal themes: Motivation, Performance Anxiety, Individual Differences in Personality and Self Concept. In the first article, Edward Asmus draws upon the literature of education, psychology, and music education to derive a theoretical model for achievement motivation in music. He reviews primary streams of motivation theory and synthesizes recent research in motivation and music. By means of the Cattell personality inventories, Anthony Kemp compares aspects of parental support and styles of upbringing among musical adolescents, conservatory/university music students and professional musicians. Kemp goes on to speculate about the emergence of high musical talent in relation to internal versus external factors. In the next article, Walter Vispoel studies the relationship between self-concept in the arts with other aspects of self-concept by empirically testing Shavelson's and Marsh's hierarchical model of self-concept. Albert LeBlanc presents a theoretical model of sources of variation in performance anxiety. LeBlanc attempts to identify and explain the significant variables that predict the level of performance anxiety an individual may experience in the preparation and presentation of a musical perfor-

Charles P. Schmidt is Professor of Music, Indiana University. His research interests include individual differences, applied music instruction and voice therapy.

mance. Finally, Lee Bartel and Edward Thompson examine performance stress symptoms, coping strategies, and health and lifestyle factors within a sample of professional musicians.

As was noted as early as 1958, "there has been no complete agreement as to what are the boundaries of psychology of music," (Farnsworth, p. v.). Accordingly, research in social psychology of music places musical behavior within a broad context. It seeks to explain factors that underlie complex individual and interactive behaviors in musical settings. This issue of *TQ* presents a cross-section of contemporary social psychological

research that helps to illuminate some of the significant yet often elusive aspects of music teaching and learning.

References

- Allport, G.W. (1968). The historical background of modern social psychology. In G. Lindzey & E. Aronson (Eds.), *Handbook of social psychology*. 5 vols. (2nd ed.). Vol I. Reading, MA: Addison-Wesley.
- Farnsworth, P. R. (1958). *The social psychology of music*. New York: Dryden Press.
- Sherif, M. (1963). Social psychology: Problems and trends in interdisciplinary relationships. In S. Koch (Ed.), *Psychology: A study of a science*. Vol. 6. Investigations of man as socius: Their place in psychology and the social sciences. New York: McGraw-Hill.



The Quarterly Journal of Music Teaching and Learning

is currently seeking manuscripts for review and possible publication in these forthcoming issues:

- **Kaleidoscope IV**
- **Assessment in Music Education**

The Quarterly, the music journal devoted to the consideration of issues that concern all who are involved with the teaching and learning of music, invites the submission of scholarly manuscripts for review by the National Board of Editors and possible publication. *The Quarterly* welcomes manuscripts on diverse topics of interest to music specialists - performers, researchers, musicologists, philosophers, music educators, and others. By unifying the concerns of music specialists, *TQ* is fast becoming the most dynamic, sophisticated, and provocative publication in the field.

Advice to Contributors

The Quarterly reviews manuscripts prepared in any scholarly style, such as Chicago or APA. The optimum length of papers is 15 to 20 manuscript pages. The author's names should not appear on any of the pages, but name, mailing address, and phone numbers should appear on the cover sheet. Four copies of the paper, along with a Mac disk if possible, should be sent to Di Smice, Managing Editor, *The Quarterly*, 123 Frasier Hall, University of Northern Colorado, Greeley, CO 80639. Questions? Call (970) 351-2254, or FAX (970) 351-1923 any time.