



**UNIVERSITY OF
ILLINOIS PRESS**

Council for Research in Music Education

EDITOR'S NOTE Author(s): Janet R. Barrett

Source: *Bulletin of the Council for Research in Music Education*, No. 217 (Summer 2018), p. 5

Published by: University of Illinois Press on behalf of the Council for Research in Music Education

Stable URL: <https://www.jstor.org/stable/10.5406/bulcouresmusedu.217.0005>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <https://about.jstor.org/terms>



University of Illinois Press and Council for Research in Music Education are collaborating with JSTOR to digitize, preserve and extend access to *Bulletin of the Council for Research in Music Education*

JSTOR

EDITOR'S NOTE

Support for teachers' professional development enables growth and longevity in the field. School districts and state departments of education acknowledge this crucial function by putting policies into place to ensure teachers' access to these formative experiences, especially during the early years of their work in schools. Donna Gallo conducted a secondary analysis of data from the Schools and Staffing Survey to determine whether these policies support early career music educators to the same extent and degree as their peers in related school disciplines. Gallo's study gives much-needed clarity to music teachers' oft-cited observations that professional development activities fail to meet their needs. Her recommendations for advocacy and policy development on behalf of more discipline-specific and meaningful mentoring systems provide productive avenues for changing the landscape for professional development based on this thoughtfully conducted analysis.

Periodically, at professional meetings or through email, music teacher educators receive requests for crucial information regarding student teacher placements and local provisions for supervision, minima for grade point averages, and other considerations. Licensure requirements established by states vary from state to state and frequently vary in their implementation within states. The overall picture is further complicated when institutional differences are examined. Jay Juchniewicz's survey of the practices within accredited institutions by the National Association of Schools of Music provides a helpful overview of the landscape of policies and procedures for student teaching.

Warren Haston's multiple case study examines an epistemological question that occupies a central position in preservice and in-service music teacher education—what constitutes music teachers' pedagogical content knowledge and to what source do music teachers attribute their knowledge? Haston relied on an approach he developed with Amanda Leon-Guerrero in a previous study to prompt five experienced secondary band teachers to name the source of their knowledge as they viewed a video of their teaching and identified specific applications and strategies.

The musical preferences of listeners is a topic that has captivated researchers in music education for decades. Matthew Williams's study of the influence of genre, familiarity, and musical preparation on the enjoyment of music is situated in a long line of studies that take inspiration from the seminal work of Albert LeBlanc in the early 1980s. Using a carefully selected set of musical prompts, Williams asked his participants to move a Continuous Response Digital Interface dial, enabling a "continuous arc of preference response" while also indicating their familiarity with the excerpts on a separate form. Williams's discussion of the results will be readily consulted by researchers and practitioners who continue to be fascinated by students' responses to the panoramic range of musical styles and genres made available to listeners today.

Janet R. Barrett
Editor

