



**UNIVERSITY OF  
ILLINOIS PRESS**

Council for Research in Music Education

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Source: *Bulletin of the Council for Research in Music Education*, No. 216 (Spring 2018), pp. 5-6

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.216.0005>

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## EDITOR'S NOTE

The voices of urban youth of color are at the center of Juliet Hess's critical ethnography. She set out to understand how a curriculum that encouraged songwriting and multiple forms of literacy might serve as an opening for these youth to express their pride, concerns, and feelings in a city that is often seen as troubled, decaying, and broken. Hess shows how they "write back" to counter these deficit perspectives about their city and their own lives. Situated in critical race theory, Hess draws upon literature in culturally responsive teaching, hip-hop pedagogy, and songwriting to inform both the curriculum itself and her analysis of the youth's participation in the curriculum. She offers a rich counterpoint of theory from antiracist pedagogy with examples from the counterstories of the participants' lives that open up critical spaces for dialogue, curricular work, and community action.

In 1975, Frances Fuller and Oliver Bown published a chapter in the *74th Yearbook of the National Society for the Study of Education* that has been frequently cited in music teacher education. Fuller and Bown identified various stages of concern that student or novice teachers often exhibit; these stages of concern have been widely investigated in our field. Janice Killian and Jing Liu contribute to that body of work by focusing on the third stage—teachers' concern with student impact. They examined preservice music teachers' responses to teaching videos under a number of conditions, including guided prompts. Given music education's attention to culturally responsive pedagogy—with its attendant focus on noticing the varied ways students learn and the ways teachers attend to those differences—Killian and Liu's results will be of interest to music teacher educators in particular.

Concerts and events punctuate the year for many music programs. Solo and ensemble festivals are a highlight for many students, parents, community members, and administrators as young musicians sign up to perform. Brian Meyers asks whether high school band directors, in particular, view these complex undertakings as educationally sound. He surveyed band directors to gauge their perceptions of the benefits from a number of perspectives and to consider how solo and ensemble events are integrally related to music programs overall.

Several key research studies published in the *Bulletin* and elsewhere have documented the difficulties that LGBTQ (i.e., lesbian, gay, bisexual, transgender, queer, or questioning) teachers or student teachers face in negotiating their identities in school settings that may not be welcoming, supportive, or even safe. Donald M. Taylor, responding to frequent requests for assistance from preservice teachers, paired self-identified LGBTQ student teachers with music teacher mentors who shared their identity status, teaching discipline, and region. His case study underscores both the strengths of these mentoring relationships in confronting teaching dilemmas experienced by LGBTQ educators as well as the complexities that result from generational or sociopolitical differences.

On behalf of the Council, I extend deep thanks to several members of the editorial committee who are stepping down. These scholars have provided hours of thoughtful guidance and evaluation to researchers, reviewing manuscripts and responding to frequent requests for their service. With gratitude, I thank Alice-Ann Darrow, Louis Bergonzi, and Pat Krueger.

Articles submitted to the *Bulletin* vary widely in topic and methodology. I am grateful to an impressive number of guest reviewers who have agreed to provide valuable comments to authors over the past 2 years to accommodate these diverse submissions. This list includes Carlos Abril, Kimberly Ankney, Sarah Bartolome, Cathy Benedict, Martin Bergee, Steven Demorest, Rob Dunn, John Geringer, Phillip Hash, Wei Shin Leong, Julie Ann Lorah, Kimberly McCord, Jeananne Nichols, Doug Orzolek, Diane Persellin, Jesse Rathgeber, David Rickels, Joanne Rutkowski, Jason Silveira, Bridget Sweet, Brian Sullivan, Deborah Vanderlinde, Ting Wang, Peter Webster, and Kellie Wills.

The results of the 2015 Outstanding Dissertation Award are also published in this issue. I acknowledge Channing Paluck's thorough and reliable assistance with the many tasks and responsibilities that accompany the review of dissertations for the Outstanding Dissertation Award.

Janet R. Barrett  
Editor