

EDITOR'S COLUMN

Feelings of accomplishment and trepidation accompany the publication of this first issue of the *Journal of Technology in Music Learning*. It has taken several years to bring the idea of a research journal for music instructional technology to life. One hopes that this journal will generate substantial interest and will become a vital addition to the body of research.

The idea first surfaced during a discussion with my major professor, Jack Taylor, in the Center for Music Research at Florida State University, then in discussions with colleagues Don Hodges and David Sebald in the Institute for Music Research at the University of Texas at San Antonio (UTSA). However, the final determination that a journal is necessary to promote appropriate uses of technologies in music instruction came about during the think-tank session at the Technological Directions in Music Education (TOME) conference on February 1, 1997, at UTSA.* Music technologists, school music teachers, music education graduate students, and college and university professors produced a position paper (see next page) calling for more research into the best ways to teach music with technology and a venue to publish such research.

This determination was further supported in conversations with colleagues at later TDME, Association for Technology in Music Instruction (ATMI), and Music Educators National Conference (MENC) meetings. Dr. Jack Taylor volunteered to be managing editor, contributing his knowledge of the field and his experience as editor of *Psychomusicology* and past editor of the *Journal of Research in Music Education*. An impressive list of music education technology researchers agreed to serve on the journal's editorial committee. They have reviewed manuscripts over the last 12 months, leading to the high-quality collection of articles printed in this issue.

These following five manuscripts examine the role of technology in the preparation of music teachers at the college level. All of them explore uses of technology that connect communities of learners across time and space. Bush examines the building of a community of graduate music education students and music teachers whose professional interaction not only enhanced but also influenced the curriculum. Hickey and Reese build upon their previous research in composition mentoring via the Internet by testing the reliability of a rating scale that is used to evaluate the feedback music education majors give school students regarding their musical compositions. Bauer reports on an investigation of the attitudes of music education majors towards the integration of technology into a college course via Web enhancement, whereas Hagen reports changes in students' attitudes toward computer usage after taking a music technology course. Finally, Reid and Petocz describe a multimedia package they developed to assist students in grasping the concepts of playing together as an ensemble.

We encourage researchers to submit manuscripts for review as well as research notes. Please see our instructions to authors on the inside back cover of this publication. The next issue will contain more reports of research and the proceedings from the 2000 National Symposium on Music Instruction Technology.

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TECHNOLOGICAL DIRECTIONS IN MUSIC EDUCATION: A POSITION PAPER BY MUSIC EDUCATORS

February 1, 1997

Music educators at the 1996 International Technological Directions in Music Education Conference (TDME) stated that "we must take the time to step back and evaluate where technology fits into our overall plans for attaining musical goals." This document is a product of deliberate consideration of problems and solutions in incorporating technology into music teaching by 1997 TDME participants. Consensus was reached among the participants on the following points:

Musical learning goals

The National Standards for Music, published by MENC, is a valid representation of what should be taught in music curricula and provides criteria for determining the utility of technology in teaching music.

Curriculum and standards

Music teachers of Pre-K through graduate levels should work in concert to determine appropriate curricula and standards for technology in music education. Collaborations should include interested educators from every region and culture.

Equity and inclusion

There is a concern that technology may exacerbate the gap between the music education "haves" and "have nots." Every effort must be made to make music technology affordable and accessible to all learners.

Product development

Music teachers who are currently teaching in public schools and music education researchers should be involved in hardware and software development. Products must be non-proprietary and cross-platform for success.

Professional development

Faculty should be encouraged to develop technological skills through seminars and training sessions. Professional organizations and music education conferences should promote the incorporation of technology into

music education technology by active teaching professionals are preferable
to product demonstrations.

Research

Research into how children learn music through technology should be
supported and published.

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