

# THE MUSIC EDUCATORS JOURNAL

As the most widely disseminated publication in the music education profession, *The Music Educators Journal* is a scholarly practitioner journal available to music educators worldwide. The study's authors examine the past five years of trends in content, discuss their social implications, and anticipate the forward trajectory of our musical culture as it applies to K-12 music education. Data was collected, critically examined, and formatted into an accessible resource for music educators. This research is intended to foster the growth of informed musicians, educators, and positively influence educators in the use of the Music Educators Journal in their own reflective practice.

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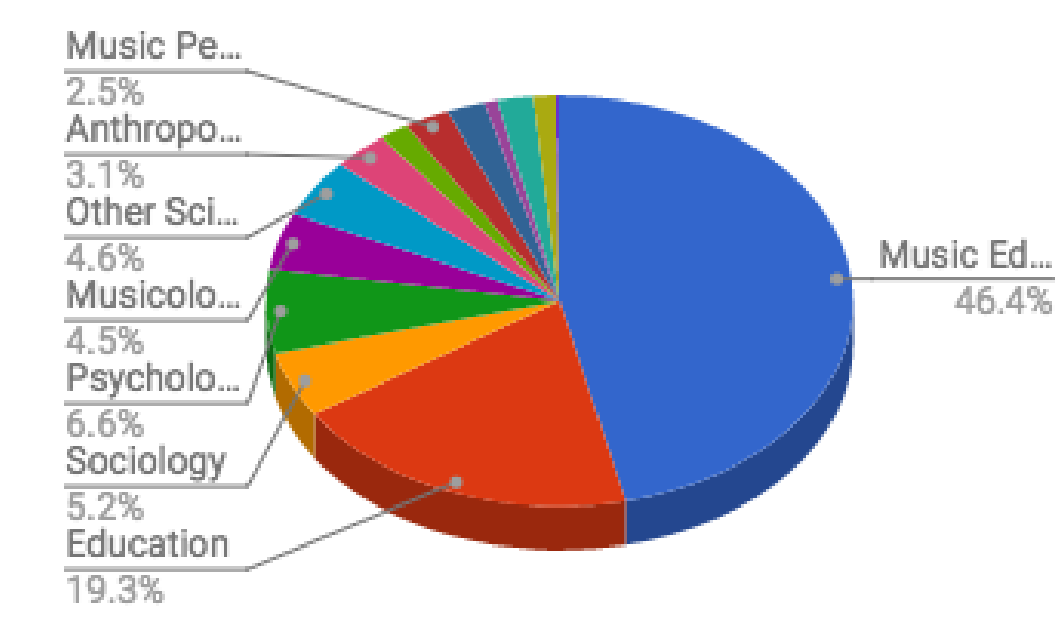
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## CONTENT

## SOCIAL IMPLICATIONS

## FORWARD TRAJECTORY OF PHILOSOPHY

### Fields of Study



#### Coding Process

Fields of study are determined through the cited sources from each article and codified into 14 fields:

Music Education 46.4%  
Education (non-music) 19.3%  
Sociology 5.2%  
Psychology 6.6%  
Musicology 4.5%  
Anthropology 3.1%  
Music Performance 2.5%  
Other Sciences 4.6%

Remaining 7.8%:  
Educational Policy  
Law and Politics  
Technology  
Media  
Philosophy  
Outliers

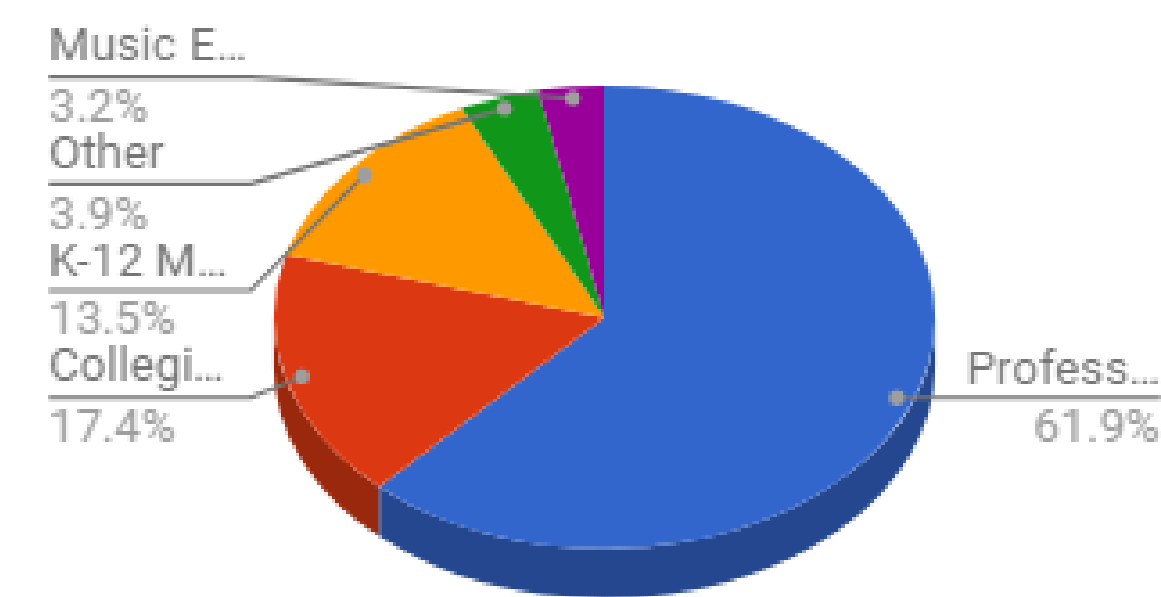
#### Present

- A significant number of sources related to sociology and articles on social issues leads to a greater awareness of contemporary social issues students are dealing with outside the classroom
- The *MEJ* commitment to integrity of classroom practice is evidenced by the large quantity of sources cited within the music education category
- Science and STEM scholarship influence music education practice

#### Absent

- Little attention to musicology and historical context
- MEJ* values a variety of subjects in the arts and sciences to inform professional music educators
- Most scientific fields of study come from social science backgrounds.

### Author Background



#### Coding Process

Authors were categorized by their occupation at the time of publication into five fields:

Professors of Music Education (Doctoral Students Included) 61.9%  
Collegiate Professors (non-Music Education) 17.4%  
K-12 Music Practitioners 13.5%  
Other 3.9%  
Music Educators (non-K-12 or Collegiate) 3.2%

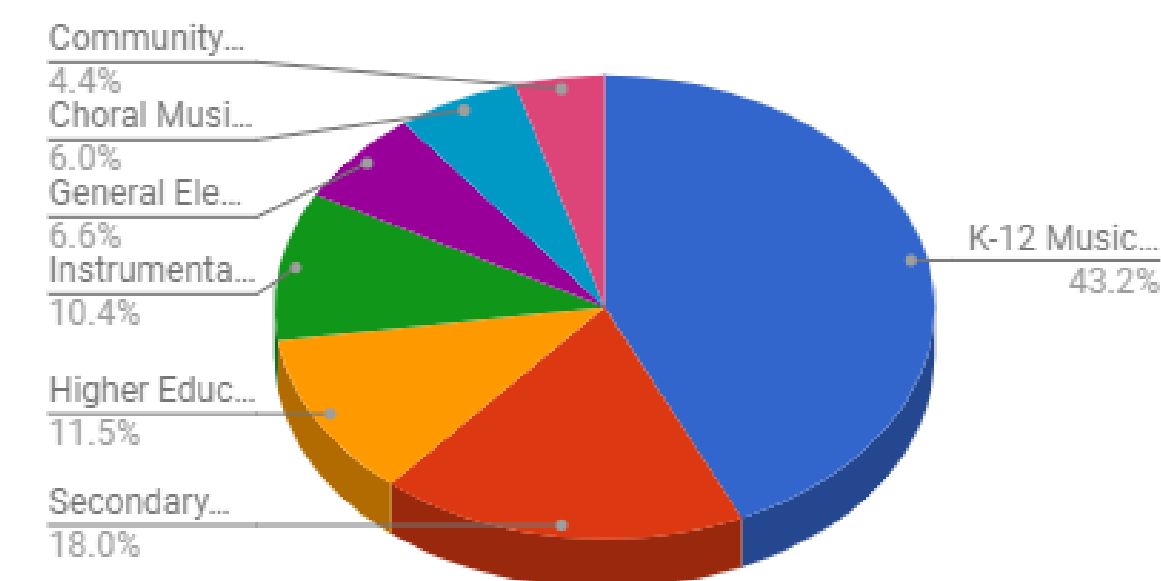
#### Present

- Professors of music education demonstrate a dominant influence in *MEJ* publication (2012-2016)

#### Absent

- Practitioners are in the minority of contributors to the publication
- There is a lack of representation from school administrators, private instructors, professional performers, and elementary music practitioners

### Target Audience



#### Coding Process

Articles with a general topic applicable to all music educators in the field were labeled *K-12 Music Educators*. Other articles were categorized based on the identifying markers within language used by *MEJ* authors:

Higher Education 43.2%  
Secondary Music Educators 18%  
Instrumental Music Educators 10.4%  
Choral Music Educators 6.0%  
General Elementary Music Educators 6.6%  
Community (Private Studio or Community Ensemble) 4.4%

#### Present

- MEJ* serves to provide tools for the professional growth of a diverse array of music education practitioners
- Secondary teachers & collegiate professors are the largest audience of the journal

#### Absent

- Focus on ensemble or classroom specific teaching techniques
- Secular community ensembles
- General music classes in secondary education context
- Pedagogy of harmonizing instruments (e.g., piano, guitar)

### Theories & Methods

#### Number of Theories or Methods present in articles by year

2012 - 29 (5)  
2013 - 33 (4)  
2014 - 27 (10)  
2015 - 31 (15)  
2016 - 28 (3)  
Total - 148 (37)

On average there is one theory or method presented in each article (1.09%)

75% of articles read contained theories or methods

#### Present

- Theories discuss the diverse learning emotional needs of students
- Theories represented in *MEJ* represent an array of seminal work in social sciences

#### Absent

- Critical commentary related to theories or methods

## Delimitations

Data was codified by individual researcher's interpretation and subject to their personal bias. Therefore, a standardized rubric should be established to secure validity for future research. All citations were counted once per article, negating repeat uses of the same source. There is the potential for extrapolation in the social implications and forward trajectory categories. Impacts related to the changes in editors should be considered when interpreting results.

## Questions for Further Research

With very few private teachers writing articles, is there a pedagogical and cultural disconnect between the music education field and private instructors?

What is the relationship in pedagogical practice between K-12 music educators and collegiate music education professors?

Does the low amount of submissions from non-music education professors mean the readership does or does not extend beyond academia?

How can we encourage all music educators to submit to the *Music Educators Journal*?

What philosophical perspectives are absent from contemporary discussions amongst music educators?

