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Aims and Scope

Music Education Research International aims to disseminate recent research that contributes to global views of music education. Studies must be based on the extant literature and may be qualitative, quantitative, or mixed in design, and in exceptional circumstances may also include philosophical, theoretical, or synthesis writing. In all cases, submissions must contribute to knowledge in music education by providing new insights, inferences, and/or implications. Submissions should include clear statements of purpose, method, result, conclusion, and implication. It publishes online two times a year. It may publish invited speeches of the Suncoast Music Education Research Symposium also.

Guidelines for Contributors

Submit an electronic copy of the paper in Microsoft Word (.doc) or PDF (.pdf) format to meri@arts.usf.edu at any time during the year. The paper must be double-spaced, including an abstract not exceeding 150 words. The type size of the text should be no smaller than 12 points. The entire paper, including the abstract and any figures, drawings, tables, and references, generally should not exceed 20 pages. Sound files, pictures, and movies are encouraged when they contribute to readers’ understanding of the paper. Papers must conform to one of the following style manuals: Publication Manual of the American Psychological Association (5th edition, 2001), The Chicago Manual of Style (15th edition, 2003), or A Manual for Writers of Term Papers, Theses, and Dissertations (K. L. Turabian, 6th edition, rev. by John Grossman & Alice Bennett, 1996). Authors should not mix styles within a manuscript. To ensure anonymity in the reviewing process, the paper and the abstract should contain no clues to the author’s identity or institutional affiliation. The cover email should contain the author’s name, email address, phone number, address, institutional affiliation, title of the paper, the style manual used for the paper, and a statement clarifying whether or not the paper is being submitted simultaneously to other research dissemination venues, including professional meetings and publications.

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Editor’s Inaugural Comments

I have the distinct pleasure to serve as the Editor for this new refereed online research journal, along with my esteemed colleagues on the music education faculty at the University of South Florida as Executive Board members (Lynne Gackle, Jack Heller, Janet L. S. Moore, Carlos Xavier Rodriguez, and David A. Williams). Appreciation is due to Melissa Slawsky, who serves as the Business Manager for this journal, Jessica Vernick, who designed the MERI logo, Lisa Lehmberg, who designed the journal cover, and the technology systems staff of the College of Visual and Performing Arts, where this journal resides. This journal maintains a high scholarly standard in the field of music education with the capacity to incorporate media-rich elements such as color pictures, audio excerpts, and video excerpts.

This inaugural issue contains the keynote addresses of the Suncoast Music Education Research Symposium held on February 1-3, 2007 by Bennett Reimer, John B. Hylton, and Margaret S. Barrett, in order of appearance in the program. The theme of the Symposium was Comprehensive Music Education in the Contemporary World. This issue of the journal also contains highlights of the invited speeches by Donald Hodges, Janet L. S. Moore, and Margaret Griffin as well as the concluding panel discussion by the three keynote speakers facilitated by Carlos Xavier Rodriguez, transcribed by Julie Troum, and authenticated by the presenters. I would like to thank all who contributed their insights into the Symposium theme.

As stated in the aims and scope section, this journal aims to disseminate recent research that contributes to global views of music education. In this context, “global” contains two different meanings. First, a global view pertains to various peoples, musics, theories, practices, or activities in music education worldwide. It cuts across geographic, cultural, political, and international boundaries. Second, a global view is a comprehensive view in music education. It refers to a broad definition of music education, in all settings (e.g., community, home, school, individual, group), at all age levels from prenatal through the entire lifespan, and with regard to all aspects of music teaching, learning, enculturation, and acculturation. I hope that readers will find new insights and stimulations in this issue and all future issues of the journal.

C. Victor Fung
Editor, Music Education Research International
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