



Part II of this issue of the *Journal* depicts the evolution of the Guided Internship Program as it has expanded from New England Conservatory to different school-university partnerships in Atlanta, Chicago, and New York.

Top Left: New England Conservatory guided intern Erin Hauch works one-on-one with young violinists in an internship she created in conjunction with the NEC Performance Outreach program.

Top Right: Jazz guitarist Michael Gamble assisted NEC faculty member and renowned teaching artist Michael Cain as a guided intern in an MIE course taught by Cain called "Digital Playgrounds in MIE." This project was part of a joint collaboration between Chicago Arts Partnerships in Education (CAPE) and New England Conservatory.

Bottom Right: John Samuel Roper was one of many Music-in-Education guided interns from Georgia State University whose residency groups introduced elementary school students to orchestral instruments, classical music, and the joy of listening to music as part of highly interactive events in Atlanta public schools.

Bottom Left: Georgia State MIE Guided Intern Jason Mraz challenges children to participate in an interactive rhythm exercise at Centennial Place Elementary School, a school that is now part of the Music-in-Education National Consortium's Learning Laboratory School Network.

AN ONGOING CHRONICLE OF MUSIC'S EVOLVING ROLE IN EDUCATION

by

LARRY SCRIPP

FROM THE JOURNAL FOR LEARNING THROUGH MUSIC...

The past two issues of *The NEC Journal for Learning Through Music* chronicled the evolution of the Artist-Teacher-Scholar framework and its influence on Music-in-Education Programs at New England Conservatory, which in turn led to the formation and evolving principles and practices of the Music-in-Education National Consortium.

The first issue, "Why Integrate Music Throughout the Elementary School Curriculum?" (2000, music-in-education.org), chronicled the efforts of New England Conservatory's Music-in-Education Guided Internship Program and the formation of the Research Center for Learning Through Music, the original mission of which was to establish and guide research-based laboratory programs in Boston area partnership schools.

The article "Integrity in Integrative Programs: A Challenge to Learning Through Music" by Sam Hope, Executive Director of the National Association of Schools of Music, provided a critical framework for examining the creation of music programs that promote musical learning 'for its own sake' as well as for the sake of learning in both academic and social-emotional aspects of an elementary school's core curriculum.

The examples of this work emphasized the first stage of development of music-integrated curricular practices (Larry Scripp, Jeanne Bamberger, Lyle Davidson, Warren Senders), portfolio assessment (Lyle Davidson, Andrea Norton, Shaun Crouch), research (Martin Gardiner), school partnerships

(Larry Scripp, John Tyson), and the challenges of integrity in integrative curricula (Sam Hope, Eileen Cline). Several interludes written by the *Journal's* Executive Editor, Larry Scripp, were placed between the articles to illustrate innovative practices and to link the *Journal's* various topics in a conversational style. These varied levels of discourse addressed the need to look at the development of laboratory school programs coordinated with college-conservatory based Music-in-Education Guided Internship programs as the foundation for successful Music-in-Education laboratory school practices in the future.

By advancing the 'premise of learning through music' and the first draft conception of the Artist-Teacher-Scholar model as the underlying framework for the development of authentic, comprehensive, and interdisciplinary music programs in elementary schools, the initial issue of the *Journal* has become a reference for the dissemination of elementary school practices nationally. In particular, the *Journal* provided the central principles and practices for the formation of the Learning Through Music Consulting Group in Minneapolis, an organization that provides research-based curriculum, assessment, and professional development services for schools and their community orchestra partnerships.

The second issue of the *Journal* (2003, music-in-education.org), "What Makes Music Work for Public Education? Innovation Partnerships, Programs, and Research from a National Perspective" focused on the work of the arts organizations and schools of music involved with the then newly-formed Music-in-Education National Consortium (see music-in-education.org).

The articles in this issue described the interlocking perspectives of arts organizations and conservatory and university-based 'music-in-education' programs in five states. Woven throughout the issue were presentations and roundtable or panel discussion excerpts from the first Music-in-Education National Conference at New England Conservatory. These conversational excerpts focused on performing musicians as artist-teachers (Eric Booth, Patrick Keppel), arts organizations and community outreach (David Dik, Joe Picano), teacher education and professional development through collaboration (Gail Burnaford, Arnold Aprill), strategies for school change through music and the



LARRY SCRIPP IS THE EXECUTIVE EDITOR OF THE NEW ENGLAND CONSERVATORY JOURNAL FOR MUSIC-IN-EDUCATION (FORMERLY, THE NEW ENGLAND CONSERVATORY JOURNAL FOR LEARNING THROUGH MUSIC).

arts (Lyle Davidson, Caryn Claar, & Masami Stampf, Vincent Marron), and research and assessment on the arts and learning (James Catterall, Larry Scripp). These articles represented the orientations and accomplishments of the various consortium organizations poised for collaborative work.

The second *Journal* also advanced the conception of music-in-education guided internship programs and the evolution of the Artist-Teacher-Scholar framework as the organizing blueprint for the formation of a national consortium of partnerships among arts organizations, institutions of higher education, and public schools, an organization that evolved out of a national conference held at New England Conservatory in September of 2000. Consequently, this issue of the *Journal* has become a reference of Music-in-Education practices for several partnerships among university schools of music, arts organizations, and public schools nationally.

...TO THE JOURNAL FOR MUSIC-IN-EDUCATION

The third issue of the *Journal* (2007; music-in-education.org) has been re-titled *The Journal for Music-In-Education (JMIE)*. The theme of the inaugural issue is “Advancing Music for Changing Times: Portraits and Portfolios of the Evolving Role of Music in Education.”

The transition from looking at the phenomenon of *Learning Through Music* to the field of *Music-in-Education* acknowledges NEC’s expanded focus from isolated experimental programs in schools to a commitment to explore music’s essential role in education for its own sake and, from a national perspective, for the sake of all students in public schools. The emphasis on the national perspective began with the second issue of the *Journal* and its preliminary reports on the building of the Music-in-Education National Consortium.

This first issue of *The Journal for Music-in-Education* raises the question “What is the Evolving Role of Music and Musicians in

Public School Education?” The first step in the investigation of this question, *Yearning to Connect: The Enterprise of Music and Learning*, presents a contemporary view of the conservatory learning culture from the point of view of the Artist-Teacher-Scholar framework. Starting with portraits and commentaries by NEC students (Julia Carey), alumni (Randy Wong), faculty (Michael Cain, Michael Gandolfi, Bruce Brubaker), and Provost (Robert Dodson), and by the artistic advisor of NEC’s Research Center for Learning Through Music (Lorin Hollander), this section provides vivid profiles of, and perspectives on, musical development and mentorship and their connections to diverse cultures and public school settings.

The second section, *From Mentorship to Empowerment: Guided Internships as Entry Points to Music-in-Education*, begins by highlighting the impact of music-in-education pre-professional programs, examining the work of emerging Artist-Teacher-Scholars in four schools of music over the past three years. Essays and work samples by music-in-education guided interns provide descriptive evidence of how performance and education majors have enhanced music-in-education school partnership programs in Atlanta, Chicago, New York, and Boston.

The third section, *Underlying Principles for Advancing Music in Changing Times*, challenges music and arts educators to consider the ‘radical’ implications of music’s role in school change (Arnold Aprill, Richard Burrows, Cathy Smilan, Patrick Keppel, Natalie Butler, Nick Jaffe, David Beauchesne, Kristen Poteet). The final part of this section features the application of music to social activism in Latin America and its connection to NEC’s Preparatory School and the Music-in-Education guided internship program (Jose Antonio Abreu, Mark Churchill, Andy Stetson).

The fourth section, *Evolving Models of Inquiry, Documentation, Assessment, and Research in Schools*, concentrates on innovative research initiatives in pilot school programs associated with the principles and

THIS FIRST ISSUE OF THE JOURNAL FOR MUSIC-IN-EDUCATION RAISES THE QUESTION “WHAT IS THE EVOLVING ROLE OF MUSIC AND MUSICIANS IN PUBLIC SCHOOL EDUCATION?”

practices of the Music-in-Education National Consortium and its ‘Rubrics Cube’ methodology for looking at multiple factors of action research processes and program outcomes (David Reider, Andreea Pauta, Randy Wong). The Ramsey Laboratory School Case Study and the New Ventures Report (Larry Scripp and David Reider), together provide a look into a new generation of research methodology that focuses on the challenge of providing both the descriptive and quantitative data analysis necessary for exploring the complexity of music and music-integrated learning, teaching, and professional development practices and their impact on all students, including learning-challenged students in arts-rich learning communities and English Language Learners in low-income, largely music-deprived school communities. This new generation of research can thus provide a new level of detail into the circumstances and results of music and music-integrated learning, in this case focusing primarily on commonalities among music, language, and math early literacy skill development as elements of a more holistic view of general symbolic literacy.

Together the four sections of this *Journal for Music-in-Education* provide a four-pronged strategy for advancing music in changing times: (1) create new models of learning and teaching based on the

THE USE OF COMMONLY REFERENCED MIENC DIGITAL PORTFOLIO SYSTEMS WILL ALLOW THE READER TO TRACE THE DEVELOPING CAPACITY OF SCHOOLS TO ADVANCE MUSIC AND MUSIC-INTEGRATED TEACHING PRACTICES THROUGH A DOCUMENTED CYCLE OF INQUIRY, INVESTIGATION, AND EVIDENCE THAT HAS LED TO THE FORMATION OF NEW DISTRICT AND STATE INITIATIVES AND POLICIES.

timeless resource of diverse musical traditions and the potential of music majors as emerging Artist-Teacher-Scholars; (2) provide highly trained performance majors with pre-professional, guided experiences that offer diverse entry points into education through opportunities for performance residencies, master classes, coaching or conducting ensembles, studio teaching, and full-fledged commitment to classroom teaching; (3) support innovative practices and relationships in education that challenge music majors and community musicians to consider the essential and radical role of authentic, comprehensive, and interdisciplinary music programs as agents of equity, excellence, and change in the context of school

reform; and (4) challenge musicians to serve as inquirers, critics, and reflective thinkers about music’s role in society through the development of their leadership skills in advocacy, program development, research, and policy.

FORTHCOMING IN THE JMIE

The forthcoming issue of *The Journal for Music-in-Education* will focus on the work of partnership public schools participating in the MIENC’s Learning Laboratory School Network. The theme, “From Inquiry to Investigation to Evidence: A Consortium-Based Approach to Creating Music-in-Education ‘Learning Laboratory’ School Programs” will provide a forum for looking at the diversity of outcomes that occur when school communities use the development of authentic, comprehensive, and interdisciplinary music teaching and learning practices as a strategic priority for ongoing school reform. In this issue, MIENC ‘Learning Laboratory’ schools will be challenged to report on the inter-related factors of music-in-education teacher professional development, curriculum design, teaching practices, student work documentation and assessment as a way to embrace, manage and envision excellence in increasingly complex public school learning communities. The use of commonly referenced MIENC Digital Portfolio Systems will allow the reader to trace the developing capacity of schools to advance music and music-integrated teaching practices through a documented cycle of inquiry, investigation, and evidence that has led to the formation of new district and state initiatives and policies.

In this way, the next issue of *The Journal for Music-in-Education* will transition from the ‘portraits and portfolios of music’s evolving role in education’ based on the work of individual artists, pre-professional guided interns, and researchers in pilot ‘learning laboratory’ school programs, to a detailed description of the impact of Music-in-Education principles and practices on student learning and teacher professional development

outcomes as reported by participants in school-based, action research driven projects throughout a consortium of music-in-education laboratory school partnership programs in eight states. The next *Journal* will thus demonstrate the evidence-based results of music’s evolving role in advancing school excellence in our changing times.

THE EVOLUTION OF THE MUSIC EDUCATOR AS ARTIST-TEACHER-SCHOLAR

The theme of *The Journal for Music-in-Education*’s inaugural issue, “Advancing Music for Changing Times: Portraits and Portfolios of the Evolving Role of Music in Education,” is explored through the lens of the Artist-Teacher-Scholar (ATS) Matrix, an evolution of the ATS framework introduced in earlier issues of the *Journal*. The ATS matrix has evolved in its power to describe the path of development of contemporary musicians who choose to integrate education and scholarly pursuits with their performing or composing career objectives. The matrix delineates various ‘points of synthesis’ in the development of the emergent or mature musical Artist-Teacher-Scholar as an underlying conceptual model for the educator of any skilled discipline.

In this case, the ATS Matrix begins with the concept of the artist and artistry, that is, the ability and work of musical artists. The concept of the artist in the matrix is aligned with several definitions of the cognate ‘art’¹, meaning one who demonstrates ‘skill acquired by experience, study, or observation’ in the context of learning, knowledge, and scholarship in the fine arts or humanities, a skill that eventually goes beyond ‘craft’ or ‘workmanship’ to include ‘the conscious use of skill and creative imagination, especially in the production of aesthetic objects’ (*Merriam Webster* on-line).

This matrix (which draws on many different arts, teaching, or scholarly disciplines) is focused on the idea that

The Artist-Teacher-Scholar Matrix

(Nine points of synthesis applied to music)

	Musician As Emerging or Mature Artist	Musician As Emerging or Mature Teacher	Musician As Emerging or Mature Scholar
Artistry	The Practice, Habits of Mind, and Products of the Musical Artist (the skilled performer, improviser, or composer)	The musician who develops the artistry of teaching music	The musician who develops the skill to produce research and scholarship focused on music, music history, music-making, and their application across disciplines
Teaching	The musical artist who guides the development of musical skills and processes in others as a teacher, mentor, colleague, or social activist	The Practice, Habits of Mind, and Products of the Music Educator (the skilled studio, classroom, ensemble instructor, coach, leader)	The musical scholar who guides research and scholarship in music, music history, musical processes, and interdisciplinary studies as a teacher, mentor, colleague, or social activist
Scholarship	The musical artist who values and contributes to the scholarship of music and musical processes	The music teacher who values and contributes to the scholarship of teaching and learning music and musical processes	The Practice, Habits of Mind, and Products of the Music Scholar (the skilled musicologist, researcher, critic, journalist)

The Artist-Teacher-Scholar (ATS) Matrix as it applies to points of synthesis for the emerging or mature musical artist who chooses to integrate education and various forms of scholarly pursuits with career aspirations in performance, composition, or improvisation.

a genuine, comprehensive musical education often results to some degree in the development and synthesis of three complementary (i.e., mutually reinforcing and increasingly cohesive) aspects of musicianship:

- **Musical Artistry**¹: the ability and desire to learn and master artistic processes resulting in highly skilled musical performance, composition, listening, analysis, reading, and reflective thinking skills, as well as knowledge of musical works, creative processes, and learning skills.
- **Music Teaching**²: the ability and desire to provide effective instruction, coaching, and personal mentoring in a wide range of musical settings that

include the ability to present talks about musical works and advocate music education to general audiences and community leaders.

- **Musical Scholarship**³: the ability and desire to research, reflect, advocate, and otherwise think about one's personal artistic and educational work while taking into account a wide range of historical, psychological, social, and artistic perspectives and sources.

The *diagonal boxes* (downward right) of the matrix represent the 'endstate' skills and practices of the musical artist, music educator, or music scholar. The *columns* suggest developmental pathways of musical persona as Artist, Teacher, or

Scholar that tend to become intertwined over time. The *rows* in the matrix illuminate the potential integration of artistic, teaching, and scholarly processes and practices as the emerging or mature artist takes on diverse career challenges at various points in his/her education or career advancement.

Thus, the matrix identifies a constellation of 'points of differentiation and synthesis' that, much like individual ceramic tiles of a mosaic, delineate stages of development that are eventually integrated into a coherent career in and through music. The matrix differentiates, for example, between the period of time when musical artists choose to teach only students most closely related to their artistic training (column 1, row 2) and the time when a musician is most interested in the 'artistry of teaching' itself (column 2, row 1), which may extend to diverse musical or interdisciplinary teaching practices. Similarly, dedicating oneself as a musician to nurturing the development of music scholars (column 3, row 2) is distinguished from the musician's commitment to producing or understanding the scholarship of teaching and learning related to his/her pedagogical practices as a teacher (column 2, row 3) or as an artist (column 1, row 3). In the last analysis, the ATS Matrix suggests that all of these pieces come together as 'points of synthesis' leading to the inextricable and mutually reinforcing skills, roles, and processes of the Artist-Teacher-Scholar.

For some musicians, moments of differentiation and synthesis in their training are temporary and are understood as a set of ancillary skills or obligations of a performing artist. For those more receptive to the concept and value of the musician as an Artist-Teacher-Scholar, a rewarding career in music is woven together out of the constant challenges of music-making, teaching, community activism, research, criticism, and social activism. From the point of view of the evolving role of music in society espoused by the Journal's authors, the comprehensive education of the contemporary musician may depend on guided experiences and reflection on the points of 'differentiation and synthesis' outlined in the matrix.

THE ATS MATRIX HAS EVOLVED IN ITS POWER TO DESCRIBE THE PATH OF DEVELOPMENT OF CONTEMPORARY MUSICIANS WHO CHOOSE TO INTEGRATE EDUCATION AND SCHOLARLY PURSUITS WITH THEIR PERFORMING OR COMPOSING CAREER OBJECTIVES. THE MATRIX DELINEATES VARIOUS 'POINTS OF SYNTHESIS' IN THE DEVELOPMENT OF THE EMERGENT OR MATURE MUSICAL ARTIST-TEACHER-SCHOLAR

THE ARTIST-TEACHER-SCHOLAR FLOW CHART

The Artist-Teacher-Scholar Flow Chart presented on the following page provides an increasingly dynamic view of the persona and processes of the music educator. The ATS Flow Chart positions the *Journal* authors and the stories they tell within a continuum of points of differentiation and synthesis. Thus, the ATS Flow Chart can be used as a 'compass' for mapping the parameters of the evolving role of music and musicians in education and positioning the orientation of the articles, interviews, reports, and commentaries contained in this issue of the *Journal*.

For example, in this issue the 'portfolio-portrait' of Julia Carey as an emerging composer not only describes the trajectory of mentorship she experienced with her many teachers, but also her commitment to teaching in the context of community outreach. This underlying 'through-line' in the portfolio-portrait narrative is represented in the Flow Chart by the two connections between teacher and student on the bottom of the left slope of the triangle. Furthermore, Julia's matriculation into the Harvard University-New England Conservatory double degree program indicates that she will have opportunities to engage and synthesize her interests in

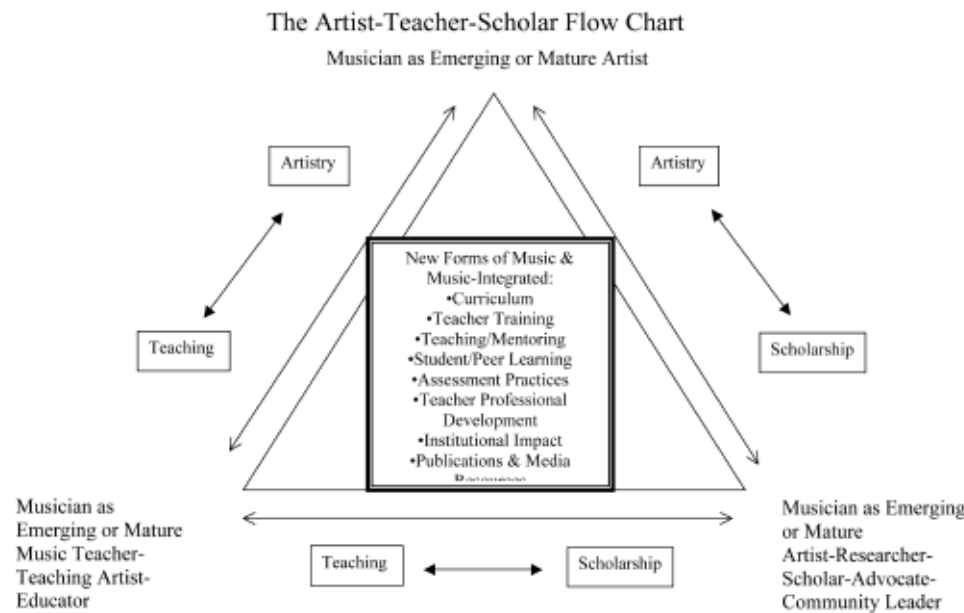
ways relevant to her artistry (top the right side of the slope). Julia Carey is a prime example of the young Artist-Teacher-Scholar in the making.

Then, in the article that follows, Lorin Hollander—a consummate concert pianist who is now dedicated to the field of education, outreach, and healing through music—speaks from the perspective of the scholarship of mentorship, his personal commitment to interdisciplinary education, and his commitment to his role as the Artistic Advisor to the Research Center at New England Conservatory. Lorin Hollander's reflections on how his childhood interests inside and outside of music led to his indefatigable interest in the connections that can be made between music and physics, social-emotional development, mythology, and history continue to define his expanding career as an internationally recognized consultant and collaborator for initiatives in education, health and spiritual development. Lorin is an example of how the career of a recognized performing artist continues to evolve through interdisciplinary initiatives that recognize the essential role of music in education and our society. Similar to Julia Carey, but at a very different stage of his career, Mr. Hollander now embraces the role of artist-teacher who has become a leading advocate for furthering schol-

arship (the bottom of the right slope of the ATS Flow chart or the right column of the ATS Matrix) of music's role in advancing the importance of music in the understanding of the changing landscape of political, spiritual, and environmental challenges facing our increasingly globalized society. The final two articles by Michael Cain and Randy Wong focus on examples of 'the other' paths of differentiation and synthesis that exist within the diverse realms of contemporary improvisation-based forms of musical artistry, teaching, and scholarship increasingly represented in college-conservatory performance and education-based programs.

In section two of the *Journal*, the many accounts of music-in-education guided internships published by students from several of the consortium sites testify to the generative quality of the ATS framework as it has been interpreted by college-conservatory programs at Northwestern University, Georgia State University, Mannes College of Music, and New England Conservatory. As students reflect on their guided entry points into education as performance majors, they are able to create portraits and portfolio samples of their internship experiences gathered from their music-in-education courses, seminars, and field experiences.

Section three traces a new kind of scholarship: the scholarship of change and innovation that characterizes both the constant flux of school resources and policy, and the innovative use of technology and its role in musical development. Another example of the scholarship of 'change and innovation' is represented by Jose Antonio Abreu's 'system' in South America which shows how the world-class standards of youth orchestra performance can emerge out of a synthesis of 'social action' models of community-based music education guided by master artist-teachers. Using orchestral music as a model for developing self-discipline, collaboration, and community support, Abreu's 'system' synthesizes folk music, improvisation, peer learning, and the ongoing adaptation of its methods to vastly diverse populations of



The Artist-Teacher-Scholar Flow Chart can be used as a 'compass' for mapping components of the evolving role of music and musicians in education as represented by the articles, interviews, reports, and commentaries contained in this and other issues of Journal.

high poverty, learning-challenged youth.

In the fourth section, the New Ventures Report describes the dedication of a celebrated music specialist who has decided to pursue her career interests further as a professional development specialist and curriculum author. Anne Fennell earned her music education degree from the point of view of a flutist. She later focused on Orff methods and African drumming as a form of professional development training designed to expand her skills as a music specialist at an arts magnet K-8 school. Eventually she collaborated with the Museum for Making Music in Carlsbad in order to create the Music Ventures curriculum and worked with an entire research team from New England Conservatory to structure an evaluation of her experimental music-literacy program

in a low income, high ESL population elementary school. Anne Fennell is thus the pre-eminent example of the public school music teacher-scholar who enhanced her teaching career opportunities through curriculum writing skills and her growing expertise with documentation, assessment, and formal research methods (approaching the right side of the bottom line of the ATS Flow Chart Triangle). This final chapter also provides articles on innovations in student portfolio work, the development of music and music-integration consultants, and leaders in the field of student opera composition who are providing new frameworks for research into music artistry and teaching.

The Artist-Teacher-Scholar framework continues to evolve as fertile conceptual grounding for collaborations among

¹Suggested reference: *Music and the Mind* by Anthony Storr or *Artistry: The Work of Artists* by Vernon Howard for philosophical frameworks for defining musical artistry.

²Suggested reference: *Artistry In Teaching* by Louis J. Rubin, Margaret Gullette's *The Art and Craft of Teaching*, or Allan Pearson's *The Teacher* as references on teaching in conjunction with artistry.

³Suggested reference *We Scholars*, for David Damrosch's and Ernest Boyer's *Scholarship Reconsidered* for a discussion of the four new aspects of scholarship that can be applied to the musical arts—the scholarship of research, applied scholarship, integrative-interdisciplinary scholarship, and the scholarship of teaching.

A DIALOGIC VIEW OF MUSIC AS AN AGENT FOR CHANGE

by

PATRICK KEPPEL

A few years ago when I introduced myself to some music education students from Florida Atlantic University, I was surprised to hear that they hadn't yet seen the latest issue of *The Journal for Learning Through Music* and so I produced one for their review. However, in fact they did already know it very well. "Oh, we don't call that the *Journal*," they said in recognition, "We call it The Book!" They said they referred to it frequently in their coursework and *practica* as a kind of Music-in-Education textbook of both theory and practice. This was high praise. While many journals unfortunately (and undeservedly) gather dust on library shelves and often only reach a highly specialized audience, *The Journal for Learning Through Music* was actually being used by those "on the ground"; the music-in-education principles and practices discussed within were being reflected upon, discussed, tried out, improved.

I can't say I was surprised. We had such readers in mind in the Spring of 2000 as we discussed the overall structure and design of the inaugural *Journal*. The more I read of the Music-in-Education National Consortium's core principles and practices, the more I became convinced that the *Journal* itself should reflect the Consortium's spirit of innovation, its mission to bring music into the public schools as a central curriculum tool without sacrificing high musical standards. Likewise I felt strongly that the *Journal*, in both form and content, should be accessible and engaging to all kinds of readers: higher education professionals, public school teachers and administrators, arts organization administrators, professional musicians, potential sources of funding, and parents. The *Journal* should not be merely a trophy compendium of key research, but rather should be useful

and engaging, inspiring new creative thinking about the evolving role of music in education and about practical ways to achieve music-integrated school reform. Perhaps above all, the *Journal* should present the very real *story* of how music changes lives.

As a result, we chose a design that presented new action research and descriptions of MIENC programs colorfully interwoven with photo essays and portfolio documentation. Moreover, since Reflective Practice is a key MIE principle, we incorporated reflection pieces in the form of interviews, roundtable discussions, and conversation quotes that reflected the diverse voices and engaging perspectives of the arts education reform movement. We decided no article should stand alone in the *Journal*, but should be followed, for example, by guided interviews with the author commenting on his/her work, or by commentary on the work by others in the field.

For example, Part I of this issue, *Yearning to Connect: The Enterprise of Music and Learning*, opens with the innovative "Portfolio Portrait" of the wonderful young composer Julia Scott Carey: "A Young Composer as a Developing Artist-Teacher-Scholar." This striking collection of the composer's work from earliest childhood, commentary from her mentors, and her own self-reflection through the portfolio process "tell a story of how artistry can develop in the context of a young child's impulse and curiosity, extend through nurturing family support, and mature in the context of multiple strands of mentorship that are centered on, though not limited to, purely musical aspirations." This story of growth and development through music is then retold in a fascinating guided interview with

pianist Lorin Hollander, "Memories and Visions of Transformative Education through Music," with commentary from Robert Dodson, Provost of the New England Conservatory. As Hollander is also the artistic advisor to NEC's Research Center for Learning through Music, his piece also looks ahead to envision how

lifelong learning through music can make a transformed system of education possible, a system designed and implemented with music and learning through music at its very core—music's rightful and historical



PATRICK KEPPEL IS THE EDITOR OF THE *JOURNAL FOR MUSIC-IN-EDUCATION* AND IS ON THE LIBERAL ARTS FACULTY OF NEW ENGLAND CONSERVATORY, WHERE HE DIRECTS THE NEC WRITING CENTER AND TEACHES DRAMATIC LITERATURE AND ACTING WORKSHOPS. IN SPRING 2007 HE DIRECTED NEC STUDENTS IN A PRODUCTION OF EMILE ZOLA'S *THERESE RAQUIN*.