EDITOR'S COLUMN

In contrast with business and popular culture, the field of music education tends to lag behind in terms of utilizing technological innovations. While we have yet to see the time in which current developments in instructional technology are integrated into the daily routine of most music classrooms, the potential is great. This issue features research exploring innovative, and yet very practical ways to harness technology as an integral and useful tool within the music learning process.

The logistics of managing field experiences pose many challenges for college music educators. Dianne Gregory's study of using a web site to manage field experiences in a community-based service learning course provides a useful model that could be adapted to other types of courses. Positive student reactions suggest that the technology-based approach provided a viable alternative to more traditional forms of field experience management.

The ability to engage in constructive and accurate self evaluation is an important skill for musicians. Digital video technology offers exciting possibilities as a tool for self evaluation by providing feedback to students. Articles by Kathleen Riley and by Bruno Emond, Norman G. Vinson, and Janice A. Singer explore some of these possibilities. Riley's study investigates the use of motion analysis and MIDI technology to provide immediate feedback to pianists. The video technology also presented opportunities for detailed analysis of their technique. Edmond, Vinson, and Singer offered music students the opportunity to review digital video recordings of an ensemble coaching session. Students found the technology useful, preferring watching their own performances rather than reviewing instructions from their coach.

Computer-generated feedback was also the topic of the article by Sara Hagen, Cynthia Benson, and Alejandro Cremaschi. Their study compared three types of computer generated eye guides on student sight-reading performance achievement and eye-guide preference. All groups made significant improvement with no significant differences between the different types of eye guides.

This issue also features information from two recent meetings: Scott D. Lipscomb's vivid overview of the Tanglewood II satellite symposium on music technology, hosted by the University of Minnesota (UMN) School of Music on April 6-7, 2007 and a listing of abstracts and proceedings from the National Symposium on Music Instruction Technology (NSMIT), held in Bismarck, North Dakota on October 19-20, 2006. This group of articles continues the topic of technology in the music classroom from both philosophical and very practical perspectives. In Lipscomb's report, Tanglewood provides an historical foundation for a philosophical discussion of the emerging and expanding definition of what it means to be musically literate

n the 21" century. In contrast, the NSMIT proceedings provide a more practical approach, with examples of "what works" in terms of applications of music technology in the classroom.

The articles in this issue of the *Journal of Technology in Music Learning* provide a glimpse of the past, present, and future of music instruction technology. While the field of music education may not yet have come into its own in terms of widespread technology implementation, these studies along with other related research suggest intriguing possibilities.

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