EDITOR'S COLUMN

Digital technology has become an increasingly important (and transparent) component of the process of music learning and instruction, impacting virtually every aspect of the music classroom including administration, purchasing and organizing print music and sound recordings, and individual and group instruction. The four feature articles in this issue provide evidence of ways that technology has been integrated across a wide gamut of music education settings, ranging from K-12 through graduate school. The middle school instrumental classroom was the setting for two of these articles: Joseph Ruszkowski investigated the effectiveness of a digital music stand in a sight reading activity for seventh and eight-grade music students, and Rick Dammers studied the implications of integrating laptop-based composition activities within a middle school band rehearsal. The secondary school was the setting for Jay Dorfi11an's exploration of the implications of using music notation software for high school students with different learning styles, music experience, and technology experience. At the college-level, Dan Keast used a web-based class activity as a vehicle for implementing the constructivist philosophy into his graduate Foundations of Music Education course. While the settings and specific research questions of these articles differ, all four address practical applications of technology integrated into music instruction.

Eitaro Kawaguchi's keynote address is one of the highlights of the National Seminar on Music Instruction Technology (NSMIT) proceedings. Kawaguchi's reflection upon 25 years of innovation through the Center for Music Research at Florida State University provides an historical perspective on the gradual progression of digital technology in music education from experimental "sci-fi" dream to standard instructional tool. Kawaguchi's talk provides a meaningful framework for considering the ar1icles mentioned above as well as the other abstracts in the NSMIT proceedings which provide strong evidence of the level to which digital technology is now integrated within music classrooms and rehearsal halls across the country.

This is my final issue as editor of the *Journal of Technology in Music Learning*. It has been a pleasure to have had this opportunity to work with the outstanding scholars on our editorial board and with our authors— dedicated professionals who have engaged in constructive collaboration throughout the editorial process. In particular, I wish to express my appreciation to our managing editor, Dr. Jack Taylor, whose vision and leadership have provided ongoing support for this journal. I am pleased to introduce Dr. Scott Lipscomb. Associate Professor and Division Head of Music Education and Music Therapy in the University of Minnesota School of Music. as 1he ne" Editor *of JTML*. Dr. Lipscomb has a well-earned reputation as an expert and innovator in music

education technology and has served for eight years as President of the Association for Technology in Music Instruction, stepping down in January 2010. I anticipate that, under his leadership, the journal will nourish and will move forward in important new directions.

Nancy H. Barry, Editor