

Editorial

This issue of the *bulletin of empirical music education research* is published with much delay. One of the reasons is that Dr. Lina Hammel, who did a great job with the last two volumes, started working at the University of Koblenz-Landau, and Valerie Krupp-Schleußner joined the team as a new member. I moved to the Hanover University of Music, Drama, and Media. We did not anticipate the problems that arose from this. Our working structures had to change (and still continue to do so), also the technical structures had to be set up anew – we are working with *ojs*, a platform especially designed for online journals, and some of the complicated matters are still unsolved. I want to apologize for the delay that irritated some of our readers. We will react by initiating changes about which we will inform you as soon as possible.

We present the fall edition of 2015 only now. The issue on cultural participation will be postponed to this year's fall. *Therefore we issue a call for paper on this topic by **May 1st 2016***. Many questions regarding this topic still remain open: How can cultural participation be framed conceptually? How can it be researched empirically? Besides theoretical and methodological considerations the issue is open to all studies on the manifold ways people of all ages participate in (musical) culture. Of course, free papers can also be handed in. Beginning in fall we hope to return to the usual ways of two editions per year.

On this issue

The basis of empirical research in music education has broadened considerably during the last years. Not only within the quantitative paradigm more (and more complex) methods have been applied but also within the qualitative paradigm this can be observed. This growing variety mirrors the more professional attitude and the link to neighbor disciplines and their standards. This development is due to the good funding for music education research during the last 10 years but also to the ongoing cooperation. Thus, the variety of data has grown. Among them the methodically reflected analysis of (audio-)visual data, which receives special attention in this edition, is rather new.

In this field the development mentioned above can best be observed. The analysis presented here are methodically complex and differentiated, the constructs and theories partly derive from educational sciences and are applied beyond the subjects boundaries. A new development is that visual data are used not only for scientific analysis but also as a tool in teacher training. Music education research picks up models that have proven to be a powerful tool in math (Sherin & van Es) or science (Kobarg & Dalehefte) teacher training. This issue offers an example for this approach.

For the organizational reasons mentioned above, this issue will be published step by step. We apologize for this, the next editions will be published in the way it used to be and with the deadlines we used to have.

Andreas Lehmann-Wermser
(February 2016)

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