

EDITORIAL

Dear readers,

This issue of "Problems in Music Pedagogy" contains studies reflecting practical experience and theoretical propositions originated not only in the Baltic region (Finland, Latvia), but also in Australia and India.

Teachers, parents, peers, and friends have a big impact on motivation. The research done by Antti JUVONEN (Finland) focuses on 5th and 6th graders' motivation to study music and the factors connected to this. The author explores connections between self-efficacy, appreciation, and intrinsic motivation as well as the significance of parental beliefs and appreciation in connection to pupil's motivation to study music.

Developing notation, chart reading and large ensemble performance skills has significant applications for higher music education, pedagogy, and music industry practice. Annie K. MITCHELL (Australia) discusses successful pedagogical strategies, music arranging and ensemble techniques used to teach music notation, chart reading and ensemble performance in Southern Cross University's (SCU) Contemporary Music degree. Several themes underpin author's teaching philosophy, pedagogy and the ethos that she strives to nurture in students and colleagues: a) musical literacy, b) adaptability composing, arranging and adapting music for particular cohorts and available instruments, c) originality to create and arrange music, d) professional development and e) resilience to maintain one's own practice, teaching and creative self-belief.

Singing requires the integration of multiple motor, perceptual, and cognitive functions. The study of Melkote Krishnarao SHANKAR proposes vocal tract geometry based on heuristic schema for singing musical pitches, employing the idea of imagery. The author concludes that a) production of pitch in singing is dependent on the appropriate sensory-motor translation of the utterance plan and a clear imagination of the expected conventions or rules, as well as b) a close study of steady state vowel spectrogram might help provide leads to the attainment of particular timbral quality.

Analysing opinions of piano teachers, learners and their parents Larisa MALKOVA focuses on the topicalities in the content of mastering piano playing. Within the context of axiological approach, mastering piano playing occurs during a close interaction between three basic values: a) values of learner's personality; b) values of a pedagogical process in

the interaction between the subjects – a learner and a teacher; c) values of music as the object.

We are grateful to the authors of the articles in this issue for their contribution to the development of theory and practice of music pedagogy. We hope that you, our readers, will respond to the ideas put forth here and contribute more ideas, descriptions of practice, and research that deepen our collective understanding of how to teach and nurture the younger generation in the 21st century.

***Editor-in-chief
Jelena DAVIDOVA***