

## EDITORIAL

### *Dear readers,*

The current volume of *“Problems in Music Pedagogy”* (PMP) contains four articles reflecting the history of music pedagogy.

Katri-Helena RAUTIAINEN from University of Jyväskylä (Finland) provides an overview of the evolution of music teaching methods over the time period from 1860 to 1970. Using analytic-historical and data-driven content analysis method, the study is focused on examining the mainstream trends in the development of methods, or their manifestations, as well as discussing the causes behind them. Familiarity with the historical development lines of music teaching methods helps students and teachers to better understand the significance of music teaching methods, where cultural starting points and music education phenomena of each era are connected to the development of methods, as well as stimulates teachers to develop them further and seek new methodical practices to music teaching at schools.

Maija PUROMIES and Antti JUVONEN from University of Eastern Finland provide systematic literature overview about the social music education method (El Sistema). The weighting of the studies was evaluated based on the content in relation to the subject under study, the scientific level, Publication Forum JUFO classification, and date of publication. Authors stress the need to develop programmes that informally draw young people to freely engage in music, to explore their creative potential, and to excel.

Gerhard LOCK from Estonia introduces the New and the Old as music history categories based on the German musicologist Ballstaedt's theoretical framework of meanings of such terms as 'temporal', 'epochal' and 'imperative' in the light of the Oxford History of Western Music editor-in-chief Taruskin's understanding of the *agens* (agent, active person) as driving force of how and by whom music history has developed, has been received and interpreted through the times. The possible path of transmission of the New in music (both academic and popular) lies in an open/supporting teaching that enables cross-domain influences and doesn't forget the past (traditions). Author underlines that the teachers could support their students' skills a) to approach historiography using library sources wittingly to understand the path of transmission of the New, b) to make explicit the modes of thought to become aware of worldview/ideology-driven reasons for phenomena in history brought to the present and projected into the future, c) to reasonably apply the historiographical acts of interpretation and habits of mind in order to understand how norms appear or have been installed by agents.

Kagari SHIBAZAKI and Nigel A. MARSHALL from the United Kingdom explore the process whereby children work together in a group to create a collaborative musical composition, and seek to identify the types of learning which take place within that process. Authors suggest that a process and taxonomy of behavior explored further could give us a greater level on insight into the mechanism taking place within a group working together on a musical composition. Such an insight certainly gives us more profound understanding of the range of elements which should be assessed when taking into consideration the contribution of individuals working within a group.

On behalf of editor-in-chief of the journal, I express my appreciation to the authors, Editorial Board, Editorial Staff and Council of Science of Daugavpils University for successful teamwork, perseverance and valuable support to the continuation of this periodical.

Dear readers, I would like to invite you to participate in the 12<sup>th</sup> International Scientific Conference “Problems in Music Pedagogy”, which will be held on 24-25<sup>th</sup> September 2021 at Daugavpils University (Latvia). I wish you inspiration, perseverance and consistence on your way toward the development of music teaching/learning.

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