

EDITORIAL

Dear readers,

The current volume of *“Problems in Music Pedagogy”* (PMP) contains articles reflecting the research, theoretical and practical experience propositions dealing with the problems of a music teaching and learning process and outcomes, as well as music teachers’ experiences and competences originated in Austria, Estonia, Finland, Latvia, the United Kingdom, and the United States of America.

I would like to stress the topicality of the research done by Elizabeth BUCURA (United States of America and Austria): intention toward transformative and emancipatory lifelong music learning broadens perspective, and moves music education beyond the study of concepts and skills. Discussing five characteristics of mature learners, followed by eight considerations of adult learning the author proposed learning arc of pedagogy to andragogy toward heutagogy that comprises the following three sections: engagement and application, cultivation and transformation, and generation and realization. She concluded that music educators have to find ways not only for learner control and development of learning motivation, but also ways to demonstrate value for their in- and out-of-school musical life and experience, as well as relevance of deep reflection, self-directed and -determined learning. In order to draw connections between relevancy and sustainability, music teachers have to take into consideration places and spaces beyond school music classrooms and values beyond school music values.

The research conducted by Antti JUVONEN (Finland) aims at opening the musician experiences of music teachers as well as at exploring if earlier instrument studies, gender or the way of executing musicianship have significance in building the experience of being a musician. This division helps the author in exploring the dimensions of musician experiences and their relationship to each other. A music teacher who also works as a musician has a clear advantage in that he/she is able to transfer musical know-how to those pupils who are interested in a music career. This know-how is most important in senior classes of elementary school and high school because the pupils are at the age when the profession studies start to interest them. The results also clearly show that musician’s skills add an extra value to teaching in both senior classes of elementary school and in high school as well.

Tiiu ERNITS (Estonia) characterises the impact of a new approach on teaching and learning music and shares the experiences of instrumental group teaching in cooperation with comprehensive schools and Tartu Second Music School. The aim of the joint project was to acquaint children with different music instruments in order to support their development and learning ability in primary school. The results of the

study show that group instrumental lessons create a favorable social learning environment for the children and contribute to the development of children at cognitive, affective and psychomotor levels.

Timothy K. DAUGHERTY, Chris A. THOMPSON, Jenna L. PAPIN, Celia A. CHOJNACKI, Quila K. GANT & Holley L. NETZER from Missouri State University (United States of America) in their study seek to identify possible strengths of vocal music students, using a projective story-telling task. The research provides evidence consistent with the positive impact of mentoring pedagogy on the developing professional's social cognition and skills, which help to remain engaged, constructively focused, and flexibly collaborating.

Music education is closely connected with vocal music, because song singing is the main kind of people's musical activity since their early age and they continue it as adolescents throughout their years of study. The research done by Vaike KIIK-SALUPERE (Estonia) and Nigel MARSHALL (United Kingdom) focuses on the usage of the healthy singing voice particularly through the lens of students, and on the other hand, through the commentary of the music teachers who have significant levels of expertise in the field. Study results suggested that young singers need more guidance from teachers for helping to learn how to care about their voice and acquire the necessary skills to adjust their voice accordingly.

Canon as a form of multi-voiced polyphonic music has become a useful development tool in practical work on polyphony in ensemble or a choir. The aim of the research conducted by Gaļina ZAVADSKA & Ilona BAGELE (Latvia) was to develop the canon classification and learning strategies for developing a canon singing skill. The canon singing strategies developed and tested by authors during many years of their pedagogical work enhance the development of the ability to distribute attention between voices and auditory control, which, in turn, has a positive effect on the development of harmonic hearing. Authors conclude that singing canons strongly contributes to learning polyphony, since intoning a familiar melody promotes the development of the skill of hearing one's own as well as a parallel part, and the development of auditory control.

At getting acquainted with the research findings of our colleagues from various countries we enrich our own experience, broaden our vision of a music study process and reach the conclusion that we have much more in common than different: the experience of any music teacher, student and scientist is unique. I wish inspiration, perseverance and consistence on the way toward the innovative music teaching/learning for all of researchers, musicians and music educators.

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

Editor-in-chief
Jelena DAVIDOVA