

## EDITORIAL

### *Dear readers,*

The current issue of *“Problems in Music Pedagogy”* (PMP) includes studies on the problems of professional music education.

Antti JUVONEN and Minna MÄKINEN from University of Eastern Finland proposed two studies. One examines the development of musical professional identity among classroom teacher students during teacher training. Authors conclude that courses focusing on the personal practice of small groups and trying things out on a practical level are of the greatest importance for the development of musical professional identity among classroom teacher students. Practical advice and experiments became most important during the study period, but pedagogical and philosophical as well as educational starting points and theories are becoming more and more important in later teaching and in the development of teacher identity. The results of Finnish researchers are very useful for the creators and implementers of music teacher study programs.

The second study focuses on performance-centred teaching and thinking in musical instrument learning. Authors found the lack of creativity and the need to increase it in the entire instrument playing experience. The competitiveness and performing in instrument teaching are ‘black education’ as well as the methods and procedures from the past are easily revealed behind the ostensibly constructivist teaching-learning conception and the teachers’ hidden objectives cast a shadow over the instrument studies of many talented students. They should be replaced by the genuine joy and delight of playing, playfulness and creativity, from where the music originally stems.

The effectiveness of musical activity depends on the development of musical hearing, which is important for any future musician. Gaļina ZAVADSKA (Daugavpils University, Latvia) explores timbral hearing’s diagnostics as an integral part of the development of musical hearing. In the frames of a case study, she elaborated and piloted indicators and assignments for diagnosing the timbral hearing development level of the future professional musicians.

The research done by Baiba TRINITE, Olga BLAUZDE, Mirdza PAIPARE, Ilze VALCE, Dina BARUTE, Madara IVANE and Dina SLEZE (University of Liepaja, Latvia) characterises the conductor’s working environment and reveals those factors of voice ergonomics that impact the conductor’s voice. Authors note that knowledge about voice ergonomics is important for choir conductor’s professional development. Therefore, teaching voice ergonomics should be brought into choir conductors’ educational programs, the standard of professions and post-diploma education.

I am grateful to the authors of the articles in this issue for bringing the problems of professional music education into focus and hope that readers will respond to the ideas put forth here and contribute more theoretical and practical ideas that deepen our collective understanding of how to teach and nurture musicians and music educators in the 21st century.

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