

## **EDITORIAL**

It is a great pleasure and honour to present the new issue of the international scientific journal "*Problems in Music Pedagogy*".

This issue of the journal includes an article by a well-known music psychologist from University of Zurich (Switzerland), Stefanie Stadler Elmer. In her research, the author proposes a conceptual foundation for understanding music didactics as a scientific domain, acknowledging its domain specificities and discussing normative and aesthetic aspects. *What can guide the process of scientifically developing music didactics or subject-specific didactics more generally? What does it mean to apply systematicity theory to didactics as an evolving scientific discipline?* Looking for answers to these questions, S. Stadler Elmer outlines six key aspects serving as a framework for contextualizing and specifying music didactics, as well as highlights seven principal considerations that make music didactics distinct from other didactics and central themes in developing the scientific position among other domains of didactics.

The study by Mengdi Li and Nigel Marshall (University of Sussex, United Kingdom) examined the musical learning experiences of eight Chinese hip-hop musicians by using semi-structured interviews to understand more about their learning styles, learning pathways, and attitudes to school music instruction. This study found a number of similarities and differences in informal music learning methods between hip-hop musicians and other popular musicians (primarily rock musicians). They also found subtle differences between the findings of this study and previous studies on hip-hop music learning, which were mainly reflected in the musicians' learning process. Authors emphasized the critical importance of school music education for children's physical and mental wellbeing and recommended shifting the format of the music classroom from the current teacher-led approach to one that is student-led, in which students are given more opportunity to learn their favorite genre of music.

The research team from University of Zurich – Anna Elisa Hurlimann, Stefanie Stadler Elmer and Gabriella Cavasino – longitudinally explored the in-situ practice of pre-service generalist teachers to reconstruct their intentions, self-evaluations and self-judgments from the perspective of enacting subject-specific skills for leading class singing. This study contributes to the understanding of the variety of individual teachers' intentions and attributions and their potential for change. I would especially like to note the serious work of the authors in collecting, analysing and summarising the research results.

At getting acquainted with the research findings of the representatives from various countries we enrich our experience, broaden our vision of 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.

Journal invites all the potential contributors to submit their articles for the next issues of PMP and wish you inspiration, perseverance and consistence on your way toward the innovative music teaching/learning.

Editor-in-chief  
*Jelena Davidova*