

EDITORIAL

By

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In this issue, we explore several issues of pedagogy as they impact teachers and their students in varied settings around the world. Graziano Lorenzi chronicled changes in students' perceptions about themselves when they produced a CD of original music they had composed in a music workshop. Working with adolescents in Porto Alegre, Brazil, he found that the process of composing and producing the CD fostered critical reflection and the growth of intrapersonal understandings. He also found that technology played a significant role in the students' abilities to evaluate and critique their own music, thereby informing their own identities.

Wai-Chung Ho focused on music students at Hong Kong Baptist University. She examined how media technology impacted the comfort level of music students when that technology was the conduit through which they received the course content. Her findings indicate that the quality of the instructor is as important as the multimedia technology used.

Marissa Silverman examined her own pedagogical practice teaching music appreciation to students in a New York City high school. Concerned with external threats that marginalize her students, she developed strategies to teach music appreciation that embrace issues of social justice, diversity, democratic teaching and learning, and multiculturalism.

The range of knowledge that informs the pedagogical practice of several piano teachers in southern Brazil is the topic of an article by Rosane Cardoso de Araújo, Regina Antunes Teixeira dos Santos, and Liane Hentschke. The researchers studied three piano teachers who had no formal teacher training in their undergraduate music studies and who were in different stages of their professional lives. They found that the number of years of teaching experience was a significant factor in the development of each teacher's knowledge and pedagogical practice.

Jennifer A. Bugos and Linda High looked at the pedagogical importance of training beginning older adult piano students in practice strategies. Their research concluded that these older piano students perceive that they employ practice strategies more often than they actually do. Bugos and High suggest that further research is needed to study the most appropriate ways to train novice older adult musicians to use practice strategies.

Finally, Thomas A. Regelski shares with us his reflections on the ethics of music teaching both as a profession and as a practice. While not truly a historical reprint, this article first appeared in a 2007 Festschrift for Börje Stålhammar, professor emeritus at the School of Music, Örebro University, Örebro, Sweden.