

## From the Editor

Many of us who choose music as a profession eventually face the reality that teaching may be a necessary component of our income-generating efforts. Whether teaching is central to our professional lives or we were simply students of a great teacher at one time, we, as musicians, are familiar with the myriad approaches to learning an instrument or tradition. This issue of *Canadian Folk Music* aims to capture some of the challenges – and ultimate solutions – that are unique to the transmission of traditional music. New methodologies enabled by the internet are complicated by the absence of a real-life teacher, as discussed by Stephanie Horak, Meghan Forsyth, and Janice Tulk, or by the divorcing of a tradition from its original cultural context, as explored by Mats Melin.

In more conventional learning scenarios, ever new obstacles arise in trying to convey multiple traditions to Canadian fiddle students; Anne Lederman tells us how rhythm forms the foundation of her private lessons. Meanwhile, Bruno Deschênes takes us through the process of teaching proper technique for a very difficult instrument, the shakuhachi. Peter Fielding explores the ways in which folk songs can be used for teaching sight-singing, and Juliet Hess, this issue's featured student in Graduate Student Profile, explains her research on elementary music teachers who challenge dominant music education paradigms.

We have a substantial review section this issue; John Leeder has gathered many, and includes here a special feature on the remastered Stan Rogers recordings recently released by Borealis Records.

Please continue to send your ideas, articles, and reviews to us, and enjoy the Winter 2013 issue!

*Gillian Turnbull, Editor*

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