

In This Issue:

With this, our second issue, we concern ourselves with “Vernacular Pedagogies;” that is, specific pedagogical approaches unique to specific vernacular idioms. Often unstated or taken for granted by practitioners, many of these teaching/learning modalities prove valuable when applied in an academic setting. The essays in this issue reflect on their authors’ acquisition and application of such pedagogies: Sean Williams describes a teaching technique from her study of Sundanese gamelan that she applies at Evergreen State College; Matthew Noone gives an account of teaching Indian classical music techniques to Irish traditional music students at the University of Limerick; Eliot Grasso shares his approach to teaching rhythm on the Irish uilleann bagpipes; Cassandre Balosso-Bardin describes a vernacular teaching strategy she has applied within the French *conservatoire* system; Mason Brown makes the case for combined aural and written transmission of repertoire based on his study of the Tibetan *dranyen*; and emerging scholar Erica Braverman examines the importance of peer and mentor relationships for young persons engaged in vernacular music and dance communities. These essays are full of experience and insights. We hope you will find them useful in your own teaching and research.

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