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It is with great pleasure that we launch the first edition of the Hellenic Journal of Music, Education and Culture. The international, on-line, peer-reviewed and open-access journal has been designed to provide a unique opportunity for researchers across the world to engage with important contemporary issues at the interface of these three fields. As you will see from the opening articles, we have colleagues from diverse cultural and international settings who are reporting and discussing their research and practice. Articles are in English or Greek to reflect the origins of the journal and also to facilitate its potential impact in the symbiotic development of the research communities both in and outside Greece. We hope that you will enjoy the journal contents and that you will take an opportunity to contribute in the future.

Our first paper, Pamela Burnard's "Creativity in primary music education: inspiring creative mediation" explores the policy trajectories of 'creativity' and 'performativity' in relation to the overall provision of music education across the UK. Pamela Burnard describes how *creative mediation* could act as both catalyst and response in creating a practical agenda for pedagogic change and improvements in music education. The author points out that '...Building in adequate amounts of time for reflection on practice and for supporting peer - mentoring collaborations and collegiality is essential if teachers are to search and re-search practice and submit each other to questioning their pedagogic practices'. The article concludes with pedagogical spaces for creative mediation, providing basic ideas on how music educators can successfully develop pupils' creativity in music.

Our second paper, José Luis Aróstegui's "Risks and promises of ICT for music education" discusses the conditions influencing the use of Information and Communication Technologies (ICT) in the music classroom. The author focuses on three issues: the first deals with the use of computers in music education. The second looks at the use of audiovisual media in this same environment of music education. Finally, José Luis Aróstegui proposed that the use of ICT should not be limited to the use of the aforementioned resources, but must also be used to educate students in the

comprehension of the audiovisual language used by these devices, a task in which music education can and should make a decisive contribution.

Markus Cslovjecsek's "How young children teach us to teach – Steps towards an integrative Music Education", deals with the understanding of how learning processes have been fundamentally changed by scientific findings in the psychology and the neurophysiology of learning. The article addresses children's engagement with music, sound, movement and language in their daily lives and how all these basic elements enable the learner to gain access to a broad learning field with many possibilities. In addition, Markus Cslovjecsek underlines the fact that tutors have restricted access to what is happening inside the head of a child. This is the reason why participants - teachers, students, principals, and professors - must get involved in projects in which the approach is highly practical and curriculum-oriented. Both the teachers' as well as children's knowledge is integrated into the research and reflects different perspectives such as music, foreign language, motivation, fun, and much more.

The next paper, Konstantinos Tsahouridis's "The voice for ages 6-8. Preparation and teaching of song as team-work [Greek]", deals with current educational realities. The author introduces vocal anatomy and function, presents the preparation and teaching of song for the ages 6-8 and attempts to bridge the 'gap' between theory and practice in vocal training.

Moving on to Greek issues in music education and policies, the last paper, Maria Kouri's "Cultivating an audience: utilizing urban and traditional music [Greek]", presents a case study of cultivating an audience (in the community of Arta, Epeiros) with annual concerts by the Polytechnic Department of Urban and Traditional Music of Epeiros.

We are most grateful to the authors of these papers.

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