

Editorial

We are very pleased to bring our readers the five articles that comprise the second issue of the Hellenic Journal of Music, Education and Culture.

The authors featured here present works that explore important contemporary topics at the interface of music, education and culture, from multiple spheres of music education and cultural practice, advancing thus our thinking of what constitutes music education and culture across the world. Needless saying that, apart from the diversity of cultural settings, there are issues that are focused on Greek realities in the spirit of the journal's policy to promote the symbiotic development of the research communities both within and outside Greece.

We hope that you enjoy the journal contents and that you will take an opportunity to contribute in the future.

Our first peer-reviewed paper, Liora Bresler's "Integrating the Arts: Educational Entrepreneurship in a School Setting", searches the qualities that make for successful integration of the arts and the so-called core curriculum. By presenting one case of arts integration in a Texan high school, she examines those qualities that made it a successful integration, including the curriculum, the institutional structures, and some of the characteristics and background of the project coordinator. As a result, she identifies some characteristics that are important to arts integration such as (i) going beyond the traditional disciplinary knowledge to creatively reflect ownership and personal commitments; (ii) being able to listen to others and to collaborate in what I refer to as transformative practice zone (TZP); and (iii) perseverance in a process of experiential learning of the innovation.

Our second peer-reviewed paper, Edward Green's "Harmony and the Oneness of Opposites: Teaching Music Theory through Aesthetic Realism", explains the principles of the Aesthetic Realism teaching method created by the great American poet and educator Eli Siegel in order to show how students can be motivated to learn music theory. According to the author, the most effective way to do so is through this method because it is based on the principle that art and life have in common the opposites. Central technical concepts in harmonic theory are considered in the light of this

philosophic idea, and the work of various theorists is cited in support of it, including Zuckerkandl, Schönberg, Schenker, and Toch.

Cecilia Ferm Thorgersen's "Assessment of musical knowledge from a life-world-phenomenological perspective – the challenge of conceptualising and communication", deals with the assessment that takes place in several educational settings, at several levels. According to the author, although in those contexts the idea of how different qualities of musical knowledge are expressed is constituted and re-created through the sharing of experience, still concepts and descriptions of the qualities, which should be possible to use as a base for discussion and reflection upon musical knowledge, are most often missing. So, the contribution of this article is based on a view of knowledge and learning takes a life-world-phenomenological way of thinking as a point of departure, based on Merleau-Ponty, Heidegger and Dufrenne. In more detail, Thorgersen, by taking into account the multi-dimensional phenomenon of music, and how it influences the concepts of musical knowledge and learning, addresses the conceptualisation of such knowledge, the weight of style and earlier experiences, the aspect of response in connection to language, and how musical knowledge can be expressed and assessed in the spirit of inter-subjectivity.

Moving on to Greek issues on music education and policies, the next paper by the authors Panagiotis G. Kampylis, Periti Saariluoma and Eleni Berki, entitled "Fostering Creative Thinking - What do Primary Teachers Recommend?", aims to investigate and analyse Greek primary teachers' creativity recommendations (CRs) because they are the professionals who foster (or should foster) students' creativity in practice. By means of forming a setting of three comparable groups (Athens, Greece, June 2008), a specific research design, and with the participation of twenty-one Greek primary teachers with diverse backgrounds and expertise, the results of their data collection and analysis classifies primary teachers' CRs under three broad categories: (1) features of the creative teaching and learning process; (2) common traits of the creative student, and (3) characteristics of the creative environment. The conclusion is that primary teachers need a comprehensible and practicable set of recommendations on how and why students' creative thinking should be fostered.

The last paper, in Greek, is Maria Argyriou's study on "Factors based on genre that influence the preferences-choices of students in music education". It is based on contemporary research concerning the development of a model referred to genre stereotypes (Deaux & Lewis, 1984; Martin, 1989, 1993; Wood & Little, 1990); according to

this model, children, when reaching the age of eight have already crystallised their views, their choices and their activities by means of the genre they belong. Education plays an important role in the process of reproducing genre stereotypes; family and the cultural/economic environment of the community play an additional role in such a process. The author studied a sample of 102 students of primary education (ages 9-12) and presented the factors that influence their preferences and choices in music education.

We are most grateful to the authors of these papers.

GRAHAM WELSH & ANASTASIA SIOPSI



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