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We are very pleased to bring to our readers the four compelling articles that comprise the third issue of the Hellenic Journal of Music, Education and Culture. The four authors featured here present works that explore important topics on music education and culture.

As you will see from the 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 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, in Greek, is Eleftheria Boulgari's and George Sitotis's "Music's relationship with the function of memory of primary school children. Contemporary study in Attiki". The authors present a case study of a small sample of students in a primary school of the area of Attiki, Greece. First, they take into account previous research findings; more specifically, a project which took place in countries other than Greece since 1993 and concerned with the relationship that Mozart's music has – more specifically, listening to sonata K.448 – with the learning ability of students (the so-called 'Mozart Effect'). Their case study followed procedures quite similar to those of other researchers: (1) they had these students listening to Mozart's sonata K.448; (2) they also had them listening to a contemporary popular song; and (3) they taught them a song which the students performed. Their conclusions are that learning a song and listening to a popular song arouses positive feelings in these children and this results in a better short-term memory of numbers.

Our second peer-reviewed paper is Christina A. Georgiou's "Perspectives of music publishing in the twenty-first century: the death of the editor?" The article addresses crucial questions regarding the pros and cons of implementing recent technological advances in

music publishing, identifying the current pitfalls, as well as the promising perspectives of their application. The article attempts to provide a new, working definition of the roles of those affected by such changes in the field of music publishing: from the promoters of new technology to the publishers; from the music editors to contemporary users at all levels; from amateurs and students to teachers and academics. In short, the author discusses how this new technology can be a promising tool in the promotion of research, knowledge and dialogue. As she claims, as digital and online resources, formats and systems progress further, more and more options will become available to those with access to this technology and, ideally, these will further promote evolution, knowledge and unprecedented opportunities for those who make use of them critically and wisely.

In respect to music, the process of producing the twenty-first century's first large-scale, music-related digital editions and archives can be informed by the recent attempts in creating literature- and art-related digital archives. The outcome should not simply involve the preservation and the archiving of information and of the editions already available; it should enhance and promote what has diachronically proven to be the most crucial element of editing and interpretation: the continuation of dialogue.

Moving on to Greek issues in music culture, Georgia Kondyli's "Callas: the conflict about Epidauros", explores situations that are intimately related to Maria Callas' concerts in Herodium and Epidauros. The internationally known soprano had left Greece in 1945 to go to the United States, and hadn't been back since. She returned to Athens in 1957 to inaugurate the Festival with two performances at the Herodium in 1957. This paper critically describes the events which took place at the Athens Festival and, in 1959, in the Epidauros Festival; all these are seen in relation to the current political and artistic establishments and developments in Greece of that time.

The last paper is Mannion, Sanatullova-Allison and Sanatullova's "Applying the theory of linguistic relativity to music: an initial exploration". This paper investigates the application of the theory of linguistic relativity, which holds that language and culture are mutually reflective and generative, to the relationship between music and culture. Since both language and music are

communicative devices and often affect one another, this paper compares and contrasts these two cultural products, as well as suggesting implications for further exploration of the interface of these two universal social constructs and the human cultures which produce them.

The authors suggest that language and music are essentially human, and research is beginning to suggest that one, if not both, of these functions has a biological precedent. The two, however, manifest themselves in culturally distinct ways, with prosodies and lexicons, grammars and syntaxes, which vary from one group of people to the next.

Finally, they claim that understanding the relationship between music and culture is more crucial now than ever before – researchers can come to understand where a people had been, where they are now, and what the future may hold for them.

We are most grateful to the authors of these papers.

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