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

The opening article by Aaron Tyler is entitled *Sonic and Auditory Cognition in the Byzantine Chant: Historical and Ontological Perceptions of an Intercivilizational "Language of Worship"*. It aims at exploring the ways that the Byzantine Chant illustrates the connections of sound, tone, and language to Eastern Orthodoxy's inter-civilizational conceptualization and cognition of worship and identity. The outcome of this paper is impressive in its richness of exploration by means of cross-disciplinary platform of geo-historical analysis, musical theory, and linguistic philosophy. It convincingly demonstrates that from within the world construction of the Orthodox Church, the Byzantine Chant emerged as the most authentic human *modus operandi* for attaining purity in worship. The most important conclusion is that the Byzantine chant is not simply a Greek chant since the intimate relationship between the Orthodox tradition and the cultures and histories in which it has found root complicate and enrich its identity.

The second article, by Slađana Marić, focuses on the possible enrichment of music and art experiences of students by online gaming to learn music and English language in Music and Ballet School Solfeggio Education in Serbia. This very interesting teaching methodology is based on the belief that by online gaming in classroom or at their spare time, students can learn and master their music, English language, and ICT skills in a pleasant and motivating learning environment. In this case, the educational content applied in the free online games on two websites is presented: (1) "Classics for Kids" website of Cincinnati Public Radio and (2) "New York Philharmonic Kidzone" website by New York Philharmonic, New York. These games, as the author argues, should be analyzed in teaching methodology lectures for students studying for educators, teachers, teachers of music subjects, teachers of foreign languages, and also students of educational media design. Furthermore, she recommends that all music educators should consider the changes and wider artistic opportunities that new

information communication technologies (ICT), such as online music educational games can offer students in their formal and informal spheres of music education something that formed the wider aim of this article.

The third article, by Milan Pavlovic, Natalija Vugdelija & Radica Kojic, is entitled The use of social networks for e learning improvement. Their substantial research is held, through an experiment at ICT College in Belgrade, in order to define main social networks that can be used for e-learning improvement, and to show that social media tools are powerful tools that can be used instead of classic e-learning platforms. As they rightly argue, social networks are important because they build relationships and connections in different contexts; moreover, in such environment the process of learning and education go through changes and people adapt to emerging trends. Through a thorough presentation of their experiment, this paper convincingly shows that the social networks are good support for e-learning in terms achievement of positive learning results.

The fourth article is a stimulating interview by Edward Green entitled Aesthetic Realism and the Art of the Flute. An Interview with Barbara Allen in Conversation with Edward Green. As the author explains, Aesthetic Realism, the philosophy founded in 1941 by Eli Siegel (1902-1978), was described by him as "the art of liking the world and oneself at the same time, by seeing the world and oneself as aesthetic opposites." Siegel went even further by showing, in his philosophic masterpiece *Self and World* that reality has a structure akin to what makes for beauty in the arts--the oneness of opposites; and that the questions men and women face in everyday life are aesthetic. According to Green, in this interview Barbara Allen describes this new and grand education--with a focus on the art of which she is a master: the art of the flute. Allen had the honor to study with Eli Siegel and she explains, in detail, how she applies the principles of Aesthetic Realism both in performance and education. This is a fascinating interview, accompanied by visual and aural material, in which Barbara Allen gives interesting views on such questions.

The final article in this issue (in Greek by Anastasia Siopsi) has a musicological focus and is an insightful examination of the influence of Friedrich Nietzsche (1844-1900) on the work of Richard Strauss (1864-1949). As Siopsi argues, there is no doubt that that Strauss's work was

influenced by this important German philosopher, something mostly apparent in his symphonic poem *Also Sprach Zarathustra*. The wider question that is explored, mainly through the analysis of this symphonic poem, is to what extent music is able to express philosophical issues. The analysis takes a further step to examine music's referential role by commenting on the way that Strauss's symphonic poem is used in Kubrich's film entitled *2001: A Space Odyssey*, of 1968. The conclusion derived from this presentation is that this work can contribute to contemporary hermeneutics of Nietzsche's philosophy at an era that is dominated by the power of image and sound, preserving thus the potential of embracing philosophical signs in its sonic structure.

We are most grateful to the authors of these papers.

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