

**Βιβλιοθήκες Μουσικής και Δημιουργικότητα:
Σύγχρονες τάσεις και προοπτικές σύνδεσης
με την Πολιτιστική και Βιομηχανία
Music Libraries and Creativity:
Trends and Perspective Synergies with the Cultural Industry**

▶ ▶ ▶ Editorial

We are very pleased to bring our readers this special edition entitled "Music Libraries and Creativity: Trends and Perspective Synergies with the Cultural Industry". The guest editors are **Charilaos Lavranos**, Ionian University, **Maria Aslanidi**, Ionian University and **Artemis Papadaki**, Bellerbys College, UK, all members of the Working Group entitled "Information and Musical Creativity" which has been created under the auspices of the Hellenic Annex of the **International Association of Music Libraries, Archives and Documentation Centers (IAML-GR)**. The articles are written in the context of the Working Group's scopes and aims.

Our first peer-reviewed paper, **Aslı Balâ Aşkan's** "AN ETHNOGRAPHY OF FREE IMPROVISATION IN THE CREATIVE PROCESS", explores free improvisation from two different perspectives: (1) from an ethnomusicological perspective, with emphasis on the relationship of free improvisation with music education, and (2) on visual and musical results of performance-based surveys which show how boundaries can effect on an individual's creative process. The findings of this paper show how free improvisation can be a very useful tool in music education by increasing the creative thinking abilities of an individual. Moreover, as the author suggests, 'proper applications of improvisation may lead students to become creative composers, conductors or artists'. Finally, according to her, 'in the long term, we can have even new movements in musical scene and more creative new methods in music education'.

Our second peer-reviewed paper, **Artemis Papadaki's** "COMMUNICATION THEORY AND DATABASES FOR MUSICOLOGICAL RESEARCH CASE STUDY: NATIONAL RADIO-TELEVISION ARCHIVE FOR CONTEMPORARY CLASSICAL MUSIC", discusses about the communication theory applied in order to form the methodology used in revealing aspects of the Contemporary Classical Music landscape in Greece, in the digital era. As the author explains to us, 'the goal was twofold: to structure the qualitative research and to create a conduct of communication in order to present all pieces of information recorded from three different sources'. The sources she refers to is the Contemporary Classical Music Archive (scores and parts hosted at the National Radio-Television of Greece) combined with primary (Oral History Project) and secondary (bibliography) data. She does so, in order to present information about the compositions, facts about the composers' life as well as their idiom and way of thinking.

Christina Theodorika's "THE NOTION OF ADMINISTRATION AND ITS APPLICATION UPON CULTURAL INSTITUTIONS: THE CASE OF THE LIBRARY AND THE INFORMATION CENTER OF EPIRUS'S TEI AND OF THE ARCHIVE OF GREEK MUSIC [Greek]", deals with the notion of administration and its functions and, more precisely, with its role upon the organization and function of cultural institutions in terms of their programming and management of human resources. Through the presentation of the

**Βιβλιοθήκες Μουσικής και Δημιουργικότητα:
Σύγχρονες τάσεις και προοπτικές σύνδεσης
με την Πολιτιστική και Βιομηχανία
Music Libraries and Creativity:
Trends and Perspective Synergies with the Cultural Industry**

Trends and Perspective Synergies with the Cultural Industry

selected institutions (included in the article's title) the author attempts to analyze the degree of influence of their organization and services on the improvement of the level of studies and the proficiency of students. According to the author, in order to survive in the competitive circumstances of the modern environment, cultural organizations need the implementation of management functions, the modernization of their operation and the management of their resources, so as to be able to cope with the challenges of our times.

The next paper, **Gerasimos Martinis's** "'FORBIDDEN' ISSUES OF THE CULTURAL INHERITANCE AND THE HISTORICAL MEMORY: THE CASE OF MUSIC IN THE THIRD REICH [Greek]", is a historical musicological study which analyzes the role of music during the period of the Third Reich by taking into account the wider social and political environment. Many aspects of the ways that music is used as a means of propaganda, and not only, are explored: the broader ideological environment of the Third Reich, the established institutions for the promotion of music, the German composers from the past and the present supported and promoted as models for imitation, conductors supported by the regime and musicians pursued by the regime. Through these aspects, the author attempts to define the context of 'ideal' and 'decadent' music, within the totalitarian regime of the Third Reich.

Moving on to Cyprus, the fifth paper, **Loizos Panagis's** "ARCHIVE OF SOLON MICHAELIDES: CLASSIFICATION AND RECORDING OF THE FILES AS A NECESSARY CONDITION FOR THE ARCHIVE'S UTILIZATION [Greek]", presents the archive of the very important composer in both Cyprus and Greece, Solon Michaelides (1905-1979). The study aims at presenting the procedure of classification and recording of the files contained in the archive, describing their context and, furthermore, commenting on information written in published texts (secondary sources) about this composer which seem not to be always accurate according to the information provided by the archives.

The last paper, which has been co-authored by **Maria Aslanidis, Aris Bazmadelis and Arsinoi Ioannidou**, "ENABLING ACCESS TO BYZANTINE MUSIC MANUSCRIPTS IN AN INTERNATIONAL CONTEXT: THE CASE OF NIKOLAOS MAVROPOULOS ARCHIVE", focuses on a case study while, at the same time, raises important relevant questions in a wider frame. Thus, according to the author, the paper aims at: 'a) providing a basic set of guidelines and best practices for describing and providing access in regard with print and manuscript music archival resources in general, as well as with Hellenic music in specific, through the example of the collection of Byzantine music manuscripts of Nikolaos Mavropoulos, b) bringing out interoperability issues between Byzantine Musicology and Music Librarianship, c) stressing the importance of Muscat (RISM's international database) for the dissemination of Byzantine music across the world, and d) emphasizing on issues regarding the necessary professional experience and knowledge to accomplish efficiently such tasks'. The conclusions of this thorough analysis is that RISM's tool Muscat can contribute to develop and promote Byzantine music and specific concepts and attributes related to this specific genre of Hellenic music but certain music-specific data elements both in and out of the Western Canon are not fully represented. So, the author suggests ways of improvement towards this end.

**Βιβλιοθήκες Μουσικής και Δημιουργικότητα:
Σύγχρονες τάσεις και προοπτικές σύνδεσης
με την Πολιτιστική και Βιομηχανία
Music Libraries and Creativity:
Trends and Perspective Synergies with the Cultural Industry**

There is more information about the context of this edition in the Preface written by our guest editors. We are most grateful to them and to the authors of these papers.

GRAHAM WELSH and ANASTASIA SIOPSI



<http://www.hejmec.eu>