

Editorial

Although not the first activity that we have undertaken as incoming editors, nonetheless this editorial marks our first published statement of recognition of this, and of how we see our responsibilities and policies with regard to our custodianship of the *British Journal of Music Education*. We would like to begin by playing tribute to our immediate predecessors, Pamela Burnard and Gary Spruce, in whose hands the journal has flourished, with increasing contributions from all corners of the world. Together they have steered the journal through to its current internationally recognised form. We are also aware that we step into positions held by very significant figures in music education, from the early days of John Paynter and Keith Swanwick onwards. We therefore approach this task with both humility and awe, but also firm resolve to take the journal and its role in music education onwards.

We write in times of great significance internationally in music education – on the one hand, the limitless possibilities for learning and pedagogy through, for example, technology and social media, whilst on the other, the increasing demands on the education sector for evidence such learning is contributing directly to the economy. We will not shy away from confronting these competing tensions head on. We are aware that in so doing we may say things which are at times uncomfortable, confrontational, and opinionated. Having acknowledged this, it is thus in the spirit of wanting to do a service to music education that we will use the privileged position of the editorial as a platform for our views, and, hopefully, for causing our readers to pause awhile in thought.

We also want to carry on with the great tradition of the *BJME* in promoting the highest standards in music education research publication. We have already been impressed by the quality of the articles we have read, and hope that our contributors, both new and existing, will want to see the journal as the first choice for the publication of new and original articles in the realm of music education. We make no apologies for wanting to uphold the highest standards as established by our predecessors. Music education is a wide and eclectic domain, and we are keen to maintain this breadth, and welcome articles which are of relevance to our audience. We appreciate that there are pressures on academics internationally to publish, and we want to continue to be at the forefront of creating impact internationally. At the same time we are very aware that the many voices in music education – whether the small, individuated and marginalised, or the large and corporate – can have important things to say and we will promote those which we believe deserve to be heard above the clamour.

We are also mindful of the fact that the journal contains the word *British* in the title. We (again, like our immediate predecessors) represent two rather different cultures where the word contains different baggage, in our cases Martin Fautley from England, and Regina Murphy from Ireland. We want to maintain the notion of a journal based in Britain, but which has an outward facing and international worldview. This does not mean that will ignore the local, but that we want to locate it within a greater setting. In the context of the Global Village, we wish to be the location for discussion round the Parish Pump!

The remit for *BJME* covers a wide range of topics, listed on the website as: “. . .music teaching and learning in formal and informal contexts including classroom, individual, group and whole class instrumental and vocal teaching, music in higher education, international comparative music education, music in community settings, and teacher education”. A quick glance at the contents of this present edition will show the broad scope of the current group of articles. Esteve-Faubel *et al.* look at Higher Education from a Spanish perspective, McPhail looks at informal and formal learning from a New Zealand standpoint, whilst McEwan investigates the elective classroom in a secondary school in Australia, remaining in Australia, Garvis discusses issues with beginning generalist schoolteachers. Moving to the United States now, Silverman discusses the important issue of listening considered from a democratic perspective. Returning now to the UK, Andrews describes her work with extra-curricular instrumental music in the Primary school.

This rapid survey takes us to one of the first introductions that we will be making to the journal, namely that of *key words*. We are concerned that on-line searches need to be as efficient as possible for the user, and so we will be introducing this helpful aspect as soon as we can. The survey above shows that as international submission of articles is the norm, we want to allow for ready analysis and contextualisation by our readership.

We are excited by the prospect and the future for *BJME*, and hope to take the journal on as the twenty-first century consolidates itself in this second decade. New ideas will lie alongside the old, but the place of music remains central as a human endeavour, if not *the* human endeavour that distinguishes us as a species.

MARTIN FAUTLEY and REGINA MURPHY