

Editorial

This third issue of *ÍMPAR: Online Journal for Artistic Research in Music* is a thematic publication and a special one, as it features research focused on artistic projects developed with and by children. The authors were selected from the delegates who participated in the first edition of the international conference *Musichildren - Music for and by Children: Perspectives from Children, Composers, Performers and Educators*, which took place at the University of Aveiro in October 2017

Why should a journal for artistic research adopt such a theme? Apart from analyzing a given reality, artistic research involves exploring possibilities. Of course, creativity and imagination are required for both analyzing realities and exploring possibilities, but the imaginings that emanate from concrete artistic practices belong to the subjective realm of our games of make-believe. Our capacity for this imaginative activity and specifically for exercising our imagination involving "props" is, doubtlessly, a *sine qua non* condition for any kind of aesthetic experience to occur (Walton, 1990). In many cultures, children devote a great deal of time to games of make-believe and this continuous effort does not simply disappear when they grow up. Most probably, as Walton (1990) argued, make-believe continues in our interaction with representational works of art and, we add, in our artistic practice. Indeed, the imaginings induced during musical practice by children constitute the genetic core of future mythopoetic inventions. Since we understand that artistic research should correspond to an act of criticism that both deconstructs an old mythopoetic configuration and constructs a new mythopoetic configuration, we felt that the opportunity to bring the theme of music with and by children to the debate should be welcomed, presenting different proposals and approaches.

This number opens with two articles that discuss creativity and inclusive composition in projects involving children. The first one, 'The polarity cooperative vs collaborative as a conceptual tool to observe young children's creative interactions in group music making,' by Andrea Sangiorgio, presents a theoretical framework that aims to explain the possible interactions in the creative music making of early primary school level children when they are engaged in a group. As the title reveals, the study explores the dichotomy "cooperative vs collaborative" as a useful conceptual tool to interpret how children organize the process and the final product of their collective work. The second article "Challenging Creativity: Inclusive Composition," written by Oliver Searle, discusses the processes of integrating several inclusive music technologies in recent composition projects, as well as the development of creative methods when working with individuals with Additional Support Needs.

The second group of articles focuses on projects dedicated to piano performance and learning. The article "György Kurtág's *Játékok*: a tool to learn the piano" by Pascal Terrien and Emmanuelle Huart, demonstrates how Kurtág's pedagogical series can contribute to autonomous learning and performing in music education. While this first article brings to light further pedagogical implications, "Tales of a Talking Piano: Performing for childlike adults or adultlike children" by Ann-Kristin Sofroniou, refers to an artistic project concentrated on the performer's role and their interaction with the 'condition of childhood', regarding selected piano music specifically composed in relation to the subject of *child-becoming* (*devenir-enfant* in Deleuze's terms).

The final contribution to this special thematic edition of ÍMPAR is an interview with the composer Dai Fujikura, the keynote speaker at the Musichildren conference. The interview, conducted by Sara Carvalho and Filipe Lopes, focuses on a composition project for children in Japan that promotes composer-performer collaboration and experimentation.

With this publication, apart from sharing the individual contribution of each of the selected papers, the editors hope to reinforce that which they all have in common, namely the dissemination of research that triangulates music composition, performance, music education and artistic research. The articles that comprise the present edition were selected from a set of proposals assessed by a panel of peer reviewers who focused their analyses, on the implications brought to light by this triangulation.

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Editors of the issue