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Editorial

The spring edition of the *bulletin of empirical music education research* is somewhat slim. More papers had been handed in but not all of them were recommended for publication, and not all of them were finished in time. It is a good opportunity to illustrate our review process once more.

No paper handed in must have any hints on authors, institutions or projects. The editorial team is checking that before the paper is handed over to the review process. In the first round *two* reviewers who are eligible and familiar with the methods and subjects are chosen. In a small scientific community, such as ours, this is sometimes difficult. This is why we have frequently asked reviewers from related fields. Educational scientists or psychologists oftentimes have deep knowledge of methods to review the solid scientific basis of a paper. Moreover, oftentimes the phenomena described or theoretical constructs used are close to other disciplines. However, we always include at least one music education researcher in the review process.

In spite of the clear rules, we occasionally find divergent feedback. In this case the editorial team has to find a position of its own, comparing and weighing points of critique. To the authors therefore only excerpts are being passed on to avoid puzzling and contradictory feedback. In line with that, we sometimes ask authors to revise an article although one of the reviewers may have advised to reject it.

The revised papers are read by one of the reviewers. A report on revisions helps in this case: Phrases in question or revised can easily be identified; not always do the authors follow all points of critique, a report offers the opportunity to defend opinions and findings. Only after this, the final version might get a “go!”.

In this edition, Kai Lothwesen reports on *Dimensions of motivation and involvement in non-professional choirs and orchestras*. People at times put in a lot of expectations in musical praxis in informal contexts and lifelong learning. It is important to know more about how people are actually driven in these ensembles, how they experience themselves and

others and how these forms of making music can be characterized. Some answers can be found in this paper.

Also, you will find reviews on recent books that have been neglected. Lina Hammel reviews *Forge's* und *Gembris'* book *Singförderung in der Grundschule* [Promoting singing in primary schools] which demonstrates the evaluation of a project in this popular field. Andreas Lehmann-Wermser reviews the doctoral theses of Lina Hammel *Selbstkonzepte fachfremd unterrichtender Musiklehrerinnen und Musiklehrer an Grundschulen* [Self-concepts of untrained primary school music teachers]. She focuses in a broad qualitative perspective their teaching. Finally, Stella Kaczmarek read Barabara Roth's thesis *Die Bedeutung von Motivation und Willen für das Üben von Instrumenten* [The influence of motivation and volition on practicing musical instruments].

Call for Papers

Let us remind you of the special edition on “visual data” in spring 2015. Methodological considerations can be handed in as well as papers on completed research projects. The deadline is November 15th 2014. The deadline for our regular fall issue will be 1st of June 2014.

Andreas Lehmann-Wermser

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