

GSME 4th Conference

Abstracts

Creativity and Music Education

Stamou Lelouda

The paper aims at investigating the term 'music creativity' and providing information on basic research findings and theories concerning the creative music process. Creativity is defined as the creative process of communicating ideas and emotions through sound, which may take place in improvisation, composition, performance, and music listening. Research findings on the development of creative skills in music are interesting but often mixed and inconclusive. The paper underlines the need for thorough and systematic investigation of music creativity and provides thoughts and reflections on the parameters of the educational environment which can substantially aid the development of students' creative facility. Emphasis is placed on creating an environment of holistic learning, where the student is intrigued and challenged to participate and succeed; an environment characterized by active involvement, team work, and balance between cognition and affect.

Reconstruction of the Construct of Creativity in Music Education, Part I

Humphreys, Jere T.

Western music educators increasingly see composition and improvisation as creative activities, while pejoratively labeling music performance as "re-creative". I argue here that creativity is a social construct, and that this particular construct is a manifestation of elitist Western thinking based on Cartesian-Kantian philosophies. I argue further that the music education profession should expand the construct of creativity to embrace all types of creative musical traditions and the activities therein, Western and non-Western. Plato's famous statement that "All gentlemen play the flute, but no gentleman plays it well"; medieval European universities that eschewed music performance as a curricular subject in favor of theory and composition; Lord Chesterfield's writings against high musical performance standards; theories that championed aesthetic objects, chiefly musical compositions; derivative aesthetic theories in the form of philosophies of music education--all these and more, combined with a complex myriad of social and economic pressures, have led to revised school curricula in many countries wherein composition, and to a lesser extent improvisation, are placed at the top of a hierarchy of possible musical learnings. Positions taken by professional organizations, foundations, assessment projects, and many individual music educators also reflect this view. There is widespread agreement that multicultural music education should embrace the music and musical practices of all cultures. A construct of creativity that elevates the creation of tangible products over other outcomes not only runs contrary to this goal; it is also inconsistent with actual practices in the Western art music tradition. A reconstruction is in order.

Creativity, metaphor and implications for music education

Swanwick, Keith

The Greek audience will know in ancient Greek *meta* indicates time, place or direction while *phero*, means to carry. *Metaphora* then literally means conveyance from one 'place' to another. The very term 'metaphor' is in itself a metaphor. We do not mean that we literally carry things from somewhere to another place but that relocating an image or concept from one setting to another is something like such a physical action. Metaphorical processes underlie all creativity. They allow us to see things differently, to think new things. In metaphor two or more domains intersect, often unexpectedly and at times with novel consequences. It is this dynamic process, the intersection of different domains that I wish to call 'metaphor', whether in science, humour, literature, the visual arts, film, drama or music. In this paper I shall suggest that metaphorical processes underpin response to and production of music. An understanding of this concept can illuminate music-making and music education.

Creativity in Music Education: Can we Teach Children to be Creative?

Kokkidou May

Today, many researchers support that creativity can be taught, as it is a human characteristic that varies depending on the social context and the education that the individual has received. They still underline that even if all children are capable to create, this ability remains in latent form when there is no practice. Within training the ability for creativity develops into skill. Through this paper, it is firstly attempted the investigation and study of terms "creative thinking" and "creativity", as well as their parameters, and then, the extensive analysis of phenomenon of creativity's involvement in music education at school. The questions which arise are: what indicates creativity in the educational process and more specifically in music education? It is so important, and why? It can be taught? Do exist criteria that ensure the creative character of teaching - learning process in music education? Finally, it will be described a developmental frame for creative activities in music education at school.

Elements of Creativity in the Curricula of Music in Primary School:

Historical approach

Stavrou Yannis

The importance of creativity in the development of a man's personality is today generally acceptable. However, the first attempts to introduce creative methods of teaching in musical education date back to the beginning of the 20th century. Despite the occasional contestations, results of researches have shown the usefulness and the necessity of creativity in education. Creativity constitutes a basic factor in the configuration of the Curricula in enacted education. In Greece, creativity as an element of musical education was presented with delay, the same way it happened with all the tendencies in the field of education. To be

more specific, in the Curricula of Primary School, the creative activities that were related to the course of Music were presented at the decade of 70's. The aim of this proposal is to record the notion of creativity as it is presented in the Curricula of Music in Primary School, throughout their historic course, based on certain reports and activities. Curricula that have been published since the foundation of the Greek State up to 1994 are examined in it. It is (about) a historical approach which attempts to interpret any changes, of the syllabuses of music into the educational and social frame in which these took place.

Music and Movement, Rhythmic and the curriculum in Dance Schools

Kefalou-Hors Eleni

Movement and music are very important for the education of a child. Eurhythmics is the active way of learning the rules of music based on the rules of movement. Dalcroze at the beginning of the past century was the first to create such an active system and named it Rythmique. In our days, there are more systems for dancers and choreographers to follow, as music and dance are inseparably attached. In our schools of dance the Syllabus enforced is quite deficient and must be properly revised.

Assessing Creativity: Facing the issue of selecting Assessment Criteria for the Assessment of Students' Compositions

***Papapanagiotou Xanthoula
Simou Evita***

The introduction of the new music curriculum for compulsory education in Greece is expected to rise a number of issues. One of them concerns the assessment of students' compositions. In the assessment framework of the new curriculum guidelines for the assessment are provided and suggestions for the selection of assessment criteria are made. However, criteria are not included. Without specific criteria, will assessment be reliable? In the present study a comparison is made of the assessment markings of twelve secondary school students' compositions between two groups of judges: the one followed the guidelines of the new curriculum and the other applied Swanwick's (1999) criteria. Statistical analyses indicated a grater concordance between the markings of the latter, suggesting that the mode of assessment applied was more reliable.

The Effects of Musical Improvisation on Children's Creative Thinking in Music: An Experimental Study

Koutsoupidou Theano

This study aimed to investigate the effects of musical improvisation in the development of young children's creative thinking. According to prior research, creative activities in music promote the ability for self-expression, stimulate children's imagination and contribute to their active involvement into the learning process. However, a crucial question remains unanswered: is musical creativity an inherent or acquired ability? A quasi-experiment was conducted in the classroom setting of a primary school with two groups of six-year-old children for a period of six months. The music lessons for the experimental group were enriched with a variety of improvisatory activities, while the control group did not use any improvisation. Children participating into the experimental group were offered several opportunities to experience improvisation through their voices, their bodies, or musical instruments (Orff instruments and recorders). Webster's Measure of Creative Thinking in Music - MCTM II (1994) was used as pre-test and post-test to assess children's creative thinking. Analysis revealed that improvisation affects significantly the development of creative thinking; in particular, it promotes musical flexibility, originality and syntax in children's music-making. The findings of the study suggest that creative thinking is an acquired ability, and therefore it should be encouraged in primary school education.

Children's musical creativity: the preparation of future teachers

Dogani Konstantina

Numerous studies suggest primary school children's musical creativity might not be challenged or enhanced by current curriculum specifications and teaching approaches. The current presentation focuses on teachers' pedagogy in the primary school classroom by looking at their framing and understanding of the teaching of music-making, their approach to lesson design and handling and the way it is reflected in their practice. Research on primary teachers revealed that there are many factors affecting the framing of teachers' pedagogy in relation to musical creativity (Dogani, 2003, 2004). Comparing the results of the latter research with different theoretical frameworks, it is suggested that inadequate teacher framing negatively affects the quality of the child's learning. The focus of the current presentation is on the quest for the framing of a pedagogy that can encourage musical creativity in the classroom, either with the form of composition or improvisation. The paper is based on research in progress on student teachers' first experience of teaching music at children of 4-6 years old in preschool settings. More specifically, it is explored the way they approached musical creativity in the classroom through their reflection during and at the end of their teaching experience. Further questions arise in relation to the way the students' own creative musical experiences affect their teaching approach in relation to musical creativity.

The development of critical and creative thinking in Gymnasium: An experimental approach

Perakaki Elissavet

The majority of music educators agree that creativity and the development of creative thinking play a fundamental role in a music lesson. Furthermore, lately, many researchers underline the importance of critical thinking and the necessity to have it integrated in the educational procedure. Under these circumstances, the parallel development of critical and creative thinking becomes necessary. The music education provided in the Greek school is really flexible and gives the opportunity to the teacher to combine both objective and subjective, probability and possibility, logic and imagination. For all these reasons, the combination of critical and creative thinking is important. In order for this combination to become true, a 3 teaching hours-project took place experimentally in the first class of gymnasium (ages 12-13), in 2 schools in rural Greece. 60 pupils participated in the project, titled "Music instruments- How to produce a sound". During the course the pupils were:

- Introduced to a big range of music instruments
- Understood how their sound is produced
- Drew the instruments of "the future". The main lines of this presentation will be: a) The definition of critical and creative thinking and their importance in music education b) The description of the project (aims, methodology) c) The results d) Its evaluation e) Conclusions

Creativity in Music Education: a sociological exploration

Forari Antonia

This study attempts to unearth the existing discourses on creativity which are produced in Cyprus secondary music education by agents of the educational process such as the official music curriculum, the music teachers who implement the curriculum in practice and the students who actively receive it. For this sociological exploration, qualitative data were gathered and interpreted according to critical theory to discover how creativity is defined and what finally counts as creativity. More precisely, empirical data with reference to the aims, content, activities and assessment of the music curriculum unearth the agents' meanings in regards to creativity. Findings show that the involved agents have distinct values concerning creativity and, therefore, the produced discourses are fragmented and conflicting. It is suggested that creativity, and music education in general, are constructions of power which defines which discourse is established and what counts as knowledge.

***A Creative Curriculum for Developing Aesthetic Sensitivity and
Independent Learning***

Stathopoulos, Theodora

The paper presents the results of a 7-year project for the teaching of musicianship through creative performance practices in an effort to revitalize a dying string department in a Fine Arts School in Montreal. The top-performing ensemble developed from this project represented Canada and performed at the ISME Conference in Tenerife, Spain in July 2004. Since the late 70's the string department at FACE (Fine Arts Core Education) School had an average of 50-100 students and had changed 5 teachers. Traditionally, it has had a high rate of drop out and failure. Discipline was a problem in most classes resulting in parent complaints that required administrative intervention. Several innovative and creative initiatives were taken to improve the dwindling participation of students, their behavior and motivation, their quality of work and achievement. The string department's curriculum was reconstructed to address the needs of ALL students. A unique apprenticeship program by combining talented young musicians, serious amateurs and young professionals was developed. Students were involved in multi-grade, multi-media productions fostering cohesiveness by way of music as their common bond. Implementation of these initiatives resulted in the expansion and revitalization of the department whose students and ensembles have gained local, national and international recognition.

***The relationship between the Creativity in Music Education and students' Personality
(as far as the teaching of Musical Instruments is concerned)***

Alevizopoulou Antigoni

Education and by extension creativity are probably the most essential experiences which are unbreakably joined to a person's nature and they also play a great part in his development. Both these meanings are considered synonyms to "comprehension" and "knowledge acquisition". Furthermore they are considered synonyms to the "transformation" and "expansion" of knowledge. So it is easily understood that if in the music domain an experience of such a range had been limited callously only to the knowledge area it would have been meaningless and just a waste of time. Therefore the simple and antique relationship (music ability = music creativity) which has to do exclusively with the knowledge factors that are related to music education (skill acquisition and improvement, prima vista, the study of a music text, memory improvement e.t.c.) is of utmost importance to be replaced by a more complicated and at the same time more productive educational system-model. This model that will put an emphasis on the metacognitive dimension of the subject musical creativity, has its roots in a discovery that it is as old as music education itself. "Various people living under the same conditions, behave in a totally different way." Hippocrates To be more specific, this dimension is consisted from the organisation and planning of the lessons, the choice of the content and the teaching curriculum, the methods that are going to be used in matters having to do with motivation and communication, how to face an audience, as well as students' evaluation. It is going to be substantiated that if we

want such an approach to be functional, our teaching has to be adjusted to every student's personality (to his temperament, his imagination, his tastes and experiences). However every student's abilities as well as his personality mainly depend on his upbringing. This is why both parents and environment where the students were born and brought up, "enter the game of creativity". Therefore the parents' active participation in their children's creativity progress in music is necessary and it has to be analysed. To sum up, it is going to be substantiated that both age and gender play their own basic part in the course of development and consummation of every personality and they have to be taken into consideration by every conscientious teacher.

Teaching Choral Singing to children aged 7-12 years old: the Outcomes of a Project and Suggestions for Teaching Choral Singing with Creativity

Varvarigou Maria

Some music-teachers believe that a choral rehearsal includes solely singing. As a result, the children associate singing in a choir as a tedious activity. This presentation aims to show how important the participation in choral ensembles is for the cognitive, psychomotor and emotional development of children aged 7-12 years old. Children, as members of a choral group, can acquire unique experiences. For some choristers, the participation in a choral ensemble might be the only chance to come into close contact with music as the children create it themselves. The myth that vocal training should be started during or after adolescence has irrevocably gone. With appropriate care and training, children's singing can improve rapidly. The data of this research is based on a) an experimental programme of rehearsals with a group of children aged 7-12 that took place in a Philharmonic Association in Corfu, b) on semi-structured interviews with the children that participated in the project and c) on the results of the tests that the choristers filled in after the completion of the rehearsal scheme. The presentation aims to underline the importance of choral singing in music education. Several musical activities that can be combined with choral singing are emphasized in order to transform choral rehearsals into an unforgettable experience for both the choristers and the teacher-conductor. Finally, the purpose of the presentation is to propose methods and models of choral teaching which, when combined with a range of other musical activities, can make the choir rehearsal not only an enjoyable experience for all people involved in it, but also an invaluable tool for the educator in today's modern school system.

"Music is great!" One sentence - twelve world musical approaches

***Zannou Vaya
Papanikolaou Chariklia***

The present introduction illustrates an experimental approach to Musical teaching for groups of school-age children. We have sought to identify the features of creativity, which have been

taken into account along the performance of the activities, as well as set forth the questions that arise. Is creativity a quality of the privileged few or can it be cultivated? How is creativity placed within the already established educational content? What should be done for creativity to become the outcome of education? Where is creativity located within the music education environment? Musical knowledge can be acquired and attested through the active involvement in creative undertakings. Given that each language is characterized by its own style, rhythm and melody, thus influencing heavily the music of the various countries, we used the sentence "music is great", translated into 12 different languages, and based on that a sequence of activities. Specifically, we practiced on rhythm, melody, form, treatment of several musical concepts, listening and improvisation. The students themselves gathered and processed the musical elements integrated in the said creative activities and were eventually led to the composition of songs that bring out the character of each country. For a long time musical education has been focused on the teachings about music instead of the learning of music per se. According to Sherman, it is high time we dealt with music as a creative art and realized that the creative process is not just an excellent method for the organization of the acquired knowledge but also the surest way to learn music.

Teaching Multicultural Music in Schools: Some Connections of Indian and Turkish Musical Instruments

Elgun - Ozeke, Sezen

This paper presents brief historic explanations about India and Turkey as well as some background information about the musical instruments of these countries and makes some the connections among them. It is found that over the centuries there has been a continuous give and take between Persian, Arabs, Indians, and Turks. Thus, musical instruments have been adopted and accepted in all of these countries. This study shows that musical instruments from different areas of the Middle East and south Asia clearly belong to the same artistic family. However, it is important to note that the instruments with the same or similar names can refer to very different instruments, and the same instruments can go by many and varied names. Therefore, as educators we should be careful about teaching musics from other cultures and should never trust a name unless its precise origins are known, and who plays it. Even the type of music may change an instrument's name. Knowing these relationships between Indian and Turkish musical instruments helps us to recognize some structures of these two cultures and knowing the use of these instruments and the history behind it will help teacher to use authentic sources and brought up more creative and well-equipped students in the future. Therefore, bringing these issues to the students attention and make some connections with each other is important aspect in music education as it will give some important experience for students to understand diversities.

Popular Music in the teaching of music in Secondary Education

Karoumpali Eugenia

While a substantial amount of adolescents listens to popular music, very few of them have

realized that:

- A lot of hits of the Greek popular music are translations of Arabian/Indian popular music's hits.

- At the same time some hits of the Arabian/Indian popular music are translations of Greek popular music's hits.

- In a vast amount of popular music's hits worldwide co-exist elements from different musical civilisations.

At this proposal there are suggestions, so that the pupils of secondary education realize the mentioned above.

Yannis A. Papaioannou as a Teacher - A Creative Approach to Tonal Harmony Teaching

Tsougras Kostas

Yannis A. Papaioannou (1910-1989) was, apart from an important composer, a very successful teacher of the post-war generation of Greek composers. The success of his teaching is proved by the remarkable number of major Greek composers that had studied with him and by the quality of their musical output. The present paper is the outcome of extensive research on Y.A.P.'s pedagogical oeuvre, which exists in the form of handwritten exercises being preserved at his archive, and studies his teaching approach on tonal composition and especially on tonal harmony. His basic viewpoint on music teaching is presented, as well as how it guided him in avoiding stereotype reproductive teaching and in developing his students' creative potential. In this context, a number of representative assignments written by him for his students is presented, along with his own solutions. The paper does not aim at rendering a teaching method or curriculum, because such a purpose was never intended by him, but rather at outlining the productive relationship between teacher and student as a result of personalized teaching, i.e. the teaching whose content is adapted to the student's needs and potential. Finally, the outlined pedagogical approach is compared with other past or present approaches from domestic or international music education areas.

The creative correlation of poetry and music

Sarikaki Georgia

Through logos and its polysemantics and amfiseantics, one can gradually be extended from the aesthetics of the concrete to the aesthetics of the abstract. This paper discusses the transformation (process) from logos (here a poem) to a new form of logos(=poem), (product) and then to a dynamic correlation between logos and music (musical dimension of

product) and how this has been performed with students of the 4th grade of Primary School. Another example is set of how rhythm and movement elevates the essence of the logos. Although creativity and transformation are not synonymous, (Mellou 1994, p.81), they have many things in common (interaction, exploration, substitutions, expression etc.) and in these cases, the combination of knowledge, aesthetics and transformational abilities provides creative development. All these flourish under freedom (internal - external) which raises emotions and shapes them balancing between divergent and convergent thinking.

Creativity and Expression in the Musictherapeutic process

Malouta-Kotidou Anthi

People are born with an innate sensitivity in tone and rhythm. There is an innate possibility in all of us to create and respond to music, to express ourselves and communicate with rhythm, melody and harmony, to play musical instruments, to sing, to listen to the music, to move with the music, to use the voice. In this part of paper's presentation are reported related approaches on the significance of creativity and expression. In the musictherapeutic creative process, the therapist uses the sounds and the music clinically, creating with the client his treatment. The creative action as an expression process and as a format of deeper internal emotional situations constitutes the core of the Musictherapeutic process. Here is described the significance of creativity from the perspective of musictherapy theories. In the last part of presentation are described the Creative journey of a client in the Musictherapeutic process and the search of his possibilities of expressing himself, "of being open" and realising his personal substance.

Visual Stimuli during Musical Audition: Investigation of Synaesthesia in Elementary School students ***Kapsali Stilianii***

Gestalt Psychology as well as Music Psychology detected the phenomenon of synaesthesia many decades ago. However, this phenomenon has not been systematically investigated until nowadays. According to it, the cognitive structure of auditive stimuli is often related with its interpretation in visual impressions. This is the reason why there are talented musicians who can "see" the music and painters who can "hear" the pictures. In this research we tried to investigate two basic hypotheses: a. That the phenomenon of synaesthesia is more common at a young age and declines afterwards and b. that different kinds of music lead to different visual impressions. The subjects of the research were Elementary School students, who were asked to express with a picture their free visual associations, to which they were led by the audition a. to a piece of atonal music of A. Schonberg and b. to a piece of romantic music of B. Smetana respectively. The research led to the verification of the two basic hypotheses, i.e. a. the existence of the phenomenon of synaesthesia in Elementary school pupils and in great extent indeed and b. the fact that different kinds of music leads to different visual associations with main characteristics the many and vivid colours for romantic music and few and dull for atonal music.

Conducting Children's Choir

Patseas Michalis

The first unit of the laboratory is about breathing and singing technique.

The "child's voice" will be presented. Singing and breathing exercises will be demonstrated with the participation of the public.

The second unit is about choir conducting technique.

The basic conducting models will be presented with the participation of the public.

The correct and healthy posture of the conductor will be analyzed.

The third unit is about teaching a piece of music to a Children's Choir.

Together with the theoretical presentation, examples will be given.

Kallo and the goblins

Slavik Aggelika

Images - movement - voices - sound, rhythms and songs springing from a fairy-tale. A complete proposal for the music-theatrical rendering of a tale based on the Greek tradition and rhythmology. There will also be instructions for the making of small musical instruments.

Musical Games and Song-Dances

Theodoridis Nikos

The aim of this workshop is to familiarize the participants with the technique of vivification through musical games and song-dances. Another goal is the strengthening of the vivification ability, of musicianship and creativity of those who work with creative occupation inside and outside the school settings through their personal experience and practice as well as through the group creative expression and enjoyment that the material of musical games and dances from different cultures offers. Parallel to that, extensions are given for the implementation of multicultural or interdisciplinary curricula.

Listening, Singing, Dancing, and Composing with Turkish Music

Elgun - Ozeke, Sezen

Objectives: Participants will explore various musical styles from the Republic of Turkey through the activities of listening, singing, dancing, and composing; and they will explore how music can be diverse, even within one culture. Description: In this session I will present

how songs/compositions from Turkey can be taught to non-Turkish speakers through listening, singing, dancing, and composing. We will explore selected singing, listening, and composing activities for the secondary school general music classroom. Activities: Participants will be introduced to various Turkish musical styles through listening. After that, participants will learn the Turkish song "Katibim", and sing it together. Finally, participants will explore irregular meters through listening, dancing, and composing. This session has connections to the conference theme "Creativity in music teaching and practice" in many ways. First, it will allow participants to learn some basics about Turkish musical culture. Second, it will give the participants an opportunity to perform Turkish pieces through singing and dancing. Third, it will give them a chance to create pieces through composition activity. Last but not least, it will give some insights into how to approach the teaching of Turkish music in the context of Turkish culture.

A presentation for the teaching of traditional rhythms ...Through the use multiple intelligences...

Xassapis Nikos

1st hour

a) Introduction: The basic theoretical principles of mixed and compound metres, ways of directing.

b) Presentation of traditional rhythms; mainly mixed and compound metres.

- A list of traditional rhythms will be given to the participants. 2nd, 3rd & 4th hour
- An example of composing: (a) creating the basic theme, (b) creating a musical form.
- A completed composition will be distributed, written in musical notation. The participants will rehearse for the presentation of the musical theme.
- A text will be given to the participants referring to the eight types of intelligences as

described by Howard Gardner. A small discussion will follow in which the participants will locate the types of intelligences that are developed during the activity based on their previous practical experience during the workshop and the percussion ensemble.

Discovering the Creative self in Music Therapy

***Savopoulou Chara
Dauber Markos***

To discover and work with someone's creative self in music is one of the main tasks of any music therapist in clinical practice. Music therapy has been developed as a discipline based on the belief that this creative self exists in all of us independent from individual differences in physical or intellectual functioning. This experiential workshop wants to offer an opportunity to the participants to reflect on this premise and to discover once more the creative potential that music bears within. Everyone is encouraged to discover and express the effect that music has on them. We also encourage participants to listen attentively to any

music we shall encounter. We shall reflect on the unique impact and meaning that music may have on a personal and interpersonal level. During the workshop we shall use sounds and music in a variety of creative ways through different activities, games and improvisation. This will involve some active music making with a range of instruments and voice as well as movement and relaxation activities to music. By doing this we shall explore the different elements of music such as dynamics, timbre, rhythm etc. We shall also ask ourselves how we relate to its various potentialities. Beyond the active participation and the actual personal experience of the music during the workshop, we would like to create a sense for how music can be used in therapy with people with special needs. The workshop is to give a taste of some of the aspects of therapy and techniques a music therapist works with. We shall illustrate how music can act as a way of eliciting creativity, motivating learning, and overcoming communication barriers. During the workshop we shall encourage open discussion amongst group participants and facilitate the exchange of ideas and experiences to do with music and special needs education issues.

Irregular Metrorhythms in the Folklore Music of the Balkans and the Education of Foreigners

Ognenska - Stoyanova, Nikolina

Irregular metrorhythms specific for the folk music of the Balkans impress listeners all over the world. Each of the folk songs, reaching to this day is a result of a long process of penetrating in the content, form and the way of performance. And when the listeners manage to comprehend this perfection they revive the magical power of its influence and remain captivated by this powerful impact all their lives. The aim of the workshop is to present system of exercises in irregular meters for people, who do not have them in their own folk music and they are unfamiliar as a musical experience to them. Through these exercises the participants will experience the feelings encoded in Bulgarian folk music by its creators and will feel and recognize the concept of this interesting musical phenomenon- the irregular meters. The system for education of foreigners is an effective way to build skills for sensation, feeling and comprehension of the irregular pulsation. It is created in the way that it can be used by musicians as well as by people, who are not familiar with the notation signs. This is the system for developing the sense of irregular meter regardless of whether the trainees play some musical instrument or not, whether they are professionally involved with music or whether music is their hobby, regardless of their age. The system includes Tables (see addition) with exercises and a CD with Bulgarian folk songs in the most popular irregular meters in Bulgarian folk music and dance art. On the workshop will be also used Greek folk songs. The exercises are performed by hands. Starting with hand clapping the metric pulse

i.e. the short and long dyals of the music being played. We use different kinds of claps for the different kinds of dyals. The next thing is performing the combinations of metric time by hitting the table, the thighs or a percussion folk instrument. These exercises are written down in the form of a table and are performed while the folk songs in different tempos are being played in the background - starting with slow tempo and working the way up to a fast tempo. Hand clapping is accompanied by pronouncing a two-syllable word for the short dyals and a three-syllable word for the long ones. Through these exercises, the student achieves a precise feel for the duration of the short and long dyals. Once the song reaches a fast tempo, the student goes back to performing the overall metric time because the separate dyals would be too fast for performing at this tempo. Performing the meter at this stage has a new qualitative

level compared to the beginning since the student has already achieved full understanding of the odd meter by now. This time around performing the meter is accompanied by an esthetic experience of the music as well as the pleasure of fulfilling the task.

Creative Music Analysis - as a Narrative.

Maropoulos Thomas

We have many times asked ourselves about what kind of stories music can tell us. While listening to music we, unconsciously feel the existence of meanings, ideas, thoughts, significations, etc., while are certainly vague and at the same time so familiar to us. It's as if music tells us something special but in a language so strange to our logic and sometimes far beyond it. Through our senses we perceive facts, contradictions, confirmations, we hear a conversation in a "vigorous" or a "calm style", we get assimilated with a hero's feelings which we either accept or reject. We, finally take part in a procedure which even though we live in, yet it doesn't concern us. So, we have a narrative speech in a special language waiting for us to perceive, interpret, and finally exploit as a pedagogical expedient. A detailed example is provided, so as to help us through analysis to understand how we may listen and perceive music more lifelike.

Creativity & Interdisciplinary instruction. Singing Dance. - The Instruction of Greek Traditional Music at School.

Soulakellis Theophanis

Interdisciplinary approach to popular (folk) music culture
References to Greek traditional music, popular poetry, dance and folklore. Teachers will be able to use elements from the above mentioned fields in the classroom, combining various aspects of the Greek folklore with all disciplines to be taught, in an attempt to achieve creative instruction, interdisciplinary and multicultural approach. Music Folklore, as a science, refers to a methodical study of music itself and the related fields (speech, dance, jewelry, costumes, dromena, social relief, environment) aiming to the deep and thorough understanding of the music and folklore jargon. Having achieved this, the teacher can help pupils have a better approach to the music, as well as the variety of Greek traditional culture, even through the instruction of different lessons.

Metric & Rhythm

a) Introduction to the meanings of: Time, Metre (Beat), Rhythm.

What is Time, Metre (Beat) and Rhythm, Rhythmic steps and variety of rhythmic steps regarding genre.

Introduction to the theory of Greek traditional music and the types of music notation.

b) Music Practice

Singing Dance - the most powerful expression of Greek music culture and how this can become a practice in the classroom.

Show of rhythmic schemes chosen for the instruction of music in nurseries, primary and secondary schools.

***I can play Music now! Activities with Percussion and Songs at the
School***

Erkekoglou Christos

Getting to know a wide variety of percussion instruments (Greek, African, latin etc.). The charm of the African rhythms and the Brazilian samba is becoming the tool for teaching simple musical concerts, for cultivating group spirit, cooperation, respect for being different as well as gives the opportunity for students in schools to enjoy musical praxis from the first moment.