

10 YEARS G.S.M.E.
5th CONFERENCE
OF THE GREEK SOCIETY
FOR MUSIC EDUCATION

ABSTRACTS

IN SEARCH OF
CULTURAL
IDENTITY
IN MUSIC
EDUCATION

THESSALONIKI
CONCERT
HALL

June 29th ~ July 1st
2007

Thessaloniki
Greece



Co-organized by



ΟΡΓΑΝΙΣΜΟΣ
ΜΕΓΑΡΟΥ ΜΟΥΣΙΚΗΣ
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ORGANISATION
OF THESSALONIKI
CONCERT HALL



G.S.M.E.
GREEK SOCIETY
FOR MUSIC EDUCATION
ISME National Affiliate



Greek Society for Music Education

ISME National Affiliate

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Conference Schedule

**Friday
June
29**

15.00-16.30	<i>Registration - Workshop registration</i>
16.30-17.10	Opening Concert
17.10-18.30	<i>Introductory Speeches - Greetings</i>
18.30-19.20	Keynote address 1
19.20-20.30	<i>Session 1</i>
21.00	<i>Concert</i>

Saturday June 30

8.30-9.00	<i>Registration - Workshop registration</i>	
9.00-10.10	<i>Session 2</i>	9.00-12.00 <i>Workshops</i>
10.10-11.10	<i>Round Table Discussion</i>	
11.10-11.40	<i>Break</i>	
11.40-12.35	Keynote address 2	
12.35-12.55	<i>GSME 10th anniversary</i>	
13.00-14.30	<i>GSME General Assembly*</i>	
16.30-16.50	<i>Foyer Concert</i>	
17.00-17.50	<i>Session 3</i>	17.00-20.00 <i>Workshops</i>
17.50-18.10	<i>Break</i>	
18.10-19.50	<i>Session 4</i>	
19.50-20.40	<i>Symposium</i>	
21.00	<i>Concert</i>	
22.00-22.30	<i>Foyer Concert</i>	

Sunday July 1

9.00-10.30	<i>Session 5</i>	9.00-13.00 <i>Workshops</i>
10.30-11.20	<i>Session 6</i>	
11.20-11.40	<i>Break</i>	
11.40-12.30	<i>Session 7</i>	
12.30-13.15	Keynote address 3	
13.15-14.05	<i>Symposium</i>	
14.10-14.50	<i>Foyer Concert</i>	
17.30-18.20	<i>Session 8</i>	16.30-20.30 <i>Workshops</i>
18.20-18.50	<i>Break</i>	
18.50-19.40	<i>Session 9</i>	
19.40-20.30	<i>Session 10</i>	
21.00	<i>Closing Ceremony - Concert</i>	

* For GSME members only.

Friday June 29

Keynote address 1

Chair: *May Kokkidou*

18.30-19.10

David J. Elliott (Canada/U.S.A.)

**Critical Pedagogy
for Culturally Responsive Music Education**

Many music educators believe that one of our central responsibilities is to enable our students to find delight and enlightenment in the cultural products and processes of "their own heritage." The belief is that a student's "native culture" shapes his or her personal, social, and artistic identity. If so, then contemporary music education faces a difficult challenge in face of the growing power and expansion of globalization. Because of globalization, nations today are increasingly interdependent and multicultural. Globalization has caused mass migrations of labor and displaced populations, and Internet connections have dissolved traditional borders. One result is the production of hybrid cultural products, processes and, therefore, hybrid cultural identities. Another result is that music educators are increasingly unclear about what "Good work" means in relation to their professional aims and efforts. How do the complexities of culture and globalization influence what and how we engage our students in "their" musical cultures and the development of their musical identities. How can we develop a clear sense of our mission in the global world? Using the concept of Critical Performative Pedagogy, this presentation attempts to address two major issues: (a) How can music educators empower students to construct and reflect on their own and others' artistic, personal, and social identities; and, How can teachers develop a concept of what "Good work" means in our profession today.

Session 1

Chair: *Xanthoula Papapanagiotou*

19.20-19.40

**"Local", "National", "Global":
three key-concepts for the research in young people's cultural identity**

Zoe Dionyssiou (Greece)

Young people's cultural identity becomes an increasingly important issue in our global society. Can music education contribute in shaping young people's cultural identity, and if yes in what ways? This research focuses on Music Schools of Greece and examines how students develop their cultural identity in relation to music education they receive. Data for this paper are deduced from group interviews with teenager students in music schools and observation of school classroom teaching. Some examples from the Greek community in London are also used, examined from an anthropological perspective. In the present paper three axons are suggested for the examination of the topic: 'local',

'national' and 'global'. These three key-concepts examine how music education affects young people's music preferences, attitudes and studies, for example what music they study, what music they listen to, what music they like and so on. The 'global' and 'national' prevail easily, driven by the strong world music market and the national educational policies. The 'local' represents the grounded relation of the man with a community and its culture, something that becomes rare at present. The route to the 'local' often passes by the 'national' and the 'global', but more often seems to be a personal matter of the search for cultural identity.

19.40-20.00

**Collecting and transcribing of children songs and games
as a tool of educating gipsy children**

Sophia Aggelidou (Greece)

When the music educator comes in contact with the Roma students, he/she has to face behavioral and educational problems that these students have (as well as problems due to their social environment) as poverty, difficult conditions of surviving, difficulty of writing and reading, drugs, lack of parents e.g. that come out of the social embargo that the Roma people go through. The social embargo - of education and not only - is caused mainly by the philosophy, the way of leaving and the differentiability of their culture, in relation of course to ours. The Roma students accept their rejection of the society with many ways, as introversion, suspiciousness, controversy and aggressiveness. Moreover, the children's refusal for the fixed music education that the ruler education system recommends and is so faraway from their interests and their cultural heritage, is one more reason that prevents the music educator to be accepted from the team in order to teach and be taught by him/her. In my presentation I will show an attempt of collecting children songs and games of Roma students that I have tried in Dendropotamos area of Thessaloniki, in order to study the musical culture of Roma children in their own self-expression and creation. In this attempt great helpers are the younger students. In a small account of time the collection of children songs and games became the channel of communication between the teacher and the students as well as a channel for the better understanding of the musical culture of Roma and mainly of the musical capacities of the children.

20.00-20.20

Utilizing traditional games - a tool in the musical process

Peter Tzanakis & Argyro Stavridi (Greece)

Nowadays, it is self-explanatory that music education is achieved through the active and experiential participation of the child. A game, and especially a traditional one with its special characteristics, is a pleasant activity offering the most to the well-rounded development of the child through the objectives of the Analytical Curriculum of music. The effortless but decisive repetition which arises from the children's unabated interest in playing and the unobstructed experience of musical elements, functions and skills

during the playful activity, help children not only highlight and easily understand concepts and rules but also be led to creative outcomes and variations. The usefulness of this approach has been proven by experimental use in kindergartens and elementary schools during the last two years both by music teachers and elementary school and kindergarten teachers. We believe that our didactic proposal which is supported by the appropriate book and acoustic material can be a useful and attractive tool for the music classes.

Saturday 30 June

Session 2 Chair: Dina Paklatzi

9.00-9.20

The works by Kalomoiris, Varvoglis, and Konstantinides for young pianists: the shaping of a "Greek" music identity through three different pedagogical, compositional, and aesthetic approaches

Athina Fytika (Greece)

The piano proved to be one of the most popular instruments for the aspiring Greek musicians of the 20th and 21st century. However, the number of pedagogical piano works by Greek composers is quite limited, without ever reaching the form of an independent teaching method. Kalomoiris, Varvoglis, and Konstantinides are among those few that contributed to the young pianists' literature; as a result their works are invaluable pedagogical tools for the introduction of young musicians to the "particularities" of Greek piano music. The presentation will initially discuss the basic elements of these works (rhythmic, melodic, and formal) that are characterized by any degree of "Greekness". It will primarily focus on the surfacing pathway of these "Greek" elements through different aesthetic and pedagogical approaches due to the composers' individual educational backgrounds and compositional techniques. Defining a Greek music identity with an undisputable western instrument through underlying specific elements on a French or German aesthetic setting causes a series of questions and considerations for the contemporary Greek pedagogue. The presentation will concentrate on discussing: a) the manner in which these works may constitute an introduction of the young musicians to the technical and aesthetic demands of Greek piano repertoire and b) whether the use of these works can be a determining factor for shaping a perception of "Greek musical identity" among young pianists, at a time when traditional Greek music is rarely available -and occasionally significantly altered- at least for children in urban environments.

9.20-9.40

Yannis Constantinidis's "44 Greek miniatures" as an educational model for a compositional approach to the style of the Greek National School

Costas Tsougras (Greece)

Yannis Constantinidis is one of the most important representatives of the Greek National

School and perhaps the only one that does not alter the original Greek folk melodies in his works. The present paper suggests an educationally oriented compositional approach to his style through the analytical study of his "44 Greek miniatures for piano". After the concise presentation of the basic harmonic and rhythmic elements of his technique through selected excerpts of the work, an application of the emerging stylistic model is attempted aiming at the composition of a short piano piece based on a traditional Greek melody. This creative approach may prove useful to composition students and to musicologists doing research on the Greek National School.

9.40-10.00

**Creative expression in a familiar cultural setting:
An alternative piano teaching approach**

Petros Vouvaris (Greece)

Most piano teaching methods currently at hand abound with direct or indirect references to musical and extramusical traditions and practices. These references define a cultural setting that is familiar to the student they address. This presentation aims at investigating the role that such a familiar cultural setting may assume in contemporary piano teaching practice. Issues that relate to student motivation are initially addressed. The subsequent presentation of a case study exemplifies an alternative approach to teaching fundamental musical concepts and structures to young beginners at the piano. This approach correlates the culturally familiar setting with a teaching process that is based on the premise of reorganization of prior knowledge while taking under serious consideration the creative expression of the student as the most authentic manifestation of his own personal cultural identity.

10.10-11.00

Round Table Discussion

Traditional Music and Music Education

Convener: Polyvios Androutsos

Speakers: Markos Dragoumis, Dimitris Themelis, George Melikis, Lelouda Stamou (Greece)

This round table discussion entitled *Traditional Music and Music Education* belongs to the sixth conference's axis "The national tradition in music education: Views, research, teaching applications". The goal of this discussion is to explore attitudes and viewpoints related to Greek traditional music, its importance as part of cultural education, and its position in music education. Among other things, issues, speculations and standpoints will be put forth, regarding:

- how the boundaries of the concept traditional music are set and what is the position of traditional music in today's music education,
- the particularity that the teaching of traditional music has, bearing in mind the special notation system needed,

-the authenticity problem that occurs when traditional music is transferred into the classroom,

-the realization of the specific and particular conditions under which traditional music functions, is experienced, and gets renewed with possible consequences in its authenticity,

-how could traditional music and particularly the traditional song effectively become an integral part of music lessons? Can technology possibly help in that direction, and in what ways?

-how and in what ways can education be a means of preserving and disseminating our musical tradition at a time that there is a great need of maintaining our cultural identity?

-If the way that we experience our traditional music expresses our Greek cultural identity, and whether this can be part of education

-If it is possible in the existing system of public general schools with the existing curriculum, for our traditional music to be experienced in a participial way (with participation in respective musical praxis), or could that be possible only at the special music schools and if so, under what conditions?

Keynote address 2

Chair: May Kokkidou

11.40-12.25

Jere T. Humphreys (U.S.A.)

**Occupational Identity
in the Music Education Profession**

"Identity" in this context is defined not as the psychological construct of "self," but as the sociological construct of "whatever the individual expresses." "Group" is a collection of individuals who have been "socialized" into a relatively cohesive whole. Sociological "identity" as defined in this paper results from interactions between the psychological "self" and the socially constructed "group." This paper deals with the roots and development of music educators as a sociological group, which in turn has contributed to the formation of identity among individual music educators. In the West, modern music education in schools began with the emergence of universally available schooling in the first half of the nineteenth century. It expanded to its present shape and scope during the industrial revolution's education phase, the progressive education movement, during the early twentieth century. Publicly supported teacher education programs evolved to support the expanded institution called "schools," and with these programs came the strong institutional socialization of music educators as a group. Due mainly to music education's identification with the public schools, the profession has been to obtain a more secure, lucrative, and prestigious position for itself, aided in the United States at least by connections to organized athletics and professional organizations. Music educators' professional identities at the individual level continue to be an amalgam of their identities as musicians and teachers. It would appear that professional and social congruence for individual music educators is a function of the level of congruence between their personal identities and those of society.

17.00-17.20

**Multicultural/Cross-cultural Music Education:
Considerations, Tendencies and Perspective**

May Kokkidou (Greece)

The contemporary social reality is characterized by increasing interaction among cultures and the cultural diffusion (huge immigrational wave, Internet, Satellite Television etc.). The optimists envision a multicultural universal, free, democratic and tolerant society, based on mutual respect, on comprehension of the "other's" values and on desegregation of cultural borders, whereas the most pessimists regard with fear a global homogenized consuming society, in which the phenomenon of violation of the national identity and culture will be dominant. The cultural pluralism of modern societies is a result of the interaction between minority cultures and the dominant ones. In the process of cultural unification, which is also promoted by the European Union, education can play a crucial role and help young people find new ways for communication. More specifically, the field of school music education has all the prerequisite qualifications for the promotion of multiculturalism. In the present proposal we set out and disambiguate the terms related to multicultural/cross-cultural music education. We also premise and critically comment on the prevailing tendencies in regard to multiculturalism in school music education, we bring up for discussion the principles and the constraints (e.g. the importance of cultural background, the issue of authenticity) and, finally, we attempt to assign the parameters that advocate to the necessity of the engagement of multicultural dimension in the course of music.

17.20-17.40

Musical Identities and Education

Antonia Forari (Greece)

In the field of music education, there is a renewed interest regarding the construction of musical identities, particularly, since the social, political and economic transformations that western societies experienced during the last decades. Globalization, largely, transformed most musical cultures and constituted them heterogeneous in their composition. This change suggests that we might all be musical hybrids. In other words: our musical identity is a synthesis of diverse musical cultures, basically, as a result of globalization. Thus, nowadays, music education is called to redefine its framework and practices to respond to the multicultural society of musical hybrids, diversity and difference of musical cultures. The questions which are raised are crucial: which and whose musical culture will the music curriculum facilitate? Which musical culture do the students bring to the classroom and how it relates to the musical culture of the teacher and the music curriculum? What is the role of the music teacher in this conflict between musical identities and cultures? Is there such a thing as a 'globalized' musical identity? These are the questions that I attempt to answer, although not in a positivistic manner. The task is to

urge you to reflect on your 'practical theories' from a socio-political point of view. Finally, I point out that it is still necessary to challenge musical ideology which tends to reproduce certain musical values and practices in schooling, reifying and legitimizing a particular kind of musical culture as superior, i.e. western classical music.

Session 4 *Chair: Petros Vouvaris*

18.10-18.30

**Contributions of Intercultural Exchange to Music Education and
Intercultural Understanding**

Akemi Sakamoto & Shiyo Sakamoto (Japan)

This presentation reports on two intercultural exchange projects between high school students of Hawaii and Japan. The first was from October 2005 to February 2006 and the second is from November 2006 to May 2007. The intercultural exchange took place as a part of traditional Japanese musical instrument course at the Japanese school and as a part of Japanese language course at the Hawaiian school. Students exchanged ideas and advices using the Internet including email, bulletin board system, video conference and shared web folder while working on composing traditional Japanese music in groups. The student utterances and the composed music from the first project have been analyzed in order to determine the factors that facilitated development in music and intercultural understanding. The results of the analyses of the first project are as follows:

(1) The intercultural exchange contributed in musical development through providing the necessity for exploring more varied possibilities in composing music, which enhanced the understanding of traditional Japanese music.

(2) Receiving ideas and comments from students of a different culture made the students realize the common and unique elements in their own culture and music.

In the ongoing second project, in attempting to further raise the student awareness of cultural differences relating to music, the discussions and compositions are being focused on music of graduation ceremonies, a familiar event for students. The similarities and differences between the two projects will be discussed as well.

18.30-18.50

Journey to the Centre of the Earth

Lilly Kotsira (Greece)

It is an educational programme based upon rock musician Rick Wakeman's adaptation of the "*Journey o the centre of the earth*" by Jules Vern. This educational programme looks at rock music as a genre, also at Rick Wakeman, his work and the relationship between rock and classical music, the literary work of Jules Vern and its illustration and finally its dramatization, by students in the primary school.

18.50-19.10

Hullabaloo: The Pedagogy of Sound

Kadna Pinheiro Cordeiro (Brazil)

This work describes the application and shows the results of a method of music education called Hullabaloo as a social project with the participation of 40 children and adolescents from a fishing village in the city of Natal in the North East region of Brazil. As a music education proposal, Hullabaloo means the pedagogy of sound a learning process that uses music as a vehicle to: educate the ear, gain knowledge about different cultures, and learn to respect cultural diversity with a possibility of awakening ones vocation and interest. The methodology used was basically practical work, in which the mixture of conventional (recorder, guitar) and non-conventional instruments (scrap material) were used as a way to gain music knowledge. During the course of 18 months, we experimented with different materials, sounds and rhythms, and formed a flute and percussion orchestra called Sons da Vila (Sounds of the Village). The results of these sessions of creativity, experimentation and improvisation were 1) flutes made from plastic tubes, percussion instruments using local material such as coconut shells, seeds and recycling material (plastic tops and bottles, aluminium cans), 2) learning music notation, 3) rescue of the local culture in workshops with traditional local groups that lectured and played to the children. Today the young musicians that learned music in these sessions are invited to perform around the city, boosting their self-esteem and confidence, and most of all allowing them to practice citizenship issues.

19.10-19.30

Cultural Connections and Musical Change

Sezen Özeke (Turkey)

The term "culture" can describe intellectual and artistic achievements of a society. Music is a cultural phenomenon and has appeared as an important symbol of people and cultures through the ages. Whatever the music's origin, music is human behavior that occurs within a cultural context and musical systems change in accordance with the needs of the social environment to be able to survive. If we wish to identify what it is that determines the nature of music, we should look first to the general character of its culture and particularly the types of relationship among people within its society and to the way the society rates to other societies. In most cases, musical change is simply part of culture change. Although social and ideological factors within a society are important in determining the balance of change and continuity, certainly the greatest inducement to change in music has been contact between societies. Changes in social conditions due to culture contact have produced indirect change in music; and the method of transmission is one of the things that determine the course of history in a musical culture. Studying music in relation to the processes of other socio-cultural systems helps us to see how our own musical practices are influenced by socio-cultural factors that we have often failed to recognize. This paper briefly talks about the function and structure of musical systems in different cultures as well as the musical change and transmission considered as a cultural phenomenon.

**Future and in-service teachers:
their preparation, beliefs and needs regarding music teaching**

Convener: Smaragda Chrysostomou

Speakers: Xanthoula Papanagiotou, Konstantina Dogani (Greece)

Music education in Greece is in turmoil during the latest years. Conferences and publications are debating its place in general education and schooling. In order to better understand the needs of music education it is necessary to study the educators. Music in Greek schools is taught by generalist teachers and nursery teachers (in primary schools and kindergarten) and specialist music teachers (in primary and secondary education). It is necessary to understand the initial preparation, views and needs of future and in-service teachers in order to help the advancement of their pedagogical and artistic work. It is important to understand those factors that influence music education in today's Greek schools, so as to facilitate the realization of music's role in children's lives, education and aesthetic development in contemporary multicultural society of information and communication technology. This symposium will explore the problems and needs of music education in Greece by focusing on the teacher in all levels of education.

Sunday July 1

Session 5 *Chair: Sophia Aggelidou*

9.00-9.20

**The lesson of music for individuals with special needs:
A pilot study for the opinions of the music teachers in Greece**

Lefkothea Kartasidou & Giorgos Tsiris (Greece)

Music as a lesson is integrated in the curriculum of general and special education. Only the last few years music teachers have been assigned to work in special education. Music teachers' insufficient training concerning special education issues, as well as the minor importance that has been usually given to music lessons for individuals with special needs, raises many difficulties regarding its systematic instruction and educational planning. The aim of music is the joy, the fun and the pleasure that a person can experience as well as the development and support both of musical and non-musical skills. This paper endeavors to enlighten some critical aspects of music as a lesson for individuals with special needs. Thus a pilot study was conducted through a questionnaire, based on the international literature, regarding the opinions of music teachers about music as a lesson for individuals with special needs. More specifically, results concerning music teachers' knowledge about special education issues, their competencies, as well as the structure and planning of the music lesson will be presented. Through this process, various weaknesses and/or concerns regarding the cultural

identity of music lesson will emerge that the Greek state faces and has to solve. The results of this study show that there is much to be done before music education finds its appropriate place in special education, and before equal educational opportunities will be a reality for individuals with special needs. Further investigation regarding issues of the cultural identity of music special education that arise, and that can be improved in special education should be considered in future research in Greece.

9.20-9.40

**Music Teacher - Education in themes for special education:
exploring the Greek reality**

Lefkothea Kartasidou & Konstantinos Staikopoulos (Greece)

In the last few years a big opening has been observed in the area of special education with regard to the integration of new specializations in the School Units of Special Education (S.U.S.E.). One of these specializations is that, of the music teacher. Music has been completely absorbed in the timetabled program of general education where however there often are cases of children with special needs in the integration departments in general schools attending simultaneously courses of general education as is music. Despite the fact that the placement of music teachers in S.U.S.E. is a reality there are many gaps with regard to their training on issues of special education. This issue has not been addressed yet officially either by the state nor by the Academic Institutions from which the music teachers graduate, neither at undergraduate nor at postgraduate level of study. The present paper poses a question for discussion and investigation of programs of study at the Greek Universities. At the same time as investigating the possibility of finding a context, it seeks to compare the programs of study of various universities abroad (Germany, England, USA, Sweden). Naturally in no case should one also forget the Greek reality and identity of the Greek education as it is shaped by Greek culture. The present paper does not want to offer solutions to any particular situation but to raise issues regarding the cultural identity of music teacher-education for individuals with special needs.

9.40-10.00

**Music therapy in Scandinavian countries:
cultural influences and quests**

Giorgos Tsiris (Greece)

In the frames of cultural quests concerning the development of music therapy in the international scientific field, Scandinavian countries possess an eminent position. More particularly, the growth of music therapy in these countries has presented a great interest during the last decades. This fact is proved through their dynamic presence in the field, which includes publications of scientific journals, conduct of pioneer research and international music therapy conferences, as well as through the high quality of studies they provide. Through the personal experience of the researcher, basic elements of Functionally-oriented Music Therapy (FMT) -a method developed by the Swedish Lasse Hjelm- will be presented. In addition, contemporary theoretical and practical

Sunday July 1
Paper Presentations

quests that come from Norway, Finland and Denmark will be mentioned briefly, like the concept of Community Music Therapy. Finally, various pioneer musical instruments of Scandinavian constructors will be shown which are useful both for music education or / and therapy of persons with or without special needs. All the above offer various stimuli and ideas for correspondent practical applications in Hellas, while concerns and suggestions are welcome.

10.00-10.20

Adolescents' reasons for listening to music

Ioannis Makris & Macri Dimitra (Greece)

This study investigated the Greeks adolescents' reasons for listening to music. A questionnaire was completed by 120 participants, on which they indicated how much each of 11 potential reasons for listening to music applied to them. The study was based in previous research (cf. Tarrant, North, Hargreaves, 2000). Factor analysis revealed some factors. These factors were interpreted as listening to music for reasons of "self-actualisation", to "fulfill emotional needs" and to "fulfill social needs."

Session 6 *Chair: Xanthoula Papapanagiotou*

10.30-10.50

Enhancing and Protecting Musical Identities

Marissa Silverman (U.S.A.)

Globalization is inherently paradoxical. Fundamentally, this phenomenon is characterized by trans-national flows of capital, communications, and culture that tend to unite and broaden many aspects of peoples' perspectives and identities (e.g., personal, creative, and musical). However, the forces that power such uniting and broadening can also overwhelm and erase local and personal identities. Such threats often fuel the determination of marginal or "delimited groups" to assert their independence through all forms of creativity (e.g., language, ritual, dress, and, of course, music). Like most music educators today, my daily work involves dealing with these same challenges. On one hand, I feel a professional responsibility to broaden my students' personal and musical identities; on the other hand, I feel an equally deep responsibility to assist them protecting and enhancing their abilities to develop musical expressions of their self-identities as these are manifested in their local, racial, gendered, socio-economic, and political circumstances. The purpose of my presentation is to reflect upon and explain the strategies I have developed to deal with these challenges in my position as a teacher of music appreciation in an inner city school of New York City. A central theme of my paper is that inherent in the same agency with which people broaden and shift between different musical identities are the tools they need to "protect" and reinvent their "received" self-and-musical identities.

10.50-11.10

Partnerships: Addressing Issues of Cultural Identity in the Canadian Music Classroom - A Performance Approach

Theodora Stathopoulos (Canada)

The Canadian society has been described as a conglomerate of every nationality in the world. In the typical Canadian music classroom, music teachers must cope with diverse cultural backgrounds and deal with a generation of learners already influenced by modern media. In the search of cultural identity, music should play a role for Canadian students, by guiding them towards self-knowledge and personal growth, thus enabling them to broaden their field of experience beyond their own ethnic community. This paper points out potential problems created by the approach used by some elementary and high school music teachers in isolation of ethnic community context. Attempts to define the aesthetic in a multicultural sense are made by taking into consideration the overwhelming task that Canadian music educators face in nurturing the extensive insights of each distinct culture represented in the classroom and the various contexts and practices in which their music is embedded. The paper suggests collaborations of student ensembles with diverse ethnic communities by way of partnerships. In each of the five partnerships discussed, the repertoire studied reflects the cultural life and history of its geographic community. In addition, it immerses the Canadian music students in a single culture at a time with music as the common bond. This immersion transcends the spirit and possible struggles for survival of that community. Thus the immersion opportunity into the ethnic community provides the learners with the ability to perceive a distinct uniqueness in each kind of music by placing the focus on its performance.

Session 7 Chair: Myrto Vougiouka

11.40-12.00

**An Experimental Study of Children's Ability to Interpret Emotion in Music:
A cross-cultural/comparative approach of research literature**

Despina Bouldi (Greece)

This study focuses on the quantification of the children's ability to identify and interpret the emotional content of music and on the examination of whether or not this ability is affected both by the personal characteristics of the children (age, sex), and those of their parents (education level, occupation and music education level). 114 subjects aged 5, 7 and 9 assigned verbal labels (happy, sad, angry, afraid) to four classical musical segments, previously determined by 170 undergraduate students to be representative of one of these affects. The results revealed that: 1) the factor age affects the true assessment of the four emotions. 2) The occupation of the parents affects the degree of recognizability of the emotions only at particular cases. 3) The parent's education level and their music education level is shown not to affect the appreciation of emotion in music. 4)

Some emotions are being identified more easily than others. 5) It is confirmed a confusion between "anger" and "fear". 6) The gender does not appear to have remarkable influence. The effects of these variables on the appreciation of the emotional content of music are discussed in the present study concerning the existing theories and researches that have been done abroad. A comparative analysis of the results of similar studies takes place, with subjects from Greece and other countries, so that it is investigated if this ability is influenced by cultural factors, and on the other hand how much objective can be such type conclusions, since prevails the use of western music as stimulus in this researches.

12.00-12.20

**The development of emotional intelligence
through musical activities in the language lesson**

Georgia Polizoï (Greece)

The present essay will propose ways of connecting the Greek Language Lesson with music, according to the present Curriculum and Cross Thematic Curriculum Framework for Compulsory Education. Taking under consideration the multicultural reality of today's school, cross thematic exercises are proposed as well as activities which will practically assist the development of the emotional quotient of the pupils and the construction of healthy interpersonal relationships. The development of emotional intelligence directly affects children's social status and enables them to act as a team in the class.

Keynote address 3

Chair: Evita Simou

12.30-13.15

Lucy Green (United Kingdom)

**Classical music, teenagers' taste, and the classroom:
some findings from a curriculum research and development project**

This paper firstly examines how some classes of 13 to 14 year-old school pupils in the UK expressed their views of classical music. It will consider the nature of those views, and some of the reasons why young people of this age seem to have such a negative response to the classical field. The paper then traces how the views and responses of many of the pupils underwent some dramatic changes. These occurred during a curriculum research-and-development project, in which pupils learnt to play short pieces of classical music aurally. This involved adopting and adapting the informal learning practices of popular musicians in the classroom setting. The paper will suggest that whilst pupils may appear to be simply prejudiced against classical music, their responses may in fact stem from deeply-felt and thoughtful positions. Furthermore, they are more open to change than music educators often assume. Indeed, it may well be pupils' previous-experiences of pedagogy, rather than of classical music itself, that lie behind and influence their perspectives of this musical field.

**Flow Experience Seminars as Catalyst for Discovery:
Greek Music Teacher Identity and Pedagogical Change**

Speakers: Lelouda Stamou (Greece) & Lori A. Custodero (U.S.A.)

Using flow experience as a paradigm for pedagogical development, and flow indicators as tools to implement appropriately challenging activities, 28 teachers in Greece took part in an action inquiry study over the course of 3 weeks in March 2006. In this presentation, we address issues of culture and research involving the paradigmatic, the personal, and the interactive. Common and conflicting values around flow on the one hand, and conventional Greek philosophical beliefs and practices - as elements of the Greek spirit, on the other hand, provide the background for exploring issues of teacher identity and cultural "sound groups" (Blacking, 1976). In the data, teacher awareness of students' "excellence" and the concomitant enjoyment was sometimes complicated by messages perpetuated by their constructed identities as serious keepers of knowledge. It was by focusing on their classrooms as sound groups to which everyone belonged and building a classroom culture drawn into a common goal, that they could re-construct their identities. We conclude our presentation with an ecological view of the teacher as part of a larger universe of nested communities, and how the students-teacher effectiveness is fed by teacher-teacher relationships and professional development opportunities which support rather than control outcomes and empower musical educators to re-discover the rewards of music teaching. The ultimate goal of this paper is to discuss the Greek music teacher's significant need for identity and feeling of community.

Session 8 *Chair: Petros Vouvaris*

17.30-17.50

**New life of the Bulgarian folk music and development
of the national and cultural identity of students**

Nikolina Ognenska-Stoyanova (Bulgaria)

Bulgaria as a member of the European Union naturally joins the European cultural, political and economic space. Young people grow up and study in the conditions of European integration and globalization that are a real threat to traditions especially to traditions of smaller countries. It is well-known that traditions are important means for keeping the national identity and for confirming of one's self-consciousness. Preserving of the musical and dance heritage and involving the children and students to it under the conditions mentioned above gets increasingly problematic for the present day. The paper present the results of activities from the project "Musical phenomenon irregular pulsation in Bulgarian folk music -mean for

Sunday July 1
Paper Presentations

preserve of national identity in the world's musical diversity", funded and realized through a program of Bulgarian Ministry of Education. The main purpose of the project is to search, collect and analyze old Bulgarian folk songs in irregular meters and create a method for music education as means for developing and keeping the national and cultural identity of young people in Bulgaria. The team of the project involved university students in the research work, card-index preparation and analysis of the songs and their performance. We provoke interest in folklore and the student teachers get motivated to teach their future students in way to develop love to Bulgarian folk music and inspiration for preserving it.

17.50-18.10

**Development of Teaching-Learning Model
and Its Program Based on the Concept
of the Generating of Music for Traditional Japanese Music
in School System:
Focusing on Musical Elements**

Ritsuko Kojima (Japan)

Since the public school system began in 1872 in Japan, modern Western music based on functional harmony has been taught at every school. On the other hand, traditional Japanese music was regarded as vulgar and overlooked in school music. But in recent years, Ministry of Education, Culture, Sports, Science and Technology (MEXT) has emphasized the importance of traditional Japanese music. The development of teaching-learning method for traditional Japanese music has become a significant issue posed to school music. This study presents a model of teaching-learning method for traditional Japanese music in school music system. The aim of this theme is not to carry on traditional Japanese music, but to clarify the significance of learning traditional Japanese music from character formational point of view, especially the building of identity as Japanese. The framework of teaching-learning method was derived from music elements which make tone into music. The item of music elements is common to Western and Japanese music, although the content of music elements is different. Under the framework of common music elements, the method of comparison through listening for perception-feeling was hypothesized and the possibility of the method was examined. The essential qualities of traditional Japanese music were learned by the method. Such learning is supposed to be able to contribute to the building of identity as Japanese.

18.50-19.10

Are you listening to background music while studying?

A study that explores the background music played while students of three different age groups listen

Anastasia Kotsopoulou (United Kingdom)

This research explored age differences in the perceived effects of background music on studying. Rating scale questionnaires were administered to six hundred students in three age groups, 12-13, 15-16 and 20-21. The questionnaires explored the use of music in everyday life, the extent of listening to music while studying, the kinds of tasks where background music was played, the perceived effects of music on studying, the types of music listened to while studying and the factors that influenced the decision to listen to music while working. There were significant age differences in relation to most aspects of listening to music in everyday life, the moods which stimulated listening to music while studying, and factors which triggered music being turned off. There were few differences in relation to the kinds of tasks where music was played. Music appeared to play an increasing role in students' lives as they grew older while they also became more aware of its effects on their studying. Experimental research is needed to verify these findings.

19.10-19.30

**Sound worlds to teach in the Cypriot Music Curriculum
for Primary school: Educational Policy, teachers' priorities
and children's preferences**

Natassa Economidou Stavrou (Cyprus)

This paper aims to identify the relationship between the official, the offered and the received music curriculum regarding the "palette of sound worlds" taught to children in Cyprus Primary schools. What are children supposed to sing or listen to in the music lessons according to the Music Curriculum document? To which sound worlds do the music textbooks give emphasis? To which sound worlds do teachers focus during their teaching? And finally, which sound worlds do children prefer? Is there a match between them? Evidence was gathered from the document of the Cypriot National Curriculum and in addition, an attempt was made to investigate the existence of activities that facilitate and promote a variety of sound worlds for the children to discover in the official music textbooks for primary school. The offered curriculum was investigated through a questionnaire administered to 193 music teachers (specialists and generalists) aiming to identify whether they gave emphasis to popular music, world music, traditional and/ or Western classical music in their music lessons. The received curriculum was investigated by a questionnaire administered to 1196 students attended the 6th grade. It seems that there is a mismatch between intention and reality as far as the teaching of various

sound worlds is concerned. The mismatch exists not only between the official curriculum document and the experiences of the students, but between the curriculum and the music textbooks as well. As far as the offered and received curriculum is concerned, the sound worlds that according to teachers and students were used more often in the music lessons differed extremely with the ones the students would like to be engaged with outside school, and also differed with the emphasis in official curriculum document.

Session 10 *Chair: Dimitra Koniari*

19.40-20.00

**Traditional music models in children's
(preschool and primary school age)
perception and understanding of musical concepts**

Vassiliki Reraki (Greece)

The starting point of our preoccupation for the present paper is the assertion that all individuals belonging in a specific culture receive and transmit the values and characteristics ruling her. Therefore the children, as many and different researches indicate, assimilate elements of the specific language of their musical environment using methods of informal learning, imitation of models and spontaneous acquisition of musical abilities. Our aim, through the realization of an experiment with children of preschool and primary school age is to investigate the ability of subjects to perceive and understand basic musical concepts when they are related to characteristics of their musical idiom. Components of music like color, melody, rhythm and form will be studied in relation to stimuli from the Greek traditional music. Will the children show, through their performances in the tests, a cognitive and esthetic preference for the traditional models? How can we interpret this tendency of our subjects according to the reports of the recent theories of Music Psychology? Which is the role of formal education to the valorization of traditional music as an educational tool?

20.00-20.20

**Does culture influence the reported experience of performance anxiety
in musicians? A comparative investigation of British and Cypriot
adolescent musicians**

Ioulia Papageorgi (Cyprus)

This paper focuses on comparing the experiences of British-based and Cypriot-based young adolescent musicians in terms of performance anxiety. 410 young musicians aged 12-19 responded to a newly-developed self-report questionnaire that dealt with a range of learning and performance issues, including performance anxiety. Performance anxiety was measured with the Adolescent Musicians' Performance Anxiety Scale (AMPAS), developed specifically for the needs of the study. Differences between the two cultural groups were observed across a number of issues related to performance

anxiety, which indicated that the cultural context of learning can influence performance anxiety. Cypriot-based students had higher scores on the AMPAS compared to the British-based students. Differences were observed between the two nationalities in the intensity of performance anxiety when considering anxiety in relation to age, but not in relation to gender. Whilst British students tended to get more anxious as they became older, Cypriot students tended to get less anxious with the passage of time. Female students were more anxious than male students in both cultural groups. Differences were also observed between Cypriot and British students' approaches to learning and in relation to the type of musician that each cultural group mostly represented. Cypriot students showed more susceptibility to experiencing maladaptive performance anxiety (anxiety that has a negative impact on the quality of playing) compared to the British students. Possible explanations for these differences will be given, followed by a discussion on the implications of these findings and the needs of music education in Cyprus and the UK.

Workshops Schedule

Saturday June 30

9.00-12.00

1. Peter Tzanakis & Argyro Stavridi: Ring around the rosie... we all play, learn and create together. A music pedagogic process using selected traditional games (p. 23)
2. Thomas Maropoulos: Harmony and Music Analysis in Music Schools' teaching programs. A proposition through a workshop (p. 23)
3. Athina Karavoltsoy: Greek demotic songs: Seeking the values of content and expression through educative drama techniques (p. 24)
4. *Elate na Paiksoume* - Heleni Zisopoulou: Vassili's: Ten creative steps for a school music-theatrical performance for the 25th of March commemoration (p. 24)

17.00-20.00

1. Aristides Papanikolaou: Body rhythms, community rhythms, earth rhythms (Organic time and the birth of rhythmomelody through the drum and flow method) (p. 25)
2. Elisavet Perakaki: Teaching World Musics and Thinking skills. Think... Organize... Teach... Evaluate (p. 25)
3. Despina Mattheopoulou: Around the world in...3 hours (p. 26)

Sunday July 1

Morning Workshops

1. 9.00-12.00: Maria Kinigou-Flamboura: Ancient Greek metrical feet and their application in movement (dance-rhythmic) and logos (p. 27)
2. 9.00-12.00: Kadna Pinheiro Cordeiro: Brazilian Music and Hullabaloo (p. 27)
3. 9.00-10.30: Efi Vetoulaki: Meeting the musical instruments of a band through a fairy-tale and using multimedia applications (p. 28)
4. 11.00-13.00: Maria Kourkourika & Tzeni Moraiti: Interdisciplinary approach to knowledge: Utilizing cultural material through music (p. 28)

Afternoon Workshops

1. 16.30-20.30: Dora Psaltopoulou: Music Therapy: Harmonizing essential trans-cultural elements (p. 29)
2. 17.00-20.00: Christos Erkekoglou: Activities with percussion instruments - African rhythms (p. 31)

Saturday June 29 9.00-12.00

1. Peter Tzanakis & Argyro Stavridi
Ring around the rosie... we all play, learn and create together.
A music pedagogic process using selected traditional games

In a multicultural environment like a school, music education needs an ever-growing number of ways of expression and creation. The traditional playful activity, Greek or foreign, is such a way. Through experiencing, analyzing and processing it, it can help the teacher-musician highlight musical elements in a simple and creative way, always based on the imagination and the creativity of his/her team. In this manner, the activity itself becomes a valuable tool. This is exactly what this workshop is trying to present, by introducing the participants into an activity and creation process, with known and perhaps unknown traditional games from Greece and abroad.

Therefore, the workshop accomplishes its goals as described below:

FIRST PART (the team works under guidance)

Stage a: This stage (introduction) aims at activating the participants, at the operation of the team and the communication of its members. Its ends with the game "Patty cake patty cake" when the team experiences the game purely for entertainment.

Stage b: During the second stage, the successive repetitions of the above game lead the team to interactively highlight and process all musical elements that arise.

Stage c: At this stage, the team uses the playful activity to work on the musical elements by intervening esthetically on it, leading to variations and transitions.

The first part concludes with a process of evaluation and review.

SECOND PART (the team acts on its own)

This is the time when the team will apply the knowledge gained. It will be presented with traditional games such as: "The frog", "The cat", etc. After determining didactic objectives and working according to the above three stages, the team will present the outcome.

2. Thomas Maropoulos
Harmony and Music Analysis in Music Schools' teaching programs.
A proposition through a workshop

Teaching of Greek traditional music as well as of the so called "Western Music Culture" is an indisputable reality for every level of education in our country. Besides its positive extensions, it should be emphasized that it is absolutely realistic since the allegation that "as people we belong to both these cultures" is a resolutely prevalent, even though many times controversial, point of view. The scope of this workshop is to show that the teaching of Harmony, an important parameter of European Music, as it is performed in our days in Music Schools, goes through a crisis and it is essential to be handled in a different way. So, the teaching model of Western Music tradition, provided that it is considered suitable for the specific course to be reproduced and adapted to this sensitive sector of Greek school education, is of prime importance to be seen in a distinctly defined way and to be radically restructured.

3. Athina Karavoltso

Greek demotic songs: Seeking the values of content and expression through educative drama techniques

Map making. After listening to the song (Stergios, Thrace), the group is invited to draw the space and the environment described in it (the village, the wedding preparations). Building the role-Still images. In groups of five, the participants are asked to create 'still images' representing the action. Building the dramatic context-creating role commitment. The groups watch each other, create a caption for each image and then volunteers are invited to touch somebody in the image and speak for them, trying to trace their thoughts. After that, the heroes of the images 'get alive' and they can now speak for themselves, by addressing the others in the image and using only one phrase. Improvisation-forum theatre-dramatic tension. The members of each group improvise into role, exploring the tension between the old and the new, between the need for self-determination and the need for social acceptance. The audience can now intervene, take the place of the heroes (one at a time) and change the situation to another direction. Reflection-Conscience alley-resolution. The group forms, with its bodies, an alley, where the hero (one member of the group at a time) walks, while at the same time listens to the voices in his head, which in fact are the words of the rest of the group. The whole group, later, discusses their preferences on the ending of the story. Analogy-energetic use of melody. The group is invited to discuss similar situations between children and their parents in modern society. After the discussion, the group is asked to write new lyrics for the song, that will describe a modern situation. Rhythm-choreography. The group is asked to listen to the song and at the same time clap hands following the rhythm. They are, then, invited to create their own dance, by adding a different movement each time. In groups of four, the participants try and perform their dances. The same rhythm can also be followed by using percussion instruments. Finally, the groups are invited to combine sounds and movements in a musical performance.

4. "Elate na Paiksoume" Artistic-Pedagogic Group

Vassili's: Ten creative steps for a school music-theatrical performance for the 25th of March commemoration

"Ten Creative Steps" constitute a proposal for preparation and creation of school music-theatrical performances in Primary Education, with children of school and preschool age. They comprise a methodological tool for music teachers and general education teachers and can help them to organize the process for the performance formation so that to ensure the quality of the outcome with regard to text, movement, music, stage sets and costumes. The particular methodology attempts to contribute in the organization of specific points, providing the axis of creativity via the energetic participation of children, in all stages, taking into consideration the advantages but also the reverses of school. "Vassili's": This piece of Greek folk poetry (*demotiké*) underlies as inspiration for musical and theatrical action. In this workshop, the participants will work out values and ideas ("key-words") through music, dance, theatrical and drawing activities/games, based on

codes and rules common in the arts, so that they will be ready to deepen to particular meanings and to prepare themselves bodily and affectively for ascription. Finally, we shall attempt the functional connection of these activities to other subjects of curriculum.

The workshop will be developed in three parts.

A. Theoretical introduction: main principles and axes of the program (holistic methodology in arts education, curriculum integration).

B. Experiential method for teaching and learning: participants through action will know the proposed significances and their function in the arts.

C. Peer-work, where participants will work interactively and urge about their personal view in regard to the content of the poem and to extensions to other curricular subject areas.

Saturday June 29 17.00-20.00

1. Aristides Papanikolaou

Body rhythms, community rhythms, earth rhythms

(Organic time and the birth of rhythmomelody through the drum and flow method)

The hidden potential of African polyrhythmic music and their contribution to primary communication. Intercultural music as an element of intercultural communication and identity. The invention of the autodidactic music teaching approach through the drum and flow method. I have prepared for you three musical examples of rhythmic pulse settings: (a) Kpangolo, rhythm and dance from Ghana, (b) Yankandi, rhythm and dance from Guinea, and (c) Shamba, rhythm and dance from Brazil.

2. Elisavet Perakaki

Teaching World Musics and Thinking skills

Think...Organize...Teach...Evaluate

World Musics is a topic, not "favorite" to the majority of music teachers, because their studies may focus on classical or other kind of music, such as Greek traditional music. The result is that pupils lose the opportunity to learn about World Musics and express themselves through them. On the other hand, this topic is important in the frame of globalization and the contact with people all over the world. The aim of this workshop is to introduce the participants in various World Musics, to present the thinking skills as a useful tool in teaching and to encourage them to organize a variety of activities and actions.

The activities of the workshop will contain:

1. Comments on many photographs (in order participants to make conclusions)
2. Listening in a variety of musics all over the world
3. Music actions with singing and dancing
4. Playing with rhythms.

The participants may take part in many activities, which will include music, songs and dance. Co-operative learning will be main teaching tool. At the end of the workshop participants will hopefully discover new ways of teaching World Musics and will enhance their ideas.

3. Despina Mattheopoulou

Around the world in... 3 hours

From very early times up to and including the present, music has played a significant role in every culture. All over the world, people express their feelings, grow up and educate their children, cultivate and develop themselves through music. However, music is not a universal common language. Each culture approaches it differently according to their geographical area, religion, history, political and social situation, economy, traditions and spiritual needs. Hence, each culture has its own melodies, rhythms, forms, songs, notation, instruments etc. In addition, music has a particular function and use in every culture. It is commonly accepted that music is an integral part of children's education. However, what kind of music should children be taught in multicultural countries? It could be argued that music from all over the world should be included in every country's music curriculum. This would give children the opportunity to explore, learn, compare and experiment with different kinds of music, and to develop and cultivate their musical abilities. The questions that now arise are: Is it possible for a music teacher to teach music from all over the world? How many teaching hours have to be spent in order to teach world music appropriately? What knowledge does a music teacher have to possess about each country/culture whose music s/he teaches. It is impossible for most teachers to be experts in all world music. However, as Swanwick (1988) points out, teachers must be sensitive to much of world music and should be skilled in at least one branch of it.

The aim of the workshop is to present its participants with teaching methods of music from around the world. According to the Greek Music Curriculum (GMC), music is a driving force for stimulating our creativity and guiding our imagination. The GMC promotes the expression of ideas, thoughts and feelings through the study of Greek music heritage and other foreign music styles, in order to make music the means of bringing different cultures closer together. Within the context of a fairy tale, participants will compare Greek folklore songs, games, and dances to those of other cultures from all five continents, with the use of movement, singing, and improvisation on Orff's percussion instruments. Additionally, we will also see how music can affect and be affected by religion, customs and other social factors. In this highly productive four hour workshop, we will explore new teaching methods for incorporating music from around the world into the lesson plan and ultimately the classroom.

Sunday July 1 Morning Workshops

1. Maria Kinigou-Flamboura

*Ancient Greek metrical feet and their application in movement
(dance-rhythmic) and logos*

The aim of the workshop is to present movement and rhythmic elements from traditional dance, free movement and logos.

2. Kadna Pinheiro Cordeiro

Brazilian Music and Hullabaloo

In these workshops, participants will have the opportunity to address issues common to any National Curriculum regarding music learning objectives related to rhythm, melody and ensemble skills; concentration and thinking skills; aural skills; social and cultural awareness. For my master degree with the title of Music and Education: Being Distinct in a Multicultural Society, music teachers from mainstream schools in the North of London were interviewed. It was revealed that the problems of lack of time and financial resources faced by them were the same as the Brazilian teachers and many others around the world. The solution to these difficulties could be to create our own repertoire and instruments. The method of music education, Hullabaloo, was developed as a parallel project to flute lessons with English students. The insight came to us when exploring the flute as a percussive instrument (opening and closing the keys without blowing). We realized that it was possible to carry out many experiments with sound effects by making our own instruments. We started then producing a repertoire and sound design for stories of different themes created by the students.

Hullabaloo means the pedagogy of sound, in other words, a learning process that uses music as a vehicle to: educate the ear, gain knowledge about different cultures, and learn to respect them with a possibility of awakening ones vocation and interest. Hullabaloo uses three key elements found in the Brazilian culture, creativity, experimentation and improvisation, and has an objective to promote music education through the composition of songs and instrument making. Being a constant work of imagination and creativity, Hullabaloo workshops can include everyone in the process of making music. Even those who consider themselves as being out of tune and rhythm. Consequently, any theme of any subject can be used as a spring board for composing, thus allowing teachers to take advantage of a transdisciplinarity approach. In these workshops the participants will also have the opportunity to: make instruments from recycling material, try out Brazilian instruments made by craftsmen such as berimbau, learn about Brazilian rhythms such as maracatu, coco and baião, compose using Brazilian rhythms, have an overall understanding of and interest in music from around the world, particularly Brazilian music and gain cultural, geographical and historical knowledge of Brazil.

3. Efi Vetoulaki

Meeting the musical instruments of a band through a fairy-tale and using multimedia applications

This laboratory intends to present this band musical instruments in the most pleasant way. Each musical instrument is presented by funny dialogues and theatre narrating. Using more and more the audience's senses (listening and seeing) and motivation to participate in many narrating points through musical games, gives the sense that time passes very quickly. Using multimedia application to present the musical instruments, gives narrator the comfort to show a clear picture about the subject he/she is occupying with. The listener has got the ability to understand more meanings and to participate to the educational process with much greater interest.

The purposes of this laboratory are the following:

- To make the children able to recognize the band musical instruments
- To separate the sound colours of the musical instruments in a band
- To memorize the instrument names
- To recognize the morphological differences
- To learn how to put the musical instruments in categories of: wind instruments, timpani end strings and to understand why there are no strings in a band
- To recognize the sub-categories
- To understand what a contactor is, his/her role in the music group
- To learn which is each musician's role in the music group
- To improve their imagination
- To use their listening memory through musical games
- To learn how to listen carefully
- To distinguish several musical motifs
- To justify which the musical instruments are
- To justify which musical instrument can match to an animal or a way of walking or a movement

4. Maria Kourkourika & Tzeni Moraiti

Interdisciplinary approach of knowledge: exploitation of cultural content through music

The present two-hour workshop aims at introducing teachers of pre-school and early-school children to teaching strategies and material for music activities in accordance with the educational targets of the Cross Thematic Curriculum Framework for Compulsory Education through music listening, singing, rhythmic expression with speech and movement, percussion performance, musical instrument making, music reading and writing, improvisation and composition. Proverbs, fables, tales, myths, traditional children games, traditional children songs, popular traditional songs will be used in the context of an original and pleasant game that draws from such fields as reading, writing, oral communication, mathematics, geography, history, natural sciences,

biology, drama, art, physical training and informatics. During the workshop, participants will come to experience musical concepts by approaching them from different disciplinary perspectives, while utilizing cultural material as content of the activities they will be asked to participate in. Through the use of a variety of different elements of traditional and popular culture, the aims of the program for the organization and development of music activities along the three axes of the Cross Thematic Curriculum Framework for Compulsory Education (Performance, Composition-Creativity, and Evaluation) will be accomplished.

Sunday July 1 Afternoon Workshops

1. Dora Psaltopoulou

Music Therapy: Harmonizing essential transcultural elements

A'. Philosophy

The universe, as we know it, is based on the principle vibration. Vibration refers to the fluctuating patterns of any discernable form of energy. Sound refers to the audible range of vibration; therefore, sound is audible energy. Music involves the structural arrangement of sound to provide a context for an experience. The body is a context for experience. The body has musical design. We embody music. And the body has its own music, as well as every community and nation. We have the impression that styles of music are merely the outcome and expression of civilizations and national feelings. As if the civilization comes first and its characteristic species of music afterwards. But history proves exactly the reverse: an innovation in musical style has invariably been followed by an innovation in politics and morals.

The Chinese emperor Shu, in order to control his vast empire, he was inviting musicians, representing their own regions. If he listened to their music influences from the neighbour enemy countries, he would then visit those regions to reestablish order. When Ayatollah Khomeini became the leader of Iran one of his first acts was to outlaw all forms of music other than traditional Iranian.

The theory of the four humors, the corresponding four qualities of matter, and the resultant humoral pathology began with Hippocrates and prevailed for over 2000 years. It was based on the Pythagorean emphasis on the number four, consisting of 2 pairs of opposites, and the cosmogony of Empedocles stating that: all material existence, animate and inanimate, ascribed to the various mixtures of the 4 elements: earth, water, air, fire. Music is one of the essential factors in the process of forming a cultural identity, since it is directly connected with the human body and the 4 elements of nature, which along with the element of ether, become 5 (see table, p. 30). The individual's music is influenced by culture. And the individual's culture embodies his/her unique music. Music therapy stands for the harmonization of the transcultural elements of nature, in the body and in the music.

Interrelation of some corresponding basic elements which compose a cultural identity

Elements of nature	Humoral psychopathologies (16th century)	Body-humors	Body-areas	Weather	Body-voice	Musical instruments	Tempi	Musical intervals
Earth	Phlegmatic	phlegm	bladder	cold	bass	percussion	largo	unison
Water	Melancholi	black bile	pelvic organs	humidity	tenor	brass	adagio moderato	2nd -7th-
Fire	Sanguine	blood	solar plexus	heat	soprano	strings	allegro	3rd-6th
Air	Choleric	yellow bile	chest	dryness	alto	woodwinds	presto	4th-5th
Ether	lack of revious characteristics		throat				no specific-pauses-cadences	octave

B': Experiential (210')

Focus on the recognition, identification and process of the 5 nature elements through the body and interpersonal relationships, aiming the creation of healthy transcultural social bondings. The experiential involves: listening to various styles of music (90'), improvising: speech, vocals, singing, instruments in groups, dyads and triads(120').

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2. Christos Erkekoglou

Activities with percussion instruments - African rhythms

Getting to know a wide variety of percussion instruments (Greek, African, Latin, etc). The charm of the African rhythms and percussions is becoming the tool for teaching simple musical concepts, 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.

Authors CVs

Sophia Aggelidou is a graduate of the Department of Musical Studies of the Aristotle University of Thessaloniki. In her Bachelor Dissertation she worked on Musical Iconography supervised by Professor Alexandra Goulaki - Voutira. She attended musicology and choir direction in Music Academy Pancho Vladigerov in Sofia, Bulgaria. She is a member of the research team of the archive of Musical Iconography of AUTH and in the team of the cultural institute of the party of Pireos bank for the re exhibition of the Museum of Greek musical Instruments. Since 2003 she teaches music in primary education. She has published various articles in pedagogical and musicological journals. She is president of the committee of the union of graduates of the department of music studies of AUTH and a member of the Board of Directors of the Greek Society for Music Education. She speaks English, Italian and Bulgarian. She is PhD candidate in Ionian University under supervision of Pr. Haris Xanthoudakis and studying Greek Culture in the Open University.

Polyvios Androutsos (Ph.D.) is a music education specialist and researcher. He has published a book and over 60 articles in Greek and International journals for music education as well as given lectures and held seminars in Greece and abroad and has been part of editorial boards for music education and musicology journals. He has taught music in primary and secondary schools, worked with children with special needs, as well as music education courses at the Department of Music Science and Arts, University of Macedonia, Thessaloniki and at the Faculty of Training Teachers for nursery schools at the Technological Educational Institute of Thessaloniki. In 2001 and 2003 was appointed by the Pedagogical Institute to serve in critique committees for textbooks and supplementary teaching materials. He is a founding member of the Greek Society for Music Education (GSME), where he served as president (1997-2003, 2006-2007), and as vice-president (2003-2006). He is also a member of the Board of Directors (2006-2008) of the International Society for Music Education (ISME) and served (1997-2006) as contact person for Greece at the European Association for School Music (EAS). He is a member of the Editorial Board of the scholarly journal *Musical Pedagogics* published by GSME and the *International Journal of Music Education: Practice* published by ISME.

Despina Bouldi was born in Psahna of Evia. She holds a BA degree in Kindergarten Teaching from University of Ioannina, where she works on her Ph.D. thesis, while she is a Propondis Foundation scholar. She also holds a degree in Piano and in Music Theory (Harmony and Counterpoint degrees). She has taken part in many seminars and she has attended the one-year course of Moraitis School on Orff's and Dalcrose's musicpedagogical methods. She has taught music at preschool age in schools and conservatories, while since 2003 she works as a kindergarten teacher in public primary education. She is a member of G.S.M.E. and I.S.M.E. Her research interests are related to emotional responses to music at all ages and particular at the preschool and school age as well as to emotional intelligence in relation to music.

Smaragda Chrysostomou (PhD): is currently an Assistant Professor for Music Pedagogy and Didactics in the Faculty for Musical Studies in the University of Athens. She has graduated from the Faculty for Musical Studies of the Aristotle University of Thessaloniki. Since the

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Kadna Pinheiro Cordeiro started her music studies at the age of 5. With a Bachelor degree in Music and only 19 years old, she won a competition to teach flute in one of the most prestigious music courses in Brazil at the Federal University of Santa Maria. She moved to London in 1986 where she spent 15 years. Kadna studied at the Guildhall School of Music and Drama, did a Masters degree in music education at Middlesex University, lectured in five schools, gave private lessons, was a resident musician at the Brazilian Embassy and developed a music education project called Hullabaloo. At present she teaches music at the American School of Recife, Brazil, conducts the flute and percussion orchestra *Sons da Vila*, runs Brazilian music and Hullabaloo workshops. She has articles published in cultural magazines and newspapers and has presented works in the conferences of the Brazilian Music Education Association.

Lori Custodero (Ph.D.) Associate Professor of Music and Music Education, has established an Early Childhood Music concentration at Teachers College, Columbia University, that integrates pedagogy and research through both theory and practice. Her background includes degrees in piano performance and music theory: her doctorate in music education is from the University of Southern California. Prof. Custodero's research has focused on children from infancy through preadolescence, and adults as musicians, teachers, and parents, and she has presented and published on issues of musical challenge, engagement, and meaning in classrooms, playgrounds, and family settings. She has served in various professional leadership roles both nationally for the National Association for Music Education (MENC) and the American Orff Schulwerk Association (AOSA), and internationally, recently completing a 6-year term on the ISME Early Childhood Commission.

Konstantina Dogani is a Lecturer in Music Education at the Department of Preschool Education, Aristoteleian University of Thessaloniki. She has also taught Music Education at the University of the Aegean, Department of Preschool Education and Educational Design and at the University of Exeter, England. She has worked as a preschool teacher and a music teacher with children from primary to secondary school age. She obtained her PhD from the University of Exeter, England and her MA in Music Education from the University of Reading, England. She holds a BA in Preschool Teaching from the University of Athens and a Piano Diploma from the Conservatoire of Athens. She participated in music educational seminars and has played as a soloist in Greece and abroad as well as with the orchestra Parthenopea in Napoli, Italy. She is composing music for children, children's theatre and puppetry. She is co-ordinator for Greece for the European Association for Schools music (EAS) [<http://eas.punkt.at/>]. Her research interests involve exploration of pupil-teacher interaction during creative music-making in classroom settings and teacher preparation for

the development of reflective thinking in the teaching of music.

Zoe Dionyssiou is a Lecturer in Music Education at the Music Department, Ionian University. She studied Education (Department of Early Childhood Education) and Music (Piano, theory and analysis of Western music, and Byzantine ecclesiastical music). She holds an MA and PhD in Music Education from the Institute of Education, University of London. Her publications include research on music education with reference to the teaching of Greek traditional music, the Music Schools of Greece, globalisation and its effect on Greek music and music education, the teaching of music in school and community and other issues. She taught in preschool and primary education in UK and in music education seminars in Greece and abroad.

Markos Dragoumis was born in 1934 in Athens. He studied the piano, advanced music theory and Byzantine music under the tutelage of M. Palladios, J. A. Papaioannou, S. Kara, and others. After the completion of his studies in Athens in 1962, he won a scholarship from the British Council and moved to England, where he started his postgraduate studies in musicology under the supervision of Egon Wellesz. After his return to Athens in 1964, he worked as a high school music teacher at Athens College until 1988 and taught music history at the Athens Conservatory from 1970 until 2003. For 35 years he has been collaborating with the Music Ethnographic Archive, which he nowadays serves as its director. He has published numerous essays in musicology (books, recordings, articles), has participated in many international musicological conferences and has been a member of the International Musicological Society. In 1991, he received an award from the Athens Academy for his life-long contribution to the musical life of Greece.

Natassa Economidou Stavrou was born in Cyprus in 1974. She is Music BA holder from Music Department of the University of Athens, MA holder from the University of Reading in the field of Music education. She gained her PhD (Honors) from the Department of Philosophy, Education, Psychology of the University of Athens in 2004. She presented papers in International Conferences (ISME, MTPP, SEMPRES, EECERA, RIME, EERA, ESCOM) regarding Music Curriculum design, practice and evaluation, teachers' and children's attitudes towards Music as a part of the School Curriculum, the use of interdisciplinary approach in pre-primary school music classes and teacher education. Her articles have been published in Greek, English and American Refereed Journals for Education and Music Education. She is a member of several scientific organizations and the vice-president of the Cyprus Musicological Society. She has lectured in the field "Methodology of Music Teaching and Learning" at the Department of Education at the University of Cyprus from 1998-2006. From October 2006 she works as Assistant Professor in Music Education at the Music Department of Cyprus College. She is a member of the editorial committee of the *International Journal for Music Education: Research*.

"Elate na Paiksoume" Artistic-Pedagogic Group: The group was formed in 1986 and, taking action in aesthetic education, has chosen the game as their basic method to approach the arts and proposes the combination of arts in the aesthetic education curricula. It plans and organises: a) workshops and seminars, b) art festivals to animate children, c) meetings and conferences for the promotion of inter-scientific dialogue, d) programs of aesthetic education. Publications: *"The school as a workshop of art and creativity"* (1994), Thessaloniki: Institute of

Modern Greek Study - Manolis Triantafyllidis Foundation: "*Ten creative steps for performances at school*" (1998), Athens: Kastaniotis. "*The Play at the educational process*" (2004) Thessaloniki: University Studio Press. Members: *Georgia Gana*, musician, music educator, dramatic game animator. **Heleni Zisopoulou**, kindergarten teacher, postgraduate student in the T.E.P.A.E of Aristotle University of Thessaloniki. *May Kokkidou*, Musician, music educator, kindergarten teacher, special scientist and Doctor candidate at Department of Elementary Education, in University of Western Macedonia. *Panayjota Hajyikamari*, Teacher, dramatic game animator.

David Elliott is Professor of Music and Music Education at New York University. Before coming to NYU in 2002, he was Professor and Chair of Music Education at the University of Toronto for twenty-five years. He has also served as a Visiting Professor at several university music schools including Northwestern, Indiana, the University of North Texas, the Puerto Rico Conservatory of Music, the University of Limerick (Ireland), and the University of Capetown (South Africa). He is the author of *Music Matters: A New Philosophy of Music Education* (1995), which is used as a basic textbook in university music schools worldwide. In 2005, Oxford University Press published *Praxial Music Education: Reflections and Dialogues* (2005), a collection of essays by nineteen international scholars who offer perspectives on a wide range of topics in Music Matters. He has given more than 200 invited lectures and conference papers at universities and meetings worldwide, and he is an award-winning composer/arranger. In 2003, Elliott founded the *International Journal of Community Music* (<http://www.eeme.gr/www.intljcm.html>), the first scholarly journal of its kind. He is also on the editorial board of six other peer-reviewed journals.

Christos Erkekoglou studied tonal harmony, music pedagogy, percussion as well mathematics in Thessaloniki Greece. He studied traditional Greek rhythms and *toumbelek* with Giorgos Maurommatis and attended numerous seminars on African and Latin percussion in Greece and Austria. He is teaching music and movement education in schools, music schools, nursery schools and workshops and percussion to children and adults. He presented numerous seminars on the teaching of traditional rhythms from Greece and around the world, as well as percussion technique. He has published articles on music education. He is a founding member of *Kroustophono percussion studio* and ex-member of the General Assembly of the Greek Society for Music Education.

Maria Kinigou Flamboura: Kinigou-Flamboura Maria. She has specialized in the study of issues that relate to the field of Rhythmic Training, as well as to the field of Music and Movement for young children (preschool and school age). She has participated in the workgroup that drafted Law 1158/81 on the organization and administration of Schools of Higher Artistic Education, as well as the Presidential Decree 372/83. She has participated in the workgroup that drafted the music programs on behalf of the Ministry of Culture and the workgroup that drafted the programs on Greek dances. She has also served as a special consultant in the organization of the Psychomotor Training Program for pre-schoolers for the Pedagogical Institute. She has taught in Pratsika School, in the Pre-school Teachers Training program of Marasleio Pedagogy School for Elementary School Teachers, in Moraitis School, in Hill School, in Anavriton School.

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Lucy Green is Professor of Music Education at the Institute of Education, University of London. She is the author of: *Music on Deaf Ears: Musical Meaning, Ideology and Education* (1988), *Music, Gender, Education* (1997), and *How Popular Musicians Learn: A Way Ahead For Music Education* (2002), as well as numerous articles and book chapters on music education and the sociology of music. She has given keynote lectures and seminars at conferences and universities in Europe, Asia and the Americas, and sits on the editorial boards of various journals including: *Music Education Research*, *Popular Music and Gender*, *Education, Music and Society*. Her current research, which forms part of the UK Paul Hamlyn 'Musical Futures' project, is a practice-based curriculum research-and-development project which aims to bring informal popular music learning practices into formal education.

Jere T. Humphreys is a professor of music education at Arizona State University (USA). Known for his versatility in teaching and research, he has presented papers, lectured, conducted research, consulted, and presented keynote and other major addresses in twenty-four countries on six continents and over half the American states. The author of more than ninety publications, he has served on the editorial committees of twelve scholarly journals and as editor of one. He is a Senior Fulbright Scholar and recipient of the 2006 Senior Researcher Award from MENC: The National Association for Music Education and has worked for the U.S. Department of State and on projects sponsored by the U.S. National Endowment for the Arts and the European Union/Greek Ministry of Education. He is currently a Distinguished Visiting Professor at Cyprus College and a scientific advisor and editorial committee member for the Greek Society for Music Education.

Athina Karavoltso. She was born in Alexandroupolis, in 1973. She has a degree in Mathematics (University of Patras) and in Theatre Studies (University of Athens). She has also studied creative dramatics (ANIMA, private institution,) and followed an eighty-hour course in Educational Drama. She is now a post-graduate student in Drama and Theatre in

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Anastasia Kotsopoulou is a Psychologist and musician. She studied her Masters and PhD in the Institute of Education, University of London. She works in the private sector as Psychologist, teaches Psychology to teachers and has participated in programs of the Greek Ministry of Education. Her research interests include psychology, education and music and the combination of the above in the field of the effects of music on studying, behaviour, and everyday activities. She holds the Psychology section of the magazine "health and quality of life" participates in the TV programme "Smell of Greece" and is speaker in a number of conferences and congresses in Greece, UK and abroad. Her publications include a number of articles and books. She is Chartered member of the British Psychological Society, Society for Education, Music and Psychology Research. She is married and has two children.

Kourkourika Maria: She has studied the piano, music theory and harmony at the Macedonian Conservatory of Thessaloniki. She has also studied Economics at the Aristotle University of Thessaloniki. She has specialized in music pedagogy at the "Music College Conservatory" and is currently teaching music at the kindergarten level in schools and conservatories in Thessaloniki. She has also taught at the pre-school teacher training school of the Aristotle University of Thessaloniki as well as in various teacher education seminars organized by the Peripheral Education Centers of Thessaloniki. She is the secretary of the Greek Society for Music Education and member of the Greek Carl Orff Association. She is the co-author of the book *Interdisciplinary approach to knowledge in preschool education, To mousiko yiasemaki. Music interdisciplinary activities.* (Athens: Metahmio, 2007) along with Tzeni Moraiti.

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Ioannis Makris (PhD) was born in Athens, in 1971. He graduated from Paris IV-Sorbonne University and he holds degrees in classic guitar studies and Byzantine music. He received his Ph.D in 2003 from the Ecole Pratique des Hautes Etudes. He attended a series of master classes and workshops as choir, orchestral and opera conductor held in England, Germany, Austria, the Czech Republic and Bulgaria. He conducted concerts held in international music festivals in Hungary, Bulgaria and Tunisia. He is one of the most active conductors in his native country. In September 2004 he undertook the artistic direction of the *Constantinople Association Mixed Choir* and has received a number of distinctions and awards for his contri-

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Thomas Maropoulos is music teacher, composer, music analyst, member of G.S.M.E. He worked at several Conservatories, at Athens University, and he is now teaching at Primary School level. He has also taken part at conferences and he has published several articles on subjects to musical education.

Despina Mattheopoulou was born in Thessaloniki-Greece. She holds a Master of Arts in Music Education from the University of London, Institute of Education, with scholarship from the Lillian Voudouri foundation. She also holds with honors the degree in Harmony, Counterpoint, Orchestration and Fuga from the "Macedonian" Conservatory in Thessaloniki. She attended the one year course of Music Education at the "Music College" Conservatory in Thessaloniki. She has taught music to children, following contemporary music education methods in private kindergartens and Conservatories in Ptolemaida, in Kozani and at the "Music College" Conservatory in Thessaloniki. She has taught in the Aristotle University of Thessaloniki, for the "Academic and Professional Improvement of Primary Education" the lesson of Music Education. She has taught music education in the Institute of Education (I.E.K) of St. Dimitriou in Athens. Now she is working in the Hellenic Conservatory in Athens. She is the author of "*My first book, theory of music*", published in October 1998, "*Mousikoponiries 1*" published in December 2004, "*Mousikoponiries 2*" published in November 2005 and "*Maro the fox goes to the Athens Concert Hall*" published in June 2006. All the books have been published from F. Nakas editions.

George Melikis was born in Meliki, Imathia in 1950. He studied, Journalism, Political Sciences and International Public Law at the Panteio University and the Aristotle University of Thessaloniki. Moreover, he attended postgraduate classes in Sociology of Mass Media in Great Britain and collaborated with BBC. Since 1969 he has been collaborating with the Greek National Radio and Television, having produced up to now thousands of radio and TV programs as well as documentaries. In 1974 he started his collaboration with the old and historical newspaper "Macedonia," serving it until it closed down in 1995. In 1996 he starts working as the chief editor of the newspaper "Aggelioforos." He has founded the Georgis Melikis Archive and Collection, which includes thousands of field notes and has published more than 40 books and CD's, some of which have been translated in English, French, German, and Spanish. He has traveled in many countries both as a journalist and as a researcher and has taught Journalism and Music Ethnography in universities in Greece and abroad. For 25 years he has been organizing the *Popular Winter Festival*, a traditional music festival with tremendous immediacy and appeal that has been taking place in the Thessaloniki Music Hall and has hosted more than 6000 traditional instrumentalists, singers, and dancers.

Tzeni Moraiti has graduated from the Pre-school Education School of Chania, the Pedagogy Academy in Thessaloniki, and the Pedagogy Department of Pre-school Education of the Aristotle University of Thessaloniki. She has completed her doctoral dissertation on popular story tales at the Pedagogy Department of Pre-school Education of the Democritian University of Thrace. She has worked for many years as a kindergarten teacher and in 2003 she was elected School Advisor for Pre-school Training for the prefecture of Magnesia. Since 2002, she has been teaching at the Pedagogy Department of Pre-school Education of the University of Thessaly. She has worked as a seminar lecturer for many years for the

Peripheral Education Centers and has participated in conferences in both Greece and abroad. Publications of hers can be found in related scientific journals. Among others, she is the co-author of the book *Interdisciplinary approach to knowledge in preschool education: Which topic should I pick to rush the clock to tick? 40 interdisciplinary approaches from September to June for the kindergarten* (Athens: Metaihmio, 2006) along with Glykeria Dianellou and *Interdisciplinary approach to knowledge in preschool education, To mousiko yiasemaki. Music interdisciplinary activities*. (Athens: Metaihmio, 2007) along with Maria Kourkourika. She is also the editor for the series of popular story tales for children *Let me tell you a story*, that has been published by Taksidiftis.

Sezen Özeke is an assistant professor at music education department at Uludag University, Bursa, Turkey. She completed her Master of Music degree (1997) and Doctoral of Musical Arts degree (2003) in music education at Arizona State University, USA. She worked as an Editorial Assistant (2000-2002) for the Journal of Historical Research in Music Education, a scholarly refereed journal published twice a year. She also worked as an academic reviewer for Making Music series published by Pearson Education, Inc., publishing as Scott Foresman. She has presented general music workshops at the American Orff-Schulwerk Association National Conference in Phoenix, Arizona; Arizona Music Educators Association In-Service Conference in Tempe, Arizona; and Greek Society of Music Education Conference in Lamia, Greece. She has also presented papers at the conferences in Turkey, Norway, Greece, Bulgaria, and in the USA. She holds Orff and Kodaly certifications. She also works as an Erasmus Coordinator at the Primary Education Department at Uludag University, Bursa, Turkey.

Ioulia Papageorgi is a Coordinating Research Officer at the Institute of Education, University of London, involved in several funded research projects in various fields of music psychology and music education. Ioulia is currently finishing her PhD investigating performance anxiety in adolescent musicians. She holds a BA (Hons) in Music from the University of Leeds and an MA in Music Education from the Institute of Education, University of London. She also holds a Piano Diploma (Distinction) and a Harmony Diploma (Distinction) from the National Conservatoire of Athens. Ioulia is an active performer and is the appointed pianist of Leandros Sitaros Choir (Cyprus), with which she regularly performs both as a pianist and a chorister in concerts and festivals held at various European countries. Ioulia has presented her work at international research conferences and seminars and has also lectured to graduate students from the UK and overseas.

Xanthoula Papapanagiotou (M.A., PhD, University of London, Institute of Education) has taught music in primary, secondary and music secondary schools in Greece. She is currently lecturing on Music Education at the University of Thessaly, Greece, at the Department of Primary Education. Since March 2003 she is serving at the post of music teachers' advisor for Northern Greece. Among her current research interests are: the musical preferences of different age listeners in everyday life situations, composing-listening-performing in the school music lesson, and the assessment of music teaching and learning.

Aristides Papanikolau is self taught in African (Djembe) and Afro-Cuban percussion (Congas), inspired by such teachers as Aja Addy (Ghana), Famoudou Konate (Guinea), Adama Drame (Ivory Coast) and Milian Gali (Cuba). At the same time and since 1987, he

has been giving intercultural seminars in collaboration with schools, theaters, open universities, and music schools on issues that pertain to the field of African and Latin-American polyrhythmic music. He has also been an active performer, performing for Greek and German radio and TV stations, as well as an experienced teacher for 20 years, teaching music education, self growth and creative expression in group settings.

Elissavet Perakaki has a degree in Musical Studies from the University of Athens, and is a Doctoral Candidate in the field of Music Education at the same University. She has worked in primary (1998-2000) and secondary schools (1998-onwards) and in conservatories. She wrote book reviews for the Music Library of Greece "Lilian Boudouri" (1997-2003). She has actively participated in a number of seminars and conferences in Greece and abroad.

Georgia Polizoï was born in Athens, where she lives and works as a teacher in Compulsory Education. She has graduated from the Pedagogical Academy in Lamia, the Philosophical School in University of Crete, the Faculty of Primary Education in the National and Kapodistrian University of Athens and now is attending the Maraslio School of Education in Athens. For many years, she has drafted and worked out projects in Environmental Education, Cultural Activities, Melina, Comenius, etc. and has taught foreign pupils. She has studied and been educated in various contemporary teaching approaches and relevant subjects have been edited or presented at conferences and seminars for teachers.

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Theodora Stathopoulos has been a music specialist at FACE (Fine Arts Core Education) School since 1992, and became head of its string department in 2000. An active music educator since 1977 in various school boards she collaborates annually with the Music Education Department of Université de Québec, Montreal in their teacher training program and is also a reviewer for the Quebec Ministry of Education. A recent nominee for the Prime Minister's Award for Teaching Excellence, Ms. Stathopoulos is a member of two national steering committees: the Canadian Commission to UNESCO on Arts and the Coalition for Music Education in Canada. Former president of "La Fondation Les amis des beaux-arts" she is presently serving as Vice-President of the Quebec Music Educators Association.

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graduate. She has attended master classes of piano, harpsichord and interpretation of Baroque music and of the 20th century and master classes of choir conduct with distinguished Greek and foreign musicians and conductors (Papadatos Iosif, Adam Panagiotis, Agrafioti Efi, Mark Kroll, Adriana Blagoeva, Anelia Stefanova, Gunnar Eriksson, Miranda Kaldi). She has also attended master classes of educational music and has taken part as an introducer in training master classes for primary and infant school teachers. She performed as a soloist or in a chamber music formation in Greece and Italy. She has recorded music for the 3rd Program of the Greek Radio. She has composed music for theatre and is also a conductor of the choir of the association of Primary Education teachers in Heraklion. She is a member of the Baroque assemblé "FIGURALIS".

Nikolina Ognenska Stoyanova is a Professor at the South West University "Neophit Rilsky" in Bulgaria and has a Ph.D in Music Education. She also delivered lectures as a part-time professor at Bourgas Free University in Methodology of Music Education, Music Theory and Solfege. Prof. Nikolina Ognenska is a Head of the Department of Music and Vice President of the General Meeting in SWU "N. Rilski". Prof. N. Ognenska is a member of ISME since 1998. She participated with workshop and papers in the conferences held in 2000 in Lincoln (Nebraska); 2002 in Malmo (Sweden); 2002 Bergen (Norway), 2006 in Kuala Lumpur (Malaysia) and in the conferences organized by the Greek Society for Music Education (2002 in Volos and 2005 in Lamia). She is a Head of the section of Union of Scientists in Bulgaria-Blagoevgrad town and member of the Managing Committee of Union of Scientists in Bulgaria. The main field of her research work is educating music teachers in elementary through high school and Bulgarian folk music, focusing especially on irregular meters. The theme of her Ph.D.(1984) is "Developing a sense of meter through improvisation in Bulgarian folk dances in the first grade". She is the author of the MELOPEIA method for developing musical skills. N.Ognenska has published a number of textbooks for school and university students. The author speaks Bulgarian, Russian and English.

Dimitrios Themelis was born in Thessaloniki 1931, he is the son of the poet George Themelis. A graduate of the State Conservatory of Thessaloniki- violin and theoretical lessons- he continued his studies in Munich with a scholarship. He was taught violin from the professor of the Supreme Musical School. Kurt Stiehler and Musicology at the University of Munich from which he graduated as Doctor of Philosophy. He was director of the State Conservatory of Thessaloniki (1971-1985) and (1985-1998) professor of Musicology and president at the School of Musical Studies of the Aristotle University of Thessaloniki. He was also the Dean of Faculty of Fine Arts at the same University. Since 1998 he is emeritus professor. He was president of the art committee of the State Orchestra of Thessaloniki. He is member of the Greek Composers Union, Honorary member of the Greek Society for Music Education. He was liaison officer in Greece of the International Council for Traditional Music and since 1994 active member of New York Academy of Sciences. In 1990 he was honoured from the Musical Association of North Greece with the gold award for his musical offering. He made many publications among others about Greek traditional music (folk music and ancient Greek music) and also about the didactic of violin, etc. Since his youth he is also occupied with composition; however the greatest part of his works was composed during the last decades, by which he formed a musical language of his own. His compositions were played in Greece and abroad.

Giorgos Tsiris is a special educator, a graduate of the Special Education Department of

University of Thessaly with participation in international exchange programs: University of Orebro (Department of Education)/Sweden as a scholar of the Erasmus Program and University of Wisconsin - Oshkosh (College of Education and Human Services)/USA. In addition, he is a diploma holder in Classical Percussions, Grade 5 holder in Electone and degree holder in Music Harmony. He has undertaken the music composition and accompaniment of theatrical performances (1st Pan-Hellenic Prize in the School Competition of Modern Theatre, 1999-2000) and he cooperates with various music ensembles as keyboardist and percussionist (2nd International Music Festival of Volos, 8th International Festival of Music Theatre, etc.). The last years he is a percussionist of the Symphonic Orchestra of Volos and he is involved in the music education and therapy of pupils with or without special needs.

Costas Tsougras was born in Volos in 1966. He began his musical studies in Volos (accordion and classical harmony) and continued them in Thessaloniki (counterpoint, fugue and composition with Christos Samaras). He studied musicology at the Aristotle University of Thessaloniki (bachelor and PhD in music analysis). He is a lecturer on music analysis at the Music Department of the A.U.Th. and a teacher of harmony & counterpoint at the State Conservatory of Thessaloniki. He is a member of Greek Composers' Union, ESCOM (European Society for the Cognitive Sciences of Music) and SMT (Society for Music Theory). His music and musicological research has been presented and published in Greece and abroad. He is the editor of the scholarly journal *Musical Pedagogics* published by GSME.

Peter Tzanakis is a graduate of the Teacher's Training College of the Heraklion, the Teacher's training department of Ioannina University, as well as of Music Theoritics. He has been working as a teacher since 1985 and at the same time he has worked systematically and occasionally with musical pre-education and education in primary schools. He has taught in seminars of further education for teachers working in creative occupation programmes of extended schedule schools and in programmes of Regional training centre of Crete. He has written the *Musical Alphabet Book "Bugs' village - Zouzounohorio"* 1 & 2 for the student, *"The Open Layout of Musical Education Lessons"* for the teacher, as well as the *File-stuff of Musical activities "Micheal, Top and we... the music friends"* for pre-school and primary education. He is the establisher, as well as the teacher of Musical workshop in 24th Primary school, which has as its aim the Further education of primary and nursery teachers in Iraklion, as far as musical education matters are concerned. Responsible and the animating spirit of Music training group of the primary school teachers Union of Heraklion. He is one of the teachers in Pangrion Conservatory of Iraklion, responsible for pre-education and first musical education classes. He's also a teacher of 5th Primary School in Iraklion and a member of G.S.M.E.

Efi Vetoulaki: I've studied the piano, advanced theory, song and musical pedagogy and Music Sciences at the music department in the Ionian University. I play the piano and the saxophone. I've worked at all the grades of the educational system. I've also worked in the National Greek Radio and the public band in the town hall of Heraclion. I've been conducting the public choir of the town hall in Hersonisos in Crete, for 2 years now. I've got 6 record works and 2 of them are in the National Library "Lilian Voudouri" in the music hall "Megaro" in Athens. I've performed musicals with scripts and music of my own. I've won literature award by the town hall of Heraclion. I have spoken in seminars and conferences about music education at the education system as well as at the 1st conference of EEMAPE. I am foundational member of the team "Music medicine". I've done 2 music editions with the centre of Technological Research of

Crete. I've been teaching at the department of Multimedia Applications of T.E.I. in Heraclion.

Petros Vouvaris holds a Bachelor's degree in Chemical Engineering from the Aristotle University of Thessaloniki, a Piano Diploma from the Sichrono Conservatory of Thessaloniki, a Master's degree in Piano Performance from the University of North Carolina, and a Doctoral degree in Piano Performance and Pedagogy with a minor emphasis in Music Theory from the University Wisconsin. He is an active performer, having given several solo and chamber recitals in Greece and the USA with a particular emphasis in 20th-century piano repertoire. His academic interests lie primarily in issues that pertain to the fields of critical analysis and piano pedagogy, with papers that have been announced in conferences, seminars, and workshops in Greece and the USA on such topics as "*Yielding to Silence: Alban Berg's Piano Sonata and Nikos Skalkottas's Second Suite for Piano*", "*44 Children's Pieces on Greek Melodies by Yannis Constantinidis: A Masterpiece of Mikrokosmic Proportions*", "*Piano Improvisation: A Valuable Pedagogical Tool*", "*Teaching Elementary Piano Technique: The First Three Years of Instruction*".

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