

6^o International Conference

of the Greek Society for Music Education

Music:
Educates
Trains
Heals



30 October – 01 November

Athens

The Athens Concert Hall 2009

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Keynote Addresses

D. Mitropoulos Hall

Friday October 30

Graham Welch

17:00-18:00

Neuropsychobiological features of musical behaviour and development

The paper reviews recent research literature to suggest that: (a) the structure and functioning of the brain relies on the networked integration of relatively specialised modules; (b) a key property of the brain is its neuroplasticity; that is, it has the ability to form new neural connections in response to experience; (c) there is an integration in function between the human body's three main systems: nervous, endocrine, immune, which together may be considered to be a human 'bodymind' and (d) although there may be some form of hemispheric (left/right) bias in the underlying neural activity for musical perception, nevertheless, common musical behaviours that are valued and practised by social groups are normally multi-sited. Links are made into how these various elements are combined to create behaviour, development and learning, both within and beyond music.

Saturday October 31

13:20-14:20

Athanasios Dritsas

Music Medicine Intervention: a complementary therapeutic tool for the cardiovascular patient

Objectives: Recent studies have suggested that listening to music may reduce stress, alter mood profile and improve hemodynamics via a brain-heart relaxation interaction. The aim of the present study was to examine the effects of music on hemodynamics, neuroendocrine function and also on stress perception and mood derived via psychometric questionnaires. **Methods:** We studied 50 patients (pts) in the coronary care unit (CCU), 60 pts (30 as active and 30 as control group) during treadmill exercise testing and 26 pts with neurocardiogenic syncope during head up tilt-testing (TT). In addition 24 coronary artery bypass (CABG) pts were studied during the early post-op period prior to extubation. All patients were exposed to relaxing type selected music pieces via high quality headphones according to the study protocol. Subjective assessment of stress, anxiety and mood profile was measured using either a visual analogue scale (VAS) or State-Trait Anxiety Inventory (STAI) and the Profile of Mood States (POMS). Standard monitoring of arterial pressure, heart rate and ECG was carried out before, during and after all interventions. Patients with neurocardiogenic syncope (n=26) and a positive baseline TT repeated a second TT within 24hrs and were divided in a music listening group (n=13) and a non-music control group (n=13) during the 2nd TT. During TT blood samples for epinephrine, nor-epinephrine, prolactin and cortisol were taken. For CABG pts also the amount of opioid pain killers given immediately post-op was recorded. **Results:** 94% of CCU patients indicated that selected music can offer significant relaxation and 78% CCU patients showed >50 % in perceived stress reduction with music. A negative for ischemia exercise ECG result was more frequently associated with participation in the music listening group compared to controls (p<0.01). According to POMS score music listening favored tension-anxiety (p<0.001), depression-dejection (p<0.05) and anger-hostility (p<0.05). A significant negative correlation was detected between state-anxiety scores and time duration of the exercise test (r=-0.354, p<0.01). Music listening during TT prevented onset of a syncopal episode during

TT compared to non-music state ($p < 0.05$) in patients with neurocardiogenic syncope. Cortisol and prolactin showed a 2-fold increase during a positive TT, however this rise did not occur when TT became negative during music listening. In the post CABG music group less Pethidine (1.5 ± 10 mg) was used compared to controls (6.25 ± 11), ($p < 0.05$). Conclusions: Our findings suggest that music listening has a positive effect on stress reduction and mood changes during medical interventions in patients with cardiovascular disease. These subjectively perceived changes are associated with favourable objective changes in hemodynamic indices or the neuroendocrine profile. In addition music may influence the diagnostic outcome of an exercise test or response to tilt-testing. Furthermore music may act as a pleasant distracter in various settings possibly by diverting patient attention from the medical procedure and relieve stress

Sunday November 1

Lenia Serghi

11:00-12:00

Music and Human Substance

Music is an indispensable part of human's emotional, cognitive and social life. The last decades there is an increasing interest and extended field of research concerning the role of music, and in consequence music education, in structuring human personality. Researches and scholars of different fields, like philosophy, the sciences of music (music education, musicology, ethnomusicology), social sciences (psychology, sociology), and even neurology and biology, are making joined efforts in order to sketch the longitudinal importance of music on human substance.

Sessions

1st Session: Music, Neurosciences and Medicine

Chair: Athanassios Papazaris

Friday October 30 (Room 1: 18:00-19:30)

Dimitra Koniari

Exploring music learning through brain research: The emerging role of Neuroeducation

There are three challenges with regard to developing a meaningful link between brain research and music education. Question 1: How does the brain work in relation to music? Question 2: How does music activity influence brain functioning? Question 3: How does this knowledge help music educators or educators in general to form their teaching strategies in relation to music? Insights into neural networks supporting music thinking, listening, performing, and learning offers a new window of research in the field of music education, enabling music educators to explore educational questions (on effectiveness of their teaching strategies) on a neurobiological base. The emerging field of Neuroeducation can provide the necessary framework where neuroscientists and music educators can work together in order to implement neurobiological findings on the music educational praxis. The present paper reviews briefly the current status of the field of Neuroeducation, discusses the importance and challenges of Neuroeducation at the music educational praxis (illustrating examples from the recent neuromusical literature) and suggests future prospects.

Garyfallia E. Ntziouni

MUSIC AND MEDICINE: The relationship between music and medicine: historical inspection. "Music to heal the soul, the body and the mind"

Seeking the very beginning of the relationship between music and medicine, one should go way back to human history, where the primitive man believing in the existence of evil spirits and ren-

dering illness to their bad mood, included music into the process of healing. A historical retrospection proves that the course of music in relation to healing evolved (since Hippocrates and Plato's time and maybe even before that) to a scientific field with deductions based on studies of that time and free to a large extent (if not completely) from magical beliefs and mythic remainders. To begin with, there was the Magician -Doctor who used music in an attempt to detect the "sound mark" of the patient or of the evil spirit by which he was possessed in order to heal him. Later on, music was used by the priests -doctors for curing purposes. The ancient Greek legends, mythology and the narrations concerning the curing qualities of music, are valuable indications of the respect the Greeks have showed towards it. A great number of ancient Greek reports prove the catalytic contribution of music to therapy. These reports are actually the roots of the modern use of music in medicine. Music is presented as an important medical means through the incantation, even since Homer's time. Later it appears to heal physical diseases. A striking example of the above is the use of the sonic vibrations of the pipe for the cure of sciatica by Democritus. From Chiron Centaur and Asclepius, Hippocrates and Galenus to modern musical medicine and music therapy, the allegation that music therapeutically treatment is as old as music is proved to be correct.

Amalia Klimi

A holistic approach of childbirth experience using music as a conditioning aid: a pilot qualitative study

This pilot study aims to investigate music's effects on childbirth's experience and how music or other sounds can influence this experience. Such efforts have not been held in Greece until nowadays. A qualitative approach was chosen, according to the research protocol of Caryl Ann Browning (Browning 2000). The sample consists of three (3) primiparas, who attended childbirth education classes. A number of music therapy sessions were scheduled, for the participants to be prepared for childbirth using music as a conditioning aid. The music therapist visited the mothers-to-be at home, where music was carefully selected according to their own preferences. During childbirth the participant's partners were responsible for music's use, as the music therapist -on participants' demand- was not present. A few days after childbirth the mothers gave interviews -which were recorded- and filled in a questionnaire specifically designed for this study's needs. Results: a. music can actually be a conditioning aid -when properly used- not only prenatally but also during labor and delivery, while newborns seem to be benefited. b. indications concerning improvisational music therapy (e.g. with use of voice) and information about sound environment during childbirth occur. No evidence came out concerning i) music's effects during delivery and ii) music therapist's presence during childbirth. c. although this study's results are considered to be valid and reliable, the conclusions can not be generalized because of the study's accepted limitations. Music's appropriate use in obstetrics requires thorough investigation and further qualitative research.

Georgia G. Markea

All children by nature have a musical brain

The children's brain in Primary School is biologically musical. The embryo in the third month can hear and remember musical patterns and can associate them with feelings which they provoke. As infant he or she has developed to a certain extent musical skills. Studies have shown that what makes the difference is the way in which musicality can be developed in the environment in which a child grows up. For example, the parents' musical preferences, as well as if the child is involved in Music from earliest years and with a teacher suitable for this, influence decisively the musical education the child will receive. Studies show that the earliest contact with music studies improves significantly the development of an already musical mind. Indeed this influence does not relate only to the development of musical skills but also to different skills related to sciences and arts. This proposal aims at the description and analysis of views of neu-

romusical researchers about the extent to which a child's musical abilities constitute an innate imperative but also can be developed by the teaching itself.

Eleftheria Voulgari

The contribution of music education and music listening in development and formation of the Central Neural System of students

A great number of researches have dealt with the brain and its various functions. The majority of those researches report the contribution of music in brain and cerebellum growth, in thickening the nerve-fiber tract between the hemispheres, in strengthening and helping the conduction between neurons, in faster working of the brain, in connecting and in developing the motor systems of the brain. As a result of all the above, significant functions of the brain are activated and improved. More specific, language, eyesight, hearing, coordination as well as temporary spatial intelligence (spatial-temporal reasoning), spatial visual intelligence (spatial-recognition reasoning), are activated and reinforced in a way that they develop instant correspondence to all of the eight types of Gardner's intelligence. The contribution of music seems to be also important in children's behavior. Students who had music lessons achieve high SAT scores. The aim of this study is to present the importance of music education and music listening not only for music skills' improvement but also for the many more skills that are possible for a person to develop through it.

2nd Session: Research in Music Pedagogy: Suggestions and implementation

Chair: Lelouda Stamou

Saturday October 31 (D. Mitropoulos Hall: 09:00-10:40)

Rivka Elkoshi

Children listen to a classical work:

A study of verbal and graphic responses to a piano piece by Claude Debussy

The present study deals with the musical knowledge that exists among children (age: 4.0-9.0) and their "natural" ability to interpret classical music and express it verbally and graphically. The focus of the research is the effect of age on children's production of metaphoric expressions in spontaneous speech and invented notations as they listen to a classical work. Participants were 192 children from four cities in Israel, including preschoolers and first, second and third graders. The subjects listened to a piano piece: "Jimbo's Lullaby" from "Children's Corner Suite" by Claude Debussy and expressed their impressions verbally and graphically. Three main systems of conceptualization emerged from the verbal and graphical data: (1) Atmospheric depictions of mood, and use of analogy, suggesting programme or symbolic interpretation; (2) Music remind listeners of imaginative or real-life events (3) Listeners provide musical description using strict formal terminology i.e., naming of instruments, tempo, and dynamics. Analysis of the verbal and graphic responses showed differences between children of different age groups. The study indicates that there exists a great amount of formal musical knowledge amongst children of different age levels. A study of children's responses to a classical work addressed to them may pave a way to a greater understanding of their musical perceptions and symbolization abilities. This bears a number of implications to composers who write music for children and to music educators who involve young children with classical music.

Maria Zachariadou

Musical development and instrumental music education at preschool age:

International research findings and the Greek reality

The criticality of preschool age and the importance of a rich musical environment from the beginning of a person's life, for his subsequent musical development and progress, have been the subject

of many research projects internationally. An important part of these research studies deals with singing, rhythmic activity, creativity and composing of children, their reactions to musical stimuli and the correlation of the above to findings of developmental psychology and pedagogy. Although fewer, studies related to instrumental music learning at preschool age and the correlations of it to musical development and further musical progress, show extremely interesting findings. Is a child capable of beginning learning a musical instrument at preschool age? If yes, how important is to begin this early? What is the relation between the study of a musical instrument at preschool age and the musical development and progress of this child? How much do we really know and what questions still need to be answered? The present paper tries to answer these questions through studies that have been done internationally and the very few that exist in Greece, while at the same time raises a point about the Greek status quo and needs of research and practices as far as the instrumental music teaching -especially violin teaching- at preschool age is concerned. There is already a research study in hand by the writer that deals with the knowledge, the views, practice and needs of violin teachers about the teaching of instrumental music to children aged 3-5 years old. Some early findings of this study will be discussed.

Ioulia Papageorgi

**Psychological aspects of musical performance
and their implications for the education and training of musicians**

Musical performance is a highly effortful activity. In order to develop and sustain expertise, musicians need to be physically, emotionally and mentally fit. This talk will focus on psychological aspects of musical performance and will discuss the development of musical potential and expertise, the role of self-perceptions in the acquirement of musical performance skills, as well as positive and negative influences to musicians' development. One of the most debilitating and frequently-reported problems musicians face is performance anxiety. The second part of this talk will focus on the presence, contributory factors and effects of anxiety, as well as strategies musicians employ to cope with the demands of performance. The discussion will draw on data from two recently completed research projects: (1) Understanding Performance Anxiety in the Adolescent Musician: This study aimed at exploring the experience of performance anxiety by young musicians through self-report measures in order to improve our understanding of how anxiety affects adolescent performers. Participants included 410 musicians aged 12-19, who responded to a newly-developed self-report questionnaire. (2) Investigating Musical Performance (IMP): Comparative Studies in Advanced Musical Learning: This two-year study was devised to investigate how classical, popular, jazz and Scottish traditional musicians deepen and develop their learning about performance in undergraduate, postgraduate and wider music community contexts. Data were collected through a specially devised, web-based questionnaire survey completed by 244 musicians, semi-structured interviews with individual case studies and focus groups. Implications of findings from these two projects for the education and training of musicians will be discussed.

Arvydas Girdzijauskas

Character of musical activity and moral culture of senior pupils

The research seeks to disclose relations between musical activity and the moral culture of high-grade students. Peculiarities of musical activity and of moral culture of senior students, based on the research data are presented and their interrelations are disclosed. Credible possibilities of influence of musical activity on development of moral culture by using developed strategies of optimization of musical activity are discussed.

3rd Session: Music Education in Special Education

Chair: Yannis Stavrou

Saturday October 31 (Room 1: 09:00-10:40)

Maria Eleni Papadopoulou & Lefkothea Kartasidou

Enhancement of academic skills of children with special needs and disabilities through music

Many researchers from very different scientific areas such as neuropsychology, music psychology, etc have indicated the effect of music on the moods, emotions and behavior as an education and as a therapy process. During the last thirty years there have been many claims regarding the beneficial effects of music on behavior and development. Research has shown the existence of a relationship between music and cognitive (memory, attention), academic (mathematics, literacy) and motor skills (gross motor skills, spatial awareness) etc.. This paper is a bibliography review of the studies regarding the effect of music on the one side on the development of typically developed children and on the other side on the development of children with special needs and disabilities. Researchers have focused on the study of those skills which are prerequisites for the enhancement of academic skills that begin in the early years of childhood. This review seeks to outline the relationship of music with the basic elements of human behavior and learning process, a relationship which can be used as an implication of the education for children with special needs and disabilities.

Christiana Kalatzoglou & Lefkothea Kartasidou

Music perception of individuals with cochlear implant

The acceptance of cochlear implantation as an effective and safe treatment for deafness has increased over the past decades. Since 1960 an increased number of individuals with a hearing loss have obtained sensations of sound through the direct electrical stimulation of surviving cochlear neurons. The cochlear implant is a sensory prosthetic device that has been designed primarily to enhance verbal communication and it is little wonder that the issue of music perception remains essentially unexplored. Furthermore, since music is a prevalent art form and social activity, better understanding of musical perception by cochlear implants users may provide insights into issues of user satisfaction in daily functioning. One of the first challenges in this new area of research is the process assessment and training of music perception that are suitable for the technical features of the device and for the individual abilities and characteristics of cochlear implant users. This study endeavors to review the studies that have been directed towards cochlear implant users' perception of non speech sounds, especially music. Aim of this paper is to discuss published experimental results in terms of both psychophysical observations and device function and to conclude with some practical suggestions about how music perception might contribute to music education of individuals with cochlear implantation in Greece.

Olympia Papa & Lefkothea Kartasidou

Music skills of individuals with visual impairment

Music skills are essential to all areas of the curriculum for all children but they assume a special level of importance to individuals with a visual impairment. Music is an essential element of the education of individuals with visual impairment, especially due to the fact that auditory training is one of the most important goals of their education. Individuals with visual impairment rely on tactile and auditory stimuli in order to replace the visual loss and to solve tasks like spatial perception. Thus, individuals with visual impairment must be trained from the early years on tactile and auditory skills since it is expected to rely more on their tactile and auditory skills in order to cope with tasks that demand their attention and communication. The benefits of music skills in other areas of the curriculum have been clearly addressed in several researches and for anyone actively involved in music and music making these findings are not unexpected. Since 1940 many researchers have focused their studies on the

field of music aptitude and music achievement of individuals with visual impairment in order to compare them with those of typically developed individuals. This paper is a bibliography review of the studies regarding the music skills of individuals with visual impairment. This review seeks to outline the important implications of music education to individuals with visual impairment in Greece.

Stefania Papatziki

Teaching music to visually impaired children

Teaching general music in a primary school to visually impaired children with no other disabilities raises questions for the music teacher undertaking this task. The notation, the use of movement in musical activities as well as the possible advanced level of aural skills involved, are three aspects of musical learning which could be affected by the visual disability. Because of these assumptions, a literature review has been undertaken in order to explore the teaching and learning framework, in which a music teacher should work in relation to these three aspects. During the research, key elements of the musical development of sighted and visual impaired children has been examined and compared, as well as the general and musical frameworks defining effective teaching and learning for children six to twelve years old with visual disabilities. In the end, the findings of this literature-based research led to practical suggestions, which can be applied in the general music lesson of children with visual disabilities.

4th Session: Music Education: Implementation premises

Chair: Alexandros Charkioulakis

Saturday October 31 (Library Hall: 10:00-10:50)

Marianna Anastasiou

Megaron Orchestra Camerata and Music Library of Greece "Lilian Voudouri" go to school

The paper will focus on a pioneering educational program of the Friends of Music Society carried out in 15 high schools in Attica during 2008-2009 with the collaboration of Megaron Orchestra Camerata and Music Library of Greece "Lilian Voudouri". The educational program was developed in successive activity phases with the contribution of musicians, music educators, composers and musicologists. Camerata's concert program in the participating schools included a new interactive music piece that required the participation of 25 students. They were able to perform with the orchestra after attending two meetings with a music educator and the composer himself. The program concluded with the visit of the students of the 15 schools in Athens Concert Hall for a performance held in Friends of Music Hall, where the new music piece was recorded in real studio conditions. Music Library of Greece "Lilian Voudouri" participated in the project in two ways: Firstly, the Library's web page hosted a number of texts, photos, sound recordings and videos concerning the music pieces performed by Camerata, so that they could be used by the students in projects under the guidance of their music teachers. Secondly, after they had accessed the virtual Library, they were given the opportunity to get to know its actual premises during their visit to the Athens Concert Hall. The presentation will be accompanied by audiovisual material of all project's phases.

Anastasis Vasiliadis

Bach to Reality

The multimedia performance "The Murder of Time" which was presented at the closing ceremony of the 5th Conference of GSME, constituted my first participation in the Conference's program of events. This participation contributed towards the beginning of a new phase in my work - both compositional and educational - which has resulted to the project I am about to propose, in which I am addressing some important issues relating to such crucial notions as collaboration, synaesthesia, freedom of expression, improvisation, technology, the plasticity of the human brain. Thus, in the 6th Conference, I would like to participate with both a theoretical presentation and a demonstrative performance, with the same title: "Bach to Reality", in order to test how a theo-

ry can transform into praxis. The point of departure for my presentation is the latest discoveries made by neuroscientists which show that (a) music does not occupy a specific centre in the human brain, and (b) music activates many cerebral domains including some who are responsible for the execution of other cognitive brain functions. As for the performance, the attempt is to create a new multimedia project based on Bach's works, through a carefully planned rehearsal process, which will aim to activate different areas and levels of stimulation for the participating percussion students. In a way, the rehearsal process can be described as a "game" of the brain and the senses, in which each participating musician completes the creative imagination of his fellow participants, all having, though, equal responsibilities in the creative outcome.

5th Session: Choral education: Issues in methodology and practice

Chair: Ioulia Papageorgi

Saturday October 31 (D. Mitropoulos Hall: 11:00-12:40)

Patrick K. Freer

The Performance-Pedagogy Paradox in Choral Music Education

Choral music education has existed in varying forms for hundreds, if not thousands of years. The formalization of choral music education in public schools is a relatively recent practice, and its success can be quantified through the number of student participants and the perception of increasing quality of school choral performances. These two characteristics, participation and performance, have generated international debate about issues of access (Harrison, 2008; Koza, 2008), instruction (Allsup & Benedict, 2008; Beynon, 2003), culture (Budiansky, 2005; Shively, 2004), and gender (Freer, 2007; O'Toole, 2005). Much of this debate is critical of the ways in which choral music education is practiced in schools. This paper will explore implications of this debate, with the suggestion that the debate is misguided. The question should not be whether choral music education is a viable vehicle for the implementation of music education's goals, but how choral music education can be best positioned to implement those goals. The author will propose that problems of quality, culture, tradition, and access arise when "choral music performance" and "choral music education" are viewed as hierarchical rather than synonymous and complementary processes. A critical understanding of similarities and distinctions is necessary for upholding the values of both performance and education. Intersections, conflicts, and potential benefits of this artistic-educative paradox will be enumerated with regard toward the enhanced role of choral music education as practiced internationally within schools, communities, and performance halls.

Ruta Girdzijauskiene

The peculiarities of creative expression in the singing of junior school age children

In the article the results of the research on junior school children's creative expression in singing are presented. Two hundred and five of junior school age children participated in the study. The bulk of the material was collected through observation. Additional data were obtained through analysis of video recordings. Information was also collected from the subjects of the study. The research data showed that the level of creative expression in singing is not high among junior school age children. Almost one third of the subjects were assigned to the low level of creative expression in singing, and only one fourth - to very high level of creative expression in singing.

Antonis Ververis

Methods of teaching singing to boys through vocal mutation:

A literature review

An important area of study in the field of Choral Education is the developmental nature of voice, especially of children's voice. More specifically, the subject of mutation of boys' voice during puberty

has proved to be a field of conflict between educators. The traditional view is that boys should stop singing during this period because this can cause future disorders to their vocal cords. Today, this is a common practice, mainly in countries of Central Europe. From the 50s in USA, a different approach has been developed which allows the teaching of singing through vocal mutation. In 1977, John Cooksey presented a theory based in the previous work of McKenzie, Swanson and Cooper combined with personal systematic research. According to Cooksey, vocal mutation is a developmental process of five stages and usually lasts for 1-2 years (Cooksey, 1977). Boys for a long time after vocal mutation has started, keep part of their "old voice", which is separated from the low notes of their "new voice" by an area in which they cannot control their voices or cannot produce sound at all. For the integration of the "old high voice" and the "new low voice" some educators suggest the use of descending exercises from the "high voice" to the "low voice" than can help in the balanced development of the new emerging voice (Roe, 1983; Phillips, 1996; Leck, 2007).

Metaxia Pavlakou

Psychological benefits associated with group singing

Music is one of the defining features of our human nature, and singing is a form of musical participation and expression open to everyone. Research on the psychological benefits associated with group singing demonstrates that participation in this activity can elicit positive emotional changes, promote adaptive behaviour and enhance the quality of participant's lives. The research presented here examines the possible psychological benefits of participation in amateur group singing for people suffering from eating disorders, in a non-clinical setting. Two qualitative studies were conducted involving the creation of two community-based group singing workshops for people that exhibited disordered eating. The first study documented the experiences of eight female participants, who took part in a three-week workshop. The follow-up study involved five participants (four female and one male) who joined an extended nine-week workshop that aimed at the production of a final recording. Both studies, using a semi-structure interview as the main research instrument, intend to offer insights into the subjective experiences and perceptions of the people involved, examine the ways that group singing is valued and understood by its participants and theorize more widely about the possible therapeutic value this activity may have for the particular needs and difficulties of the population under study.

6th Session: Music as Therapy

Chair: Lefkothea Kartasidou

Saturday October 31 (Room 1: 11:00-12:40)

Hatice Onuray Egilmez, Ozgur Egilmez, M. Aydin Atalay

Music Therapy and Maqams' healing effects in the Turkish nation

It is known that as a form of expression of human feelings and thoughts, music is an indispensable phenomenon in the lives of individuals and society. Music, as old as human history, not only have achieved many benefits through peoples' lives but also is used as a process for treatment. Today researchers state that there is a close relation between music and health executions. Music is a method for both physical and psychological treatments and can be used in every field of healthcare; it is painless, safe, cheap and hasn't got any side effects (Ucan & Ovayolu, 2006). The scientists acknowledge the Turkish nation as one of the first nations who used music therapy in mental illnesses. It is also stated in the written sources that, during Seljuk and Ottoman period, great Islamic scholars and doctors such as Farabi, ?bni Sina, Ebu Bekir ar-Razi, Hekimba?? Gevrekzade Haf?z Hasan Efendi and Mevlana Celaledin Rumi have composed works about maqam music (modal music), and elaborated on the diverse relations between maqams and organs of the body, emotions and feelings. The purpose of this study is to re-emphasize the benefits of the therapy with maqams. In this context, music therapy that has been used by Turks from early ages till today is being investigated in literature review method and the believed healing effects of music therapy with various maqams by the scientists are being mentioned and being summarized. With this study it is believed and hoped that many people,

mainly musicians and doctors, will direct their attention to music therapy by maqams. Thus, as an alternative treating method the rate of usability of 'music therapy with maqams', for the education of disabled children and youngsters or for healing people with any health problems will be increased.

Giorgos Tsiris & Simon Procter

Research and Dialogue in Music Therapy: A Role for Peer-Reviewed Journals

The development of music therapy, as profession, discipline and practice, is directly connected with the development of opportunities for research and dialogue in the field. In this framework, the role of peer-reviewed journals will be explored. This exploration will be based on each author's experience from two different peer-reviewed journals: *Approaches: Music Therapy & Special Music Education* (Greece) and *The British Journal of Music Therapy* (UK). Within this context the development of music therapy in each country (Greece and UK) and its connection to the career trajectories of the two peer-reviewed journals correspondingly will be charted in parallel. On this basis the role of peer-reviewed journals as a forum for publishing research, disseminating clinical practice, developing new theories and communicating them to the wider community, as well as for constructive dialogue, will be discussed. In addition, some of the current cultural and political challenges that form the contemporary profile of each journal will be outlined.

Mitsi Akoyunoglou-Christou

"Locked-In" Syndrome and Music Therapy: A case study

In the last few years, a lot of interesting research has been conducted in Music Therapy with clinical findings that support its benefits for patients suffering from neurological conditions. A brief review of the latest research in neurologic music therapy will be given. One rare disease, according to the Greek Alliance of Rare Diseases, is the "Locked-In" Syndrome, a condition where the patient is trapped in his own body, being tetraplegic and aphonic, but with a fully functioning mind. A. C. is a 43 year old woman, a mother of two children, who suffered a severe stroke three years ago resulting in confinement to her bed with "Locked-In" Syndrome. The present study will review the patient's progress during the weekly music therapy sessions she attended for the last 14 months, in the island of Chios. This case study will present the observable changes that were achieved through the music therapy sessions, as well as the relationship of the patient with the music and the music therapist. In addition, the need for care and support for the whole family will be pointed out, since when one member is suffering, the whole family suffers. The therapist's thoughts will be reported regarding a) the current reality in the field of rehabilitation in rural Greece, b) the need for specialization of music therapists in the field of neurologic music therapy and c) the integration of music therapy in Neurological Rehabilitation Centers.

Maria Froudaki

Searching for a musical meaning in the field of psycho-oncology

A music therapist's view

This study aims to investigate the meaning which music can create and communicate within a music therapy setting. A phenomenological approach has much to offer to this direction, especially within the clinical perspective of music centered music therapy. The analysis of an improvisation with a patient facing cancer can lead us to the centre of a dual musical experience. We will try a step to step observation of the different ways music tools (rhythm, harmony, melody, form, expressive components) are being used as the musical relationship between patient and therapist evolves. Aiming to get into the musical experience and observe from the inside, we may reach a better understanding of the musical interaction within the music therapy practice. Discussing all the above, we can also try to answer the questions 'why music' and 'how music'.

May Kokkidou, Eleftheria Athanasiou & Catherine Dimitriadou

School Music Education: Investigation of the aiming in the new school music textbooks for the Primary School according to the B.S. Bloom's taxonomy

The design of teaching processes throughout school curriculum is strongly connected with decisions about strategies which aim at definite objectives. The importance of setting teaching objectives has been a matter of pedagogical interest on theoretical, research and practical level since the middle of last century. Various taxonomy systems of teaching objectives were compiled, with that of B.S. Bloom and his colleagues (1948) as the most prevalent among them. According to this, teaching objectives are classified in three categories: cognitive, emotional and psychomotor. The present paper refers to the investigation of the goals of the written activities included in the new music school textbooks for Greek Primary School. Particularly the school books published in 2008 for the 3rd- 4th, the 5th and the 6th grade were examined, in order to be classified according to Bloom's taxonomy. The results are expected to reveal whether the school textbooks in question give special priority to activities of some of the above categories. In addition, they are expected to show if these books' structure is consistent with the general principles of the formal school curriculum, as well as if the activities proposed aim at objectives referring to common axes in regard to the student textbook and the exercise book of each grade. According to our first findings, most activities concern both cognitive and psychomotor objectives, while emotional ones mainly pertain to the upper grades. The research is still under development.

Katia Stefanakou

Music school textbooks for Primary Education:

Investigation of the emphasis in creative activities

The scientific community nowadays is convinced that the development of creativity should be a basic component of education as it promotes the unconventional way of thinking and contributes in the completion of the students' personality. Moreover, creativity as an ability or as a process or a component of one's personality can be grown in all individuals and even more in children. The Music course in Primary School can give the students many chances to develop their creative thinking in contrary to other subjects that are usually taught in a more conventional way. The Official Curriculum of Music Education also stresses out the importance of creativity's development. The present research has been designed in this context. Its goal is to investigate whether and at which point there are creative activities and Music school textbooks for Primary School. The investigated material is the Music school textbooks (student's book and activity book) of the 3rd - 4th, 5th and 6th grade of Primary School that were published in 2008. It has been observed that the textbooks include less creative activities than expected. It has also been observed that students' books include less creative activities than activity books, apart from the 6th grade's student book. Moreover, the 5th grade's student's book can be described as non creative.

Vassiliki Charissi

Music education: Transforming the epistemic to school literacy through the school textbook

Taking into account that the school literacy field has expanded and the fact that among the basic abilities a student has to develop is the cultural expression, component of which is the music expression and communication, it is not hard for someone to comprehend the reason of the "musical literacy" terminology appearance in the international bibliography. In this paper, we discuss the way that epistemic literacy is transformed to school literacy, in the music education field, considering, always, the role of the school related to the empirical knowledge utilization, through

the didactic process, the transformation of this knowledge to epistemic one and, finally, its return to the everyday practice field. The basic aim of this paper is to analyze the way the following three interconnected aspects of epistemic literacy are integrated in the music textbook of the sixth grade of primary Greek school: the cognition aspect, the linguistic one and the reflective- critical aspect, emphasizing on the linguistic aspect. Applying the qualitative discourse analysis method, we are trying to map the pedagogical functions of school textbook, as the main tool for the support and development of musical literacy, on the basis of the concepts of classification, framing and the formality of the linguistic code from the field of epistemic literacy. The results of the analysis demonstrated that the specific school textbook is mainly oriented towards the definite arrangement of the teaching rules (strong framing) taking though into account the need for social equity between the teachers and the students. The book also allows the greatest possible accessibility to the non-expert students, adopting a linguistic code of low formality.

Elissavet Perakaki

I learn the way to learning: from knowledge to metacognition

Metacognition is one's ability to control his cognitive functions. In music education it helps pupils organize their thought and learn how to find the knowledge. This is really important in Greek schools, because pupils participate in music activities once a week, in most cases. The question that is aroused is: how metacognitive skills can be cultivated in practice? A qualitative research, which took place in two secondary schools in rural areas, tries to answer this question. The methods used were questionnaires, diary and participatory observation. The whole notion of metacognition is a very interesting and effective way to learn throughout one's life, in all aspects, from school's courses to succeeding an exam, to reading the most important news on the Internet or newspaper, even to see the difference between fake and real information.

8th Session: Music and students with special needs

Chair: Georgia Markea

Saturday October 31 (D. Mitropoulos Hall: 15:00-16:40)

Christiana Adamopoulou

Music therapy with children on the autistic spectrum: The role of their primary carers as clients and co-therapists

It is very likely that the disturbances in communication of children who are in the autistic spectrum can be a very frustrating experience for their primary carers. Playful interactions between the parents and the child are hampered and parents often give up on trying to evoke a playful response from their child. In music therapy, any fleeting response -musical and/or non-musical-coming from the child is important and the therapist makes use of it in order to establish some basic interaction between him /her and the child. Involving the parents in this process can offer them a space where they can explore new possibilities in being with their child. In this case the function of music therapy is to support the primary carer along with the child, providing a safe space where they both have opportunities to revisit their patterns of communication. As therapy goes on, the role of the primary carers would shift; they might gradually feel more confident in initiating and establishing interactions with their child taking a more active role not only during the session but also at home. In this case the role of the parents is clearly therapeutic since the consistency between the therapeutic interventions and routine at home contributes enormously to the alleviation of the symptoms. In this presentation vignettes of music therapy with children on the autistic spectrum and their primary carers will illustrate the above analysis.

Ludger Kowal-Summek

What is the right Instrument for a disabled Child to play?

At the end of their primary musical education, at the age of six or seven years, a lot of children, handicapped or not, want to learn to play a musical instrument. What instrument they want to

play depends mostly on their different individual interests. In the last quarter of their primary musical education they learned to know a lot of different instruments and they will also learn how to play them. It is the job and the responsibility of the teacher to help all the children to find that musical instrument they are able to play. As a first aspect the teacher has a lot of different games to prove the sensual and motor assumption and to help each child to find its right musical instrument. The right musical instrument is that, what a child wants to play, but it is also that, that it is able to play. A second aspect will be the motivation for playing this or that musical instrument. To build up a continual motivation for playing a musical instrument, you'll have to bind up these games in attractive lessons. It's not enough just to present them the musical instruments by pictures or by musical examples. They have to test them on their own. A third aspect will discuss the preference of a musical instrument and aspects of the individual personality.

Ezgi Özeke Kocabas & Sezen Özeke

Use of music in Special Education in Turkey

Music, as an expressive art, plays a significant role in the lives of all children and it can be used in education to improve non-musical educational objectives as well as the musical ones. Music has also positive contributions to the development of children with special needs in terms of feeling the sense of achievement, giving self confidence, and teaching academic concepts. Enriching educational programs with music would contribute to academic, social, emotional and cognitive development of these children. This paper begins with the overview of the related literature on the effects of music and musical activities in educating children with special needs. It focuses mainly on the practices and studies in Turkey, partly mentioning about the study that aims to create an example of educational enrichment program for children with mild mental disabilities which has a purpose of exploring the effects of music enrichment program in academic and social skills of children with mild mental disabilities. The authors are attempted to identify the developments of using music and musical activities in education of children with special needs in Turkey.

Lucia Kessler-Kakoulidi

Music Therapy and Autism. A Supportive Intervention in Pre-school and School Age

In the present project I clarify the significance of music therapy in the field of Special Education and more particularly in the solution of the difficulties of people with pervasive developmental disorder. Then, I analyze the difference between Music Therapy-Psychotherapy and Therapeutic Educational Music Therapy (Dalcroze Method) that finds its application to people with autism. For many years now, it functions as a supportive intervention which meets the multiple difficulties of these people. I explain the possibilities of this method and the ways that it meets and resolves the problems that these children and adolescents have (by facing difficulties in social interaction, communication and speech). Furthermore, I emphasize the role of Therapeutic Educational Music Therapy in the early intervention and in the empowerment of children with autism towards their inclusion in the educational system and in society generally. I explain the basic principles of the method (the role of rhythm, music and movement), the techniques and the requirements for the effectiveness of the sessions, as well as and its practical application to the domain where people with autism face difficulties (speech and communication). In the end, I note firstly the need to revise the way that society understands people with autism and secondly the significance of early intervention and support with music therapy for all people with special needs and their families. As a result a better quality of life is ensured for these people and their families.

Maria Varvarigou

Modelling effective choral conducting education

A strong corpus of research now indicates the musical and non-musical benefits from choral participation, yet the preparation of individuals for their role as choral leaders and conductors within educational settings has not been given similar attention. Whilst choral leaders within school, community or church contexts emphasize the inadequate support mechanisms for choral education, there seem to be very few courses in the UK that deal with the preparation of choral conductors. For the purpose of researching into effective choral conducting education in several educational environments in the UK, a framework that concentrates on five interconnected parameters has been developed. These are i) the learner, ii) the tutor, iii) the sequence and amount of training, iv) the learning outcome and v) the socio-cultural context, including the teaching context, where choral practice take place. A qualitative approach has been used for the analysis of the data, concentrating on the participants' written self-reflective narratives, interviews and questionnaire responses. Five courses have been observed; three offered by higher education and two by independent bodies. This paper focuses on describing the suggested framework, influenced by the theoretical constructs of Cognitive Apprenticeship, Situated Learning and theories of expertise, as well as educational research on effective learning and teaching within higher education and the workplace. Although, none of the cases studies observed encompassed all the ingredients suggested by the framework, the framework itself offers insights and methods of trying to make sense of what is going on in choral education today.

Dina Savidou

**Group Piano Instruction for Elementary and Intermediate Students:
Educational Benefits and Pedagogical Strategies**

In this lecture I will demonstrate the numerous benefits that group piano instruction offers to students and outline the organizational and pedagogical skills needed for successful group piano teaching. When offered as a supplement to traditional private instruction, group lessons enhance the students' knowledge of the fundamentals of music education while reinforcing their pianistic skills. The objective of this type of instruction is to lay an early foundation for advanced musical experience through ensemble playing, ear training, rhythm, sight-reading, harmonization, and improvisation - skills that are less easily acquired, and often overlooked, in the context of a private lesson. In a stimulating classroom environment, interaction among students helps them develop as musicians by supporting each other, learning collectively, and sharing the same problems and goals. Successful group instruction depends largely the teacher's effectiveness in creating an enthusiastic environment as well as mutual interest and responsiveness among the group members. Additionally, group piano instructors must practice good habits of general classroom teaching, which usually play little role in private piano lessons. These habits include goal-oriented curriculum design, effective lesson planning, systematic assessment, and classroom management. The presentation will include video clips from my own teaching of two different groups of students of ages ten and fourteen, respectively. I will need a DVD player and a projector for my examples. I will also require the equipment necessary for a Power-point presentation.

Athina Fytika

Teaching piano to dyslectic children

Despite the significant advancements of the scientific field of general education on learning disabilities issues, instrumental pedagogy has just recently started to systematically explore the particular teaching strategies that need to be developed for children with learning disabilities who

wish to learn how to play a musical instrument. Without an adequate teaching methodology, these children are often doomed to fail to learn how to read and play music, even though more often than not, they don't lack the musical ability or the tremendous desire to become musically active. One of the major challenges that a music teacher has to face in the case of a learning disability is its identification and the appropriate lesson planning. Using dyslexia as a reference vehicle - being perhaps the most common learning disability - the presentation will discuss the case of teaching piano to children that demonstrate one form of dyslexia. As dyslectics don't always have the same symptoms, it is important to isolate and analyze the characteristics that appear individual or combined in music education settings. Following an overview of the major piano pedagogy research on dyslectic students, a discussion will analyze the results, methodologies and teaching material designed for particular occasions. Finally, the presentation will include audio visual demonstrations of selected piano lessons to dyslectic children discussing the planning, goals, and methodology of the each lesson.

10th Session: Music, Music Education, and Society

Chair: Angeliki Triantafyllaki

Saturday October 31 (Room 1: 16:30-17:45)

Yannis Stavrou

The effect of sociopolitical developments in the course of Music in the Greek education

In the present proposal is attempted the investigation of sociopolitical factors that contributed in the configuration of content of music in the education. With base the data that were examined it becomes obvious that the place of music in the Modern Greek education was influenced by the social conditions, the educational changes and consequently, from the opinions, the objectives and the orientations of education. In this frames the changes that were recorded historical in the education, consequently and in the teaching of music, it was result of corresponding changes in sociopolitical level. Decisive factor also, as for the course of Greek education and musical as sector of this, were the foreigner effects. Moreover the music in the school was connected - at periods very intensely with the promotion ideal moral religious and national character that imposed the Administration. This situation began to change afterwards the change of political changeover. In the past few years the priorities of the Greek state in the frames of E.U. have been altered considerably influencing the direction of school, per year that is forecasted for the course of music as well as her content.

Maria Vraka-Martone

An exploration on the influence of culture on the development of AP: a comparative study of Greece and Japan

The recent research on music education has been fortunate to be conducted at a very opportune time. Technological advances and an increased interest from different scientific areas have made possible the in depth study of the nature and development of human musicality. On the other hand, the last ten years more than ever, the theory about the biological foundations and the innate potential of our musicality has found many supportive studies from disciplines such as neurology, psychology and genetics. This juncture has encouraged many studies to focus on the cultural study of music and the notion that music and culture are interrelated and, through 'enculturation', responsible for the development of our musical abilities. Our enculturation and formation of musical identity starts at a very early age and spontaneously takes place without any self-conscious effort. Experience is built day by day through exposure to musical events that take place in our cultural and familial environments. Taking AP as an example and by studying its development through the cultural framework of Greece and Japan, the present paper will try to present how the development of certain musical abilities is subject to the choices made by the

surrounding cultural environment. The importance of music education at an early age as well as the development of an educational system that favours abilities that have cultural significance will also be discussed.

Alexandros Charkiolakis

Dmitri Kabalevsky and music education

within the canon of the socialist model in the Soviet Union

The compositional output of the soviet Dmitri Kabalevsky (1904 - 1987) has been multilateral and quite important. However, whatever his position is today among other musical figures of the 20th century it mostly derives from his activity in the field of music education. Kabalevsky has been a stable and traditional devotee of socialist ideas till the end of his life. His avocation with music education within the scope of his ideological platform and also his efforts to incorporate his political views within a functional music education system had as a result the development of certain educational theories that have been extensively presented through his writings and speeches and collectively in a book titled *Music and education: a composer writes about musical education* that has been published by UNESCO a year after his death. The positions he held all his life within the infrastructure of the Soviet Union, with the capstone being his position as head of the Commission of Musical Aesthetic Education of Children in 1962, have designated him as the main speaker of the Soviet attitude on the subject of music education. The main goal of this paper will be, on the one hand to present the views of Dmitri Kabalevsky for music education within the frame of historical circumstances that prevailed at those times and, on the other hand to show the implications with ideological matters that were being presented variously in the Soviet Union at the time of the composer.

11th session: Music Pedagogy: Issues in methodology and practice

Chair: Despina Mattheopoulou

Sunday November 1 (D. Mitropoulos Hall: 09:00-10:40)

Miranta Kaldi & Ioanna Etmektsoglou

"The Fabulous Adventures of Alexander the Great":

Psychological aspects of a cross-cultural approach to youth opera

An educational approach which touches the innate musical sensitivities of young people is the performance of operas and music theatre works written specifically for them. They educate and 'heal' through what one might call significant experience. Such an example is David Blake's youth opera "The Fabulous Adventures of Alexander the Great" which was put on in the summer of 1997 on the island of Lesbos as part the European Arts Program "Kaleidoscope". Three youth choirs from Europe participated in this music performance project. From a psychological point of view, "music performance as a source of knowledge is a reflection of human experience -it gives the student information about the self gained from the student's interaction with the music. [...] As a form of constructive knowledge it develops self-image and self-esteem, perhaps the most important information the child can get". (Rao, 1993, p. 7). The staging and performance of a youth multi-cultural opera may provide opportunities for personal growth in perceptual development, cross-cultural understanding, self-knowledge and negotiation skills. During the rehearsals, the music-movement groups could provide challenges in a safe context, encouraging individuals to take risks, and surpass themselves, both on personal and artistic levels. The impact of this particular project will be demonstrated through the participants' responses to a questionnaire focusing on a) its effect on their cognitive, emotional, and physical state, b) their emotions and thoughts after the completion of the project, and c) insights they gained both into themselves and the others.

Evangelia Simou & Xanthoula Papapanagiotou

Repertoire selection for the choir lesson in Greek Secondary Music Schools

The repertoire selection has been acknowledged as the most important and onerous task that a teacher or a choral conductor performs before entering a singing classroom or a rehearsal. Repertoire has a pervasive influence on motivation, students' desire to engage and excel in the singing area and ultimately, on the success of the class. It is the vehicle through which students develop musical skills and sensitivity, and learn to appreciate music and choral art. Furthermore, it reflects teachers' philosophies, their aims and objectives for their students' musical growth. Given the significance that repertoire has in creating a meaningful musical experience, the way that music is selected is of crucial importance. The main aim of this study is to investigate the practices implemented by Greek music high school teachers through the presentation of the conclusions of a related survey carried out among teachers of the choir lesson in secondary music schools in relation to the musical style of the repertoire chosen and the pertinent criteria for its selection.

Vassilis Mitropoulos

The course of Harmony in the musical schools and the need of change of teaching philosophy

The course of Harmony is taught in the three final classes of Lyceum of musical schools and covers three hours from the weekly program. The way with which the content has been distributed in the classes is supported in the program of study of special course of harmony, as it is presented in royal decree Official Journal of the Hellenic Republic: 229/11-11-1957, which fixes the way of teaching of theoretical courses in the Conservatoires. The particular way of teaching, as well as the way of examinations, aims in the technical training of students in combination to the "spelling" of notes of accentual music, ignoring entirely the functionalism of harmony and hence the essential comprehension of reasonable succession of chords, as a mechanism of support of a completed melodic line. The proposal includes, the redeployment of matter in the classes, the comprehension of significance of a melodic skeleton, that is to say the choice of concrete notes of a melody from which a chord succession is structured, the manufacture of a bass line, and the comprehension of harmonious functional processes through their historical development, as this is presented in the three more important periods of accentual music: the baroque, the classicism and the romanticism. The approach is more materialized mainly by piano, as well as by simple orchestral compositions of the most important representatives of the musical periods that were mentioned before (Bach, Handel, Czerny, Mozart, Beethoven, Chopin, Mendelssohn, Schubert). The musical examples that are presented include the way of harmonious analysis of compositions and indicative, new type, exercises are proposed, that aim in making clear the technical training of students, such as the comprehension of harmonious operations.

Sophia Aggelidou

Music Education in Ancient Greece: an iconographical approach

When music can no longer be reproduced and there is no sound evidence, when musical instruments have been destroyed or only segments are preserved, when the literacy sources are limited or not sufficient so as to provide us with the necessary information, then images prove to be extremely valuable. The study of music iconography of ancient cultures has undoubtedly much to offer in the effort to restore musical instruments, in the revival of musical culture, as well as in the study of people's daily lives in ancient times. This paper will address through an extensive pictorial presentation, issues relating to the "formal" education of young people in Ancient Greece. The material of this presentation is based mainly on images from Attic pottery, but is, also, associated with both Greek mythology and ancient literacy sources in order to reveal the role of the teacher, the student, the pedagogue and above all the significance of music in the daily lives of Ancient Greeks.

12th Session: Music and Cross-disciplinarity

Chair: Vasiliki Charissi

Sunday November 1 (Room 1: 09:00-09:50)

Theano Koutsoupidou

Music as a means of understanding mathematical concepts:

Suggestions for teaching the concept of probabilities

There is an inner relationship between music and maths since ancient times, with numbers being a fundamental concept for the development of rhythm and Pythagoras's monochord the basis of musical harmony. In current school curricula the integration of music and maths is encouraged through the development of common activities both in pre-school and primary education. The present paper is based on a cross-boundary project, which involved three universities from different areas of Greece and Cyprus: the University of the Aegean, the University of Crete and the University of Cyprus. The project aimed to develop a web portal that would suggest integrative game-based activities for the professional development of nursery teachers in the areas of language, physical sciences and maths. The design of the activities that would integrate music and maths focused on how to teach the concept of probabilities, and was based on findings related to the cognitive development of nursery school children in the areas of maths and music. The project led to twenty-two different activities in maths, four of which were based on the integration of music and maths. The activities involve both individual and group work. They cover a variety of music objectives, such as understanding of rhythm and different rhythmic values, getting familiar with simple percussion instruments, and developing listening and creative movement skills. This paper will present the four activities that integrate music and maths and will suggest possible ways of expanding the existing materials and ideas.

Thomas Kapoulitsa-Troulou

"... from the Orphic Lyre and the depiction of Davide's Psalms in Kupka's Fugue in Red and Blue..." To mention only...OR To start with...

Our main ambition in this presentation shall be, to explore the extremely interesting role performed by the Visual Arts in the History of Music seen in an interdisciplinary context. The relation connecting these two Arts are manifold and diverse: synergies, mutual sparks of inspiration, common harmonious postures, allegories and symbolisms. An enormous production of Visual Artworks, I may say masterpieces, offer possibilities of multiple decipherments.

13th Session: Philosophy of Music Education

Chair: Konstantinos Patsantzopoulos

Sunday November 1 (Room 1: 09:50-10:40)

Theocharis Raptis

Planning music instruction: a contribution from philosophy

The process of designing a music lesson is an important factor for its success. But often we are not able to understand the specificities of such a design, the way in other words we argue its structure and make specific suggestions, and as a result of that we often offer schemas in an uncritical way. It is exactly at this point that philosophy's contribution is particularly helpful. In this paper I will try to reveal the logical structure behind such a design by focusing on its aims, in order to understand better the nature of prescriptive clauses, as well as their connection to other prescriptive or descriptive clauses. Such an analysis could help us as teachers to discard unproductive certainties and entrenched practices and can guide us to a more critical planning and application of the music instruction lesson. Systematic philosophy can, nevertheless, substantially influence the way music teachers work out their personal theories and philosophy,

which often remain latent and unsystematic. And as a result of that teachers can be led to a process of persistent reflection, enlightenment and dialog in all the fields pertaining to the design and application of music lessons.

Eirini Nikolaou

The multiple roles of music as they are presented in Aristotle's Politics

As Aristotle was seeking for the educational and training power of music, he came in front of its multiple possibilities. Music appears as the basic contributor of felicity through amusement and relaxation (*παιδια*), through goodness (*Αρετή*), as a mean of the cultivation of the mind (*διαγωγήν*) and as a mean of moral training (*παιδεία*). The most important value is the one which connects ethos (*Ηθος*), the power that music has on feelings and soul. Thus music can affect and improve human character through the impact it has on human soul. The reason why musical compositions have the ability to affect character is that the harmonies and the rhythms contains representations of states of character (*Ομοιώματα*) of all ethical and sentimental conditions and as a result hearers soul can be affected and changes can be made. This characteristic of music can be useful for young people education if it is used in the proper way. Aristotle also examines the relation between music and purgation (*κάθαρσις*). Music can offer a kind of release of emotion, in other words it provides a way to be reborned as if a special therapy is applied. This last power of music is not very much connected with the education of young people but mainly with the general education of citizens.

14th Session: Research in Music Pedagogy

Chair: Sofia Aggelidou

Sunday November 1 (D. Mitropoulos Hall: 12:45-14:25)

Lelouda Stamou

Music study from the cradle: Studying the musical behaviour of infants and toddlers

Recently, there has been particular interest in the study of music behavior of young children, the meaning and influences of music on babies and toddlers, the ways young children act and respond musically, the way they experience music in the broader context of their play and life, and the way they create and express themselves through music. Findings of such research studies are able to advise, enrich or set in a new context the music education practice with infants and toddlers at home and particularly in the less or more structured environment of daycare or early childhood music programs. The challenges and questions that arise at the basis of research investigations of infants' and toddlers' musical behaviors often have to do with the way we define musical behavior, the context in which this behavior is investigated, and the research tools employed for coding and categorizing findings. The present paper aims at discussing these issues and providing examples drawn from the recent research literature on the study of young children's musical behavior in familiar contexts of less or greater structure. The paper ultimately aims at providing an initial theoretical basis for analyzing findings of an ongoing research study, and finally at instigating such investigations in this - literally non-existent-research field in Greece.

Charikleia Katsochi

Am I "good" in music? A Relationship between gender and students' self-beliefs

Undoubtedly, music has a significant role in children's and especially adolescents' personal and social life. However, not all students have positive attitudes concerning music as a school subject (Harland et al., 2000). In particular, research concerning students' gender and their preferences for various musical activities or musical instruments examined the role of self-beliefs, as well as students' perceptions concerning their musical abilities. Results of various studies confirm that music is considered as a "feminine" subject and has not a high position in the school curriculum, as well as in students' preferences (Harrison & O'Neill, 1999, 2000). It has been found that girls tend to per-

form better in school music examinations (Agak, 2002) and, also, have more positive competence beliefs and values for instrumental music than boys (Eccles et al., 1993). Additionally, gender associations has been verified to affect students' interest and preferences concerning various musical activities and instruments, limiting musical opportunities and the acquisition of musical experiences (Green, 1997; Harrison & O'Neill, 2003; Harrison, 2003). The present review of literature concerning the relation between students' self-beliefs and gender in music education, could support the procedure of reassessment and reformation of the various teaching practices that have been used during the processes of musical teaching and learning. The scientific study of the way students perceive and experience their musical "realities" inside the school context could assist in the transformation of music education in Greece.

Styliani Yeorgouli-Bourzoukou
Music Creativity - the road through the Agora

This article is based on my research thesis* which examines the views and perceptions of Greek music teachers about composing and improvising and the association between the context and the pedagogical strategies used by the teachers, in relation to the fundamental aims of music education. Over two hundred teachers employed at the Musika Gymnasia, state specialist music schools, responded to a questionnaire, followed by in-depth interviews of representative respondents. Quantitative results from the survey confirm the absence of composing or improvising from the music curriculum in force; the qualitative research, however, revealed a number of concepts in the thought of music teachers, which illuminated the subject under examination. The conceptual analysis according to the grounded theory approach (Strauss and Corbin, 1990) led to a deepening understanding of the issues involved in Hellenic musical pedagogy such as the relevance of the teacher's own personal experience, including non-formal learning experiences. These led to recurring issues in composing/improvising like the early and steady elimination of the authority of the teacher, which paves the way to empowerment/awareness in music and ultimately to the 'musical agora'. From the data I build up the concept of the musical agora, which is a space-time context that guarantees the coexistence of its 'citizens' and the interaction of their musical 'luggage'. The musical experiences, knowledge of tradition and character traits of each of the members of the agora are exchanged in a frame of human-centred music education, including composing and improvising as the expression of freedom and discipline at the same time. The musical agora provides people, ideas and music with a democratic structure thus successfully combining anarchy / creation of new music with communal safety/ tradition in music.

**Yeorgouli - Bourzoukou, Styliani (2004) Examining the role of Composing and Improvising in Greek Music Education with particular reference to the Musika Gymnasia. Ph.D.Thesis, University of Southampton, University College Winchester.*

May Kokkidou & Helen Tsakiridou
**"Why do young people listen to music? To worry, to get educated, or to be healed?":
A field study**

For centuries, the question of music just what music is, has excited musicians and music-lovers, while at the same time philosophers and academics have attempted to develop theories that might account for the magical effect of music on the human organism. A number of studies covering many countries have demonstrated that young people spend a significant amount of their free time on listening to their favourite music, and on music in general. Some young people state that they consider music as essential as oxygen or water, as an element that defines their identity and their progress through life (Rideout, Roberts & Foehr, 2005). Thus, music plays a particularly important role in their emotional, social and cognitive development. Some conclude that music is a "life position" and is as such beyond the reach of any explanation (Plummeridge, 1998). Noam Chomsky observes, "That which we

commonly call music is not an acoustic phenomenon but a set of socio-political concepts." For these reasons, the scientific community stresses the importance of investigating young people's experience of and views on music. In the present study we attempt to identify and explore the reasons that impel young people to include music in their daily lives. A pilot study was carried out, in which subjects simply responded to the open question, "Why do you listen to music?" Their responses were processed, using Content Analysis, to create a questionnaire with 20 categories of response. Then 750 young respondents marked these items on a 10-point scale, thus giving the reasons for which they chose to listen to music. It was found that the principal reasons for which young people listen to music were as follows: to have fun, to relax, to isolate themselves from their social surroundings, to give vent to their feelings, to reminisce, and for company.

15th Session: Music Education and Music Psychology

Chair: Dimitra Koniari

Sunday November 1 (Room 1: 12:45-14:25)

Anthoula Koliadi-Tiliakou

Music Education as a Factor in the Configuration of Social Behaviour in Adolescents: results of research regarding peer-group relationships

The present study is based on the general consensus on the importance of music education in children's social maturation and the development of positive social behavior, which may lead to social acceptance by others. The aim of the study is the examination of the relationship between music education and social behaviour, specifically peer relationships among teenagers. Firstly, an illustration of the concepts of "social behavior" and "social acceptance by peers" is attempted and research data concerning the effect of music and music education on social behaviour and relationships among teens are described. Further, the results of research into Greek music school students are presented. Firstly, the research aims to analyze the relationship between children's musical self-perception and their social behaviour, as well as their social acceptance by peers. Secondly, the research aims to explore group differences regarding the above social domains among music school students and non-music school students. Data analysis showed a) a positive correlation between musical self perception and social behaviour, as well as peer relationships as far as music school students are concerned and b) statistically significant group differences, with music school students showing a higher score as regards social behaviour, and non-music school students showing better peer relationships. Finally, consideration is given to the importance of peer relationships and positive social behaviour, as well as the contribution of music teachers.

Dimitris Antonakakis

The Developmental Components of Orff -Schulwerk

This work examines the contribution of Orff Schulwerk in the development of Preschool and First School Age, children. Firstly are presented the means that Orff Schulwerk uses: speech, movement, Orff orchestra, sound experience and creative listening. Then follow the pedagogic techniques that these means are developed in Orff Schulwerk: imitation, exploration, notation, improvisation and the play. Then are delimited the sectors that the Developmental Psychology study: sensori-motor, cognitive, sentimental and social development. Then, it is examined how each means and each pedagogic technique of Orff Schulwerk, contribute in each sector of development preschool and first school age children and not only in their musical growth. This developmental value of Orff Schulwerk renders it a useful tool in the Developmental Music Therapy of children with special needs, where it is applied for a lot of decades. Finally, are presented research data to reinforcement of place that the Orff Schulwerk contributes in all the sectors of development of preschool and first school age children.

Magaliou Maria

Music education as a means of socio-emotional development in early childhood

Children's sound socio-emotional development during early childhood is essential for their later academic success and their even incorporation into society during adult life. Research has showed that children who display problems in their socio-emotional behavior till the age of six run serious risks in their later life, like school abandonment, low academic success, even delinquency or drug abuse. For the above reasons contemporary programs of early childhood education place particular emphasis on the reinforcement of children's social skills and their emotional development. The question about the role music education may play in children's socio-emotional development has occupied research in music education. Music educators and music therapists have underlined the great importance of singing, music improvisation, kinesthetic response to music and other musical activities on children's socio-emotional development. Furthermore, research about the early socio-emotional and musical development of infants has pinpointed the important role of music in the first social interactions between mothers and infants, while ethnomusicologists' studies have underlined that social interaction is interrelated with the processes of musical creation and performance in non-industrialized societies. The present paper attempts a brief presentation of music educators', music therapists' and ethnomusicologists' views about the role of music education in children's emotional development and the development of their social relations, as well as of the conclusions of relevant research with young children in Greece and other countries.

Christina Sidiropoulou

Music Performance and Psychological Research:

An introduction to Sight-Reading, Practice and Expert Performance

Recent decades have acknowledged an increasingly significant growth of research on art music performance embodying the particular behaviour in the psychological field and defining it in its terms. The present paper introduces to and focuses, mainly, on the standard referential empirical research studies of the 1980's and 1990's concerning the nature and representational mental basis, the characteristics and skills required at the three stages of performers' planning and involvement with musical scores of the Western tonal music: sight reading, practice and expert performance. It traces the ways that psychological studies, dealing with performance systematically, provide insights and tackle questions of performance importance, with the belief that scientific research aims to assist performers to achieve a substantial understanding of the basis of their complex behaviour and its results could have applications to music education instrumental teaching. Practising musicians, teachers and students could surpass the one master's authenticity-apprentice approach, by evaluating research for their own development and performance enhancement. The study aims to provoke a fertile interdisciplinary dialogue between researchers and professional musicians in Greece, by enriching intuitive teaching-learning and performing, rather than dispute with it.

16th Session: Music Teacher Education

Chair: Stefania Merakou

Sunday November 1 (D. Mitropoulos Hall: 16:45-18:10)

Nikolina Ognenska - Stoyanova

Modern pedagogic methods and training of the teachers in music

The main aim of this paper is to present the interactive methods as a contemporary tool for training students to be music teachers. How do the interactive methods differ from the traditional methods for training students? The interactive methods create conditions for the learners to show significant interest in the discussions, for expressing their own opinions, for respect-

ing the others' opinions and accepting them, for overcoming the communication barrier, for holding their viewpoints, for teamwork, etc. These are qualities and skills necessary for the contemporary personality not only for their professional realization, but also for the daily communication with people. Through the interactive methods the learners' cognitive function is activated, the interest in the studied issue is stimulated, an interdisciplinarity of cognition could be reached, there is attractiveness of the teaching process, creative thinking is formed, etc. The paper examines the interactive methods that are used when teaching "Teaching Methods in Music" to students. There have been presented the results of the inquiries carried out with the learners concerning using the interactive methods in education. The paper is a result of the project "Interactive methods in the lessons of Teaching Methods in Music", supported by SWU "Neofit Rilski"-Blagoevgrad, Bulgaria.

Angeliki Triantafyllaki

Initial education and continuing professional development for the teacher-musician: issues of professional knowledge and practice

This presentation focuses on teacher-musicians' professional knowledge within the framework of their initial education and continuing professional development. It will consider the role of reflection on both their teaching/educational and artistic practice, in exploring the types of professional knowledge developed and utilised by this professional group. Data were collected from teachers working within Greek higher and conservatoire education, using an ethnographic case study approach and multiple data collection tools -interviews, participant observation and documents. Data revealed the complexities of developing and using professional knowledge, highlighting specifically the relationship between the work context and the wider cultural environment, as well as the need for reconciliation between musical/artistic practice and pedagogy/teaching. The research concluded that activities prioritising reflection on practice could open up the horizons of musical teaching and practice, challenging traditional norms and ideas and offering opportunities for change within the framework of teacher-musicians' initial education and continuing professional development.

Zoe Dionyssiou

**Problems of young music teachers and ways of solving them:
a research based on music student's teaching practice**

Young music teachers' teaching practice during their university years is important in their later career, mainly for developing an enthusiasm for teaching, developing methods and ways for preparing themselves, teaching and solving problems. The present article focuses on the problems that young music teachers face when they immerse into the music class. It draws material from literature review and field research. The fieldwork upon which this work is based draws from eighteen (18) students of the Ionian University - Music Department during their three-month teaching practice in primary schools. Data comprise: a) daily teaching plans, b) note-keeping from the regular meetings between the academic coordinator and the students during the teaching practice period, and c) questionnaire responses by the students at the completion of their teaching practice. Through a qualitative analysis of the above material, the research studies the problems that young music teachers faced in their practice and reports on ways of solving them, as it came out of their own responses and suggestions. The research contributes to a better understanding of the problems in music teaching that can be common to young and older active teachers.

Konstantina Dogani

HEART HEAR EAR ART	From the rhythm of the heart to the rhythm of music
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It is quite common in preschool settings to initially explore heart beats and to attempt to transfer those sounds to words or body sounds. Based on the principles of active, experiential and cooperative learning, the current present tries to propose the need for a closer examination of the heart beats as well as the heart's function, so that the child will be able to realise beat in an exploratory way starting from the discovery of body sounds. At first level, after a discussion with cardiologists, future preschool teachers enriched their knowledge of the function of the heart and the heart beats in order to understand ways of hearing it. At second level, the preschool teachers organised a two-phase project titled 'rhythm of heart-body-music' in order to implement it in a kindergarten classroom. They first attempted to put it into practice themselves prior its transfer within the kindergarten. In its first phase, starting from experiential body awareness, children are searching of different ways of realising the human pulse and heart beat. Educational multimedia is then used for a more detailed hearing of the speed and the duration of those sounds. In the next step, children are going back to the real body sounds and through cooperative learning the listen carefully at another child's heart beat, trying to co-ordinate it with the touching feeling of pulse. All this process aims to conclude at the second phase of the project which is the musical interrelation and the enrichment of the cardiac sounds with voice and body sounds as well sounds from musical instruments, to accompany pieces or for musical creation through improvisational and compositional activities.

Lilly Kotsira

Reusable learning objects

The educational needs of the 21st century have made technology a necessary part of teaching today. Today with the help of technology, a teacher can move from a lesson plan to a more specific learning tool, adapted for a particular class. These multi-media tools would be accessed via a database and available to teachers around the world. One of the strategies for the production of such learning tools, which allows for them to be interactive and easily accessible, is the Reusable Information Object Strategy. In this presentation we will see two such learning tools and show the steps taken, from the initial ideas to their use in the computer laboratory, and to their assessment by the students. The first RLO is called 'Morning Awakening'. Its goal is for the children to understand that notes on a page give us information about the tone and the length of sounds in a musical piece. The second RLO is called "Listen to how you sound". Its goal is for children to understand that certain words describe certain sounds which in turn have particular feelings attached to them thus giving a text another dimension.

Elena Chronopoulou

**The effect of a Music and Movement educational program based on play over
the creative thought of pre-school students**

As the interest in the area of creativity increases, educators have begun to search for ways to enhance the potential for creativity. The purpose of this study is to investigate the effect of play

used in teaching of music in pre-school students over their creativity thinking. In more detail, we investigate the effect of a Music and Movement educational program based on play over the flexibility, fluency, originality and elaboration of kindergarten students. The research is based on an experiment that took place in two separate classes of the same kindergarten. Students of the first class were used as a control group and the students of the second class were the experiment group. The educational program contained 16 lessons that used play in Music and Movement Education and it applied in the experiment group (15 students). The duration of the program lasted approximately 3 months. In order to evaluate student's creativity the Torrance Tests of Creative Thinking (TTCT) were adopted in combination with researcher's participative observation and teachers' perspectives. The results of the study revealed that flexibility, fluency and elaboration increased after the end of the educational program in a greater extent in the experimental group than in the control group. However, the results showed that originality increased in both experimental and control group but the difference between the results of the two groups were not statistically significant. Furthermore, the correlation of the used variables was analyzed and outcomes concerning the structure and the philosophy of the program are presented.

Round Tables

1st Round Table

**Preparation of Future Music Teachers through connections
between University and Schools**

Chair: Smaragda Chrysostomou

Presenters: Elissavet Perakaki and Tzeni Yiamaloglou

Friday October 30 (D. Mitropoulos Hall: 18:00-19:30)

The preparation of future music teachers and the appropriate pedagogical training are issues central to all discussions relating to the future of music education in Greece. The music teacher is the catalyst in any change and improvement in music education. Teachers' personal values, abilities, opinions, often determine the kind of music teaching and learning students get. To become an able and effective music teacher change is often necessary, particularly during the period of initial preparation. This symposium will describe and discuss the particular case of on-going collaboration between the Faculty for Musical Studies at the University of Athens and primary and secondary schools and music teachers in the prefecture of Attica. Parallely with university classes, students attend, observe and teach classes in selected schools under the supervision of specific music teachers. Structured observations as well as first-hand experience, assist them in developing their critical thinking and their ideas and opinions regarding music teaching in schools and also test their personal abilities and skills. Music teachers who participate in this effort add another dimension to the process, shedding light to the students' "journey" through their own eyes, the eyes of the experienced music teacher, sharing their own personal experience and perceived gain from this cooperation.

2nd Round Table
Teachers' professional development in music teaching:
Problems, challenges, prospects
Chair: Stamou Lelouda
Presenters: Avgitidou Sofia, Theodoridis Nikos, Kokkidou May, Stamou Lelouda
Saturday October 31 (Room 1: 15:00-16:40)

Improving the quality of education provided in Greece has been closely associated in the last two decades with the issue of teachers' professional development and particularly with in-service teacher training. The content, forms, processes and organization of in-service teacher training differ as the case may be. However, it seems to be generally accepted that a teacher training program should aim at authoritatively informing teachers, stimulating them on current social and educational problems, and supporting them in order that they are able to work for the development of a human, joyful, democratic and collaborative school. In this roundtable discussion we will deal with issues concerning teachers' professional development in music teaching.

In particular:

- we will discuss basic models of teachers' professional development,
- we will analyze the processes and strategies of in-service training for general educators and we will particularly concentrate in the area of in-service training in music teaching,
- we will present findings from action research projects and other types of in-service training that have been carried out in the context of music education professional development programs,
- we will emphasize the role of the environment of people (relations, interactions, desires, needs) in teacher training,
- we will highlight the factors that contribute to effective support for novice in-service general teachers and particularly music teachers.

Of central consideration in this presentation will be teachers' opinions concerning their professional development, ways to guarantee teachers' active participation in the processes of in-service training, and the components that contribute to growth of teachers' will for self-education, personal and professional development.

Sofia Avgitidou
Processes of enhancing teachers' professional development:
A critical analysis of three case studies

The need to support teachers' professional development is closely connected with the fact that teachers have to respond to both social changes (i.e. multi-cultural classroom) and educational innovations (i.e. new curricula) many times during their career. Different models of teachers' professional development have been introduced that are linked to a specific philosophy about what kind of teacher do we want to have and what are the essential characteristics (i.e. knowledge, competencies, critical thought and reflection) that we need to develop through professional development programmes. The last twenty years, strong criticisms of typical in-service programmes as being technocratic and inefficient have been reported. On the other hand, the promotion of school networks, action research and school-focused in-service training have been proven as successful processes for teachers' professional development. In the current study, three case studies are presented, in which the author had the role of an external advisor in teacher's professional development. The process of supporting both teachers and schools was not the same in all three case studies. However, in all cases the aim was to empower teachers in the design, implementation and eval-

uation of their educational actions, to promote staff collaboration and school's autonomy in the organization of educational work. An analysis of the organization and processes of professional development and of the roles employed by both teachers and external advisor is presented in this paper, based on the criteria of equal participation, co-operation, trust relationships and autonomy in the design and critical evaluation of educational work. After this analysis, specific strategies and processes are proposed to enhance successful support of teachers' professional development.

Nikos Theodoridis

**Issues of process and content based on a model of in-service training
of kindergarten teachers in teaching music**

The issue of teachers' in-service training in music pedagogy is getting imperative when the teachers have important deficiencies in the content as well as the methodology of teaching music. This holds true for general education teachers, kindergarten, first- and second-grade teachers, who undertake the teaching of music to children of this very important age for music learning. In this case a special training process is required, which, based on the general principles of teacher training theories, should take into consideration the specific principles that relate to the music pedagogy in-service training of classroom teachers (Banks, 1995. Damm, 2000 . Hookey, 2002). Previous studies suggest that the effectiveness of in-service music pedagogy training for classroom teachers is mainly a result of the content and, in certain cases, of the processes followed, while there are only a few studies that relate the effectiveness of training with both factors (De l' Etoile, 2001. Θεοδοωρίδης, 2008). We present the results of a study that utilized questionnaire and a music lesson daily plan writing project, investigating the effectiveness of content and process of a specialized in-service teacher training program in music pedagogy for kindergarten teachers. We also examine the acceptance of the process by the kindergarten teachers, their opinions-preferences for the form and characteristics of the music pedagogy training program, and particularly for the duration, frequency, institution, teaching methods and processes, openness and structure of content of training, as well as the perspectives for receiving support in the future. Finally, we examine the effect of consensus processes, as well as of the variety of types of knowledge that constituted the content of the proposed music pedagogy training program, on reinforcing self-confidence and self-activity of kindergarten teachers with regard to teaching music in their classroom.

May Kokkidou

**Issues and research findings concerning professional development
of novice in-service music educators**

Novice in-service music educators begin their career having high expectations about the practice of their vocation. At the same time, they feel anxious about whether they will manage to communicate with their students and their colleagues, whether they will be placed at a well-structured school community, whether they will cooperate with the other school teachers and the ways in which this will take place (Kardos et al, 2001). The great majority of novice in-service music educators do not feel fully prepared for their first day at school (Kokkidou, 2002). Therefore, the issue of professional development for novice music educators has attracted significant interest in the last few years. However, literature internationally suggests that participation in just one introductory professional development program is not enough to support novice classroom teachers as well as music teachers. What is also needed is intense and continuing collaboration with expert teachers from the same field, support by school directors, contact and interaction with other teachers in the same field, and opportunities to receive feedback resulting from observation and assessment of their teaching by expert teachers in the field (Feiman-Nemser, 2001· Youngs, 2002). The present article attempts to review recent research findings from the field of systematic and institutionalized support for novice in-service classroom teach-

ers and especially music teachers, and to discuss the parameters that need to be taken into consideration in the design and implementation of introductory professional development programs for novice music teachers, if these are to be as effective as possible.

Lelouda Stamou

**A humanistic and systemic approach to the context, processes
and content of music educators' professional development**

The experience and research findings resulting from a study on music teachers' professional development through action research projects, which was conducted in Greece aiming, among others, at developing music teachers' motivation and ability for 'self-education', led to a realization of the multiple nests and systemic relations that act upon music teachers, their actions in and out of classroom, and their willingness for improvement and change in the context of an in-service training program. Such nets include the relationships of teachers with their own selves, the relationships and interactions between and within groups of teachers, researchers/organizers of the in-service program, and students. This realization led to a visible and explicit visualization of the educational reality and professional development as an eco-system of multiple interactions and processes. These interactions, relationships and dependences that develop at a conscious or unconscious level, as well as music teachers' explicit or implicit desires and needs in the context of professional development, are demonstrated in multiple ways through teachers' and their students' verbal and pictorial expressions. Findings suggest the need for a humanistic approach in the design, implementation and assessment of professional development programs, that deal with the person as the key, and utilize the deliberate guidance of all participating parties - organizers/professors, teachers, and their students- to self knowledge and awareness.

3rd Round Table

Musicians and Health

Chair/Presenter: Dimitrios Dionyssiou

**Presenters: Athanasia Printza, Paschalis Steiropoulos, Evangelia Nena,
Efterpi Demiri, Nikolas Tsakoniatis**

Sunday November 1 (D. Mitropoulos Hall: 15:15-16:45)

Athanasia Printza

Prevention and treatment of vocal disorders in professional singers.

Individualized diagnostic and therapeutic approaches

Voice is part of our personality and is the main means of communicating with other people. Professional voice users have special abilities but also special needs. Singers' education includes the principles of vocal hygiene, training for the safe and effective use of the voice, adaptation of good body posture, diaphragmatic breathing, voice projection techniques, keeping good physical condition and relaxation techniques. The principles of vocal hygiene include guidelines for water intake, atmospheric humidity, and speech in a noisy environment, avoidance of sleeping after lunch, vocal warm-up, coffee and alcohol consumption, smoking and medication intake. The singer is an athlete of the voice. Treatment of vocal disorders is individualized. A thorough history includes: vocal difficulties, vocal needs and habits, information about the work place and conditions, past medical history, singing studies, the use of voice when not singing and what is the professional and treatment goal. Often the difficulties in treating singers' vocal disorders are due to the absence of specialized training of the treating physicians. As a result, the complaints are falsely considered only stress related. It is very important to inform the singers when they undergo intubation, tonsillectomy or other surgery at the neck, thorax or abdomen about possible voice changes.

Paschalis Steiropoulos

Frequent respiratory and cardiovascular problems in musicians

Respiratory problems: In the early 18th century, Bernadino Ramazzini, the 'father' of the occupational medicine, describes at his book "Maladies of the workers" the medical problems of the flautists. They suffered from cold, salivation and suddenly haemoptysis. Indeed, the use of wind music instruments is correlated with decreased pulmonary volumes, as proven by literature, and is attributed to barotraumas at the use of the instruments. On the other hand, other studies show the role of the wind instruments for the improvement of asthma among young asthmatic musicians. An additional occupation risk factor is seen in musicians working at night clubs where the smoking is allowed. As passive smokers they can suffer from respiratory diseases connected with tobacco use. *Cardiovascular problems:* Sinus tachycardia, and other arrhythmias, are common and connected with the anxiety of performance. Most adverse effects are observed among wind musicians. For example, the increased interthoracic pressure can (rarely) cause the separation of the walls of carotid arteries. Additionally, the Valsava manipulation during practicing of a wind instrument can lead to alterations in arterial blood pressure, heart rhythm and is correlated with transient ischemic disorders. Finally, the circular breathing (breath in from the nose and breath out from the mouth but keeping the wind into the mouth) can result disorders of the autonomous nerve system, effecting the heart function.

Evangelia Nena

Skin disorders in Musicians

Long and repetitive contact with music instruments can cause dermatitis. Nickel of the trumpet, chromium and brass at the cords of the stringed instruments or the brass mouthpieces of the wind instruments like saxophone and oboe are the most important factors implicated. Also some wooden materials and varnishes can create dermatitis. Among violists, a brown sign at the left side of the neck is commonly seen, known as the "violinist's sign" and it is due to the combination of pressure and moisture. Hyperpigmentation and rough appearance is the result of the above condition. Among flautists, 'the chin of the flautist' is observed, due to friction and drooling. A preventative solution for males could be a beard, which self understandingly cannot be applied to females. Sensitivity, blush and edema can be seen in natural areas of the body as a result of pressure and irritation. 'Guitar player's nipple', 'cellist's chest', 'cellist's knee' and 'cellist's genitalia' have been well described as a result of the posture when the players practicing the instrument. Guitar players and harpists may develop callus, subungual haematomas and perinail infection. Garrod's pads are knuckles at the palmar surface of the hand, similar to Heberden's or Bouchard's nodes, can be also seen in musicians of string instruments.

Dimitrios Dionyssiou & Efterpi Demiri

The Musician's Hand

Certain medical disorders occur within professions and maladies can affect musicians of all ages and abilities. The medical conditions range from asymptomatic incidental findings to severe injuries that seriously disable professional musicians. The most common problems include overuse of muscles, peripheral neuropathies, dermatologic irritation, focal dystonias, ENT and respiratory disorders. All these situations can disable a professional musician from performing or even practicing. Overuse of muscles is a result of repetitive movement when musicians play instruments. It is not rare when overuse combined with prolonged weight bearing in an awkward position to lead in peripheral neuropathies. Avoidance of practicing will resolve the problem. Unfortunately, when the patient feels the initial improvement returns to practicing before the complete healing of the situation and, thus, the problem recurs. Peripheral neuropathies can be caused by nerve entrapment. Most common is the carpal tunnel syndrome followed by the cubital tunnel syndrome. Relief of the symptoms can be given by decompression of the nerve into the tunnel. Those need to be followed

be physiotherapy and absence of using the instrument for a certain period of time. Hand trauma is another medical condition that can disable the musician. Time off for the rehabilitation program can cause difficulties later when the musician performing. More severe injuries of the hand such as finger loss can cause serious problems on the performance. There are a lot of musicians who have amputated fingers and still use their hands for playing an instrument. Other medical conditions concerning the hand include rheumatoid maladies, swellings, tumours and skin disorders. Rheumatoid hand can suffer at all joints and cause technical faults, loss of endurance, lack of speed and omission of notes. Swellings and tumours of the hand may entrap a nerve or render the hand useless. Finally skin disorders can be caused by repetitive contact with wooden or brass instruments. In the present study we analyse all these medical conditions of the hands and we propose tips and tricks to decrease the frequency of the maladies.

Nikolas Tsakoniatis

The music in the surgical environment

Visiting a medical environment by definition creates anxiety. Every patient and its family will be stressed either by visiting a hospital or by programming a surgical operation. A plastic surgery group from Athens is organizing and performing its medical activities in a musical environment. Music is essential for the patient and medical staff. Music as a therapeutic method is well studied and has been used for many years. In our case music can be adapted to patient's preferences, the time of the day or the general mood. The results are impressive regarding the experience of the patient while it provides more effective performance for the medical staff. Music, without doubt, cultivates, elevates and mould characters. In plastic surgery, music soothes and functions as a psycho-prophylactic method for the patient reducing the need for specialized medication. In conclusion, music can reverse the negative environment and create to the patient a pleasant feeling. Also, the surgical team working with music has a peace of mind, good temper and finally better results.

Workshops

1st Workshop Nancy Toumpakari From Rolling Stones to Radiohead. Discovering Rock music through education

Friday October 30 (Room 2: 18:00-19:30)

Students of today have a fair request: the knowledge and the experiences that they get in the classroom to be related to the present and not only to the past. Educational treatment of current popular music genres seems to reply to this request, as young people give their time and their energy to pop, rock, hip hop etc. Therefore, the following question emerges: "Could the popular music genres become an educational object?" Answering "Yes", in the present workshop, we will examine in an active way the teaching parameters of a popular music genre. In particular, we shall discuss issues such as: teaching scope, sources and collection of teaching material, teaching methodology.

The workshop will use the Rock culture as example, and will cover the following aspects:

- The origins of Rock
- Musical instruments and their specific role in a Rock band
- Basic components of a Rock musical composition
- How Rock music sounds? Active listening with musical examples from groups, e.g. Rolling Stones, Deep Purple, Pink Floyd, AC/DC, Iron Maiden, Nirvana, Metallica, Radiohead
- Different styles of rock music, e.g. Heavy Metal, Punk, and their specific characteristics
 - Poetry in Rock culture
 - Rock painting and Rock photography
 - Rock as social phenomenon
 - Rock as youth culture -what is Rock culture? which are its constituent elements?

Rock music is an excellent example of modern popular music genre which can support the scopes of the workshop as:

- It is widespread and popular among children and teenagers
- It is a worldwide music genre
- Rock music is part of Rock culture which contains also poetical, painting and dancing ones; therefore it provides many opportunities connection with other arts
- It may become an excellent educational tool since:
 - i. it is appropriate for developing educational material and various projects, providing opportunities for close co-operation between teacher and children
 - ii. it provides opportunities to the pupils to be creative
 - iii. it provides many opportunities for active listening.

2nd Workshop
Susanne Burgess
**Listening: a link between music and reading. A
n integrated lesson for primary students**

Friday October 30 (Room 5/6: 18:00-19:30)

Prominent American educators like Howard Gardner (1983) and James Catterall (2002), have brought the issue of transfer in learning from the arts to other subjects into focus. A variety of interdisciplinary approaches have arisen to meet that need. These often vague or superficial arts 'activities' are frequently topic- or theme-driven, and offer little or no real arts instruction - but serve, instead, to support a number of peripheral educational issues like improving student attendance and drawing community support for the arts (Catterall, 2002). Burton et al (2000) suggest that the arts contribute distinctly as well as collaboratively to a rich educational environment that is critical to a well-balanced curriculum. This lesson demonstration introduces a conceptual framework for integrating music and reading instruction among primary students. Specifically, we will explore the shared elements and processes between aural and visual pattern recognition in order to better understand the unique benefits of integrated instruction. Participants will sing, speak, move, read and play musical instruments in order to illuminate their understandings about repetition and contrast, and the ways it can be expressed through music and literature. Teaching strategies such as guided reading, text analysis, vocal exploration, and focused listening will be explored and analyzed. Appropriate assessments will be modeled through a performance task requiring both analysis and interpretation of folk songs and rhymes. We will view and discuss photographs of children engaging in the lesson, and analyze its application within a music and reading curriculum. The instructional plan will be provided.

3rd Workshop
Elissavet Perakaki
A pupil can be a great... composer

Saturday October 31 (Room 5/6: 09:00-10:40)

Composition is one of the basic components in new Curriculum in music lessons, although music teachers do not often include compositional activities. On the other hand, composition can motivate the whole class to create and perform its musical ideas, without worrying about "mistakes". Pupils have the opportunity to cultivate their imagination, express themselves, communicate with each other and make decisions. The aim of the workshop is to encourage participants to include compositional activities in their lessons. This aim will be achieved by the rhythmical, melodic and harmonic activities - compositions.

4th Workshop
Dimitris Sarris
**Construction and use of improvised music instruments in education:
Approaches and applications**

Saturday October 31 (Hall 5/6: 11:00-12:30)

Improvised (also known as custom-made, simple-made, home-made e.t.c.) Music Instruments rise up in a variety of types into cultures all over the world, in every era. They consist an easy and "user friendly" way for musical expression and creativity. Especially in 20th century, technological evolution, new materials, and culture of experiment and alternation gave new options in everyday, educational, and

artistic use of these instruments. Too many options are available in order to utilize and have benefits from Improvised Musical Instruments. In this workshop we'll construct and use instruments in order to highlight these options. How can we place main aims about uses of the instruments? Which are the priorities for the educator and the artist? What should we think about the student, or the member of a group? What "diagnoses" and "therapies" are we able to introduce during this activity? How this activity can be successful and what maybe will not be useful in it? Each participant of the workshop will create and have his own set of instruments. No special skills and knowledge required. In this workshop we will try participants to acquire what they need to develop activities with Improvised Music Instruments in their own activities.

5th Workshop
Thomas Maropoulos
"SOUNDSTRUCTURES": Contribution to music composition
through the use of the musical sound characteristics

Saturday October 31 (Room 2: 15:00-16:40)

Teaching of Musical Composition is one of the goals a music instructor aims at. Hereby we approach one of Esthetics Education's extents through one of its important parameters, artistic creation and through an especially creative course. On the other hand, musical sound always remains a natural phenomenon with all its respective parameters - pitch, volume, duration, timbre, harmony, tempo - in effect as subjects of scientific research, but also artistic approach and procession. Moreover, this matter is approachable from the cross-curricular thematic standpoint, as an interconnection between the two scientific subjects. Form plays an important role in this approach. Musical sound as a form is analyzed in the particular elements that constitute it and each one of them is a special entity. As an example, a thematic element may be constructed exclusively from periods - this may constitute an entity in the form of period (A-A'-B-B') or clause (A-A'-B-Γ). Afterwards, that primitive shape can be developed as a procession of some of its motive elements or to form a wholly new structure opposite to the previous one. Finally, the whole synthesis can be completed with a partial or modified repetition of the initial part. The result shall be a uniform thematic entirety that may attain further substance by adding more sound characteristics. Surveying the above mentioned, this laboratory intends to approximate, by means of enquiry and creation, the characteristics of musical sound initially as distinctive "SOUNDSTRUCTURES", and finally leading to an organical uniform entirety, a integrated COMPOSITION.

6th Workshop
Helen Loura
Exploring music, motion and speech in the art of M.C. Escher

Saturday October 31 (Αίθουσα 5/6: 15:00-16:30)

In our workshop Escher's engravings will be studied with music and motions, according to the techniques of the Orff approach. Engravings are transformed into graphic scores. Through body movements as well as vocal experimentation we will explore the mathematical and musical motifs of Escher's prints. The art of M.C. Escher presents specific characteristics which are arising from his admiration for the laws of nature and mathematical thinking. We discover forms in his prints which are used for background and we are watching them either rotating with the main forms according to the point or focus or developing into more complex forms. He, also, uses the regular division of the

surface, the reflections of his patterns and he is exploring their symmetrical combinations. In his interest is, also, included the notion of arithmetic limit arguing that the best way to display an infinite number is by choosing the gradual reduction in the size of the forms until you reach - theoretically-the limit. A large group of prints are narrative stories. Another element that he enjoys to work with is the transition from two dimensions to three, and vice versa, as a game between the rigid, two-dimensional images of a form and the freedom of three-dimensional images which are able to move freely in space. Finally, he approaches the concept of unlimited space, the creation of rings and spirals and the relevance of orientation to a surface. We are decoding these elements with movements accompanied by sounds and we are following the dynamic of the print. We are going to compose rhythmic and melodic patterns concerning, either the issue of the engraving or the transformation of the form which is displayed. The controversial patterns raised in the prints are offering us the chance to work with the fluctuations in speed and power on improvisations with music and movement. At the end, we are going to enrich gradually a simple pattern following the "score" of Escher's engravings. Moving gradually from perception to interpretation, we become familiar with what was initially unknown, decode the unspoken messages, combine personal with collaborative creativity and finally express ourselves through music, motion and speech.

7th Workshop
Despina Mattheopoulou
Theory and Action

Saturday October 31 (Library Hall: 15:00-16:30)

In ancient Greece music was very important and an integral part of education. Plato (427-347 BC) stated that music in education helped young people to cultivate the concept of an ideal society and thus become active members of society as responsible citizens. Aristotle (348-322 BC) claimed that young people should study music in order to develop their critical skills. Protagoras (380 BC) reported that for boys to become more rhythmical, harmonious and more gentle for their whole life should be taught music (Rainbow, 1989). Today, many music educators agree that the value of a musical education at a young age is indisputable (Harts, 1974; Higgins, 1964; Mills, 1995). Music has the purpose of developing and cultivating the ability for sensual pleasure. It looks to cultivate children's creativity and personalities. It is the driving force that stimulates and also guides the human imagination. The musical game has a beneficial effect on the whole of the child's mental world. It reinforces self-discipline, develops comprehension and problem-solving skills, develops the memory, raises children's awareness, contributes to cultivating the spirit, collaboration and teamwork and the development of personal relations, and, finally, to the child's socialisation. At the workshop we shall utilise methods of teaching music theory through play. We shall use traditional Greek games and songs, colours, cards, crosswords, puzzles, movement, etc., to help us in this modern and enjoyable approach to teaching the theory of music.

8th Workshop
Lefkothea Kartasidou & Christiana Kalatzoglou
Rhythmic analysis - adaptations and modifications
for students with special needs and disabilities

Saturday October 31 (Αίθουσα 2: 16:30-18:00)

Music lesson needs to be adapted and modified in order to be adequate for each student with special needs and disabilities taking into consideration its ability and not its "disability". Rhythmic analysis is a basic element of music education for all students. It combines auditory

tasks, rhythmic perception and performance and its aim is the enhancement of music and non-music skills (memory, attention, etc.). Aim of this workshop is to emphasize on the basic principles of music education of students with special needs and disabilities and to present methods of observation, assessment and intervention. The long-term objectives of the introduced tasks are the perception, recognition, discrimination and performance (rhythmic, motor) of diverse tempo: polka - march, waltz - mazurka. The short-term objectives will be set according to the functional areas of music education in special education: music and movement, music and language, music and sound, music and aesthetic. The content of the tasks is music from classic composers and parts of music tales/ stories. The participants will have the chance to be trained on educational planning and teaching techniques that are appropriate for students with special needs and disabilities. Those tasks have an integrated character and can be used in order to enhance school and social integration of students with and without disabilities.

9th Workshop

Marco Bricco

The Child of Sounds: Precious Sounds (Thematic axes: music education)

Saturday October 31 (Room 5/6: 16:30-18:00)

*My precious sound is the smack of a kiss,
because reminds me my mother's wedding.*

(Marwan, 8 years old)

*It's the sound of a candy's paper, because my grandfather
asked me always to unwrap the paper of its candy
when he was ill before dying.*

(Alessandra, 9 years old).

Can we talk of imaginary sound? Can we link together memories of the past, thoughts of the present and fancies of the future, following the line of sound perceptions? Can we start from here, to give a significant support to the music pedagogy and teaching? The Child of Sounds tries to search that imaginary. The project promoted by ITER - Citt? di Torino, Centro di Cultura per l'Arte e l'Espressivit? di Torino, by Osservatorio dell'Immaginario and Compagnia Stilema/Unoteatro, acting between research and experimentation, involved 400 children between 7 and 10 years old from different Italian cities. Taking inspiration from theories and suggestions of R. Murray Schafer and Marius Schneider works, children have been invited to find their own precious sounds and explain them, to suggest which were the most important for the human kind and tell about them through music and theatre. The whole work has been developed inside a theatrical metaphor, which has acted as background and stimulation for all activities. There were the children and a people to save: the People of Sounds. They were as ancient as the People of Humans. These peoples have shared their life since the very beginning. People of Sounds protected Humans' ability to listen, but now they are at risk of extinction. Their four primordial sounds are missing and only the children can find them. To do so, children must bring into play all their own precious sounds... Acting inside this metaphor - which had deeply involved the children - everyone has been able to live an fascinating theatrical adventure, where they compared their own sound experience with that of other children. Step by step, children have become composers and performers of their own sound tracks, following their sensitiveness, their ability to think and play sounds, their particular way of listening to the world. They have been encouraged to tell about their relationship with sounds reality, discover their own precious sounds, bring them to life and give them to everybody, as a real evidence of the importance of

never losing the ability of listening. This is a rich and complex work which has revealed, during this three years, a small universe full of emotions, intense stories, evidence of a child ear open to and conscious of the world. This has led us to reflect and work together to keep on cherishing and carefully listening to the childhood. The workshop give to participants the possibility to live the same children's path. Step by step, they will be able to experience the methodology which has been used, different activities and the same emotional involvement. Just like children, participants will have to look for the own precious sounds and to find the four primordial sounds missing. In the end, a careful reflection and discussion about children's thoughts, helps us to reconsider the child's experience of sound and music considering his everyday life and experiment, starting from sounds related to the most significant moments of his life, of his fancies and of his most intensive feelings.*

* *The paper of project **The Child of Sounds: Precious Sounds** was in 28th ISME World Conference (Bologna, 2008).*

10th Workshop
Gana Georgia, Eleni Zisopoulou Chatzikamari Panagiota
Music and light as an excuse ...
A proposal for the development of a drama using shadow theatre
Saturday October 31 (Library Hall: 16:30-18:00)

In the programs of aesthetic education, body, senses, thoughts, emotions and the pupils' intuition are involved in the smoothest way through experiences of learning. Every art serves the general goals of aesthetic education and teaching doesn't limit to techniques and skills of it as a different subject. The form as a fundamental code-rule exists in all forms of art. As a form, we mean the particular structure of the part of a piece of art, its morphological development and the order in and around its context is built. In the particular experiential workshop, we deal with the form along with motion, the techniques of the shadow-theatre and music. Apart from inspiration, the form and the context of the very actions, activities, physical contact, cooperation, trust, communication and balance between imagination and improvisation are also necessary. These activities can be introductory; but they may also trigger new drama games. Then, through games and improvisations in drama, music, motion, dancing and art we will know various forms, we will experience them and finally we will work with pieces of music which we will interpret improvising in light and in shadow.

11th Workshop
Dimitris Kountouras
The recorder and the recorder teaching for music pedagogue
Sunday November 1 (Αίθουσα 2: 09:00-10:30)

The workshop is addressed to music pedagogues who are teaching or wish to teach the recorder. There will be a practical as well as a theoretical part. The practical part will be the teaching of recorder and its technical aspects to the music pedagogues. The theoretical part will be connected to the methods of recorder teaching as well as the treatment of the recorder in pedagogy in children of different ages in other countries in Europe. Furthermore, there will be analyzed the aim of the pedagogue on his recorder teaching and what he wants to achieve with children of 6-8 years old without any (or with very little) music education. There will be also references to the

recorder as an instrument before a "normal" orchestral wind instrument as well as the recorder on a professional perspective. One of the aims of the workshop will be to arise suggestions and propositions about the teaching of recorder in the Greek education.

12th Workshop

Maria Kinighou-Flabura

Musical topics (or *topoi*) from rhythmic elements (time, space, force, form)
that can be rendered kinetically and expressively by the young and the old

Sunday November 1 (Room 5/6: 09:00-10:30)

The selection of exercises and the diversity of way-pathway each subject or unity is being given, is proportionate to age, movement potential, mental, pursuits and knowledge, and is so designed that the subject matter be assimilated as best as possible by children and adults.

13th Workshop

Xenia Theodoridou

Thought, breath, body while playing the piano

Sunday November 1 (Room 5/6: 12:45-14:15)

The workshop will be focusing on the procedures that take place during pianistic interpretation, especially with regard to the human body and breathing, pianistic technique and interpretation being defined as a combination of mental and kinetic activity. Ways for beginners to achieve movement awareness will be suggested, as well as improvement techniques for more advanced players and solutions for dealing with problems resulting from inadequate understanding of purely musical parameters or from bad use of the body in general. The first steps of learning, what could be called the initiation to music and to piano playing, is decisive for a child's attitude towards music and his/her possible development as a musician later on. When confronted even with the simplest musical text, a child is called to combine many activities: aural perception, understanding of the musical writing and kinetic realization of the musical text. All three parameters are of equal importance for a successful interpretation and stand in a dialectic relationship to each other. At the beginning, the child's correct and complete, in purely musical terms, aural perception is a first priority. Also important is the child's understanding of simple yet musically complete phrases, so that from the start an introduction can be made to basic elements of morphological structure, which in turn dictate the musical breathing and its rhythm. Breathing while playing music is analogous to punctuation during vocalization of speech. Reliable methods for controlling both aural perception and understanding of the musical text which will be applied during the workshop include singing, rhythmic recitation, rhythmic walking or other improvisatory movements of the child according to the style and character of the piece. The notion of pitch (distinction between high and low register) and its notation, which especially in regard to the piano is combined with the spacial perception of the distinction between the right and left directions, may create understanding problems to children up to twelve years old (especially if they haven't had any formal training in music, as is occasionally the case with pupils at Music Schools). To counter this difficulty in particular the music game/activity "Mr./ Mrs. C takes a walk" is suggested. For the improvement of the actual contact with the piano with beginners who acquire problems with tension in their hands or body simple exercises will be presented which help one to become conscious of the weight of one's hand and of the natural inhaling/exhaling. For more advanced pupils more specialized movements and their combinations, as dictated by the texture of each work, are required. In this case,

the aural/mental/emotional understanding which can be attained through similar means as those used for beginners usually stimulates a better result on the purely kinetic level as well, and this can be furthermore improved by focusing on the function of breathing. The number of participants can be up to 25 persons. These are kindly requested to bring along their pupils, preferably those with performance problems, whether beginners or advanced, to act as active participants for a teaching demonstration. I would also kindly request that suggested pieces to be played during the teaching demonstration are submitted together with the participation application form so that the workshop leader can choose those to be played. It would be preferable to have pieces which contain strong contrasts in texture or tempo. The final number of active participants will be limited to fit the overall time schedule.

14th Workshop
Alexandra Peristeraki & Marianelli Karelou
Improvisations with children at a Special School:
when the Sounds dance and Movements sing

Sunday November 1 (Room 1: 15:15-16:45)

How can we design an artistic project in Special Schools, with a simultaneously educational and therapeutic objective? A project which, through the learning of simple skills and the discovering and experiencing of expressive means, through the joy and creativity, a common group experience and the collective encouragement through arts (music and dance) might support the educational project and the therapeutic approach, might open for possibilities of improvement in the sectors of communication and self esteem. This workshop is based on two years of experience and teamwork with a Public Special School (for children of 10-15 years of age, with a diagnosis of intellectual deprival and/or autism or Downs syndrome). The means that are proposed, are techniques and objectives "borrowed" from different systems such as early childhood music education and dance therapy, and inspired by different theoretical reports regarding the therapeutic prospective of sound, the development of the body image and experience of the self, the discovery of original creativity and non-verbal ways of communication.

15th Workshop
Michalis Tobler
From Chaos to Rigidity

Sunday November 1 (Room 2: 15:15-16:45)

First of all the function of sound and music in "chaotic" as opposed to "rigid" situations will be examined. Differences and similarities will be looked upon, so will elements that relate to sound and music as well as the musician's endeavour to build an ideal environment. Feelings, expectations and results will be considered. Moreover elements will be sought that can help to diagnose, evaluate and influence the course of a child. The musical rules and techniques vary according to cultural tradition, social and aesthetic parameters and the objects or instruments at hand. This circuit may provide a channel of communication between two or more human beings on several levels (mental, emotional, psychokinetic). Body, voice and instruments are at our disposal. The possibilities are endless. The discussion however will not take music as its starting point. The starting point will be the contrast between chaos and rigidity and what lies in between. An attempt will be made to describe the differences and main features of the two extremes and to find which music, sound or medium can forward the understanding of moods and feelings and thus provide the basis for efficient work. After careful observation between children with differ-

ent features we notice that there are big distinctions in the inner system of elaboration of music, in the same elements of sound, in the handling of time and space, in the relations that develop and in the feelings that declare.

16th Workshop
Chrisa Kitsiou
Pleasure and creativity in music lessons.
Ideas, repertoire, exercises
Sunday November 1 (Room 5/6: 15:15-16:45)

It is true that imagination and creativeness is rarely found in our educational system, and consequently students dislike and feel negatively towards the entire learning process. A strong motivation in changing this matter can be the student's personal pleasure at the music lesson and personal musical achievement. The workshop will present:

- a) pleasant ways which will help students to learn the musical concepts and to feel success - pleasure
- b) types of exercises, e.g. imitation exercises, grouping exercises, rhythmic pattern games, exercises in co-ordination of the two hands, exercises for developing the ability to feel the pulse, identify the meter etc.
- c) an organizational method that will aid the teacher:
 - in clarifying his pedagogical aims (in developing musical ability, pleasure, discovering students' personal potential, developing of group dynamics, etc.) and
 - organizing of the teaching materials in order to achieve the previously mentioned goals.
- d) types of accompanying patterns of varying musical styles such as ragtime, tango, tarantella etc. that can be used for singing or repertoire, so that theoretical knowledge will connect with Music as an Art.
- e) a discussion on accompanying and repertoire matters and why the accompaniment is important in the singing and instrument learning process.
- f) a discussion on aspects of character - interpretation - style.

The purpose of the workshop is to offer the participants ideas, types of exercises and repertoire, so they will be able to use them starting from their following lesson.

17th Workshop
Agelika Slavik, Maria Filianou & Helen Loura
Silent paths of communication:
the important role of nonverbal communication in the music class
Sunday November 1 (Room 5/6: 16:45-18:15)

During the teaching procedure, speech constitutes 10% of our communication with children, while the non-verbal messages we exchange in our relations with them make up 90% of our communication and are the ones which are indicative of the latter's quality and effectiveness. Music and movement, the two basic axis on which Orff Schulwerk System is based, challenge us to explore the prevailing and determining presence of the non-verbal way of communication. In our workshop, silence proves to be more "resonant" than any other means and allows each and

everyone to concentrate, create, and be more receptive to the messages and the presence of the others, thus resulting in the co-ordination and the accord of the team. In interactive activities, team-members are listen and complement each other, at the same time, allowing space to the others to express themselves, obeying to the non- verbal mesh which surrounds them. Nowadays, that noise, the hectic rhythms of life and the quick change of different stimuli attract our attention, make it imperative for the music lesson to offer an escape to an environment, where the priority of communication will not depend once more on speech, but on our substantial and ever-more beneficial presence.

Poster

Saturday November 31

(Concert Hall Foyer: 19:30-20:00)

1. Polyvios Androutsos & Jere T. Humphreys

Classroom observation ability of pre-service music teachers

The purpose of this study was to examine the classroom observation ability of pre-service music teachers ($N = 62$). Two groups of undergraduates, one near the beginning and one near the end of a two-year course sequence in teaching methods that included in-class and in-school training in observation ("juniors" and "seniors," respectively), observed videotapes of one elementary (4th grade) and one secondary (8th grade) general music class, each being taught by its own expert music teacher. Subjects wrote comments that judges classified into subcategories within overall categories of lesson, teacher, and students. Results largely confirmed those of previous research from the USA, with the more experienced subjects making significantly more comments and both groups focusing more on teachers than on lessons or students. There were also differences between sub-categories and significant interactions involving experience level and sex of the subjects.

2. Aikaterini-Spiridoula Korakianiti

How music education contributes to the development of "music behavior"?

This paper is a bibliographical review that examines the effect of social and psychological aspects on music behavior as well as on the ways of cultivation of music behavior inside a school class during maturity levels. The contribution of music education in the cultivation of music behavior in children is considered a basic factor in their stages of development. Guided by the above and after examining the social and education factors, music education aspires to approach and effectively cultivate the behavior of children towards music. The sociology of music, in association with psychology of music and music education research, studies have focused on a variety of issues as the use and functions of music in relation to the satisfaction of various needs within human life. They have further addressed matters like the social psychological functions of music, the social class and age levels, factors which affect and reestablished the teaching of music as well as the technological use of music. Changing the issues above means at the same time a change in the music behavior. The appropriate use of pedagogical methods will contribute in the development of music behavior inside the school class. Music educator -as he controls the same issues above- provokes learning and creativity and he offers motivations and chances for strong activation. He also offers the capabilities to his students, so they will be able to realize and manage music in a certain way during life time, through conditions of understanding, collaboration and creative interaction.

3. Evangelia Mitrogianni & Chrissie Bomparidou

Multicultural Class: A Symphony Orchestra

In this paper an attempt is made to draw a parallel between a multicultural class and a Symphony Orchestra. Cultural diversity in schools - which is nowadays a reality in Greece - is

similar to diversity found in the instruments of a Symphony Orchestra. Music harmony, which derives from different timbres of an orchestra, is directly linked to the functioning and effectiveness of teaching process in a multicultural class for the subject of Music at School. The relation between Intercultural Education and Music Education is investigated as well as to what extent principles of Intercultural Education, such as empathy and respect for cultural diversity, may have a place in music education. In other words, an attempt is made to highlight the way music education can be a part of the continuum of Intercultural Education, and namely, what should be the role of music teachers who teach in a multicultural classes, what should be taken into account, in relation to the existing institutional framework and the students' cultural characteristics, under the context of interdisciplinary approach, so that a more effective teaching planning is accomplished for the subject of music.

4. Eleni Christodoulou

The Effectiveness of brain in musical activity

The investigations of this study is dealing with the development of human brain during the effect of musical education when the revealed studies as to how the structure and function of the brain is affected under different circumstances of learning and naturally by the learning procedure and musical practicing. The beneficial effect of music in the brain of young children and even in children who are occupied with music from the early stage of their age. In accordance with the bibliographic research, reference is made to the active areas of the brain during the investigation of musical information and this cultivation in the brain. Under these circumstances, a revelation is presented of the relation of musical education and mental energy. Also this text is describing the developed hemisphere of the creative persons where this aspect is supported, though the musicians have their right hemisphere of their brain, they are required to cultivate there left (hemisphere). So, under these conditions, the quality differences are a proof to the creative way of thinking of musicians who use both hemispheres of their brain. In conclusion reference is made to the operating relation of learning musical knowledge in children's brain as well as to the benefits developed in the educational pedagogical sector for a new way of attracting the teaching and learning of music in the space of the first stage of education. Finally a short reference is made to the music of Mozart which has a positive effect in brain development.

5. Eirini Kolioussi & Dimitra Koniari

Singing the history: The example of Souli's songs

We present a teaching plan using three Greek traditional songs of the region of Souli in order to teach moments from the history of Souli, as it is presented at the History book of the 6th's elementary grade. The aim of the presentation is to challenge how the music teacher can extend the meaning and prospect of music in school and contribute to widening the students' historical knowledge and aesthetic culture through interdisciplinary approaches using songs from the repertoire of Greek traditional music.

Concerts

Friday October 30
D. Mitropoulos Hall
15:30-16:00

"Traditional music of Greece and Asia Minor"

"Love, passion, war, the beauty of nature, desperation, poverty as well as happiness are being expressed through this kind of songs of Greece, Constantinople and Asia Minor in a poetic, lyrical but mostly direct, simple, beautiful, often romantic way that nowadays is dying out. We are trying to approach this music with respect, creativity, clarity and above all emotion.

Programme

1. Kale esi - Asia Minor
2. M' exis berdemeno - Constantinople
3. Apano stin triantafilia - Macedonia
4. Dontia pikna - Epirus
5. Lianoxortarudia - Thrace
6. Exe gia Panagia - Constantinople

Kali Kambouri was born in 1982. In 1988 took her first piano lesson and since 1995 has been involved in traditional music and playing the kanun.

Athina Vasilakou plays the lafta (Constantinople lute) and recently received her diploma in classical guitar.

Vasiliki Antonaki studies classical guitar and plays the ney. She is also interested in theater, photography and literature.

Maria Kavvadia has a diploma in Musicology and has been interested in traditional singing for several years.

Andreas Triantafullopoulos took his first tubeleki class in 1988. He attends latin percussion lessons and is a member of N.M.P. percussion group.

The musicians were all met at the "En organis" music school, were they attended/-ing various lessons. In fact they are all autodidact.

Friday October 30
D. Mitropoulos Hall
20:15-21:00

ECHO N ECHO (Structure - Deconstruction - Reconstruction)

Music performance which travels the audience through a wide range of musical styles and ideas - from medieval ballads to nowadays minimal compositions. The repertoire is based on works of Erik Satie, Philip Glass, Gustav Mahler, J. S. Bach and others. After a long journey in the musical and theatrical scene of Athens, we (ECHO N ECHO still play with hand chimes* and other creative instruments which are being used in educational and therapeutic settings. Moreover, we still play our arrangements of well known musical pieces from the international repertoire.

Michalis Tobler : Guitar
Kostas Papas : Percussion
Tania Kalafata : Glockenspiel
Tereza Rozi : Marimba
Ioanna Asoniti : Oboe
Katerina Drougou : Hand chimes
Isis Mouza : Violoncello
Kalliopi Trougka : Hand chimes*
Despoina Efthymiou : Hand chimes*
Dimitra Grammenidi : Bass metallphone
Susanna Demiri : Flute

** Hand chimes: musical instrument - each chime is precisely tuned on one specific pitch. As a result, when a series of hand chimes is being played by a group of people, the artistic combination of melody and scene offers a very interesting and enjoyable show to the audience.*

Programme

1. Scarborough Fair, traditional
2. Greensleaves, traditional
3. Air on the G string (from suite No3), J. S. Bach
4. Eine Kleine Nachtmusik (2ο μέρος Romanza), W. A. Mozart
5. The Trout (Variations), F. Schubert
6. Gnossiennes No. 1, Erik Satie
7. Feierlich und gemessen, ohne zu schleppen (1st part from 3d movement of symphony No1), Gustav Mahler
8. Waltz No 1 (from Jazz Suite No 2), Dmitry Shostakovich
9. Opening, Philip Glass

Information: 210 6850746
www.myspace.com-hxwnhxw & <http://hxonhxo.musicportal.gr>

Saturday October 31
D. Mitropoulos Hall
12:50-13:20



Ta paidia paizei [The children play]

"The children play" did not always play. It was a well-mannered choir unmovable, never smiling, glued to the conductor, who sang the usual repertoire of children's choirs, Savvopoulos, Hadjidakis, Theodorakis, traditional and even managed to sing in two voices, in real counterpoint and truly two voiced songs. But one day she got bored. She got tired to be good and do what others expected from her and decided to do what she wanted, risking losing, of course, the love that she already enjoyed. And she started playing. Playing, playing and laughing. Laughing loudly, bursting. Her classical education though did not let her be in peace... she should manage again and started working hard again. Jaded, she ended the game every time. And then the game became a job and the job became a game... Today she invites you to celebrate with her on a journey having as a guide, favourite children songs from the small and big screen, so that the older will learn and the younger will remember. Warning ... it can be dangerous for adults! Fasten.

Choir direction: **Evdoxia Aggelidou**

Programme

1. The Muppet Show Theme, Lyrics: Jim Henson, Music: Sam Pottle
2. Fraggle Rock Theme, Lyrics: Philip Balsam, Music: Dennis Lee
3. Supercalifragilisticexpialidocious, Lyrics/ Music: Robert & Richard Sherman
4. Hakuna Matata, Lyrics: Tim Rice, Music: Elton John
5. My favourite things, Music: Richard Rodgers, Lyrics: Oscar Hammerstein II
6. Anixe afto to kouti (open this box), Lyrics: Eve Sofianou, Music: Faidonas Sofianos
7. Ntenekedoupoli, Lyrics: Evgenia Fakinou, Music: Yannis Markopoulos
8. Froutopia's National Anthem, Lyrics: Evgenios Trivizas, Music: Stavros Papastavrou
9. Under the Sea (fos Thalassi), Lyrics: Raven Symone, Music: Alan Menken
11. You've got a friend in me (ego ki esi mazi), Lyrics: Tzimis Panousis, Music: Randy Newman
12. Adieu, Lilipoupoli, Adieu, Lyrics: Marianina Kriezti, Music: Demetres Maragkopoulos

Saturday October 31
D. Mitropoulos Hall
18:00-18:30

LYRAVLOS

Description of the shows

Forty reconstructed authentic instruments, from the 'divine' Lyre of Apollo, to the melodious Flute, as well as their 'continuations' in the modern era through popular tradition - zournas, pipes of Thrace and the island-used tsampouna (heirs of the ancient askavlos) and daouli - wait for children to touch and know them. The children will listen to and enjoy the greatest surviving musical pieces of Antiquity, the tunes, rhythms and modes of the ancient Greeks, surviving through tradition and presenting the wealth and continuity of Greek Musical Tradition; they will touch the musical instruments and they will learn the history of their construction out of rare and authentic natural elements.

Lyravlos is especially concerned with the activation of the interest of children through not a museum-like but in a musical manner of approaching this subject. Besides the opportunity to touch the instruments, the children will also hear musical examples performed with each instrument. The examples are specially chosen to reveal all the possibilities of interpretation and the whole range of the instruments' musical functionality.

Music in the everyday life of Ancient Greece

In ancient Greece music was an integral part of people's everyday routine and due to the fact that music was a complicated form of art as well as a cultural expression, it was highly regarded and present in all private and public festivities. Music, Asma-the singing and lyrics - Orchisis - group of dancers as well as the song between the acts -were features of a highly civilized community as well as factors and indicators of a higher quality of life.

Music is closely related to other sciences such as mathematics and philosophy thus it was one of the important subjects in young people's education. Besides, its connection to the theatre and poetry was of major significance. Masterpieces of ancient Greek literature such as the Homeric epics and Ancient Tragedies were preserved thanks to music. It is an indisputable fact that music has made an invaluable contribution to the development and diversity of the Ancient Greek culture.

www.lyravlos.gr

Saturday October 31
D. Mitropoulos Hall
20:00-21:00

PLAZA ENSEMBLE

The **PLAZA ENSEMBLE** was founded in 2002 by Th. Bililis (piano), A. Archontis (violin), C. Tsougras (accordion) and Y. Polymeneris (bass), aiming at interpreting works which have great appeal to the wider public, while, at the same time, reflecting the academic background as well as the profound musical skills of their creators. The members of the Ensemble have studied classical music in Greece and abroad, and for the last 20 years they have been giving concerts and making recordings of different styles of music. The **PLAZA ENSEMBLE** has performed in Thessaloniki (Thessaloniki Concert Hall - 2006 and 2008, at the 40th and 42nd **DIMITRIA** - 2005 and 2007), in Zurich (Herbst in der Helferei - 2006), in Athens (American College - 2004 and 2006), in Rhodes (2nd International Rhodes Festival - 2008), in Kozani (Cultural Festival - 2005), etc. The Ensemble has also co-operated with the "Anassa" dance ensemble for the performance of "Les Vacances du Dimanche".

Programme

Astor Piazzolla: Soledad, Concerto para Quintetto

Nino Rota: Soundtracks from F. Fellini films

Manos Hadjidakis: Hartino to feggaraki, O kyr Antonis, Perimpanou

Zbigniew Preisner: Tango, from the soundtrack of "Trois couleurs: Blanc"

Dmitri Shostakovich: Waltz nr. 2 from the 2nd Jazz Suite

Gabriel Yared: Tarantella, from the soundtrack of "Betty Blue"

Sunday November 1
D. Mitropoulos Hall
12:00-12:30

"Wrong Notes ?"

In the first part of the concert the piano and the harp perform works of Debussy, Ravel, Turina, Liszt, Granados, while in the second part percussions are added. The three musicians, based on the improvisation, compose new sound pictures; they offer small instruments to the audience and invite them to participate, in an attempt to create an atmosphere where there are no "wrong notes".

First Part

Claude Debussy: Prelude a L'apres-midi d'un faune, transcribed for piano and harp by Thalia Maria Papadopoulou and Maria Christina Papadopoulou.

Maurice Ravel: Jeux d'eau for Piano.

Joaquin Turina: Ciclo Plateresco: Tema y variaciones para arpa y piano.

Franz Liszt: Le Rossignol: d'apr?s la melodie russe d'alabieff, transcribed for Harp by Henriette Renie.

Enrique Granados: Andaluza (Danzas Espanola No.5) Op.37, transcribed for piano and harp by Thalia Maria Papadopoulou and Maria Christina Papadopoulou.

Second Part

Percussion by Ilias Doumanis is added to the piano and harp duet and is welcoming the audience to join.

Performers:

Piano: Thalia Maria Papadopoulou,

Harp: Maria Christina Papadopoulou,

Percussion: Ilias Doumanis

Sunday November 1
D. Mitropoulos Hall
14:25-14:55

Music for clarinet, violin and piano

Manousos Ploumidis: clarinet

Olga Zerva: violin

Anastasia Kehagia: πιάνο

Programme

Darius Milhaud Suite op. 157b pour violon, clarinette et piano
(Ouverture, Divertissement, Jeu, Introduction et Final)

Alexander Arutiunian Suite for trio (Violin, Clarinet and Piano)
(Introduction, Scherzo, Dialog, Final)

Manousos Ploumidis was born in Ioannina, Greece. He studied clarinet with E. Kiosoglou in F. NAKAS Conservatory (Athens) and graduated in 2001. He is also a graduate of the Music Department of the University of Athens. He continued his music studies in Belgium with scholarships from "The Friends of Music" Society and "Alexandros Onasis" Foundation. He has participated in concerts with the Municipality of Athens Orchestra, the Athens State Orchestra, the National Opera of Greece Orchestra and with many orchestras in Belgium. He teaches clarinet at the department of Music Art and Science of the University of Macedonia and in "Attiko" Conservatory.

Olga Zerva was born in Thessaloniki, Greece. She studied violin with K. Patsalides at the State Conservatory of Thessaloniki and graduated in 1993. She continued her music studies in Germany (Hochschule für Musik Detmold-Abteilung Münster) with Prof. Helge Slaatto and graduated in 1997. She is also a graduate of the Music Department of Aristoteles University of Thessaloniki. She was a member of the Municipality of Thessaloniki Symphony Orchestra (1998-2004) and has participated in many concerts of the Thessaloniki State Symphony Orchestra. She has taught violin in F. NAKAS Conservatory (Thessaloniki), in the Municipality Conservatory of Thessaloniki and in the Thessaloniki and Serres Music Schools. She is currently teaching music in secondary education schools.

Anastasia Kehagia was born in Thessaloniki. She studied piano at the State Conservatory of Thessaloniki. She continued her Studies at the Robert Schumann Musikhochschule Detmold (Diploma Piano Pedagogue). She performed as a soloist in Greece, Austria and Germany. Additionally, she conducted seminars and gave lectures on the subject of piano pedagogy. She is member of G. S. M. E., where she served as co-chair of the Society's Committee on Piano Pedagogy.

Sunday November 1
D. Mitropoulos Hall
18:15-18:35

Concert of contemporary music for piano and saxophone

Katerina Kanavaki: Piano
Guido de Flaviis: Saxophone

Programme

- Jacques CHARPENTIER: Gavambodi 2
- Robert MUCZYNSKY: Sonata op. 26
Andante maestoso
Allegro energico
- Daniele SALVATORE: Helin

Gavambodi 2 composed in 1966, exhibits the mystical/ spiritual impressions of Charpentier's extensive travels to India studying music and the influences of his teacher Olivier Messiaen. The piece is in three parts.

In the **Muczynski's sonata** (1970), melodic lines are strong and compositional style is characterised by distinctive motives and texture. His typically rhythmic and percussive writing in the second movement frequently exploits irregular meter to great effect, which, combined with his artful use of both dynamic contrast and the saxophone's extended tonal range, creates great excitement and drive.

Helin (1999) of Daniele Salvatore is inspired by a poem by the Kurdish poet Kemal Burkay. The longing for freedom are transfigured in insistent rhythmic patterns and lyrical melodic ideas while the structure of the poem, in four brief strophes, serves as a model for the development of form. The piece, which rejects any facile reference to Oriental music, unfolds among allusions to jazz, classical and even baroque music (listen for example to the fugue that peeps out in the finale).

Katerina Kanavaki and Guido de Flaviis consist a new established piano - saxophone duo and are mainly interested in contemporary music works. They will perform three works for saxophone and piano all of them composed during the 2nd half of the 20th century.

Sunday November 1
D. Mitropoulos Hall
19:45-20:30

Stella splendens

Medieval music from *Libre Vermell*, *Codex Escorial*, *Codex Rossi*

Fani Antonelou - soprano
Ex Silentio - Early music ensemble
Dimitris Kountouras - recorder & direction
Andreas Linos - viola
Thymios Atzakas - oud

Programme

Anon. (Italy 14th c.):
Saltarello "Situs malus"- Trotto
Guillaume de Machaut (1300-1370):
Tres douce dame - Tels rit au main - Douce dame jolie
Anon. "Libre Vermell de Monserrat" (Katalonia 14th c.):
Stella splendens
Anon. From codex "Rossi 215 Bibl. Ap. Vaticana" (Italy 14th c.)
Lucente Stella
Alfonso X el Sabio (Spain 1221-1284)
Rosa das rosas - Da que Deus mamô (Cantigas nr.10, nr. 77)
Sefardic tradition
Por alli paso - Tres Hermanicas Eran - Los bilbilicos

The program Stella Splendens presents a panorama of late medieval music from Spain (Cantigas de Santa Maria, Libre Vermell), Italy (Codex Rossi) and France (Guillaume de Machaut) as well as songs from the sephardic tradition. The approach on the spirit of this music is made through the use of period instruments and research on the appropriate stile.

Fani Antonelou: Born in Athens, she studied piano and singing as well as choir conducting and music pedagogy at the Athenaeum Conservatory and at the Greek Institute Codaly in her native city. Later on she studied classical singing and lied at the Music Academy of Stuttgart where she graduated also from the opera class. Among her teachers were Dunja Vejovic, Cornelis Witthoefft and Ulrike Sonntag. She won the Grand Prix at the international competition "Maria Callas" in the category Oratorio-Lied in Athens (2005), the first prize at the Frankfurter Mendelssohn Preis in Frankfurt (2008, 2009) and she was a finalist at the competition "Schubert und die Musik der Moderne" in Graz. She performed at Rossini Festival in Bad Wildbad and worked together with the Opera of Stuttgart. In 2006 she appeared in the opera of Benjamin Britten *Les Illuminations* at the theater of Hermitage in Saint Petersburg. Ελληνικά. She appeared in opera productions as Monica in *Medium of Menotti*, as Annchen in *Freischütz* of Weber, as Giulia and Berenice in *La Scala di seta* και *La gazza ladra* of Rossini. She appeared as 1.Zofe in *Der Zwerg* from Zemlinsky at "Megaron" concert hall of Athens. Furthermore she sings often religious works by Haydn, Bach, Brahms, Mozart, Monteverdi and Rossini.

Ex Silentio - Early music ensemble : The Ex Silentio was founded in 2001 by the recorder player Dimitris Kountouras and the harpsichordist Markellos Chryssikopoulos aiming to promote early music in the greek concert public and abroad. Being one of the few greek ensembles specializing on early music and historical performance practice Ex Silentio has given numerous concerts in several European countries appearing in concert series such as the "Early Music Days" of Rhodes, the "French Baroque Music Days" of I. F. A., the "Musica Antiqua da Camera" in The Hague, the Concert Hall of Thessaloniki, the "2ndo Maggio in Milan" etc. Up to present the ensemble has worked together with renown artists such as the soprano Mata Katsouli, the violist Emmanuelle Guigues, the multi-instrumentalist Efren Lopez and collaborates regularly with the counter tenor Nikos Spanos and the mezzo soprano Theodora Baka. The reseach of greek elements and influence in the music of the renaissance and baroque music is of particular interest for the ensemble.

Presenter's CV

Adamopoulou Christiana studied music (BA) at the Ionian University, where she is currently a PhD candidate. She trained as a music therapist (MA) at Anglia Ruskin University of Cambridge (UK) in 2006-2008. She works as a music teacher in special education and as a music therapist at the “Aghia Sophia” Children’s Hospital in Athens. She is the co-editor of the book *Music therapy and other music approaches for handicapped children and adolescents* (Edition Orpheus, 2006) and she translated in Greek the book of A. Oldfield and J. Bean *Pied Piper. Musical Activities to Develop Basic Skills* (Edition Nissos, 2006).

Aggelidou Sophia 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. 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.

Akoyunoglou-Christou Mitsi is a post-graduate student at the School of Music in Ionian University. She is a member of ESKEM. She studied piano at the National Conservatory and Atheneum Conservatory in Athens. She studied Music Therapy at Michigan State University, USA, and received her Bachelor of Music in Music Therapy with honors. She received a scholarship from the “A.S. ONASSIS” Foundation and got the Master of Music in Music Therapy from MSU. During her graduate studies, she worked as a supervisor and professor’s assistant at the Music Therapy Clinic. She is a trained neurologic music therapist and is a member of the Academy of Neurologic Music Therapy. She worked as a music therapist at the Child-Psychiatric Hospital, at the Children’s Hospital and at a Special Education School for autistic children in Athens. Now she lives in Chios, and works as a piano teacher and a music therapist privately.

Anastasiou Marianna studied piano and music composition at the National Conservatory of Athens and Musicology at National & Kapodistrian University of Athens. She has also attended seminars on Arts Management and Web design organized by the Hellenic American Union in association with Carnegie Mellon University, Pittsburgh USA. As a musicologist she has collaborated with Athens Concert Hall Publications Department. She has lectured on Electronic Services and Music Collections at Tirana National Library Educational Center and in the context of European educational program Pulman Xt in Veroia. She has taught Music History and Analysis at Iek Akmi. She works as a reference librarian in Music Library of Greece Lilian Voudouri housed in Athens Concert Hall and after attending special computer courses in databases and websites building she is now Web Administrator of the Library’s Website.

Androutsos Polyvios (Ph.D.) is a music education specialist and researcher. He has published over 70 articles in Greek and international music education journals, a book and he is also co-author of the music textbooks for 8th and 9th grade general public schools. He has given lectures and held seminars and workshops in Greece and abroad. He has taught music in special schools, primary and secondary schools, as well as music education courses at the Department of Music Science and Arts at the University of Macedonia, Thessaloniki and at the Faculty of Training Teachers for Nursery Schools at the Technological Education Institute of Thessaloniki. He is a founding member of the Greek Society for Music Education (G.S.M.E.), where he served as president (7 years), as vice-president (3 years), and Honorary President (since June 2007). He is also a member of the Board of Directors (2006-

2010) of the International Society for Music Education (ISME) and member of the Scientific Committees of the GSME journal *Musical Pedagogics*, the *International Journal of Music Education: Practice*, and the *mus-e-journal*.

Antonakakis Dimitris studied piano and music and specialized in composition. He has attended many seminars, among them in Orff Institute in Salzburg. Then he studied music therapy at Anglia Ruskin University in Cambridge, U.K.: P. Diploma in Music Therapy και Master of Arts in Music Therapy. He is a Ph. D. candidate of Developmental Psychology in University of Crete. He is author of several papers and books and his compositions concerns music for various instruments ensembles and children. He is a special scientist at Pre-Primary Education Department in the University of Crete.

Atalay Aydın is an assistant professor at music education department at Uludag University, Bursa, Turkey. He completed his Masters of Art Degree (1988) in music education at Uludag University and had proficiency of Arts degree (1990) in music education at Marmara University, İstanbul, Turkey. Between the years 1986- 1987, he took part in the research about the “music of Turks immigrating from Balkans to Anatolia”. The results of that research have been edited in the local papers. He presented papers at the conferences in Turkey. In 2001 he became assistant professor. Recently he is teaching Turkish Folk Music, Turkish traditional instruments and Turkish Art Music lessons in Music Education Department at Uludag University and conducts the Turkish art music choir of the university. He also conducts the choir of other associations in the province.

Athanasiou Eleftheria is a graduate of the Department of Primary Education University of Western Macedonia. She has attended courses of piano and theory for 10 years in conservatory.

Avgitidou Sofia is an assistant professor of Early Childhood Education at the University of Western Macedonia. She has taught undergraduate and postgraduate courses, except from UoWM, at Aristotle University of Thessaloniki and Hellenic Open University. She has collaborated with primary and secondary schools as an external advisor in the context of their professional development in European and Hellenic programmes such as “School-focused in-service training” (director: Prof. P. Xochellis), “Schools implementing Experimental Programmes” (director: Prof. Z. Papanoum) and Socrates (Director: S. Avgitidou). Among her research interests are initial teacher education and in-service training, action research and educational research.

Bomparidou Chrissie is a graduate of the Department of Philosophy, Paedagogy and Psychology (specialisation in Psychology), University of Ioannina. She holds a Master’s Degree in Educational Psychology (M Ed) from the University of Manchester, UK, and she is a PhD student at the University of Patras (Department for Primary Education) in the field of Intercultural Education. Since 2007, she has been working at the Institute for Greek Diaspora Education and Intercultural Studies, Department for School Support and In-Service Training. She has taught at the Department for Primary Education of Patras University in regular classes as well as in various educational programmes with the basic object of her teaching being intercultural education and teaching of Greek as a second or foreign language. She has participated in more than ten international Greek conferences with announcements and has been a member of the organizing committee in fourteen conferences – seminars in the field of education. Twelve papers of hers have been published in various scientific publications.

Bricco Marco, actor, director, musician and educator, graduate in “Methodology of musical teaching”, with a degree thesis entitled *The sound experience and child aged 0 to 3*. In 1984, he began his professional activity with *Stilema/Unoteatro* acting company (Turin, Italy); from then on, he works like actor and teacher for children and boys in many schools and different situations, in particular with children and boys from the age of eighteen months to 20 years about, with teachers like theatrical and musical trainer, with parents, with disabled persons and cranial traumatized. Two are the principal goals in his approach: investigate the relationship of children with the sound world and fiction drama and give voice to the thoughts and fantasies of children through sound, music and

theatre, so they can tell themselves and their own vision of the world. He published *Alphabet drama. Ideas and materials to carry out a drama program with children aged 3 to 10* (Erickson, 2001) and *Theatre at the nursery school. Ideas and functional path to use for play with children* (Franco Angeli, 2007).

Burgess Susanne Ed.D. Learning and Leadership, Instructional Design; University of Tennessee, Chattanooga, TN. (May 2010). Master of Music – Music Education, Orff-Schulwerk; University of Memphis, Memphis, TN. (June 1988). Tennessee Teaching Certification, Professional License No. 5259895, Issued 08/83; Expires 08/16. Bachelor of Arts - Music Education, Vocal-Choral Music (Theatre minor); California State University, Fullerton, CA., June 1978. Director of Music Education, Southeast Center For Education in the Arts Professional development in music education and arts integration through summer training institutes, on-site consultancies, model instruction and mentorships, research and writing materials for K-16 curriculum (April 2000 – present). University of Tennessee, Chattanooga - UTSU 330 Arts Integration (3 cr/hrs) An integrated approach to arts instruction for pre-service classroom teachers collaboratively designed and taught with colleagues in Drama, Dance and Visual Art (Fall '03 – Spring '07). College School (K-8), Santa Ynez, CA. Orff Music Specialist: Develop and implement new programs, write curriculum and teach (Fall '97 – Spring '00). Secrist Middle School (6-8), Tucson, AZ. Teach general music exploratory; Introduction to drama; Prepare vocal performance groups; Direct school musicals (Fall '81 – Spring '83)

Charissi Vassiliki is a music teacher in a primary school in Athens. She has graduated from the faculty of Music Studies, University of Athens. She is currently attempting a Master course on Theory, Practice and Evaluation of Educational Praxis, focusing on the Educational Design in the faculty of Philosophy - Pedagogy – Psychology, University of Athens. She holds a piano diploma (with honors). She has participated in conferences and seminars in Greece and abroad. Areas of interest include: Curriculum Design and Development, IT and Music Technology in Education and Educational Assessment. She is a member of editorial board of the Journal “Music in the First Grade”.

Charkiolakis Alexandros was born in Athens in 1977. He studied music in the Hellenic Conservatoire and he graduated with diplomas in Harmony and Counterpoint. After the completion of his studies in Greece he went to England to study music in the University of Sheffield where he graduated in 2002 with a Bachelor in Music (Hons). Consecutively, he studied for a Master's in Music by research in the same university in the fields of musicology and conducting. He received conducting lessons in the Royal Northern College of Music (RNCM) in Manchester by Mr Edward Warren, as part of his degree. He graduated in January 2004 gaining the MMus (Research) and his thesis was titled *The social and political ideas of Dmitri Kabalevsky and their impact on his work*. During his time in Sheffield he was principal conductor of the University of Sheffield Students Symphony Orchestra, principal conductor of the String Orchestra of the Music Players Society and he has conducted all the major ensembles of the University of Sheffield. Also, he served as an assistant conductor in Sheffield Youth Orchestra. During his time in Greece he has conducted the Patras Conservatoire Chamber Orchestra, the Hellenic Group of Contemporary Music and the State Philharmonic Orchestra of Tirgu Mures. As a musicologist, he has published papers and articles in major Greek and foreign musical and musicological periodicals. He has participated in several international conferences presenting his research work.

Chatzikamari Panagiota is teacher in secondary education and theatre pedagogue. She also is working on School Counseling Programs. She taught theatre education in the Faculty of Education in Western Macedonia University, in Centre for Continuing Professional Development of teachers. She is a foundation member of Artistic Pedagogic group *ELATE NA PAIKSOYME*.

Christodoulou Eleni. Was born in Cyprus in 1986. She is studying in the Ionian University on “Music Studies” and is graduating this year. She followed the science of Music with a view to obtaining qualification in Pedagogical Music. She covered senior theoretical lessons and acquired the

diploma of harmony, studying also piano and flute in the Greek Conservatory. As well she is self-taught in guitar. She speaks and writes the English language. She took part in many sessions, single-day and other seminars on subjects "Positive thinking", "Human Relations". She also attended piano's seminar with Angeliki Tahiaty. She participated in "Chorodrama" organized in the pledge of educational programmes of the Cyprus State Orchestra. She attended the work of the international congress participating in Music Therapy and other musical approach for children and young invalid, organized by the department of Musical Studies of the Ionian University, the 5th conference of G.S.M.E. and the International Congress on Musical Econography in European Art which took place in Corfu. She carried out practical work at the Educational Programme in the "Solomou Museum" Corfian Association studies in Corfu, under the title "SE GNORIZO APO TIN OPSI"-musical travel in the life and the work of DIONISIOS SOLOMOS. She is a member of the G.S.M.E.

Chronopoulou Elena. Born in Patras. University studies: Degree in Electrical Engineering, Technological Institute of Patras. Master in Education Science in Hellenic Open University Other Music studies: Diploma in Piano and Advanced Theory (Harmony, Counterpoint and Fugue). Seminars: CARL ORFF – Dalcroze- Kodály in Philippos Nakas Conservatory for one year, seminars in Moraitis school and international seminar in Poland Polskie Towarzystwo Carla Orffa, "The Meeting". She is a teacher of piano from 2000 up to now. She has been responsible of a Music and Movements education class which also participated in several theater festivals for students, an introducer in a seminar of OMEP "Experiential approach of the basic elements of music" and responsible of a class "Learning to Dance" in summer exhibition "City of children" in Rio. She has also collaborated with nursery schools and a puppet theater team as a music responsible for their performances.

Chrysostomou Smaragda is currently an Assistant Professor for Music Pedagogy and Didactics in the Faculty for Musical Studies, University of Athens in Greece. She has gained her PhD in 1997 from the University of Reading, UK. She is vice-president in the Ministry of Education Committee responsible for Greek Music Schools. She has taught music in all levels of education (primary, secondary, tertiary) both in Greece and abroad. She has published papers both in Greek and English and has presented her work in numerous international conferences around the world. She has recently (2005) published her first book (in Greek) titled: Music in Education: the dilemma of interdisciplinarity. Areas of interest include: teacher education, music and arts integration, assessment, curriculum.

Dimitriadou Catherine is a Lecturer of Teaching Methodology in the Department of Primary Education, Florina School of Education, University of Western Macedonia, Greece. She has been a teacher of History and Language in High School. Her areas of special teaching and research interests include theories of the school and teaching, the teaching of history and language, models of teaching, educational interventions, intercultural education. She has taken part in national and international seminars and conferences and she has published some books and various articles in these fields.

Dionyssiou Dimitrios studied medicine at the Medical School of Democritus University of Thrace, Alexandroupolis and qualified in 1996. He continued the training in General Surgery and Plastic Surgery in hospitals of Greece and United Kingdom and received the title of Plastic Surgeon. He has received his PhD from the Aristotle University of Thessaloniki. In 2006 he underwent for a fellowship in reconstructive microsurgery at the Queen Victoria Hospital in UK where he worked for almost two years. His interest involves breast reconstruction after mastectomy, limb reconstruction and aesthetic surgery. He has participated in a lot of medical meetings and congresses in which he presented scientific studies. He works privately and is a scientific fellow in the Plastic Surgery Department of the Aristotle University of Thessaloniki.

Dionyssiou Zoe is Lecturer in Music Education at the Music Department, Ionian University. She studied education and music. She holds an MA and PhD in Music Education from the Institute of Education, University of London. Her research interests are related to the teaching of Greek

traditional music, the secondary Music Schools, globalisation and its effect on Greek music, historical issues of Greek music education, the teaching and learning of music in school and community, inter-disciplinarity, the music teacher, etc.

Dogani Konstantina is a Lecturer in Music Education at the Department of Preschool Education at the Aristotle University of Thessaloniki. She has worked as a preschool and music teacher with children from primary to secondary school age. She has also taught music education in undergraduate and postgraduate courses as well as in-service courses in Greece and in England. She obtained her PhD from the University of Exeter, School of Education, England and writes in journals in music education. She participated in music educational seminars and has played as a soloist in Greece and abroad. She is composing music for children, theatre plays and puppetry. Her research interests involve exploration of pupil-teacher interaction and reflection in creative music-making in classroom settings.

Dritsas Athanasios studied medicine in the University of Athens, qualified as an MD (1984). Specialized in Cardiology, he worked as registrar in the Dept. of Cardiology at Guy's Hospital London (1987-1990). He worked as Research Fellow in Cardiology (1990-1994) at Hammersmith Hospital, Royal Postgraduate Medical, London. He has published scientific papers on subjects like cardiac arrhythmia, pacing, and cardiomyopathies. He has studied harmony, counterpoint and composition in Athens with professors K. Kydoniates and G. Ioannides and also took seminars on composition in UK. He has composed works for piano, chamber music, songs on modern Greek poetry, music for movie documentaries and also for full symphony orchestra. In Greece he was the first to introduce music as a clinical therapeutic tool in hospital practice (at the Onassis Cardiac Surgery Center) and he researches on music-medicine studying the hemodynamic and neuroendocrine effects of music in cardiac patients. He has also produced CDs with work related to music therapy applications like THERAPEUTIC SOUNDS OF THE WORLD in which the collaboration with the American anesthesiologist Dr. Fred Schwartz produced womb sounds and music which are utilized in order to introduce relaxation and sleep. He is also the author of a book titled MUSIC AS MEDICINE (Athens, 2003, eds. Info Health, Greek edition) in which all aspects of music therapy and music medicine are presented and discussed with emphasis on clinical applications of music in modern medicine. He is also the editor of the books MUSICAL ACTIVITIES AS THERAPEUTIC TOOL (eds. National Institute of Research, Athens 2003) and ART AS THERAPY (Eds. National Institute of Research, Athens 2004).

Egilmez Özgür is lecturer at music education department at Uludag University, Bursa, Turkey. He completed his Masters of Arts degree in music (1998) at Gazi University Ankara, Turkey. After completing his Bachelor's degree (BA), he taught music in elementary and secondary schools for five years and worked as a violin teacher in Ankara and Bolu Anatolian Fine Arts Highschool. Recently he is teaching violin, Popular Music Studies, Turkish Folk Music and also supervising the teacher trainees in Music Education Department at Uludag University. He performed in various concerts in Turkey and presented papers at the conferences in Turkey and in Hungary. In the frame of Teaching Staff Mobility of LLP/Erasmus Education Project he also taught in Szegeed University, Hungary (2007) and played Turkish folk songs with the "Balgama" (Turkish Folk Music instrument) at the concert held in the 12th Cultural Festival.

Elkoshi Rivka (PhD) is a Senior Lecturer in music and music education at the Levinsky College in Tel-Aviv, Israel, where she teaches undergraduate and graduate students. She has been appointed to the executive board of the Israel Musicological Society and to the advisory board of the International Journal of Education and the Art (IJEA). She conducts research in kindergartens on behalf of the Ministry of Education in Israel. Her research deals with musical perception, early literacy, invented notation and Phono-graphic behavior. She has lectured on her research in international conferences in Europe, U.S.A. and Hong Kong and has published dozens of booklets about music education in Israel and articles which have appeared in Israeli, American and British journals.

Etmektoglou Ioanna studied at the University of Illinois (Urbana, U.S.A.) from where she received bachelor's and master's degrees in Music Education and a Ph.D. in Psychology of Music: Curriculum and Instruction (1992). Later on, she studied music therapy (Master of Arts, 2007) at Anglia Ruskin University in Cambridge, England. Since 1995 she has been a staff member at the Department of Music of the Ionian University, in Greece, teaching courses in music psychology, music education and music therapy. Her current interests in educational psychology -in relation to music- lie in creating and testing developmentally and culturally meaningful curriculum resources. She experiments with educational approaches which are based on discovery and which extend learning outside the school context. The aims of these approaches are to foster children's creativity, to refine their acoustic perception and to encourage them to appreciate the environment through sound.

Filianou Maria works as a music teacher at a Special Primary Education School for hearing impaired children. She holds Classical Guitar Degree having been taught by Mr. Evaggelos Asimakopoulos. She attended a two – year Postgraduate Course of Music and Movement Education Carl Orff at Moraitis School. She has a Certificate of attendance from the one – year Education Seminar Orff – Dalcroze – Athens and a Certificate of attendance from International Summer Courses in Music and Movement Education Carl Orff – Salzburg (1999 – 2003). She has a degree in Faculty of Philosophy, Pedagogy and Psychology of the National and Kapodistrian University of Athens. She attended the two – year specialization course for hearing impaired pupils of the Pedagogical Department of the University of Patras. She had been chairing the Hellenic Association of Music and Movement Education – Carl Orff (1998 – 2002), and she was also a member in the Editing Committee of the magazine “Rythmoi”. Moreover, she chaired the Organizing Committee in the 1st International Festival of Music and Movement Education Carl Orff which has held in Athens – 2002. She currently teaches both young learners and adults Music and Movement Education C. Orff .She has been a member of HOSA, GSME and SMTPE.

Freer Patrick K. is associate professor of choral music education at Georgia State University in Atlanta (USA), which has a newly established reciprocal partnership with Aristotle University of Thessaloniki. Dr. Freer holds degrees from Westminster Choir College and Teachers College, Columbia University. Dr. Freer is a frequent guest conductor for honor choirs and has presented at numerous national and international conferences. He is the author of the book “Getting Started with Middle School Chorus” and the DVD series “Success for Adolescent Singers: Unlocking the Potential in Middle School Chorus.” Recent articles are published in *Music Education Research*, *Research Studies in Music Education*, *Philosophy of Music Education Review*, *Choral Journal*, *Music Educators Journal*, and *Journal of Music Teacher Education*. He currently serves on the editorial boards of *International Journal for Music Education* and *Middle Grades Research Journal*.

Froudaki Maria studied piano and music theory. She worked as a music teacher and since 1997 she has been involved in the field of special education. In 2002 she completed her music therapy masters' degree at Nordoff-Robbins Music Therapy Centre of London. She has worked in various public and private settings - in mental health, special education etc – and currently she works privately as a music therapist treating children and adults. She also lectures about music therapy. She is an active member of the non profitable society ‘Musicing’ which aims to the support of Nordoff-Robbins Music Therapy in Greece. She has participated in many scientific conferences and has organized music therapy seminars in collaboration with music therapists from other European countries. She has a degree in Mathematics from University of Athens.

Fytika Athina was born and raised in Athens, Greece. She received a Piano Diploma from Contemporary Conservatory of Thessaloniki, and a Bachelors degree in Geological Sciences from Aristotle University. She started graduate studies at Florida State University, where she received a Masters and a Doctoral degree in Piano Performance. Her doctoral dissertation is entitled: “Historical Overview of the Philosophy behind Keyboard Fingering Instruction from the 16th Century to the Present.” She has extensively performed in Greece, Cyprus, and Germany, as well in various U.S. cities presenting solo, chamber, and lecture recitals. Her recent research focuses on piano pedagogy

and contemporary Greek piano repertoire. Her teaching experience includes music instruction in elementary schools and piano instruction in college settings such as Florina University, Greece, Florida State University, and Gulf Coast Community College. Since 2005 she is a piano and piano pedagogy instructor at Ionian University's Music Department in Corfu, Greece.

Gana Georgia is Musician, music-pedagogue and theatre game animator, member of Artistic Pedagogic Team *ELATE NA PAIKSOUME* and GSME. She has organized and taught many workshops on aesthetic education. She directs "ANEMOSKALA" art and creation centre, for children, and young people. She taught music-pedagogy and theatrical game in educational programs for students and teachers.

Girdzijauskas Arvydas was born in 1957 in Vilnius, Lithuania. Studied at Lithuanian Conservatory as choir conductor. From 1979 till 1992 worked as Main Conductor in Children's choir of Lithuanian TV and Radio. 1989 - 1991 - President of Lithuanian Choir's Union. Since 1992 - Principal of Klaipeda Vyduno secondary school, which combines secondary education with stressed music and art programs. Herewith Arvydas Girdzijauskas is a conductor of Vyduno school children's choir, music teacher of the mentioned school and lecturer in Klaipeda University. In 2008 defended doctoral dissertation "Development of Moral Culture of Higher Grade Students Through Musical Activity". Arvydas Girdzijauskas is active participant of methodical and scientific conferences in Lithuania and abroad. Have published numerous scientific and methodical articles. Often is invited as conductor in State Song Festivals. Scientific interests: development of personality of students through musical activity.

Girdzijauskiene Ruta Dr of social sciences, associate professor, head of the Department of Music education of Art faculty, Klaipeda University. The music teacher of Klaipeda Vyduno secondary school. Scientific interest: development of children creativity in musical activity, teacher's education, problems of vocal development of children. Publications: scientific monograph "The Development of Creativity of Junior School Pupils in the Musical Activity" (2004); 5 Methodical books; 15 scientific articles, more than 20 methodical articles. Documents of education in Lithuania: "Program and standards of music education", "The methodology of preparing strategy of education". Projects: "Distance learning of music teachers", "Innovations in primary education". Seminars and open music lessons for music teachers from Lithuania and foreign countries. Concerts with primary school children's choir and vocal assemblies.

Humphreys Jere, T. is Professor of Music (Education) at Arizona State University, USA. The author of more than 100 publications, he is a Senior Fulbright Scholar and recipient of the prestigious MENC Senior Researcher Award from MENC: The National Association for Music Education. A versatile researcher and teacher who applies historical, sociological, philosophical, and quantitative-empirical research methods to music education and arts business, he has consulted, lectured, and given keynote and other presentations at numerous conferences, universities, and government institutes in 25 countries on 6 continents. Humphreys is the contributing editor for music education for the upcoming second edition of the New Grove Dictionary of American Music. He has served on a dozen journal editorial committees and as editor of the Journal of Historical Research in Music Education. He has held boards of director memberships and other leadership positions in numerous state, national, and international professional and humanitarian organizations, including service as a Scientific Advisor for the Greek Society for Music Education. He is also a member of the Scientific Committee of the GSME journal Musical Pedagogics.

Kalatzoglou Christiana was born in 1981 in Thessaloniki. She made studies in harmony, counterpoint and the piano in the Municipal and the Alexandrio Conservatory of Thessaloniki. During the year of 2004 she graduated from the School of Fine Arts, Department of Music of the Aristotle University of Thessaloniki. She continued her studies in the university of Macedonia and she attended the master of the Department of Special Education. She has also attended some special seminars over the topic of music therapy and the contribution of music in special education. She has worked in

primary schools since 2005 and has also taken part in musical and worked at special schools and the Hellenic Association of people with Autism.

Kapoulitsa-Troulou Thomais Lecturer (education and art) in the Alexandreio Technological Institute Thessaloniki (Department of Early Childhood Care and Education. She teaches a) Didactic and Methodology of Visual Activities in pre-school ages, b) Planning, Growth and Implementation and Application Approaches of Visual Artworks in the Classroom.

Kartasidou Lefkothea has a B.A. in Preschool Education, Nursery Educational Department, Aristotle University of Thessaloniki and Ph.D. in Special Education, University of Cologne, Germany. She has degrees in Harmony and Counterpoint, from Conservatorium in Thessaloniki. She has worked as a music teacher in conservatoire and in Music High School in Greece and as a kindergartner in public schools and special schools. She is a Lecturer in Special Education at the Department of Educational and Social Policy at the University of Macedonia (Thessaloniki, Greece)

Kessler-Kakoulidi Lucia Maria Hella is a graduate of the Fachakademie für Musik, Richard-Strauss-Konservatorium and of the Institute of Rhythmic Dalcroze (A. Hoellering) - Munich with specialization in Therapeutic Rhythmic. Vocational activities: Germany (Munich): Teaching of Therapeutic Rhythmic in the Special Primary School, in Montessorian Primary School-High School and in the adult education of the Ministry of Health and Provision. Greece (Athens): Application of Therapeutic Rhythmic to the Institute for Child «Pammakaristos» and to the Unit for Autistic Children of the Greek Centre for Mental Health and Research. She presents often her work as a presenter to conferences and she has published her work, as well as she teaches in seminars in Greece and abroad. She is a member of the Deutsche Musiktherapeutische Gesellschaft (German Music Therapy Society), an honorary member of the Hellenic Association of Professional Qualified Music Therapists (EZKEM), a member of the Greek Society for Music Education (GSME / EEME), of the Association of Special Education in Greece (EEIIE) and a founding member of the Greek Association for Asperger Syndrome (ΕλσσΑ).

Katsochi Chara studied musicology in the Department of Music Studies of Aristotle University of Thessaloniki. She, also, completed her violin studies (Diploma, 1999). She is a holder of an MSc in Music Psychology (Keele University, 2001). Her Master thesis deals with children's participation in various musical activities in elementary schools of Greece, under the supervision of Dr. S. O'Neill. Currently she is working on her PhD thesis concerning children's self-beliefs during the process of musical learning and instruction, under the supervision of Dr. Eleni Lapidaki. Since 1999 she teaches violin and music theory in public and music schools in Greece.

Kinighou-Flabura Maria has studied Gymnastics, Rhythmic, Music and Dance. Her main field of study and research is on different kinds of problems in rhythmic education, movement and music of children. Mrs Maria Kinighou-Flabura has played a great advising role as she has participated in the process of preparation of the Act of Organization and Administration in Creative Educational Institutions, as well as in the decree related to the regulation on Organization and Operation of Dance Academies. She has taught in private as well as public schools, colleges and universities of Greece and other countries. She has been teaching choreography for 26 years; has taught pre-school of music to children at the Philoppos Nakas music school. Her colorful career is marked by a great number of publications. Maria Kinighou-Flabura is an awarded and widely-recognized writer, pedagogue and choreograph, who has published many books and produced a lot of audio material for children and pedagogues.

Kitsiou Chrisa holds a BA degree from the Aristotle University of Thessaloniki, Department of Musicology and Music Education. She also holds diplomas in piano and music theory. Chrisa has published the book "Music Theory, Solfege, Ear Training". She is intensively involved with the subject of ear training and she has published articles on music ability tests and teaching techniques in private piano lessons. She participated as a lecturer in seminars and conferences about Music Theory

and Ear Training teaching. She was the pianist and accompanist in many opera productions of "Thessaloniki's Choir". As a pianist she has participated in orchestras, small groups as well as solo recitals of classical music. She has also accompanied choirs, instrumentalists and singers in many concerts, festivals and opera galas in Greece and abroad. She teaches piano and ear training in the Music School of Corfu. She has taught piano, choir and music theory at Conservatories, music schools and in the Private Institute of Occupation of Training (department of sound engineering). In collaboration with the British Council, she plays the piano in major ballet examinations of the London Royal Academy of Dance.

Klimi Amalia was born in 1976 in Athens, Greece. She studied Midwifery in Technological Educational Institute (T.E.I.) of Athens, Greece and practiced as a student midwife in "Savonlinnan Keskusairaala" University Hospital in Savonlinna, Finland. She has got a Master's Degree in "Coping with pain" (School of Medicine, University of Ioannina, Greece). She worked as a free lance midwife (2000-2002). She works as a scientific consultant for a Greek firm producing babies' products since 2000, giving lectures about mothers-to-be and babies' care and well-being, and as a midwife in "Helena Venizelou" General Hospital-Maternity Clinic (Athens, Greece) since 2002. She participated in «Changes during puberty: hygiene και physiology of the female genital system» educational health promotion project, which was especially designed for high-school students living in several parts of Greece [Ministry of Education & Religion collaborating with Midwives' Federation of Athens, Greece (school year 2004-2005)]. She also teaches Clinical Applications in the Department of Midwifery (T.E.I. of Athens, Greece) since 2004.

Kokkidou May (MEd, PhD) is a music education specialist and researcher. She teaches within the field of Music Pedagogy at the Department of Elementary Education, and within the field of Aesthetics at the Department of Visual and Applied Arts, University of Western Macedonia, Greece. She has been posted as music educator and kindergarten teacher in Primary Education. She obtains a M.Ed. Degree on the field of Language- History and Culture from the Department of Elementary Education (Aristotle University of Thessaloniki) and PhD in Comparative Music Education (University of Western Macedonia). She is a member of ISME, OMEP, ASCD and president of GSME (Greek Society for Music Education-EEME), artistic director in the Drama Group "Theatriki Anazitisi" and member of the Artistic-Pedagogical group "Elate na Paiksoume". She carries out applied research on Pedagogy and on Aesthetic Education with emphasis on Music Education. She is author of several articles and books on Aesthetics, on Curriculum Design and Evaluation and on Comparative Music Education.

Koliadi-Tiliakou Anthoula is a graduate of the Department of Philosophy, Paedagogy and Psychology (Faculty of Psychology), as well as of the Department of Primary Education, University of Athens. She also holds a Degree in Piano (National Conservatory) and a Diploma in Fugue (Greek Conservatory). After gaining a full scholarship from the Greek Institute of Scholarships (I.K.Y.), she completed her post-graduate studies in England and holds a Master of Arts in Music Education (University of Reading). She appointed Ph.D. in the Department of Musical Studies at the University of Athens and her Thesis focuses on Music Education and Psychology. Since 2000 she has been working as a piano teacher in the Music School of Rhodes and as a teacher of "Music and Movement" Education in the Greek Conservatory of Rhodes. Additionally, she has worked as a music educator in nursery schools, as a teacher's animator participating in the MELINA program, as a music teacher in Primary Education, as a piano teacher, as well as a Greek Literature Teacher in Secondary Schools. She has presented papers at National Conferences and has published articles in scientific journals. Finally, she has participated in numerous research projects and is a member of the Greek Society for Music Education (GSME), as well as a member of the Society of Teachers of Primary Music Education.

Kolioussi Eirini was born in Igoumenitsa (Epirus, Greece). She took her BA in Musicology/Music Education from the Department of Music Studies at the Aristotle University of Thessaloniki (1998). She also studied higher theoretical studies at the Macedonian Conservatory of Thessaloniki (Harmony 1996, Counterpoint 1998, Fugue 2000).

Koniari Dimitra is a primary school music educator and a PhD candidate at the University of Macedonia at the Department of Educational and Social Policy. She completed a BA degree in Musicology/Music Education at the Department of Music Studies of the Aristotle University of Thessaloniki and a MA in Cognitive Sciences at the Free University of Brussels (ULB). She had additional studies in piano, chamber music, and in the Jaques-Dalcroze Eurythmique methode. Her scientific interests lie in Music Psychology and Music Neuroeducation. She is a member of European Society for the Cognitive Sciences of Music (ESCOM), International Society for Music Education (ISME) and Greek Society for Music Education (GSME).

Korakianiti Katherine works as a part time teacher at a primary school. She has studied Music at the Music Department, Ionian University. Her main field of interest lies in the research of music education.

Kotsira Lilly was born in Thessalonica in 1965. She has a degree in Piano and Harmony from the Greek National Conservatory and completed a course in History of Art at Oslo University. Since 1991, she has been working as a music teacher at Athens College Elementary School and was one of the coordinators in the school's 3-year programme with the Harvard Graduate School of Education. She is a founding member of the Hellenic Union for Musical Education. She has also taken part in many educational programmes such as, the E.E.C educational exchange programme 'Socrates-Comenius', "Meeting my New Borders", the Macedonia University research programme 'Pythagoras II', and more recently the E.E.C programme 'Prelude' on "The Use of Technology in the Music Lesson, at Primary School Level." Furthermore, in 2007-2008, she took part in an educational programme on R.L.Os (Reusable Learning Objects) and made two computer programmes, for young learners, for use in the Primary School. Finally, she has translated, into Greek, the book 'Me and My recorder' written by M.Hobsbawn published in Greece by Nikolaidis.

Kountouras Dimitris studied the recorder, the baroque transverse flute as well as early music performance practice at the Utrecht School of the Arts, at the Early Music Institutes of Milan and Trossingen and at the Vienna Conservatoire. He is founding member of the ensemble Ex Silentio and performs often with the Duo Goliardi. He gave concerts in many European countries as well as in Bahrain and in Japan. As a soloist he performed in "Sala Verdi" of Milan, in "Teatro Coccia" of Novara, in "Pablo Casals Hall" of Tokyo and at the "Megaron" of Athens. He has recorded for MDG and ARKYS. He taught at the Aristotle University of Thessaloniki and gave seminars in Austria, Germany, Albania and Switzerland. He currently lives in Vienna and performs with the ensemble Labyrinth.

Koutsoupidou Theano holds a Ph.D. in Music Education (University of Surrey, UK). Since 2006 she lectures at the University of the Aegean, Department of Sciences of Pre-school Education and Educational Design. She also lectures for the CPD courses of Pre-school and Primary Education (Didaskaleia). She holds a Post-Graduate Certificate of 'Learning and Teaching in Higher Education' (Roehampton University, UK), a First Class Degree of Music Studies (University of Athens, Greece) and a Piano Diploma (National Conservatory). She has presented her work at several European and international conferences, and has published research papers in scientific journals. She has also worked on a number of research projects in the field of education funded by government and European bodies, including the Greek Ministry of Education and Religious Affairs, the British Academy and the European Regional Development Fund. In 2006 she received the 'Young Researcher Award' from the European Society of Cognitive Sciences of Music (ESCOM). Her research interests include children's musical development, teachers' music training, and musical creativity. She is Fellow of the Higher Education Academy of England and Wales and member of ISME, SEMPRE και EuNet MERYC.

Kowal-Summek Ludger, born in Düsseldorf 1956, studied from 1979 - 1983 Musical Education at the conservatory of Cologne, department Wuppertal. Since 1983 he works at the Clara-Schumann music school in Düsseldorf with handicapped and not handicapped children and grownups. From 1985 until 1989 he studied Pedagogy, Disability Studies and Music at the University of Dortmund and did a doctorate in 1991 in Pedagogy. From 2005 to 2008 he did an education to become a music

therapist. Since then he also works as a music therapist with children with Down syndrome and Autistics. From 1992 to 1996 he taught at the University of Dortmund. Since 1996 he teaches at the Robert-Schumann conservatory in Düsseldorf musical education and pedagogical psychology. Since 2004 he also teaches musical education for handicapped children and music therapy at the University of Köln. He's a member of different associations for musical education and music therapy and he published many different books and other publications.

Loura Helen is a graduate of the Pedagogy Department of the National and Kapodistrian University of Athens. She has received a diploma for a two-year post-graduate programme of music and movement education in the Orff Schulwerk system from the Moraitis Private School, where she has also completed a one-year seminar on the Orff Schulwerk and Jaques Dalcroze system. In 2004 she attended the "Elementare Musik – und Tanzpädagogik" at the Orff Institut in Salzburg. As an elementary school teacher, she has developed a great deal of environmental and cultural projects and organized educational excursions, as well as music and movement activities. Her experience also includes the organizing of educational programs at museums.

Magaliou Maria was born in Thessaloniki in 1973. She studied Education in the Department of Early Childhood Education (Athens University). She also studied piano and Theory of Classical Music. She attained post-graduate studies at the University of Reading with a scholarship by the State Scholarship Foundation of Greece, and was awarded the degree of M.A in music education in 2000. Then she continued her post-graduate studies at the Department of Music Studies of the Ionian University, with a scholarship by the State Scholarship Foundation of Greece, under the supervision of Professor L. Serghi, and was awarded the degree of PhD in October 2007. Since 1996 she has worked in public Primary Education as a music teacher. She has also taught in further education programs of Maraslio Didaskalio of Primary Education and the Hellenic Pedagogical Institute. She has published articles in scientific periodicals. She is the mother of two children.

Markea Georgia G. is a Doctor in Music Education of the University of London (Institute of Education), where she studied under Professor Keith Swanwick with the aid of a grant from the Greek Government (IKY). At the Institute of Education she has also completed post-doctoral research in Talent in Piano Playing under the guidance of Professor Graham Welch. Since the academic year 2007-2008 she has been seconded as a School Adviser for Music Education in Athens. She is the vice-president of the Union for Primary Music Teachers (E.E.M.A.Π.E.). She is a member of the Hellenic Union for Music Education (E.E.M.E.) and she has been head of its Piano Pedagogy Group from 2002 until 2006. She is a founder member and in charge of the music department of the Artistic and Intellectual Association of Egaleo, and also member of the Athens Institute for Education and Research (AT.IN.E.R.). She is an assessor for the Ministry of Labour with responsibility for the activities for human resources in the sphere of Culture, Sports and the Mass Media. Her oeuvre consists of nine books and dozens of articles in books and journals selected by critical committees.

Maropoulos Thomas was born in Athens in 1963. He studied piano, classical song and Music Theory in the Greek Conservatoire and in the Experimental Conservatoire, acquiring degrees of advanced theoretical courses and completed his general studies, receiving the Diploma of Composition with professor the V. Foster. At the same time, he attended courses of Musical Analysis and Music of the 20th Century for three years, under the supervision of musicologist Giorgos Zervos. He also attended Analysis and Modern Music courses with Theodoros Antoniou and Charis Xanthoudakis, while he studied the Kodály education system in seminars. He taught Musical Theory, Morphology, Analysis and Composition for several years in conservatory education. He is a teacher of music in First Degree public Education. During the years 1996-97 and 1997-98, he taught the course "Musical Reading and Dictation" in the Department of Musical Studies of the University of Athens. He composed music for various ensembles, chorus, orchestra. Some of them have been played in various concerts, while he has taken part in international composition competitions. He has worked as a maestro for over twelve years by founding, teaching and directing choral, orchestral and chorus ensembles. He has composed and presented orchestral and choral school music and has

elaborated various cultural programs with his students. He has taught in P.E.K. and other training seminars, while he has participated in congresses as rapporteur with object the Musical Analysis and has published various relative articles.

Mattheopoulou Despina 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. Dimitrios in Athens, Hellenic Conservatory in Athens. Now she is working in the Conservatory F. Nakas. She is the writer of “My first book, theory of music”, “Mousikoponiries 1 & 2” “Miss Maro the fox goes to the Athens Concert Hall” and “Pianoponiries”. All of the books have been published from F. Nakas editions.

Mitrogianni Evangelia is a graduate, with distinction, of the Department of Musical Studies, University of Athens and elaborates at this Department her doctoral thesis entitled: “Interdisciplinary approach in Teaching Music at the Greek Primary School: Theory System and Teaching Practice”. She holds a Diploma on piano from the “Attic Conservatory” and advanced theory (Harmony), while she has also studied beak flute and greek traditional percussion. She is currently studying flute at the “Athens’ Conservatory”. She is a Music teacher in Primary Education and for this school year she works on secondment at the Institute for the Greek Diaspora Education and Intercultural Studies. As a Music teacher she has participated in three Educational Interdisciplinary Programmes at Primary School. As a musicologist she has collaborated with the Athens Hall of Music (for the Research Programme “Music Tradition of East Macedonia”), with the Musical Archive of Simon Karas, and the Research Programme of the University of Athens “The song of Karpathos”.

Mitropoulos Vassilis was born and grew in Patras. He began his musical studies in accordion, and he afterwards studied piano, theory and composition. At the same time he studied jazz piano and jazz instrumentation with the method of courses of “Berklee College of Music”. He graduates with merit from the Department of Musical Study of University Athens in June 2005 and today is a PhD candidate in the sector of instrumentation and aesthetic of music in the same Department. He has attended various of seminars on the piano interpretation, as well as theory and has participated as pianist in forms jazz and Greek music. Besides he has participated in choral performances and works as bass singer in the National Lyric Scene (operetta, Acropol theatre). He is member of syntactic committee of magazine “Music in First Rung”, he has written articles on the music in the Public Education and has taken part in congresses with object the musicology and the pedagogics in music. In November 2007, his book titled “The technique of harmonization of melody”, circulated from the publications “fagotto”.

Nena Evangelia is resident in Occupational Medicine, and holds a PhD degree from the Medical School of Democritus University of Thrace. She has worked as a lecturer in Social Medicine, and she is a collaborator in the Laboratory of Hygiene and Environmental Protection in the Medical School of Democritus University of Thrace. Among her main scientific interests are: Occupational Health and Safety, Public Health and Social Medicine. She is a co-writer of many publications in international and Greek scientific journals and she has presented her work in a significant number of international and Greek congresses.

Nikolaou Eirini was born in 1975. She graduated as a musician from the Music Department of University of Athens. She received the Postgraduate degree “Philosophy” from the department Philosophy-Pedagogy-Psychology of Ioannina University and she is a P.h.D candidate of Music

Department of Ionian University. Furthermore she is a Diplomatic Piano soloist and composer where she took the first and second award as well. She has been involved with the conducting (chorus and orchestra) and she has done many concerts as a piano soloist and conductor as well. From 2002 she is a main teaching member for the Primary Educational Department of Ioannina University, teaching music and she is also responsible of the chorus conducting of the Department. From 1999 she is a contract teacher in the Technological Institute of Epirus, with subject “music pedagogue”. She was a lecturer on high theory, piano and music for pre-school education at the Conservatory of Athens, Ioannina, Agrinio and a.c.t. Her research interests is focused on music pedagogue, philosophy and ancient Greek music as well. She is a member of the club of musicians graduated from the Music Department of Athens and of the Greek Society for Music Education.

Ntzioni Garyfallia E. is a musicologist of Music Department National and Kapodistrian University of Athens, from where she gained a PhD in Musicology with the title “Music therapeutically action through ancient Greek writings”. She also went on with her music studies: theory of music (Harmonics and Counterpoint degrees at the Hellenikon Odeon) and piano degree (at the Orphic Odeon). She is a music teacher in primary school and the center of her researching interest is about music therapy, music medicine and music psychology.

Ognenska-Stoyanova Nikolina 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. She is a member of ISME since 1998. She participated with papers and workshops in many conferences. 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, which is part of music system in Bulgarian schools. Prof. Nikolina Ognenska is a Vice President of the General Meeting in South-West University “Neofit Rilski”-Blagoevgrad. She is a Head of the Union of Scientists in Bulgaria-brunch Blagoevgrad town and member of the Managing Committee of Union of Scientists in Bulgaria. The author speaks Bulgarian, Russian and English.

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Education (ISME). He holds Visiting Professorships at the Universities of Sydney (Australia), Limerick (Eire), Helsinki (Finland) and Roehampton (UK) and has recently been appointed as a member of the UK's Arts and Humanities Research Council (AHRC) review college for music. He has acted as a special consultant to (i) the USA National Center for Voice and Speech (NCVS) in Denver, the Swedish Voice Research Centre in Stockholm and UK Government agencies on aspects of children's singing and vocal development; (ii) the British Council in the Ukraine and Ministry for Education and Youth in the United Arab Emirates on education and teacher development; and (iii) the National Research Foundation of South Africa and British Council in Argentina on the development of national research cultures in music. Publications number over two hundred and embrace musical development and music education, teacher education, the psychology of music, singing and voice science and music in special education and disability. Publications are primarily in English, but also in Spanish, Portuguese, Italian, Swedish and Chinese. He is on the Editorial Boards of the world's leading journals in music education, including *IJME*, *JRME*, *RSME*, *BJME* and *MER*.

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Zachariadou Maria. Born in Thessaloniki, Maria Zachariadou holds a violin diploma from Synchrono Conservatory of Thessaloniki, a bachelor's degree in violin performance from the Department of Music Science and Art, University of Macedonia, and a master's degree in music education from Northwestern University, Chicago Illinois. During the academic year of 2008-2009 she was accepted as a doctorate degree candidate in music education at the Department of Music Science and Art, in Thessaloniki. She has taught violin and general music in Greece and United States. Since August 2008 she is a permanent music teacher at High School Education. In addition, she has performed with many ensembles in Greece, Europe and United States. Today she is member of the tango quartet "Locos de atar" that performs all over Greece. She is a member of GSME (Greek Society of Music Education). Her research interests deal with early childhood music education, especially violin teaching and music teachers' education.

Zisopoulou Eleni is a kindergarten teacher and dramatic game animator. She has a postgraduate title from T.E.P.A.E. of Aristotle University of Thessaloniki, Greece. She researched the contribution of the pedagogical re-designed space to the appearance and development of cooperative teaching and

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