



Conference Programme

Mediterranean Forum of Early Childhood Music Education and Musical Childhoods

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Department of Arts
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ABSTRACTS

Spoken Paper Abstracts

Keynote Speech

Creating a Community of Learners through Early Childhood Music Experiences

Donna Brink Fox

At the beginning of my music teaching career, I believed I was well-prepared to demonstrate musical behaviors for my classes and to organize lessons that would address important skills and concepts for children's development. This textbook knowledge of "what to do as a music teacher" would certainly provide me with a strong foundation for teaching; however, as I entered the world of children and their musical culture at differing ages and stages, I soon discovered that I had much more to learn. My sense of musical community for children has been shaped by collaborations with important partners who are parents, teachers, and professional musicians. In this keynote address, I examine how and what children have taught me over four decades--in classrooms, in rehearsals, in lessons, and in life.

Invited lecture 1

Present-day Musical Childhoods

Susan Young

Background and Aim

Present-day early childhoods and present-day music are changing. The pace of change and the nature of these changes may be contested, but that they are changing is not in doubt. Contemporary children and their parents are inventing what it is to have a musical childhood now, with its embedded digital musical practices, cultural diversity, the rise of intensive parenting practices, the widening gap between rich and poor, and, in so doing, are introducing the rest of us into new ways of thinking, doing and being musical in childhood. The aim of this paper is to present a theoretical discussion that I hope can expand our thinking on the topic of present-day musical childhoods, can suggest what we need to consider and reconsider, and point out important, emerging insights that we need to take into account.

Approach

I will argue that we need to approach young children and their musical experiences and forms of participation from an inter-disciplinary perspective, taking a wider range of theoretical viewpoints than conventional educational practice and research has typically adopted. From these viewpoints, I propose, we are in a better position to understand the breadth, complexity and variety of young children's contemporary musical experiences. This inter-disciplinary approach takes its lead from Childhood Studies in its most recent 'new wave' developments emerging currently in the UK and Scandinavia.

Implications for music education

As educators we need to pay much more attention to musical babyhoods and childhoods as they are lived and experienced by young children, now, in their present. Educational practice is conventionally backward- rather than forward-looking, rooted in conservative practices that have their origins in methods and philosophies originating in the first half of the last century and that relate little to the musical skills and knowledge young children bring with them into the music session and the skills and knowledge they will need for their own musical futures.

Invited lecture 2

Educating the Creative and Musical Mind

Lily Chen Hafteck

Research showed that new-born babies are predisposed with musical abilities that have biological and cultural origins. Children are natural musicians who love musical activities. Overemphasis on academic subjects in school cannot appeal to the artistic and creative young children. Music is extremely important in preschool education, as it motivates learning, provides opportunities for creative expression and social skill development. Through discovering children's musicality, that is both inborn and influenced by their socio-cultural environments, teachers will come to realize that young children are capable of learning music beyond singing children's songs and moving to music. With careful planning and responsive teaching strategies, teachers can provide high quality music learning experiences that are developmentally appropriate to young children, facilitating their musical and artistic development.

Showcase presentation

Tri-Music Together – building an early childhood music community of practice

Jessica Pitt and Nicola Burke

Early childhood music education in UK has no formal recognised professional qualification pathway to work in the field. As a result, the workforce comprises a diverse and rich collection of music practitioners with a variety of backgrounds and understanding of music, learning and education. Some music practitioners have strong musical skills and knowledge but are less confident about early childhood development and learning. By contrast, early childhood educators have received scant training in music education for young children and may be uncertain of the ways to use sound and musical play approaches with the children in their care. The knowledge and understanding of ‘learning in music’, and of ‘music education’ may be based on concepts and assumptions they have gleaned from their own music learning. This could lead to stereotypical notions of what constitutes learning in music for young children, as western classical music models are generally the only available frameworks. Thus, translating early childhood educators’ understanding of young children’s learning through play into the provision of musical, playful learning environments may be difficult. In spite of the fact that the early childhood workforce qualification level was high amongst those that engaged with the project reported here, confidence and understanding of how to use music was fairly low.

This paper presents the work of a two-year funded project that brought together these two groups of educators to learn from, and reflect together on their practices. Interesting models of professional development have emerged. In particular, joint professional development courses that brought together the two groups of practitioners have enabled reflection, discussion and sharing that has helped to build a community of practice and led to the re-imagining of professional roles and identities. The lead organisation for the project is a Music Hub in west London. Music Hubs provide music education for children aged 5-18 years. It is therefore unusual - and notable to the wider music education sector in UK - for one to be working with children under five years old. The project is supported by a consortium of partners including: Royal Albert Hall, Royal College of Music, Wigmore Hall and Voices Foundation, all of whom provide musicians to participate in the training. The project is seen as a flagship for the piloting of new ways of working for Music Hubs, early childhood music education and early childhood education. There is an underlying thread to work in those wards in the London boroughs of: Westminster, Kensington & Chelsea and Hammersmith & Fulham where high levels of disadvantage are evident. English as an additional language is prominent in many of the settings that have been targeted by the project.

This paper outlines the project, its aims and outcomes, and suggests some models of professional development for both music and early childhood educators in using music with young children. There are implications for initial teaching training of early childhood educators and for the development of a professional, recognised qualification pathway into early childhood music education that will lead to improved music learning environments for young children.

Spoken Papers (per session)

Session 1A

Longitudinal Associations between School Music Participation and Academic Achievement

Peter Gouzouasis

In the present study, associations between school music participation and academic achievement are examined. Numerous studies have repeatedly shown associations between playing a musical instrument and cognitive development, as well as academic achievement. Neurological research suggests that this association may be causal, in that learning, practicing, and playing a musical instrument promotes synaptic development, and, in turn, enhances the cognitive capacity for numerous processes that rely on identical brain processes. Observational longitudinal studies in school learning contexts also demonstrate positive correlations between music and academic achievement. Identifying strong evidence for the hypothesized causal direction of this association has been difficult because: (1) few representative studies exist, and (2) observational educational research is confronted with notorious methodological challenges and validity threats.

The present study used a large student cohort design – four school districts ($n = 126, 083$) in the Lower Mainland of British Columbia – to examine the longitudinal association (in multiple correlation and regression analyses) between different levels and types of music participation and academic achievement from K to grade 12. The main findings are that multi-year participation in instrumental music predicts and is strongly associated with academic achievement, specifically with mathematics and science (Cohen’s $D = .37$ and $.33$, respectively). The use of multiple control variables – including children’s early academic achievement (Grade

4 Foundation Skills Assessment in English and Mathematics), socioeconomic status, gender, and ethnicity – diminishes the possibility that these findings were affected by self-selection or different contextual circumstances. The findings corroborate theories that propose a causal connection between learning a musical instrument and enhancement of cognitive capacities, and corresponding brain processes, that are specifically useful for scientific and mathematical thinking.

Investigating the Global Framework of Early Years (infants; 0-4) Music Education: Preliminary Results **Efthymios Papatzikis and Maria Polychronidou**

At an international level, there is an increasing number of early years (0-4 years) music education structures being developed. This as a trend admittedly reinforces children's biopsychological growth by means of sessions and programs. According to neuromusic research, there are functional specialisations for music processing in the human brain, leading to the view that early music education seems to play a significant role in infants' and toddlers' development. Nonetheless, little research has been carried out addressing issues related to these programs' context and content. The question arising is whether the teaching 'tools' and aids (such as instruments, games, sounds, educational approaches and methods), or structures (i.e. curriculum, class composition, educators' adequacy of knowledge) currently used are efficiently employed or whether there are others able to create a more effective learning environment. This study, aiming to provide an international basis of comparative information on the early years' music education content and context at a preliminary level, collected global data from 119 early childhood music education programs, investigating the relevant factors of content, context, structure, delivery duration, perceived educational impact, demographics and special participation among others. A newly designed questionnaire (Cronbach's alpha up to 0.84) was distributed via the internet, while both a qualitative (i.e. narrative content analysis) and a quantitative (i.e. t-test, ANOVA and factorial analysis) analysis approach was followed. Preliminary results show among others an international trend on specific music tools and educational approaches; distinctive demographics in participation profiles, financial background and gender, as well as profound paths of correlation on all the above considering the level of educators' training.

Session 2A

Auditory Perception of Metric Units by Lebanese Children between 6 and 8 years old **Bouchra Béchéléany**

The studies done on the cognitive perception of children's music related to the Masriqian musical traditions started in Lebanon in 2005. Although they remain few up to date, they yielded interesting results as for:

1. the auditory perception of components of the zalzalian modal scale by Lebanese children aged from 8 to 12;
2. the auditory perception of rhythmic structures by the same population;
3. melodic vocal performance by Lebanese children from 4 to 10 years old.

In fact, and in order to amplify this line of research, the objective of our present work would be to highlight the auditory perception of metric units by Lebanese children between 6 and 8 years (an age group that has not been explored so far). Why metric units? Because we aim to study this minimal temporal unit which is the shortest duration likely to receive a distinctive melodic unit.

This is how we ask the question: how does the child perceive and segment the temporal structuring of the musical enunciation?

From there, we seek to know if:

- the pulsation constitutes the distinctive metric unit in the child's auditory perception;
- the child distinguishes the metric units which can differ from each other, notably with the grouping of temporality in pulsations which are sometimes binary, sometimes ternary;
- the child feels the beginning of the metric unit, finds the bearings and the events;
- the child distinguishes the musical sentence and not the subdivision of the pulsations (even how is it rhythmically distributed in pulsations). The rhythm is a flow in which one perceives configurations and not a simple structure. For that, we try to see in this flow the metric units which follow each other, without stopping in their subdivisions.

The ultimate goal would be to find the cognitive signification of these different perceptions in the analysis.

Given the effect of acculturation and exposure to the music of their country, as well as the influence of previous experience of their cognitive system, we expect these children to be able to achieve the majority of discriminations and reproductions. Of course, 8-year-old will respond better to tests than 6-7-years-old; however, we aim to determine the rate and level of this discrimination by age.

The selected sample will consist of 60 Lebanese children between 6 and 8 years old chosen from a school with a medium socio-cultural background. The chosen approach is qualitative. The battery will include 4 tests adapted to the age of the children.

This is how we will add the results of this study to those previously collected, in order to benefit from new research data in the cognitive domain.

The Impact of Social Media on the Musical Culture of Lebanese Children aged between 8 and 12 Years Enrolled in the Schools of the Antonine Maronite Order

Nathalie Abou Jaoude

The emergence of social media dates back to the last fifteen years of the 20th century following the spread of the internet across the world. This development opened up the door for the exploration of foreign musical cultures that were hitherto limited to audio-visual media (radio and television). In the same context, new social media platforms, like Facebook, iTunes, YouTube and WhatsApp, have introduced listeners and spectators to different types of music. Such uncontrollable opening up raises a number of questions about the abundant content broadcasted by these media and its consequences for children's musical culture. Hence, our research problem will be focused on the impact of social media on the musical culture of Lebanese children aged between 8 and 12 years who are registered at schools pertaining to the Lebanese Maronite Order. We will be particularly examining this impact in light of the competition that it engages in with the musical education delivered within the aforementioned school setting. Consequently, our research hypotheses will seek to emphasize the following:

1. The dissonance between what children receive via social media and their school musical learning;
2. The chaos prevailing in the musical content brought forward by social media;
3. The lack of cultural musical guidance, especially with regard to modal monodic types of music;
4. The addiction to browsing social media and its consequences in terms of impairing children's musical creativity.

In general, we expect children to exhibit a diverse audiovisual musical knowledge characterized by disorganization. In order to carry out our research work, we will rely on a field study that adopts a quantitative approach and covers 300 students from the schools referred to above who are between 8 and 12 years old. We hope that this endeavor will pave the way for more advanced research work in this musical field that is so far poorly explored in Lebanon.

Is Suzuki's Method a Traditional Transmission?

Rose Herbo Sebaaly

A question is raised regarding the instrumental central learning, which may be: 1) Focused on the acquisition of techniques allowing the execution of a directory, equally said, the teaching of a "savoir faire"; 2) be a musical education focused on the internal musical structure of the child and on the improvement of his musicality. Analyzing the transformational competences of the interpreter, we identify three types of music or musical transmission: Suzuki's Transmissions, the classical occidental conventional transmission and the eastern traditional transmission. In these three cases, the musical grammatical system is tonal versus modal, the grammatical character is generative or fixist, whereas the principal transmission channel is aural versus scriptural. The actual communication consists of a comparative study of these different transformational competences of the interpreter:

1. The musical transmissions in terms of the system (tonal/modal)
2. The musical transmissions in terms of transmissive channel- scriptural versus aural
3. The musical transmissions in terms of performance type: fixism versus improvisation.

The purpose of this research is to validate the hypothesis of the importance of the auralité in the implantation of the musicality in the child through the angle of the assimilation of Suzuki's method to the oral traditional initiatory transmission. The validation of this hypothesis is based on study performed on 6 children in 2 schools of music in Lebanon (EMPA- Baabda) and France (IMSP-Paris). The repertory chosen in the method Suzuki supports the classical tone system (with, frequently, the choice of a piece outside the classical repertory) and on the transmission channel (thereby giving a principal role to the memory) with part of the scriptural in different ornamental variations. Also, note the importance of the imitation of instrumental gesture of the teaching during the lesson. This made us see closely that the Suzuki method would be assimilated to an oral transmission. It is true that both musical systems are different (tonal vs. modal), but the principal transmission channel is aural, this signifies that the students can start playing the instruments at an early age. Let us also remember the role and the presence of parents in the class. Also, in the Suzuki method, the grammatical character supports variations affecting the surface of the text, in parallel, in the Arab artistic method traditional

Levantine; those same variations exist, but the generative character made at a very late stage leads to improvisations related to the deep structure of the text.

The Role of the Educational Instrument of Santoor in the Lebanese Musical Reality, since 2005 (date of birth) till 2018: a Field Study

Hayaf Yassine

The progressive reality of the Lebanese musical education has showed in the last years a cumulative and persistent interest in activating its oriental side due to the faith of the people in charge in its main goals, especially in rooting the cultural identity of children starting from their maternal cultural environment.

In the midst of this effective motion, a lack was revealed in finding a “mediator” between the learner (the kid) and that oriental musical knowledge meant to be transferred to him, and mainly that part related to the melodic space. The oriental music is essentially an unstable system, and is based on time signatures of $\frac{3}{4}$. This specificity didn't have a place in the educational world, because of the absence of an educational instrument that can provide this need.

Hence, the solution was to create a suitable exemplar that can fulfill this task, and it was the “pedagogical Şantūr”.

Accordingly, this research paper will address three subjects:

First: A definition of the “pedagogical Şantūr”. What is it? Why was it invented in this particular way (its measures and tuning)? How can we apply exercises on it?

Second: Measuring its educational efficiency in the two frameworks of the school and the institute, by a field survey for two different samples (8 and 10 years old) in the places of its spread in Lebanon.

Third: Showing how this instrument can be an educational helper and motivator that introduces the learner to the world of professional music.

Finally, we would like to add that the Lebanese society is currently in a progressive and constant growth to activate an oriental musical education system. This what forms an essential and strong pillar that ensures the continuity of the “pedagogical Şantūr” and the increase of its role and spread over time.

Session 2B

Suggested System to Aid Children's Group Composition

Nahla Mattar

Without a doubt, increasing the child music creativity has been the concern of many music educators. Nevertheless, not a lot of methods have been used to develop group creativity. In 2014, the Danish-Egyptian project Ears Wide Open dealt with training children of vast age range how to create and discover various sonic materials, or expanding sound culture to specific musical vocabulary. In 2013, I have trained 10-year-olds to appreciate music by developing representative drawing to sound. In the current paper I examine the ability of teaching group composition to a child, notated in drawing, depending on learning specific music vocabulary, using attractive folktales from the children culture. The children will interact with the performer of an existing instrument; also will use some percussive instrument to fill into the system. The idea is to make the child aware of the emotional intensity level of the story, determine the climax, deducting the characters to draw them with some musical imitation or representative manners, and determine auxiliary structures as intro and finale versus main events. The system is going to be designed to be used as a three-day workshop applied to test its results on 10-year-old kids, three folktales, three days per each story, and one extra day for a favorite story that the child suggest. A final product of all notation/drawings will be performed by a string quartet or a mixed small ensemble. There will also be a composed piece by myself for each story as well. Day one of the workshop will begin with stating some basic rules to develop technical listening/compositional skills such as: melodic directions, listening to different tonal collection, learning/inventing & memorizing rhythmic patterns, listening to the performer and learn about all technique and colors of the instrument/s, drawing the melody given by the teacher/composer to discover the emotional intensity and diving it in parts, changing its tonal system, changing its tempo to match a character. Day two will be devoted to narrating the folktale, and discussing its characters and intensity structure. It is useful that the system should summarize the characters types usually exists, to help the student select elements in an organized way. The child learns to be part of small group that has at least three individuals who will hold the function of a leader, a time-holder, and an innovator. The class will be divided into various groups; each will compose and draw a notation representing the tale. Day three will be devoted to the rehearsal and final representation of the music score and performance. The paper will examine how much the invented discrete system of rearranged music elements could help the child compose in a more systematic method.

Tommy's Band: a Case Study of the Self-Initiated Musicking of a Toddler at Home

Glaudia Clushankof

Toddlers experience music both at home and at educational settings. Studying their musicking (Small, 1998) in educational settings has a strong tradition (e.g. Moorhead & Pond 1941-78 on own created vocal and instrumental expressions; Barrett, 2010, Davies 1986 and Young, 2004 on their invented songs). Studying them out of the educational settings where they are educated, is relatively new (e.g. Young & Gillen, 2007 on the musical activities and expressions of two-years-old toddlers during a day in a variety of countries; Addressi, 2009 on musical interactions and expressions during daily routines; Koops, 2014 on the songs that children sing in the car seat; Sole, 2017 on the vocal expressions of toddlers while they lie in their cribs). These types of studies are getting more popular because of two main reasons: (1) there is a growing recognition that young children live rich musical lives in the home context, that are different from what they experience and express in educational settings; (2) technology, especially smartphones and messaging applications, enables to capture special moments by parents, relatives and caretakers, and share them with others.

This study presents a particular aspect of an audio-visual ethnographic study of Tommy's musicking at home. From the age of 13 months old until now (just celebrated his 4th birthday), Tommy's mother has been sharing with me short videos of her son's musicking at home. 150 videos document what Tommy's parents consider valuable, interesting and essentially musical. Tommy's mother shared (and continues doing so) the videos through a messaging application (Whatsapp), describing the context, adding information, and answering my questions. This study focuses on the situations where Tommy engages in musical dialogues with his father, baby brother and occasionally, his mother.

The data included 90 short videos (only those featuring Tommy interacting musically with other/s), two interviews, two visits at home, and messages and were open-coded and categorized. Preliminary findings show the special relationship that developed between Tommy and his father through music, and the first signs of acculturation of his baby brother to this family tradition. Musical interactions feature mostly musical dialogues with percussion instruments, but also some vocal ones, based on American folk-rock songs his parents listen to.

This study widens our knowledge of the musical lives of toddlers at home, and may inform educators about it, developing awareness of strengths that toddlers do not always present in the educational setting.

Integration of Music and Mathematics in Early Childhood Music Education: Literature Review and Practical Aspects of a Proposed Teaching Model for Preschool Children and Educators

Maria Argyriou

Theoretical/pedagogical background of the paper

The combination of two academic topics demands creativity in the following sense:

- Selections have to be made from the content and methods available for both disciplines. These methods and content should support and enhance the students' musical and mathematical development. To be creative is to find a new combination of the given content.
- With these new combinations, there is no approved standard practice to realise the lesson itself. To be creative is to find new ways that "deviate from established and expectable attempts".
- These newly developed ways would not be creative if they were not adaptable. Here, to be creative is "the ability to present an unexpected and inventive result that is arguably adaptive".

A result of the strong connections between mathematics and music is the many activities written to help teachers integrate mathematics and music in the classroom. Embedding music activities naturally into children's engagements with mathematics and movement provides a way for children to simultaneously develop their logical/mathematical and musical/rhythmic intelligences.

Aim/focus of the work/research reported

The paper presents a general overview of the academic literature in relation to an innovative integrated approach to the teaching of music and mathematics, seeking to develop understanding, knowledge and appreciation of both music and mathematics at the same time.

Method/approach of the work

Within the framework of the Comenius European Music Portfolio-Maths: Sounding Ways into Mathematics project (2013-2016), a range of educational issues (academic literature, publications and resources for practitioners) in relation to an integrated approach to the teaching and learning of music and mathematics, will be presented. The EMP Maths Project sees a purpose of an integrated teaching approach as to enhance and maximise learning both within and across the key learning areas of the primary curriculum. The approach is recognised as an important aspect of learning and primary curriculum organisation as it enables children and educators to identify and utilise the connections between syllabus requirements.

Results and/or summary of the main ideas

The significance of the practical aspects of integration Music and Mathematics refers to a pedagogy that helps make learning meaningful and important to young children. Such pedagogy draws clear connections with children's prior knowledge and identities, with contexts outside of the classroom, and with multiple ways of knowing or cultural perspectives. The participant academic institutions consider that an integrated approach to teaching involves not just specialised knowledge, but a change of beliefs surrounding teachers' views of curriculum organisation, teaching and how children learn.

Conclusions and implications for music education

The paper highlights the importance of music and mathematics in everyday life and strongly promotes the equivalent significance of both topics in preschool learning environment. Music and mathematics serve as equal partners in a modern interdisciplinary teaching approach. Educators will be able to work with students and develop new ideas, not only about mathematics and music, but also about other possible combinations. The major conclusion to emerge from didactically combining mathematical and musical learning is that more ideas come up when focusing on the shared aspects of the two sign systems and human intelligence.

Early Childhood Teachers' Perceptions and Practices in the Classroom

Katherine Xenophontos

The primary purpose of this study was to examine the perceptions and practices of early childhood teachers with respect to musical creativity in the classroom. A mixed method approach was adopted using both quantitative and qualitative data. Early childhood educators (n=114) from 5 different countries (Australia, Cyprus, Hong Kong, Lebanon, Spain) completed an on-line questionnaire with closed and open-ended questions. Seven teachers were also chosen to participate in a semi-structured interview. Results indicated that 98.8% of participants believed that it is necessary to include musical creativity in their classes with two-thirds reporting that they included musically creative activities, at least once a week in their lessons. However, participants rated composition and improvisation as the most infrequent activities conducted in their classrooms. A majority of participants (68.3%) stated that they feel well prepared to lead musically creative activities with their students. Yet, 51.3% reported difficulties when carrying out musically creative activities, citing discipline issues, lack of resources, training and time. No significant differences were found in the perceptions and practices of early childhood teachers based on their country. Educators with a music background held stronger perceptions regarding musical creativity and conducted creative activities more frequently than educators with no music background. This investigation indicated a need for continued discussion among practitioners, researchers, and learners as to the role of musical creativity in the early childhood classroom, in order to achieve a shared professional vision that enables creative thinking as a common practice in the early childhood music classroom.

Session 3A

Musicology versus Music: how Musicological Thought Shaped Music Education in the East and South Mediterranean

Amine Beyhom

Music and musicology today in the East- and South-Mediterranean have a double legacy: multi-millennial traditions on one side, and the Great European Expansion of the 19th-20th centuries, on the other side. The speaker will endeavor to explain (and provide examples of) how these traditions were completely superseded by European so-called modernity in both music and musicology, which determined a radical change in the very concept of music. Furthermore, the implementation, in music education, of musicological thought heir to the Orientalist views of European 19th-20th-centuries musicology has shaped the minds of today's society in these countries. Composers molded by this new musicology who wish to reconnect with tradition, whether out of nostalgia, opportunism, or effective desire to recover a lost identity, are unable to do so because of the lack of reference points for it, which their society discarded in its craze for modernity. The only way to reconnect is to rethink completely music education in these countries. For this, an appropriate, solid musicological frame of reference must be independently created.

Piano Repertoire for Beginners and Elementary Students by Greek Composers and Educators

Anna Bampali

Greek composers have created piano sets for piano students since the first decades of the 20th century. These include a great number of piano pieces, that elementary students can enjoy and, more recently, also a few piano methods for beginners. The repertoire is varied and covers a variety of musical elements and knowledge. Some books have a specific logic and methodology that the creators have followed to compose simple piano pieces

for beginners, while the rest seem like piano collections that can be very attractive for the piano teacher instructing elementary pupils. These books follow the western compositional techniques of classical harmony or of somehow more contemporary sonorities. Thereby, such music offers the opportunity to students to familiarize themselves with the basic piano technique as well as with more complicated piano musical features, following an alternative method.

This paper will present an overview of the current available piano repertoire for instructing pupils, composed by Greek composers and educators. It will also attempt to reveal the teaching value of this repertoire with examples of randomly chosen piano pieces, based on the years of piano teaching experience and research of the presenter. The task is to connect as much musical features as possible, taught during the first years of piano instruction, with specific piano pieces by these composers. The aim is to enrich the repertoire choices of piano instructors with pieces from Greek music composers and educators, away from the standard piano methods and common books, which are approved many decades now for teaching the piano to beginners and to elementary level pupils.

New Approaches to Individual Instrumental Tuition

Anastasia Hasikou

Individual instrumental tuition has been the focus of some new research in musical scholarship during the last decade. The main conclusions that appear to be shared by scholars in this field such as Gerald Jones, Knud Illeris, John Heron, Andrea Creech and Helena Gaunt are that a combination of modern social circumstances together with rapidly advancing technological innovations have considerably widened accessibility to music experience of different kinds and consequently affecting individual instrumental tuition. The data collected from one-to-one tuition observations conducted by research in this field have determined that individual teaching approaches lie on a line between two extremes, which appear to be the highly directive mode of teaching on the one hand and the highly responsive mode of teaching on the other.

The aim of this paper is to examine new approaches to individual instrumental teaching with a focus on the most recent research that has been developed at Guildhall School of Music and Drama by scholars such as Liz Lerman, Helena Gaunt and Andrea Creech. The paper will draw on literature reviews of recent research on one-to-one instrumental tuition. It will also encompass an observational analysis of an innovative approach developed by Liz Lerman, called Critical Response Process (CRP), exemplifying how CRP can be applied, particularly to individual piano tuition. Based on a considerable analysis of new teaching approaches to individual tuition on a conservatoire level, this paper will endeavor to suggest that the traditional mode of instrumental tuition, which encompasses a hierarchy and mostly directive mode of teaching, has shifted significantly towards a more co-operative mode of teaching and a more autonomous, self-directed mode of learning. As shown by most of the literature in this field, this is a result of a combination of modern social factors that had a catalytic impact on the development of this domain of music education. This paper will conclude with a consensus that one-to-one instrumental tuition is shifting dramatically and new approaches whose aim is to facilitate the best possible learning outcomes, such as Lerman's project, need to be taken into consideration by music instrumental tutors.

Clumsy hits from Little Hands: Locating Gestures of Discovery or other in Elementary Piano Pieces, from Prokofiev's *Musiques d' enfants* op. 65 to George Kyriakakis *5 for little ones*. Some Proposals for Initiation to Analysis and for Introduction to the Theory of Musical Gesture and Topics in Music.

Xenia Theodoridou

Addressing very young beginners while composing a piano piece can be a complex challenge, since the resulting texture should appear interesting for children; it should appeal to their imagination, or at least evoke it through the point of view of an adult and also be realizable by them technically. These issues have been part of pedagogical discussions so far, but the present paper is focusing on the fact that a number of composers found it attractive and probably also useful for teaching purposes to incorporate imitations of the playful manner a child might adopt when approaching the piano for the first time in early age. Moreover, a characteristic piano technique of the 20th century, namely cluster playing, has been adapted in one of Kyriakakis pieces, expediting the articulation of an often expressed sentiment in childhood: anger. In this paper the above mentioned remarks and some more examples serve to help children approach Robert S. Hatten's theory of musical gestures and the general theory of musical topics.

Session 3B

Wind – A Proposal from the Perspective of Dance Education

Maria Kamberis

This paper reports on an action research which explores how to strengthen the creative thinking and action of children by stimulating them with a work of art in the domain of contemporary dance. This Action Research program implements an intervention program on how to enhance the creative thinking and action of children by carrying out a contemporary dance project. It examines how this work could act as a development of creative activities centered on movement, music, and the creation of a visual journal. After observing classes in the teaching of technique for children (e.g. ballet, modern dance), it has been found that the continued commitment and dedication of both teachers and pupils to the learning of the above, deprives and restricts children from creativity. Therefore, it was considered appropriate to approach the issue in a more creative way. The purpose of the research was to explore how, by initiating contemporary dance project, children can enhance their creativity.

The sample of the survey consisted of 7 children aged 5-7 (girls) who attended courses in Modern Dance. Field notes, video footage, photographic material, and children's visual arts were the ways of collecting and analyzing the data of this survey. The survey was completed in 3 meetings of one hour each. The tools used in the design and execution of the courses were Possibility Thinking, Motif and Development (Blom and Chaplin, 1982), Aesthetic Experience (John Dewey, 1934), Socrates Method, Creative Teaching, and Teaching for Creativity.

The project helped children to create new movement vocabulary, to escape from forms and technical steps, to think creatively. The project has managed to act as a motivation and has strengthened their creative thinking in terms of movement. By executing this project, the children managed not only to completely escape from the technical steps they had as far as "movement vocabulary" but also to activate their imagination. They responded positively to exploration tools as well as guided improvisation. Adequate ground was created for the creation of sound story, as well as an art journal with creative wind representation. The children were able to enhance the thinking process, starting with the performance of the movement, which resulted in complete choreography.

Place of the Eurhythmics Method in the Music Education System of Pre-School Children in Poland

Barbara Dutkiewicz

Pedagogical background of the paper

The eurhythmics method of Emile Jaques-Dalcroze is the most common and widely used method of early childhood musical development in Poland. In this respect, Poland is a unique country since we have a very long, over 70-year tradition in this field. At that time this method was introduced obligatory to all kindergartens throughout the country of Poland.

All reflections included in this paper result from many years of personal practice of leading eurhythmic classes with pre-school children and many years of teaching a methodology of leading such a classes for future teachers - students of the Music Academy (Specialty in Artistic Education and the Specialty of Eurhythmics).

Aim/focus of the work

The aim of the paper is to present the achievements of music education and sharing experiences in this field in Poland. Such issues mentioned are:

- Pre-school education system in Poland
- Educational areas in teaching pre-school children
- Music classes in kindergarten
- Tradition of teaches eurhythmics in Polish kindergartens
- Assumptions of the eurhythmics method, which harmonize with the needs of pre-school children
- Teaching goals
- Teaching aids
- Typical forms of exercise
- Constructing rhythmic classes in kindergarten.

Method/approach of the work

The eurhythmics is a music education method based on the perception of musical phenomena by the physical moving activity of children. Music and movement are very closely related here. Children's activity includes as well movement as singing, and common music making (among others with the use of percussion Orff's instruments).

Summary of the main ideas

Discussion of the effects of pre-school children education, musical and holistic development educated by the eurhythmics method. Additionally DVD material will be presented.

Conclusions and implications for music education

The eurhythmic method is a poly-sensory method, based on the child's motor needs and his/hers creative activity and his/hers needs of spontaneous expression is the dream method in teaching young children.

Session 4A

Mothers' Perspectives on the Value of Early Childhood Music Classes for their Toddlers

Natassa Economidou Stavrou and Eleutheria Ntani Krommida

There is an impressive number of studies discussing the musical and non-musical benefits of participating in early childhood music classes. Music instruction from an early age is found to contribute to the physical, social, emotional and cognitive development of young children, helping them develop their language skills and many more. Parents' role is crucial in introducing music in their children's lives and selecting musically rich, enjoyable and stimulating environments which will nurture their child's musical potential. At the same time, parents' motivation and engagement are vital, as they are the ones to support their children to participate and continue with Music.

During the last decade, in Cyprus, there seems to be a growing interest among parents of young children in joint (parent and child) music making classes for ages 1-3 years and there are several music centres in the island offering such programs. The current study aims to explore the views and experiences of mothers attending early childhood music classes with their toddlers, in regards to the worth and value of these classes for their children. More specifically, it investigates the reasons that motivated participating mothers to engage their children in organized music activities from an early age and the benefits they believed, prior enrolment, that music classes would have for their toddlers. It also looks at their perspectives on possible additional benefits mothers identified later on, through their joint, with their toddlers, musical journey. Ten mothers participated in the study, who had attended regularly with their toddlers early childhood music classes for at least one year, from recent past and present attendee families. Semi-structured interviews were conducted by the two researchers, who were also the instructors of the music classes and had already established a good, informal relationship with the mothers. Interviews were fully transcribed and common themes were identified. Findings suggest that there are a number of reasons why mothers decide to engage their children in early childhood music classes, and these relate mainly to their personal experience with music, as well as to the many musical and non-musical benefits they hear or read about. The participants highlight the social and psychological benefits, as for many toddlers, music lessons constitute the first organized activity they are involved with. Mothers are anxious about, and later on thrilled to observe their children following routines, paying attention to the teachers, following instructions, enjoying the activities and having fun with others, starting to trust others, attempting to share things and at the same time build vocabulary, express themselves confidently and communicate with others. In addition, reasons such as coordination of the body, development of fine mobility and building confidence are underlined. Moreover, although these do not form the most important reasons for joining, early development of children's musical skills in singing, moving, playing musical instruments, keeping a steady beat, improvising melodies and rhythms become also significant reasons for continuing their music classes. Last but not least, mothers admitted that music classes give them opportunities to enjoy quality time with their children.

Rhythmical Imitations in Mother-Infant Interaction (in the First Year): their Contribution in Communicative Musicality

Dimitris Antonakakis & Maria Pateraki

Theoretical/pedagogical background of the paper

The theory of communicative musicality focuses on the musical components of intersubjective communication between infant and significant other. Communicative musicality is defined as the ability that allows the infant and the parent to maintain an inter-coordinated relationship in time and to share a common structured narrative. Kinetic and vocal activities are the medium and the rhythmic sequences help the flow of musicality over time to weave a narrative structure with a vital aim of sharing intentions and emotions between partners.

Aim/focus of the research reported

The purpose of this diachronic (1st-10th month) naturalistic study is to systematically investigate the physical interaction between mothers and infants and the possibility of existence and developing of two kinds of rhythmic communication episodes: rhythmic imitation and synrhythmias

Method/approach of the work

The researcher collected material from 20 pairs of mothers and infants, in the region of Crete, Greece. We explained that we would perform a 7-minute camera recording, once every month, from the 1st to the 10th month of the infant's age. The explanatory instruction given to each mother before the data was taken was: "Play with your baby as you usually play in the place you usually prefer". In total, 10 monthly visits (from the 1st to the 10th month) were made to each of the 20 families, ie 200 7-minute shots. For each of the 20 samples of our sample, we collected 70 minutes of physical interaction. A total of 1,400 minutes of mother-infant binary interactions were analyzed.

Results of the main ideas

The results confirmed the existence of rhythmical imitations and synrhythmias in the mother's – infant interaction during the first ten months of life. This study gives answers to the total number of rhythmical communicative episodes, types of rhythms, direction, duration and structures of rhythmic imitations and synrhythmias.

Conclusions and implications for music education

The rhythmic imitation (1 second to 1 minute) and non-rhythmic imitation (1 second to 3 minutes) can be found below, within and above the limit of the psychological present. This comparison reinforces the observation of Kugiumutzakis, that the rhythm as a mimetic object is like being released in time, circulating comfortably through rhythmic imitation in the three zones described by Trevarthen. Three (3) seconds may be a basic time unit that organizes experience and integrates individual elements into a rhythmic series - indeed, non-rhythmic imitation at the MOE level appears more often in the zone of psychological present. Rhythmic imitation, however, at the MOE level, appears more often in the narrative circle, as shown by the present study. The question of the durations of imitation (rhythmic and non-rhythmic) has not yet been solved, even though our Laboratory studies give an initial answer to the provocative question of Trevarthen's bio-chronology of rhythms, the detailed tables of which lack the rhythmic and non-rhythmic imitation and its durations.

Being Together Free in a Structure: Musical Improvisation and the Flow Theory in Early Childhood **Monica Cognoli**

Theoretical background

We know through Stern, Trevarthen and Braten published work that from birth, the child communicates and learns within a dyadic relationship showing a direct participation of other's motivated act. The proto-conversations have shown the communicative musicality which is the expression of the affective attunement realized within the dynamic correspondence of forms of vitality. The child is deeply involved as an active partner in a communicative-creative-expressive relationship through imitative processes, observed just after birth by Meltzoff and More, turn taking and synchronizations, universal in human physical experience, through which social bonds emerge as Goodridge writes.

Csikszentmihaly's studies have shown how such intense involvement and the qualities of these inter-subjective experiences have the characteristics of the Flow Experience which is universal: the enjoyment is possible due to the dynamic aspects of experience and the contents of the flow experience activities can vary from culture to culture. The Flow Indicators in the Custodero's research provided a valid tool to evaluate the quality of the children's musical experience at the moment.

Aims

To observe and describe the quality and the characteristics of both the adult-child musical improvisations emerging during the free-play in musical and non-musical settings and the educational interaction connected with them.

Method

The research took place in a Nursery School in London with children aged 2-4. For a duration of nine months. It was a nine-month daily presence as music educator and researcher: participant and observer. Musical settings were organized. Videos, audio-recordings and field notes of musical interactions were collected, described and analyzed also through Flow Indicators.

Results

Different improvised musical interactions both in musical and non-musical settings were observed, described and categorized showing a balance between free and structured forms. Repetitions and variations, turn-taking, tension and relation and synchronizations took place within a relationship highlighted by Social Awareness Indicators, showing a deep use of non-verbal communication.

The educational relationship took place through a continuous alternation of imitative and improvisational processes observable through the Expansion and Self-Assignment Indicators, often mutually connected and occasionally accompanied by Extensions: sometimes imitations turned into inventions

Conclusion and Implications for music education

The daily presence of the musical educator in the nursery school seems to have promoted the adult-child musical improvisation and consequently children's self-assignments were sustained and nurtured.

The description and analysis of adult-child musical interactions highlighted the importance of affective attunement and musical improvisations of the teacher's ability, so as to give value, foster children's musical productions and the necessity to define a new professional figure in early childhood education which should be a permanent part of the education team.

The study also underlined the need to value the early years music experience as holistic and child-centred, highlighting its impact on the whole-child development and suggesting that a revision of the early years curriculum concerning music, both in UK and in Italy, should be taken into account.

Gender in three- and four-year-olds' Play with Musical Instruments

Vanessa Stansall

Historical associations between gender and musical instruments are well documented. Much of the research on gender, music and education focuses on older children, while the research that there is with young children on music and gender has focused on children's perceptions of 'adult' music. This study in a feminist paradigm is informed by poststructuralist theories (while noting the restrictions in applying such theories to music) as well as drawing on research into children's play with musical instruments. By looking at children's play with the instruments they have available to them in their daily life and how they use them, the study aimed to develop an understanding of how gender issues may be active within the lives of young children. To avoid the reification of gender binary, the study aimed to look not only at differences between the groups 'boys' and 'girls' but also to consider differences within and similarities between those groups as well as other complicating factors. This small study was undertaken as part of an MA in Early Childhood Music Education and was exploratory in nature. The data were gathered through naturalistic observations of three and four-year-old children playing with musical instruments as part of their free-flow provision at three nurseries in London and recorded by video. The full body of data was analysed according to a priori and additional emerging categories. Emerging themes were identified and illustrative examples selected and transcribed as thick description. The example videos were also watched by early years' practitioners for their commentary. Instrument use broadly fell into two categories: that which accompanied the singing of known songs, commonly observed in girls; and that which had either no singing or spontaneous singing. In playing with instruments while singing known songs, girls reproduced activities from adult-led music-making and used discourses of being a 'good student' or of being treachery to access power. Girls' personality and confidence however differentiated their use of power. The findings from this study were observed even though no gender-specific language was recorded; this suggests that approaches that analyses use of language only form part of the picture and that early years practitioners interested in gender issues may also want to be attentive to musical content, body language and facial expression in their observations.

Session 4B

Music Interventions for Young Children with Special Needs

Potheini Vaiouli

Music can be especially effective and unifying in inclusive classrooms with children of varying abilities and diverse strengths. Overall, music interventions have been noted for their efficacy in promoting self-expression, communication and social engagement in children with autism. Such interventions include: music and singing; music as reinforcement; music improvisation. In this presentation, the presenter discusses research that explores the use of music in a variety of settings (i.e. the early childhood classroom, an inclusive third-grade class, a music-therapy family intervention) with the goal to support children with special needs in their academic and social growth. The presentation centers around two axes. First, we will present findings from originally developed research that explored how music can contribute to children's growth and social skills, early literacy and language development, and be particularly helpful for children diagnosed with autism spectrum disorder. For this purpose, we will present the results of both qualitative and quantitative studies conducted in early childhood settings and primary schools. The studies explored music as the context for developmental, child-centered interventions for young children with autism. Second, we will discuss the perspectives of parents and teachers of young children with autism and other identified disabilities in relation to music interventions. The discussion will focus on different models for embedding music in the early childhood curriculum as an effective instructional tool that can support young children's active engagement and academic growth. This is especially important since current literature in early childhood highlights the

importance of offering engaging learning experiences to young children through child-centered, developmentally appropriate practices that can address all children's academic growth. Music activities can follow a developmental continuum to promote all children's learning and particularly support children with disabilities to actively engage in the daily classroom routines and benefit from the extended participation during them. Of critical importance is the ongoing, participatory partnership that is developed through music with the researcher, which allows the teachers and family members: a) to successfully take ownership of the interventions; and, b) be intentional in implementing a variety of developmentally appropriate and contextually relevant music activities throughout the school and family day, respectively. Findings provide support for embedding music within the school day to promote inclusive practices in early childhood settings and for the academic and social applications of music with young children.

Children with Autism and Music

Anna Archontopoulou

From birth humans are social beings. They want and need social interactions, and these early interactions set the stage for social learning and development. In early childhood settings, guided participation from their teachers and exposure to diverse engaging and age-appropriate activities set the stage for a number of social and developmental outcomes that in time outline young children's overall growth. Although this may happen effortlessly to most children, young children with Autism Spectrum Disorder (ASD) may miss the opportunity to benefit from engaging learning episodes in the classroom because of challenges with social interactions and reciprocal social communication. Children with autism may have difficulties in communicating with others, developing social relationships and maintaining emotional reciprocity. Children's active involvement with musical activities may create the conditions for enhanced moments of learning and communication and it may promote children's sensory-motor abilities and their cognitive and emotional skills. The aim of this study was to investigate the views of early childhood educators on the use of music as a tool for enhancing students' with autism social skills. Participants were 94 early childhood educators, working at Greek public schools. An online questionnaire was developed based on current knowledge on ECE, research on music, music therapy and autism, and relevant practices in Greek public inclusive preschools. Data was collected for a total of 12 weeks. All completed questionnaires were then gathered for data analysis through the SPSSV20 Software. Descriptive analysis of the questionnaire was first carried out using the frequency data for each variable. The results are presented in groups relevant to the three parts of the questionnaire: (a) Music as a tool for emotional development and self-expression, (b) Music as a tool for social development, and (c) Music strategies implemented in the classroom.

The results were positive regarding the participants' views on the use of music as an important, instructional tool in the classroom that holds the potential to promote social and emotional growth of young children with autism. Among the benefits, the participants mentioned that music activities may help their students interact in an age-appropriate manner with their peers, establish relationships among students with ASD and their typical peers, promote self-expression, and offer opportunities for creativity and communication. Music strategies were, also, identified as a way to set clear expectations about the school's routines, follow the classroom rules, and participate in classroom activities. Implication of the study pinpoint to additional research on the topic and to professional development of early childhood educators on the use of music.

Song Leading in Elementary School – Insights into Research on becoming Professional

Stefanie Stadler Elmer, Armin Wyrsh & Anna Hürlimann

Song singing is a cultural and ritual practice that is transmitted between generations, and together with song leading they are regarded as key issues in theorising on the origins of music and language, since this elementary cultural practice excellently fits to the children's very flexible vocal learning capacity for song and speech. In the music education literature, there is general consensus that song leading in class is the core capacity for generalists to teach music, especially in early education, kindergarten and elementary school, and further, that generalist teachers are poorly prepared in this respect. In our presentation, first, we outline theoretical considerations about the song leading capacity. We define the song leading capacity as a compound of skills, strategies, and knowledge of which most are intuitively manifested and automatized in in-situ acts of transmitting songs to children by using signs (vocal sounds, eye contact, gestures, movements, notation, language, visualization, etc.) while adhering to conventions. The agents' expertise manifests itself in the timing of the leading acts that aim at capacitating the following generations to continue this cultural practice. Second, we give an overview of the literature on the song leading capacity and identify crucial and open questions and issues. Third, we briefly report on how we train and prepare student teachers to lead song singing in class at our University of Teacher Education. With our research we aim at making explicit the variety of song leading

practices. Especially, we study how student teachers learn to build up professional song leading capacity during their training in a longitudinal setting. Since this is an ongoing study, we will introduce into our methodological approaches that roughly consist of three parts: micro-genetic analysis of song leading actions as they unfold in time during a lesson, interviews on the video recorded events with the student leader on their intentions, strategies, and subjective evaluation, and selected acoustic analysis, since in collective singing the matching of musical sounds (timing, pitch, accents) matters. We will illustrate how rules and criteria apply at various levels, and how the song leader as the agent decides more or less consciously about how to structure the contents, the collective actions, and the timing. Preliminary results concern case studies that show graphically how a student teacher structures her or his leading actions throughout the lesson. In order to understand an individual's actions and changes towards professionalism, it is crucial to consider the intentions, goals, interpretations of observations, and subjective evaluations and to study longitudinally. Making progress means learning to observe, to understand criteria, and to implement them step-by-step into the own leading and evaluation, and to reflect on the event, ideally with a mentor. So far, the implications we suggest for teacher education concern first of all the conceptual understanding of song leading as a very complex activity that can and should be learned. Second, it should be conceived of as being a joyful and rule-based cultural practice that supports feelings of social belonging.

Formative Assessment for the Elementary School Music Classroom: Autoethnography as a Methodological Foundation for Learning Stories & Pedagogical Documentation

Peter Gouzouasis and Matthew Yanko

In arts education, many teachers struggle with the assessment of creativity and learning outcomes in arts contexts. Historically speaking, assessment and evaluation in education tends to be positivistic in nature and focused on summative criteria. That constricts pedagogies that can provide opportunities for children to engage in unfettered and unstructured play, take risks, show vulnerability, and have the freedom to experiment. As a result of a need to break away from traditional assessment practices, our inquiry explores *learning stories* and *pedagogical documentation* as means of assessment in the elementary school music classroom to enable teachers, learners, and care givers to explore, document, and interpret the creative learning processes. While engaged in this two year study, we made numerous connections between learning stories and autoethnography as the interpretative elements of both practices possess a truth-likeness, or verisimilitude, through which readers can immerse themselves in a fictionally styled story, read it as if they are the teacher observing and interpreting the learning experience, and generalize ideas to their personal practices. Others have hypothesized that when we engage in autoethnography, it becomes a pedagogical process because the story becomes both “instructive and instructional: It teaches and can be used to teach.” A framework of “autoethnography as pedagogy” facilitates the processes of listening carefully, observing and transcribing ordinary moments, and writing evocative learning stories. This pedagogical perspective extends through teacher and child assessment practices to enable parents to conceptualize narrative maps of their child's musical development. Our inquiry-based presentation – culminating with a short performative autoethnography – not only brings to light alternative practices of assessing creativity and creative learning outcomes in music learning, it also depicts a network of ‘valuative’ stories that are different for each individual who engages with them – illustrating that these practices are much more than merely an artful depiction of learning experiences.

Session 5A

Current Trends in the Choice of Repertoire of Symphony Orchestra Educational Concerts for Children of Grades 3-6

Leoni Hadjithoma

Theoretical background

Collaborations between schools and symphony orchestras in the form of educational concerts take place often nowadays. Symphony orchestras provide educational concerts for children in concert venues in order to train their future audience. At the same time, educational concerts are an important part of the curriculum of music education and give students the opportunity to gain additional experiences by interacting with the community in which they belong. Recent research has shown that most orchestras design educational concerts for children of grades 3-6 around a musical or non-musical concept based on national and state curriculum standards. The concerts are usually designed by the conductor and the director of education. Resources on how to choose repertoire around a theme/concert are very limited and do not refer on how to adapt one's approach according to specific age groups.

Aim/focus of the study

The aim of the study is to identify whether any trends currently exist in the choice of themes/concepts and repertoire while designing an educational concert for children of grades 3-6 and identify whether particular types of compositions are more popular and suitable for this specific age group than others.

Methodology

A survey will be carried out following a quantitative design. Data will be collected randomly by conducting a research via specific web search engine (such as Google) on symphony orchestra educational concerts for children of grades 3-6 during the season 2017-2018. The first 20 results will be used for the purpose of this survey. The themes/concepts around which the concerts are designed will be divided into two categories a) those with specific musical concepts (e.g. introducing tempo, dynamics) and b) those which are based on non-musical broad themes (e.g. *Carnival of the Animals*, *Peter and the Wolf*). The works performed during the 20 concerts will be categorized using the following areas of focus a) duration b) style and period of composition c) non-classical music (e.g. jazz, popular music, world music, film music, music from video games) d) composition for a soloist (instrumentalist/vocalist) with orchestral accompaniment e) composition that involves active participation of the audience (e.g. singing, playing and instrument along with the orchestra) f) composition commissioned to be performed at an educational concert, g) composition with narration h) composition that involves another form of art (drama, dance, technology).

Results

The results will be presented quantitatively to identify the most popular/least popular choices of themes/concepts and repertoire for this particular age group giving specific examples.

Conclusions and implications in music education

The results of this survey will provide an additional resource with examples of themes/concepts and repertoire that could be helpful for conductors/directors of education who design educational concerts for children of grades 3-6. Trends in the choice of repertoire may lead to conclusions about what kind of repertoire is appropriate for this age group in order to enhance the children's' understanding and enjoyment of music and possibly lead to building a positive attitude towards classical music.

"Viviani in Culla": Musica in Culla meets Raffaele Viviani. The Rediscovery of an Identifying and Intercultural Repertoire in Music Education in Early Childhood

Paola Del Giudice and Antonio Ascione

The Viviani in Culla project is part of the Cantieri Viviani initiative, promoted by the Campania dei Festival Foundation and by the Campania Region, coordinated by Giulio Baffi, in order to spread the recognition of Raffaele Viviani as an actor, dramatist and music maker, who lived in Naples between the 19th and 20th centuries. The project is aimed at nursery school children (3 groups of children between 0-36 months). It was held in six meetings with professionals of Musica in Culla, between March and May 2017. Viviani in Culla is based on the Musica in Culla methodology intended for developing the musical, motoric and expressive learning of preschoolers. Raffaele Viviani was an author, theatrical actor and vocal interpreter, who knew well how to wisely tell universal stories, of both a concrete and poetic humanity. Topics such as work, love, suffering, joy, abuse and social redemption merge and describe, in detail, a very representative reality of the Naples of the early twentieth century. His works were greatly acclaimed on the stages of Paris, Tripoli and Latin America too. What interests our research, is Viviani's musical contribution. Viviani can be considered as a non-transcriptionist melodist and music maker. He was unable to write and read music. He used to whistle his melodies to a teacher, who played them on the piano, and then wrote them down. Nonetheless, Viviani composed songs for voice and piano that constitute one of the first experiences of Italian musical fusion combining different genres of vocal music: folkloristic music and the urban tradition, which developed in various forms in the theater of variety shows; opera and operetta; chamber room and imported music. Sounds of the urban landscape of Naples, a city, which for its cultural history, is a crossroads of many sound identities of the Mediterranean basin. Our work aims to recover and propose to nursery school children a musical repertoire identity. We are convinced that the ethno-musical and the intercultural aspects, paying particular regard to the Mediterranean context, are fundamental in the musical growth of very young learners. Six songs by Viviani have been selected, and focus was given to particular sections, which have been particularly meaningful for their re-elaboration according to the Musica in Culla methodology. Although these meetings were dedicated to the initial absorption of the repertoire, positive musical responses occurred immediately. This was clearly evident in the last meeting open to parents: the use of a repertoire that was part of their sound matrix meant that they themselves turned into proactive and effective musical models for their children. Their response has strengthened our initial conviction, that the use of a traditional and intercultural repertoire influences positively the musical, emotional and cultural growth of young learners. Due to these aspects, the

project will be developed over the span of three years, to allow the in-depth analysis and application of the research.

Session 6A

Relating' as the Core of Musical Identity: A Phenomenological Journey into the Musical Lives of Students and Teachers

Lelouda Stamou

Several research studies show how infants develop the skill of coordinating their behavior and sharing intimate rhythmic moving with persons whom they love and trust, in their effort to positively connect with their environment, a body of research that has led to the theory of 'communicative musicality'. Many terms - such as interactive synchrony, attunement, matching, co-occurrence, reciprocity, and coherence - have been used to describe this coordination. Such coordination is thought to be critical for the physical survival, psychological and emotional well-being of the child, as well as the buildup of a safe relationship between the infant and the caregiver, which lays the foundation for the infant's learning of social skills and conventional forms of communication and culture. If the infant's intention to connect is not felt and responded to with warmth and joy, it turns into feelings of cancellation, withdrawal, distress, and shame, thus inhibiting the infant's curiosity and eagerness for learning. Data from an on-going phenomenological research study, aiming at discovering what constitutes the core of 'who somebody is today', and employing so far a sample of more than 150 university music students and in-service music teachers, reveal an intense relationship, that has deeply affected the musical course and identity of the person. Data - memories from the past - manifest the years of our existence as music students to be a conscious or unconscious quest for pleasure and satisfaction in the teacher-student relationship. This relationship is found to closely resemble the mother-infant relationship in the sense that: a) it emerges to be critical for the present and also future well-being and progress of the growing musical person; and b) it needs to be transpired by co-ordination and attunement, otherwise it may easily lead to student's feelings of distress, anger and isolation, shame, withdrawal from willingness to learn, and low self-esteem. Personal stories prove to be a valuable research tool for the study of what is actually significant in the journey of music learning, leading to the basic conclusion that the way we relate with our students deeply affects their identity and often creates intense imprints and memories, positive or negative, for a lifetime. "Relating" emerges as the core of our conscious or unconscious existence in the path of forming our musical self.

Transforming Music Teaching in Early Childhood Settings: Fostering Teachers' Professional Learning

Nopi Nicolaou Telemachou

Professional development is an embedded feature of the professional life of teachers. Those involved in curriculum reform agree that curriculum development is not something done to teachers but through and within them. Accordingly, teachers must be involved in curriculum development whereas an ongoing professional development is necessary. It seems that teacher learning in schools is as important as children learning. From previous research was identified that early childhood teachers in Cyprus reported their insecurities to plan and teach music. To explore these issues in greater depth, a study was conducted to investigate the self-expressed professional development needs and desires of pre-school teachers. Essentially this study is part of an ongoing action research project with a group of in-service pre-school teachers in Cypriot public schools. It aims to better understand the forms agency takes in teachers' professional development. Through the dialogical analysis of teachers' practices, this study outlines how teachers are active within their own development and the way in which experiences are drawn on. Specifically, in this research project I created space for them to co-design lessons in an attempt to identify their needs. From a group of 60 teachers I worked more closely with 10 teachers designing several teaching units and to practice them at their own classroom. While designing these units I noted areas in which they needed support. Therefore, the purpose of this study was to create understanding through collaboration amongst early childhood teachers and music teacher educator (myself), and the extent to which such collaboration can function as professional development for those teachers. The question that guided this study was: What happens when a group of early childhood music teachers engage in collaborative professional development? In addition several sub questions guided me to narrow the focus of this research: What do the teachers need to know? Are these linked to particular contexts, skills, or materials? Do teachers believe that collaborative conversations change their music teaching practices, and if so, in what ways? This research involves a multiple methods approach including non-participant observations, field-notes, reflective journals, videotaping and semi-structured interviews at the beginning and end of the collaboration period. Using constant comparable method I analysed the data, trying to identify patterns in teachers' needs. This analysis suggested two main areas for improvement a) musical abilities and knowledge, b) beliefs

regarding their comfort level with teaching music as a subject. Also, the results of this study provide an interactive picture of identity development highlighting the way in which identity-agency is contextualized, potentially nourished by the relationships between self (the teacher) and other (Myself, other participating teachers and children) and dependent on experience. Finally, I discuss the findings by drawing implications for in-service teachers' professional development.

Music Teaching Materials in the Digital Preschool Education

Rosa M^a Vicente Álvarez

The present document aims to develop a discourse on the analysis of didactic and digital materials for teaching music in the early childhood education.

The transformation of the teaching materials using digital technology has caused important changes in all educational levels. The aforesaid changes are reflected in the way of thinking and designing of the curriculum, in the role of the institutions, in the teaching practices and in the skills and approaches that are involved during the learning process (Peirats & Esnaola, 2015).

Educational technologies, as teaching materials, contribute to the modification of the strategies developed in the teaching and learning processes. The introduction of educational technologies in preschool classrooms reconsiders the pedagogical basis of the teaching task and invites us to use methods, materials and musical activities which are more communicative, meaningful, functional, and that respond to the diversity of students present in the classrooms (Jubany, 2010). In this sense, the digital teaching material can contribute to the development of new pedagogical strategies.

This work goes hand in hand with a larger research project called Escuel@ Digital, directed by Dr. Manuel Área Moreira of the University of La Laguna (ULL). One of its objectives is to investigate the impact of digital resources on the educational agents and know the teaching and learning practices which are developed in schools and classrooms using them. We start from the general hypothesis "digital materials allow to be personalized by teachers and to be adapted to the characteristics of their students, allowing to create more enriched and varied learning environments. In short, digital materials articulate new forms of interaction between apprentices and knowledge " (Area, 2015) Starting from this assumption, this study analyzes the educational improvement possibilities that these resources offer. Therefore, it is an analysis of the qualitative content of the digital and musical teaching materials used in the early childhood education. Each Spanish autonomous community, within its competences and following the European guidelines, chooses the school digitalization model that happens to be economically sustainable and focused on the creation of a national digital ecosystem, which allows the normal development of its autonomic options (Area, M. Alonso, C., Correa, J. M., Del Moral, M. E., De Pablos, J., Paredes, J., Peirats, J., Sanabria, A. L. & San Martín, A., 2014). The autonomous community of Galicia is the context of our study. An important effort for the implantation of educational technologies in the classrooms has been made in the last decade.

Application of Eurhythmics in Egyptian Folk Songs for Children: Case Study

Marwa Abdelsalam Soleiman Hassan

This paper deals with the application of eurhythmics according to Rudolf Steiner as an art of movement that visibly expresses words, tones and intervals of musical melody with arms and body, in teaching Egyptian folk diatonic songs.

Folk songs play an important role in many studies that deal with people's culture, because they emphasize their role in society as an integrated and functional component that interacts with the elements of culture on the one hand, and as a revealing activity of interaction, communication and response on the other hand. Eurhythmics has a lot of benefits in children development, who benefit both physically and emotionally, cognitively and socially. It was later discovered that incarnating the invisible through harmonious, disciplined plays of color, sounds and motion stimulates thinking, imagination and creativity.

In view of richness and variation of Egyptian folk songs environment, with the neglect of Egyptian schools for teaching it in the classroom, the researcher was interested in applying it in school life, in order to develop student's awareness of their Egyptian folk songs and make them participate in forming such songs by using eurhythmics as a way of inspiring children for new creative artistic works.

This research follows the case study of 14 students (7males-7 females) from 4th grade (aged between 10-11 years) at Al Nile Language School, Cairo, Egypt. 6 weeks of eurhythmics using 3 samples of Egyptian folk songs. The researcher will design an observation report (to measure cognitive, physical, and emotional aspects), a musical test, and record videos.

The researcher assumes that after the application of eurhythmics in Egyptian folk songs, there is an improvement in the cognitive, physical and emotional aspects and cultural awareness of the sample.

It has been identified that applying eurhythm in Egyptian folk songs has positive effects on children's physical and social development in accordance with the results obtained from the study. It recognizes the essential role of artistic work in educating children toward a holistic thinking that encompasses aesthetic and ethical considerations; educate children to become whole human beings in the face of a scientific rationalism that views us as machines and technological advances that threaten to mechanize our lives. It enriches the children's imagination and awareness of Egyptian folk songs. It will be a starting point for developing and improving internal picture of the Eurhythm movements.

Workshops (per number)

Workshop 1

Looking in the Mirror: Early Childhood Music Education in Italy and Spain reflected in the Ideas of Montessori, Stern, and Gordon

Beth Bolton

The intent of this 60-minute workshop/demonstration is to first examine video recordings of early childhood music classes held in Italy and Spain in late 2017, and then discuss the teaching and children's responses in light of observations and guidelines presented by Maria Montessori, Daniel Stern, and Edwin Gordon. The purpose of this examination will be to highlight how children learn music within the frameworks described by these three researchers, and to discuss music learning in terms of child development, social constructivism, and music learning theory. Finally, workshop participants will learn new songs and activities and discuss how to apply Montessori, Stern, and Gordon to their teaching of new musical material. Participants will discuss how to prepare the environment and present appropriate opportunities for music learning (Montessori), how to encourage socially constructed learning (Stern, Vygotsky), and how to interpret children's responses and scaffold learning (Gordon). The aim of this workshop is for participants to focus deeply on observation and evaluation of children's learning in early childhood music settings. Possible implications for music education could be a refocusing of early childhood music informal guidance toward age and developmentally appropriate activities.

Workshop 2

General Music Development in Early Childhood Music Education: «What makes Music Teaching and Learning Meaningful? »

Christina Charalambidou

This workshop is grounded on the constructivism theory, where learning is seen as a variable and is dependent on the learner's experiences in combination with the teaching material. In this frame, the presenter will specifically focus on Custodero's (2008) research on how and why music is meaningful to early childhood learners and teachers.

Three main domains of music learning will be proposed: the Embodiment through sensory engagement with sounds, Cognitive processing of musical experience and Creativity through music challenges and enjoyment. Through Improvisation, composition and performance we can encourage the active engagement and develop creative thinking in young learners. Connecting these to «Flow Experience» as the theory of creativity, it supports the authenticity of meaningful music teaching and learning. The aim is to deliver an interactive early childhood music workshop, which will allow the participants to have a first-hand experience with a series of music activities along with the significance of live music. In addition, they will realize the importance of musical engagement and creativity between the child, parent and facilitator (teacher)/ musician. Participants will use songs, movement, musical instruments and simple techniques of improvisation, and will discuss the various developments that unfold within the activities. All the activities will be accompanied by the piano, performed by the experienced jazz pianist Mr. Marios Toumbas.

The «Aesthetic and social Mimesis» becomes the head start of music communication between learners and adults. At first, children along with adults establish a communication through imitation and spontaneity; then, imitation will lead to «Exploration» - interconnection of the selected musical material along with improvisation and the teacher's influences. The next stage is «Re-creation», where learners present originality, flexibility, fluency, action, elaboration, fantasy, humor and emotions. Finally, this music process will lead to «Celebration» - the «first» authentic music experience.

The activities will be divided into categories based on the music axis:

1. Social convention and social skills
2. Performance (Body percussion, rhythmic and melodic instruments)
3. Singing and Movement (gestures and free organized movement)

4. Music Appreciation and Literacy

5. Story song

This workshop can be applied in different early childhood music settings:

- Music School
- Hospital
- General classroom teaching
- Home interaction with parent and child

Workshop 3

Musica in Culla – Music in Children’s Life and in Early Childhood

Paola Anselmi

The first years of life are foundational and meaningful, serving as a foundational “moment” in global child development. Important considerations during this period are a child’s sensory perceptions, cognitive development, expression and management of emotions, origin of relationships, acquisition of skills, findings and explorations, artistic skills and much more.

During the first part of childhood, the experience of music contributes to our development as people looking towards the future. Music education is a natural process bridging expressive language, cognitive and social-affective development, and acquisition of expressive and creative skills, all of which are basic elements for the construction of self. In the first years of life the child is the center of a 'microcosm' where adults are very important figures: parents, educators, and, in our case, musical educators; the child lives at the center of a society that evolves, transforms and welcomes people from different cultures and backgrounds every day. The educational and musical methodology approach called Musica in Culla (<http://www.musicainculla.it/chisiamo/metodologia/>) takes into account the two elements mentioned above - global child development and the strong relationships between the child, the family and the community - on a path aimed at building a quality musical environments and healthy and meaningful daily musical practice. In these environments, through play and live music, the child lives multiple experiences and gives life to musical behaviors that are collected, strengthened and shared by the educator within the musical community in which the child acts. The child experiences a collective musical performance that supports musical, social and emotional growth. Through practical experiences related to sensory perceptive experiences, dances, musical games, symbolizations, books, sound objects and small instruments, and objects of everyday life, the workshop aims to offer participants the opportunity to live together experiences to be included in a musical educational path dedicated to early childhood, opening a window on possible pedagogical and methodological developments and integrations, in the belief that there is no single and winning method but different educational approaches that cares about the evolution of the childhood and the society in which it grows and develops. All experiences will be supported by pedagogical foundations, motivating the proposals and the teaching methods.

Workshop 4 – Keynote

Come Play with Me: Building Musical Skills and Understanding in Early Childhood

Donna Brink Fox

This interactive music workshop is designed within a theoretical framework of play development for young children. Participants will demonstrate musical play examples through song, chant, movement, listening, and representation experiences, following a curriculum pathway from infancy through age six.

Workshop 5

Social Emotional Learning through Music and Movement

Popi Charitaki, Eleni Lagoudaki, Christina Pitsillou, Katherine Xenophonos and the Kindermusik educator team

This Kindermusik workshop aims to demonstrate how music making and movement can become a dynamic social learning experience in the classroom for children of all abilities. Children of all ages use music and movement as a medium of expression, especially the child with additional needs. Through active music making children of all abilities learn to work together as a team, thus contributing in their own unique way in the musical process.

In Kindermusik classes the teacher takes on the important role of unveiling every child’s unique personality through actively engaging the parent in the learning process. Music and movement therefore become the tools in which the teacher and the parent promote a child’s social and emotional development. This workshop will therefore be centred on social emotional learning for children of all abilities, specifically focusing on seven important competencies: confidence, curiosity, intentionality, self-control, relatedness, communication and cooperativeness. The participants will experience how these competencies are delivered

in a Kindermusik class to promote social emotional development in the toddler. All these skills are invaluable in early childhood as children prepare for school, face new challenges, develop their social skills and begin to form new friendships. Through active participation, modelling the parent and child, participants will learn how to identify each competency and implement music and movement activities, promoting the development of social emotional learning in the classroom setting.

Workshop 6 **Musical Play and Dance from the Lebanese Tradition** **Hayaf Yassine**

The workshop goals are:

- to play the “pedagogical Şantūr” instrument;
- to dance the Lebanese folk and traditional dance Dabke;
- to perform rhythmic cycles from the popular Lebanese tradition;
- to execute time signatures from series of the second medium ($\frac{3}{4}$) and the third medium (1 and $\frac{3}{4}$).

During the workshop, the participants will:

- learn a melody from popular Lebanese heritage (Hūwāra) by playing it on the “pedagogical Şantūr”, accompanied by percussion instruments
- learn Dabke (the North Rabza)
- write notations (one musical phrase at least) from right to left
- execute melodic, listening and rhythmic exercises

Workshop 7 **Children Group Composition to Folk Tales** **Nahla Mattar**

The aim of the workshop is to work with ten-year-old local children, composing music for an Egyptian and a Cyprus folktale, using a suggested system the presenter developed in Cairo which will also be explained in a paper presentation during the conference.

The pick-up story which is special to the Egyptian culture will be translated into English and prepared in terms of the main characters (using masks and visual tools). The tale will then be discussed with the children. Along with the describing of each character in the story, movement will be added, and the invention of some melodic /rhythmic/colored patterns will be learned. Performer/s will be used to better perform color patterns on the instruments. The children will be divided into groups with certain responsibilities: leader, time-holder, innovative drawer, and performer. Various music patterns will be represented with flash cards to the children, with them picking and choosing what to use in their group.

Each group will then hand the performer the score/drawing to play their composed music, with the leader/conductor paying attention to the interpretation. After performing all composed pieces, a discussion will follow as to how each group composed different music. Parallel to the Egyptian tale, two/three groups will be working on a local Cyprus tale they choose and represent it in the same manner.

Workshop 8 **Ways and Practical Ideas to set up a Music Class for Toddlers** **Maria Demosthenous**

This workshop aims to give the participants the opportunity to experience what a music class for toddlers looks like and what the guidelines are for creating a successful lesson plan. We will present a detailed analysis with a step by step development of a lesson plan. In order to understand the purpose of each activity a variety of songs, activities and music games will be demonstrated to the participants.

Further, a demonstration of the instruments that can be used in a toddler music classroom, as well as the way that they can be used will be presented in this workshop. Finally, a special emphasis will be given to how we deliver/execute a lesson plan with a group of toddlers. An emphasis will also be given to classroom management, how to engage toddlers in the learning process and how to enhance participation and cooperation -educating the children to participate and cooperate with their classmates.

Workshop 9 **Eurhythmics Classes for Pre-school Children - Selected Issues** **Barbara Dutkiewicz**

During this workshop the basic forms of eurhythmics exercises used in the music education of young children will be presented to the participants, as well as an opportunity to observe the construction of a eurhythmics lesson. The participants will be introduced to the main selected issues and musical phenomena with which this

method is used for early childhood education. For example: pauses, inhibition-incitation exercises, chosen rhythmic values, changes in registers (heights of sounds), tempo, and dynamics.

During the workshop, exercises will be presented in an easier version - for very young children - and more complicated - for slightly older children. The participants will see how the exercises within a given class unit are constructed. Reworked exercises will then follow with comments on methodology. The workshop has the character of active participation, where through movement and singing, selected musical phenomena are taught. Participants should wear comfortable clothes.

Workshop 10

Suitcase – A Cross-disciplinary Workshop of Creative Movement

Maria Kamberis

In a society that moves in a dizzying rhythm, with constant innovations and very often with unnecessary information, children's education builds values and provides life for children.

Education is the core of society and must be enriched, innovated, evolving and seeking ways to be able to feed new people with knowledge, opportunities and motivation for experimentation and thought.

Very often, children in schools are taught knowledge but they are not taught how to learn, how to connect and how to transfer knowledge into their lives. How knowledge becomes useful and creative.

Children need information and stimuli to help them discover new areas of education, contribute to society, and wish to continue learning. To gain problem-solving skills. In other words, children seek a beneficial education that will provide both spiritual and physical culture.

The arts have always been the way in which people found and find meaning in their lives as well as personal happiness. Dance contributes to the aesthetic cultivation of children. "VALITSA" is a Creative Movement and Guided Improvisation lesson, which involves children aged, 6 to 12 and is based on the "ARCHE" curriculum. The workshop is designed to promote the arts in schools, can be a useful tool for teachers as it can act as an interdisciplinary course on the lessons of Greek, History, Life Education, Music, Art, Physical Education. It is also designed to learn, to get acquainted with Traditional Cypriot Culture through Modern Dance, creative movement and guided improvisation, with the body as instrument of learning, thinking and expressing.

Linking movement to music and identifying it with the original instruction or stimulus motivates children to use different ways of thinking. They adapt the new data and make the workshop their own. My goal is to make education more open by adopting new teaching methods, incorporating the arts using a variety of sources. Avoiding complicated guidance and ready solutions will lead children to search. Teachers and pupils come closer by sharing common experiences and explorations through which to exchange knowledge.

Dance in education should have an essential place and be offered to all children. Dance as a creative movement gives children a pleasant and aesthetic culture. Having as a tool for learning and expressing the body, children create, discover, develop and enrich ideas. With creative movement as a means, children improve their personality and enhance their self-esteem.

Children are not observers. They are part of the project. Creative guidance, live music and images are intertwined and like a weave create a sense of aesthetic experience for children in their later course.

The workshop is a creative act through which children are connected with their roots; they learn elements, names and rhythms inspired by tradition. They are given the opportunity to learn, observe, get to know some of their country's traditions so they can understand themselves, love their tradition and culture and respect and accept other cultures. The "old" becomes modern. The information and knowledge that emerges from the workshop can be sources of creation and research for both students and teachers.

Workshop 11

Family Musicality: A System of Musical Interaction for Babies and Toddlers with their Parents

Dimitris Antonakakis and Maria Pateraki

Background information

Imitation: Kugiumutzakis considers that neonatal imitation derives from a primitive voltage for sharing actions, driving emotions and intentions, a result of a behavioral momentum and inter-psycho matching, which testifies coordination in motor, perceptual, emotional, social and cognitive mechanisms and functions of both partners.

Innate intersubjectivity: For Trevarthen human intersubjectivity refers to the innate ability of partners (mother-baby) to identify, communicate and share time in the subjective world. Interpersonal development precedes and leads to cognitive development.

Communicative musicality: focuses on the musical aspects of intersubjective communication (infant-significant other). Trevarthen and Malloch emphasizes that communicative musicality involves rhythmic sequences of motor and vocal activities within a communicative context and narrative. The propensity of

infants to the communicative musicality (via voice, mobile, rhythmic and melodic expressions, gestures enactment or action songs) is inherent and expresses motivation for sympathy and companionship.

Affect attunement: According to Stern, the feelings of vitality emerge in interpersonal interactions. These abstract forms of feelings take place with or without the presence of categorical emotions and are intramodal. Described by terms such as "pouring in waves", "rising tension - crescendo», «descending intensity - decrescendo», «fade in - fade out», «explosion» etc. The feelings of vitality have a completely musical character and contribute to establishing "match moments", which emerge as cognitive crystallizations of the divided experience.

Multiple Intelligence: The seven types of intelligence proposed by Gardner's theory are: linguistic, mathematical, musical, spatial, kinesthetic, interpersonal and intrapersonal. Personality and intelligence of every human being is a mixture of all types of intelligences described in the theory of multiple intelligences.

The purpose of the workshop

The participants of this workshop will experience musical activities that bring the elements of all the above theories into practice. Many of them are used in Family Musicality, according to the age group of participants (babies, toddlers or pre-school age children).

Content

The musical (rhythmic and melodic) and kinetic material of spontaneous and inherent interactions of infants with significant others. The traditional idiosyncratic and action songs. Game songs containing the unexpected, repetition and ritual eccentricity surprises. Children's songs and nursery rhymes (traditional or by selected composers). Musical fairytales. Classical music for children. Improvised music.

Method

Family Musicality is not a method. It is a musical interaction system with toddlers and parents. Part of it is based on Orff Schulwerk's concept and parts of it in modern applications as: creational listening to music, dance and musical improvisations, musical games, rhythmical exercises and song singing. The system is based on the theory of communicative musicality (Trevanthen & Malloch), the theory of affect attunement (Stern) and provides to children activities for all types of intelligence (Gardner).

Applications in music education

Family Musicality is a developmentally and culturally appropriate system that provides a continuum - bridge from the neonatal age to the pre-school age and then to first-school age, which provides a safety environment for babies, toddlers and children to transition from one stage to another. Also, creates a continuum-bridge between classroom and home, as there are many common musical games and activities.

Concert-lectures

Helmut Lachenmann - Ein Kinderspiel / Child's Play Seven little Pieces for piano (1981)

Raphael Staubli

The titles of the seven pieces are very pictographic and well comprehensible for children. The cycle is opened with "Hänschen klein", after a famous German nursery song. Only the rhythm of it is used to strike the piano keys from the highest to the deepest. The goal of the composer is not to quote this song for its own sake, but to realise a manifold variety of reverberant sounds with the pedal and other techniques of the piano playing. In this way the composer succeeded to make a very familiar connection of his own perception of composition with the world of children. Referring to my own experience with children, this piece is a very good possibility to open their mind and ears for the aspects of contemporary music, which they wouldn't perceive as abstract but as very concrete and sensual. Simultaneously, the structural process follows in a narrow parallelism the sentiments of the text. This reminds us of the baroque doctrine of figures.

The second piece is "Clouds in Icy Moonlight". In this composition, the pianist plays only the highest pitches of the instrument within a fifth. Together with the rich variety of reverberant sounds (how to use the pedal is very important and always very distinct notated) the impression of clouds around very high pitched and therefore very cold sounds arises. The following two pieces play with the contrast of the white and the black keys. The third one is named "Akiko", one of the daughters of the composer and the fourth one "Fake Chinese" (Slightly Drunk). "Filter Swing" is played only with one cluster of ten pitches. The composer succeeded in creating a sound like a harmonium. The pianist plays the cluster and then he filters out of this chord (by not releasing the corresponding keys) a big variety of different chords like the major or minor ones. Because we don't hear the initial of these filtered chords the piano sounds like a harmonium. The sixth piece is called "Bell Tower". We can discover a new way of creating reverberant sounds in the deepest part of the keyboard. The pianist has to strike a key very sharply and immediately after this attack he has to release the

key and then to strike it again, but completely mute. The sound of the strings will continue because of their inertance. Together with the other sounds produced in the middle and the highest part of the keyboard, arises the impression of a bell tower. The last piece "Shadow Dance" concludes the cycle. The dynamic is very important. It is constructed so that we can feel the piano played keys like as a shadow from the fff ones. The pianist only plays the two highest keys of the piano. Similarly to the other pieces the manner of creating reverberant sounds also plays a very important role.

War as a children's game? Military Depictions in Pieces from Selected Piano Collections for or about Children, from Robert Schumann's Album für die Jugend (1848) to Lera Auerbach's Bilder der Kindheit (2008)

Xenia Theodoridou

Engaging in war-like games is probably genetically programmed as an activity for children, especially for young boys. But how did composers proceed musically in their depictions? In this lecture-recital I will try to demonstrate the compositional means used to portray military images for children and, furthermore, attempt to propose some possible readings of these pieces as personal responses of the composers against real war or conflict situations in their time, taking into consideration their contemporary historical and social situations. For this end, I use De la Motte's analysis without preconditions methodological tools, and on some instances elements of the narratological theory, while J. Peter Burkholder's analytical model of associative musical meaning is proposed as a useful basis for developing efficient educational practices.

Recital Program

R. Schumann (1810 - 1854)	Soldatenmarsch Kriegslied (Album für die Jugend, op. 68, nr. 2, 31)
S. Prokofiev (1891 - 1953)	Marche (Musiques d' enfants, op.65)
D. Shostakovich (1906 - 1975)	Marche (6 little pieces)
Γ. Σισλιάνος (1920 - 2005)	Marche (March, 8 Children's Miniatures)
S. Gubaidulina (*1931)	The little drummer (Musical Toys)
Ι. Χαλιάσας (1920 - 2001)	Marche (March, Children's Suite)
Lera Auerbach(*1973)	Nach dem Krieg (Bilder der Kindheit, op.52)

Concert by children

Children's Choir Melodies and Colours

Conductor: Dimitra Orphanidou

Concert Program

- | | |
|---------------------------------|--|
| 1. The golden-footed | Lyrics: Marianna Kriezi
Music: Nikos Kipourgos. From Lilioupoli |
| 2. Kemal | Lyrics: Nikos Gatsos
Music: Manos Hadjidakis |
| 3. Street of dreams | Lyrics and music: Manos Hadjidakis |
| 4. I will tell you 7 songs | Lyrics: Michael Kakoyannis
Music: Manos Hadjidakis |
| 5. The witch | Lyrics: Odysseas Elytis
Music: Nena Venetsianou |
| 6. Children's games | Lyrics: Lina Nikolakopoulou
Music: Stamatis Kraounakis |
| 7. Red glasses | Lyrics and music: Stamatis Kraounakis |
| 8. Girl song (Hello Mr. Menexe) | Lyrics: Odysseas Elytis
Music: Dimitris Lagios |

Educational Concert with children

The Carnival of the Animals

The piano duo Leoni Hadjithoma & Borislav Alexandrov

The Carnival of the Animals is an entertaining, interactive and educational concert for children presenting an arrangement for piano duet of the well-known work The Carnival of the Animals by Camille Saint-Saëns. The Carnival of the Animals is a popular choice of repertoire for educational concerts by symphony orchestras worldwide and it is considered to be a children's favourite. This educational concert was performed with huge success in February 2017 at Technopolis20 in Paphos and the Cultural Centre of the Bank of Cyprus in Nicosia. Music, movement, acting and improvisation are the key words of this educational concert, addressed to children between 4-7 years old. All children are actively engaged during the concert while the piano duo performs movements of the work. Visual aids (pictures, videos) are used to demonstrate the movements of animals in real life.

The learning objectives of this educational concert are based on the music curriculum of Cyprus for this particular age group and focus on the following:

- to identify how musical elements such as tempo, dynamics and articulation are used to describe a picture
- to refer to the musical elements tempo, dynamics and articulation to describe how a picture the children imagine would sound
- to express with movement changes in tempo, dynamics and articulation
- to identify the repetition of a phrase during a piece and express it through movement
- to improvise a piece of music using voices

The following movements from the work The Carnival of the Animals will be performed:

- Introduction and Royal March of the lion
- Hens and Roosters
- Tortoises
- The Elephant
- Aquarium
- Finale

(Duration 45 minutes)