With the support of the Hellenic Red Cross, Corfu Regional Branch

10th International Conference G.S.M.E.

Music teaching and learning in various environments

functions, values, reflections

ABSTRACT BOOK



October 31 – November 2, 2025

Corfu, Greece

Department of Music Studies, Ionian University

Regional Event of the European Association for Music in Schools

With the scientific support of the Departments

Under the auspices of the Ministry of Education, Religious Affairs and Sports

National and Kapodistrian University of Athens Department of Music Studies

Department of Music Studies Aristotle University of Thessaloniki

Department of Music Studies University of Ioannina

Department of Music Science and Art University of Macedonia

Department of Music Technology and Acoustics Hellenic Mediterranean University

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ABSTRACT BOOK – 10th International Conference of the Greek Society for Music Education: music teaching and learning in various environments: functions, values, reflections.
Ionian University, Corfu, October 31 – November 2, 2025

Editors
Dimitra Koniari & Mitsi Akoyunoglou

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10th International Conference of the Greek Society for Music Education

Music teaching and learning in various environments: functions, values, reflections

31 October – November 2, 2025

Ionian Univsrsity

Corfu, Greece

Co-organized by the Department of Music Studies

With the scientific support of the Departments

National and Kapodistrian University of Athens Department of Music Studies

Department of Music Studies Aristotle University of Thessaloniki

Department of Music Studies University of Ioannina

Department of Music Science and Art University of Macedonia

Department of Music Technology and Acoustics Hellenic Mediterranean University

Department of Early Childhood Education University of Ioannina

European Association for Music in Schools (EAS) Regional event

Under the auspices of the Hellenic Ministry of Education, Religious Affairs and Sport (68851/GD4/11-06-2025)

HELLENIC REPUBLIC
MINISTRY OF EDUCATION, RELIGIOUS AFFAIRS AND SPORTS

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Scientific Committee
of the 10th Conference of the Greek Society for Music Education (G.S.M.E.)

Chair: Zoe Dionysiou, Professor, Department of Music Studies, Ionian University, Greece

Vice Chair: Theoharis Raptis, Professor, Department of Early Childhood Education, University of Ioannina, Greece
Secretariat: Elissavet Perakaki, Special Teaching Staff, Department of Music Studies, National and Kapodistrian University of Athens (NKUA), Greece
Yiannis Litos, PhD Candidate, University of Macedonia, Greece

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Koniari Dimitra, Laboratory Teaching Personnel, Department of Music Science and Art, University of Macedonia, Greece
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Sotiropoulou-Zormpala Marina, Professor, Department of Primary Education, University of Crete, Greece
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Triantafyllaki Aggeliki, Assistant Professor, Department of Music Studies, NKUA, Greece
Trypani Dimitra, Associate Professor, ΤΜΣ – Ιόνιο Πανεπιστήμιο
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Tsiris Giorgos, Senior Lecturer, Queen Margaret University, United Kingdom
Tsougras Kostas, Professor, Department of Music Studies, AUTH, Greece
Varvarigou Maria, Lecturer, University of Limerick, Ireland
Ververis Antonis, Laboratory Teaching Staff, Department of Music Studies, University of Ioannina, Greece
Dr. Zepatou Vasiliki, PhD, Piano Teacher, Alimos Music School, Greece

Organizing Committee
of the 10th Conference of the Greek Society for Music Education (G.S.M.E.)

Chairs: Mitsi Akoyunoglou, Associate Professor, Dept. of Music Studies – Ionian University
Dimitra Koniari, Laboratory Teaching Personnel, Dept. of Music Science and Art - University of Macedonia

Vice-Chairs: Ioanna Etmektsoglou, Professor, Dept. of Music Studies – Ionian University
Elissavet Perakaki, Specialized Educational Staff, Dept. of Music Studies – National and Kapodistrian University of Athens

Secretariat: Iosifina Papalamprou & Maria Zarkada
Treasures: Christos Tsakiroglou & Despoina Kalandaridou
Sponsorships and Public Relations Manager: Nafsika - Maria Fronimou
English text editing: Maria Zarkada
Conference logo, design and web page: Yannis Mygdanis

WELCOME ADDRESS
BY THE CONFERENCE ORGANIZING COMMITTEE

Dear colleagues,

It is with great pleasure and joy that we welcome you to the 10th International Conference of the Greek Society for Music Education, an important milestone in the journey of our scientific community, which is co-organized with the Department of Music Studies of the Ionian University. The fact that the conference is being hosted for the first time in the historical island of Corfu, with its long musical tradition and renowned philharmonic orchestras, adds particular significance to our gathering.

Given that this is the first time after seven years that we will meet in person, the importance of this gathering takes on additional weight and symbolism. "And the gathering lights up and everything becomes conscious," as Savvopoulos would say, since the need for live communication, exchange of views, and shared musical experience becomes even more intense after the period of our remote meetings.

This year's conference, which is a **Regional Event of the European Association for Music in Schools (EAS)** and is held under the auspices of the **Hellenic Ministry of Education, Religious Affairs and Sports**, brings together 135 presenters and will host over 250 researchers, educators, and musicians from Greece, Cyprus, and abroad.

The rich scientific program includes research and applied presentations, roundtables, pecha kucha talks, experiential workshops, and 3 keynote speeches by distinguished educators, scientists, and artists in the field. Additionally, artistic activities highlight the lively relationship between theory and practice. The topics cover a wide spectrum of contemporary challenges and innovations: from community music and inclusive pedagogy, to artificial intelligence, creativity, and intercultural approaches in music education.

We warmly thank all speakers, chairs, and participants for their contributions. We hope these days will be a fruitful space for dialogue, inspiration, and networking, contributing to the shaping of the future of music education.

Best wishes and let's have a successful conference!

On behalf of the Organizing Committee
Mitsi Akoyunoglou
Assistant Professor,
Ionian University

Dimitra Koniari
Laboratory Teaching Personnel,
University of Macedonia

WELCOME ADDRESS
BY THE CONFERENCE SCIENTIFIC COMMITTEE

Dear friends,

welcome to the **10th International Conference of GSME entitled "Music teaching-learning in diverse environments: functions, values, reflections"**, a conference on music education and its multifaceted role. Music education concerns us all. It concerns not only children, but people of all ages, in every social, economic, and cultural context. It takes place throughout a person's life, in various environments, physical, digital, technological, educational, artistic, etc.

Music teaching and learning in our time is changing at a rapid pace, as people, conditions, and needs are constantly being redefined. In this conference, we try to focus on the changes taking place in music teaching and learning in various environments and reflect on how these changes affect our values and the functions of music in the educational process. Guided by the connection between theory, research, and practice, and the humanistic dimension of music education, we reflect, discuss, ponder, and envision.

We express our warm thanks to the members of the Scientific Committee, as with their efforts and scientific insight they ensured the best result throughout the process of evaluating the presentations.

We owe our thanks to the Organizing Committee for the excellent organization of the conference, the hosting of various events, and the design of the program, as well as to the delegates who honor the event with their participation. It is also a great honor for us to have 6 university departments from all over the country with us, which once again highlights the power of collaboration.

Finally, we owe special thanks to the Ionian University and particularly to the Department of Music for hosting us on its premises, as well as to the Board of Directors of GSME for their trust throughout the preparation of the Conference.

It is with great pleasure that we welcome you to the 10th International Conference of GSME. Here, at the Ionian Academy, where the first Greek-speaking university was founded in 1824 by the British philhellene Frederic North, Earl of Guilford, on the musical island of Corfu, we will have the pleasure of discussing, broadening our horizons, evolving, and uniting our voices for a better future for music education.

Zoe Dionyssiou
Professor of Music Education,
Ionian University

Theocharis Raptis
Professor of Music Education,
University of Ioannina

WELCOME ADDRESS
BY THE PRESIDENT OF THE GREEK SOCIETY FOR MUSIC EDUCATION

Dear colleagues and fellow travelers in music education,

With deep emotion and great joy, I welcome you to the 10th International Conference of the Greek Society for Music Education. This conference is not just another event; it is a milestone, a celebration of our shared journey, the effort and vision that have connected us for almost 30 years.

Ten conferences, ten milestones of dialogue, research, collaboration, and inspiration. Ten years during which we built a vibrant community of music educators who believe in the power of music as a vehicle for knowledge, expression, and social change. A community that kept the flame of music pedagogy burning even through difficult times, proving that music can unite, heal, and renew.

The conference theme, "Music teaching-learning in diverse environments: functions, values, reflections," reflects the contemporary complexity of education, but also our deep belief that music is learned and experienced everywhere. It invites us to examine its role in people's lives, what values it serves, and how we can reflect on our practices to make teaching more meaningful, more inclusive, more human. It invites us to see music as a subject of teaching, but also as a relationship, an experience, and an act of communication.

The 10th International Conference of the Greek Society for Music Education is also a moment of gratitude. We warmly thank everyone who has worked with dedication and vision throughout all these years — the organizing committees of previous conferences, the presenters, the researchers, the educators, the students, the members and collaborators of the Society. As a result of your dedication and participation, our community has grown, evolved, and gained international presence and prestige within the umbrella of the International Society for Music Education and the European Association for Music in Schools.

A big thank you also to those who worked for this year's event — to the organizing and scientific committees, to the volunteers, to the session chairs, to our keynote speakers, to our presenters, and to everyone who offered time, knowledge, and energy. Without your contribution, the realization of this conference would not have been possible.

Let us celebrate, therefore, this **10th Conference** with joy and excitement, as a moment of collective pride and shared hope for the future of music education in Greece.

I thank you warmly and sincerely wish you every success in the conference proceedings.

On behalf of the Board of Directors
of the Greek Society for Music Education

The President
Elisavet Perakaki
Special Educational Staff
National and Kapodistrian University of Athens

WELCOME ADDRESS BY THE PRESIDENT
OF THE EUROPEAN ASSOCIATION FOR MUSIC IN SCHOOLS (EAS)

Conference Welcome

As president of the European Association for Music in Schools (the EAS), I would like to extend a very warm welcome to everyone here at the 10th International Conference of the Greek Society for Music Education, which is also the EAS's 2025/26 regional event.

The value of coming together at a conference such as this are many. Those involved in music education have very busy working lives; here there is time to exchange ideas and practice in order to strengthen our day-today work. Such gatherings also offer opportunities to learn about other music education systems and approaches which may be quite different to our own yet, even if not directly relevant to our country context, nevertheless, enrich us.

At a time of such rapid changes in our world – climate changes; growing social incoherence; digital transformation, especially the rise of AI; and, very close to us, cuts in the cultural sector which have negative impacts on the arts in schools – networking and sharing is all the more vital. The wide-ranging themes within the conference programme offer an exciting opportunity not only to explore aspects of music learning and teaching in and outside classrooms, but also to consider how, through effective music education, we teachers and our students can contribute to the development of a fairer and sustainable world.

I wish you an enjoyable and enriching conference!

Dr Marina Gall
President
of the European Association
for Music in Schools (EAS)

Addendum

For those of you less familiar with the EAS, do have a look at our website - https://eas-music.org - and consider joining us for our annual conference in **Vienna 8th-11th April 2026**: "Advance Democracy. Participation, Diversity, and Social Cohesion in Music Education".

10th GSME International Conference Program

October 31 – November 2, 2025
Corfu - Greece
http://apps.eeme.gr

Program Schedule

Friday, October 31

Time	Ionian Academy
14:00	**Registration**
15:00	**CONFERENCE OPENING - WELCOME ADDRESSES - MUSICAL WELCOME**
15:30	Oral Presentations (OP) - Session 1
17:00	**Coffee break**
17:30	Round Table (RT) - Session 1:
18:30	**KEYNOTE 1: Dimitra Trypani:** *From Ear to Body: A method of acoustic rebooting*
20:00	**Piano Concert: Konstantinos Destounis**

Saturday, November 1

Time	Department of History and Digital Humanity, Ionian University						
	Amphitheater 1	**Amphitheater 2**	**Room 1 (1st fl. fl)**	**Room 4 (1st fl. fl)**	**Room 5 (1st fl. fl)**	**Room 6 (1st fl. fl)**	**Conference Room**
09:00	**Registration**						
09:30	OP Session 2	OP Session 3	OP Session 4	OP Session 5	Workshop 1		Workshop 2
10:30	OP Session 6	RT Session 2	OP Session 7	OP Session 8	OP Session 9	Workshop 3	Workshop 4
11:30	**Coffee break**						
12:00	**KEYNOTE 2: Chi-Hin Leung:** *The Sound of Tomorrow: How AI is reshaping music education*						
13:30	**Lunch break**						
14:30	POSTERS						
15:00	OP Session 10	OP Session 11	OP Session 12	OP Session 13	OP Session 14	Workshop 5	
16:00	OP Session 15 Pecha Kucha	RT Session 3	OP Session 16	OP Session 17	Workshop 6	Workshop 7	
17:00	**Coffee break**						
17:30	OP Session 18	OP Session 19	OP Session 20	OP Session 21	OP Session 22	Workshop 8	Workshop 9
18:30	**FREE TIME TO WALK** from Department of History **to Ionian Academy**						

	Ionian Academy
19:00	**CONCERT: Corfu Music School's Mandolinata Orchestra.** *Conductor: Spyros Rallis*
19:30	**KEYNOTE 2: Jennie Henley:** *Enacting change through inclusive pedagogy*
20:30	**CONCERT: Vocal Ensemble of the Ionian University.** *Conductor: Dimitris Ktistakis*

Sunday, November 2

Time	Department of Music Studies			
	Room 103	**Room 113**	**Room. 121**	**Room - Roboti**
09:00	**Welcoming**			
09:30	Workshop 10	Workshop 11	Workshop 12	
10:30	Workshop 13	Workshop 14	Workshop 15	Workshop 16
11:30	**First Sunday Litany – Spianada Square**			

Time	Ionian Academy
13:00	**Video Presentations**
13:30	OP Session 23: Pecha Kucha
14:10	OP Session 25
15:00	**Conference Closing – Corfiot Musical Farewell**

10th GSME International Conference Program

October 31 – November 2, 2025

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Friday, October 31 2025

Start Time

Ionian Academy

14:00	**Registration**
15:00	**CONFERENCE OPENING - WELCOME ADDRESSES - MUSICAL WELCOME**
15:30	**ORAL PRESENTATION (OP) SESSION 1: MUSIC AND COMMUNITY** ***Coordinator:*** *Ch. Anagnvstopoulou* **268, Gr, Adamopoulou Ch.**, **Mavropouly E.**, **Papatzanis Y.**, **Anagnostopoulou Ch.**: The Art of Rhythm": A community-open program – Initial findings from the exploration of music's role in participants' mood and well-being **189, Gr, Farmaki E.:** Singing for a second chance: A case study of group singing in a men's correctional facility **206, Gr, Klymper S.**, **Akoyunoglou M.**: "Musicking at a Day Center": Imprint of a community music project **186, Gr, Troulou R.**, **Stamou L.**: Community music for the well-being of older adults in long-term care facilities: Theoretical framework and preliminary findings
17:00	**COFFEE BREAKE**
17:30	**ROUND TABLE (RT) SESSION 1:** ***Coordinator:*** *Z. Dionyssiou* **221, Gr, Dionyssiou Z., Raptis Th., Anthis S, Zervopoulos K., Michalopoulos M., Prosoparis S.:** The Philharmonic Societies of Corfu as educational and cultural institution
18:30	**KEYNOTE** ***Coordinator:*** *I. Ετμεμτσόγλου* **Dimitra Trypani** From Ear to Body: A method of acoustic rebooting
20:00	**PIANO CONCERT: Konstantinos Destounis:** Piano Sonata No. 29 in B-flat Major, Op. 106, "Hammerklavier" by Beethoven

Saturday, November 1, 2025, 09:00-10:30

Departement of History and Digital Humanity, Ionian University

09:00 **REGISTRATION**

Amphitheater 1

09:30

OP SESSION 2: MUSIC SCHOOLS
Coordinator: *Y. Myralis*

244, Gr, Zachoulis Z.: From middle school to high school: A case study of students dropping out from a Music School

275, Gr, Oikonomidou-Stavrou N., Neofytou-Kyriakidou G., Konstantakou K.: Student attitudes and perceptions on their music education in Music Schools in Cyprus

287, Myralis Y., Kondylidou A., Ioannou Ch.: Investigating the views and experiences of students from Music Schools in Cyprus

Amphitheater 2

OP SESSION 3: MUSIC, IDENTITIES AND CULTURAL EXCHANGE
Coordinator: *O. Krämer*

201, Charalambidou Ch., Katsaris R.: Cultivating mediterranean marine awareness and environmental empathy through Music Education: A qualitative study in five Greek-Cypriot schools.

222, Douskalis P: Projected and perceived identities in Greek diaspora schools and the role of music in cultivating cultural exchange

237, Hecht B., Krämer O.: Exploring, music making, and learning in the teachers Soundlab – An evaluative interview study on specific music and learning experiences within an open space concept

Room 1 (1st fl.)

OP SESSION 4: MUSIC IN THE COMMUNITY
Coordinator: *O. Agalianou*

176, Gr, Litos Y., Agalianou O.: The Orff-Schulwerk as a community music practice: theoretical and practical intersections

303, Gr, Leonida E., Akoyunoglou M.: The role and function of the drumming circle in the interpersonal relationships of female students living in student accommodation

255_En, Özeke S., Avgın İ.: Needs analysis and student experiences for ukulele lessons in music education departments in Türkiye: The example of Bursa Uludağ University

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Room 4 (1st fl.)

09:30

OP SESSION 5: MUSIC ENSEMBLES
Coordinator: *A. Ververis*

242, Gr, Ververis A.: Searching for the “lost context” of choral music through an intercultural education model

256, Gr, Lici E.: The music program 'Come Sing with Us' by the National Theatre of Opera in Albania for the development of music education in schools.

198, Gr, Panagiotopoulou I., Mygdanis Y.: Utilizing informal music teaching-learning strategies in a ‘Western Classical Orchestra’ at a music school

Room 5 (1st fl.)

WORKSHOP 1

187, Gr, Papazachariou - Christoforou M., Perakaki E.:

Implementing Edwin Gordon's Music Learning Theory in the Greek educational context

Room 6 (1st fl)

Conference Room

WORKSHOP 2

252, Gr, Sarris D.:

The 'International Network for Sound in Education' in the classroom and in practice

Saturday, November 1 2025, 10:30-13:00

Department of History and Digital Humanity, Ionian University

10:30

Amphitheater 1

OP SESSION 6: MUSIC EDUCATION AND RELATIONSHIPS
Coordinator: *E. Andreou*

293, Gr, Stamou L.: Participatory arts in the school context: Promoting relational dynamics and students' and teachers' mental health and well-being.

219, Gr, Kokkidou M., Mygdanis Y., Karetsou P., Foulidou M.: Experiences and perceptions of music educators on school bullying and victimization in music schools: an overview of educational reality

314, Gr, Andreou E.: The role of music in shaping friendships among music school students

Amphitheater 2

RT SESSION 2

Coordinator: *A. Koliadi-Tiliakou*

Gr, Zepatou V., Kerasovitis K., Stavroulaki A., Siasos S., Koliadi - Tiliakou A., Tseligka P.:

Music Schools and innovations in Curricula: A critical approach and perspectives

Room 1 (1st fl.)

OP SESSION 7: THE MUSIC EDUCATOR
Coordinator: *Z. Dionyssiou*

250, Gr, Sarris D.: Music educational policy and the music teacher: Researching the contemporary schoo

280, Gr, Chamali D., Dionyssiou Z.: Preschool and primary school teachers' professional development in music in Greece and in other countries; needs, practices and prospects

304, Gr, Zachariadou M.: Neuro-Linguistic Programming (NLP) and music education: Exploring the potential and prospects of its application in music teaching and learning

10:30

Room 4 (1st fl.)

OP SESSION 8: INSTRUMENTAL PEDAGOGY
Coordinator: *T. Kolydas*

249, Gr, Efstathopoulos I.: Tárrega's school guitar pedagogy and its importance in the 21st century.

216, Gr, Chatzigiannaki K.: The importance of teaching the repertoire of Greek composers in Music Schools: a questionnaire-based study of music teachers in Music Schools

279, Gr, Dimitriou K., Raptis Ch.: Outlining the "modern music" departments in conservatories: Reality, challenges, and prospects

Room 5 (1st fl.)

OP SESSION 9: SPECIAL MUSIC ENCOUNTERS
Coordinator: *M.. Akoyunoglou*

269, Fronimou N., Akoyunoglou M.: One-to-one piano lessons as a means of enhancing concentration and self-regulation in children with ADHD

197, Gr, Konsta N., Zorzou V., Bakopoulou G., Giannakopoulou O.: The symbolic value of a talisman: Educational inclusion actions and the psychosocial benefits of students with disabilities participating in a musical-theatrical performance.

241, Gr, Efthymiou, F.: Group music therapy and positive psychology in schools: A relationship under development

Room 6 (1st fl.)

WORKSHOP 3

239, Özeke S., Çeliktaş H., Uysal I., Özer B., Furat N., Koralp A.:

Experiencing Turkish Longa through listening and movement: World Music Pedagogy in practice

Conference Room

WORKSHOP 4

188, Gr, Papageorgiou E., Markoullis K.:

Improvisation and identity: Exploring Cypriot "Tsiattisma(n)" in changing educational landscapes

11:30 COFFEE BREAK

12:00 KEYNOTE (Amphitheater 1)

Coordinator: *Y. Mygdanis*

Chi-Hin Leung: The Sound of Tomorrow: How AI is reshaping music education

13:00 LUNCH BREAK

Saturday, November 1, 2025, 14:30-16:00

Department of History and Digital Humanity, Ionian University

14:30 POSTERS

209, Lampropoulou M.M.: The philosophy and teaching of the Suzuki method
218, Zervou A., Androutsos P.: Children's invented notation in the context of creative music teaching: Suggestions for intervention design
220, Aggelidou E.: Music and myth in Ancient Greece: A board game
234, Pantazopoulou E., Theodoridis N.: Singing in preschool and elementary first age: Exploring the views of kindergarten and music teachers
245, Zarias Y.: Greek traditional music in higher and secondary formal education. Artistic - educational activities of the "Violione Orchestra" in the Music Schools of Greece and Cyprus
276, Salonidi P., Koniari D., Androutsos P.: Music group making: The case of the music-pedagogical group "Players of the Tower" of the Faculty of Education, Aristotle University of Thessaloniki
300, Neuhaus A., Koniari D.: Music therapists' views on the needs of the LGBTQIA+ community and the promotion of their wellbeing through music therapy

	Amphitheater 1	Amphitheater 2	Room 1 (1st fl.)
15:00	**OP SESSION 10: UNIVERSITY STUDENTS AND MUSIC** ***Coordinator:*** *Δ. Κόνιαρη* **302, Gr, Koniari D., Tsaliki M., Zachariadou M.:** Pre-service music teachers' beliefs about teaching music in general education, before and after their practice in music teaching **277, Gr, Karagkiaouri S.:** Investigating the impact of a compulsory change of direction for music students in the light of self-determination theory **307, Akoyunoglou M.:** Αναζητώντας τον μίτο της συμπερίληψης: Απόψεις φοιτητ(ρι)ών τμήματος μουσικών σπουδών και προβληματισμοί	**OP SESSION 11: MUSIC AND TECHNOLOGY** ***Coordinator:*** *S. Chrysostomou* **236, Hecht B., Krämer O:** AI in music education: Functions, values, and didactic reflections. A didactic model for categorizing operational scenarios of AI in music lessons **227, Kolydas T.:** Leveraging artificial intelligence to develop a hybrid model for teaching digital methods in musicology **299, Mygdanis Y., Chrysostomou S.:** Designing, developing, and implementing ST(R)EAM scenarios for Primary Music Education through the lens of Music Education 4.0	**OP SESSION 12: TEACHING MUSIC IN DIFFERENT ENVIRONMENTS** ***Coordinator:*** *E. Lici* **191, Gr, Fr. Tsampatzidis Th., Patronas G.:** Inclusive methods and good practices of teaching Byzantine Psaltic Art to students with partial vision: Teaching approaches, values and reflections **179, Gr, Fanioudaki E., Efraimidis N.:** Utilizing music recording in traditional music learning environments: A case study with young musicians in Alexandroupolis **312, Gr, Akrivopoulou S.:** Stories of participation of four musicians in the Horto Festival - Magnesia. The impact of Giorgos Hadjinikos' teaching

	Room 4 (1st)	Room 5 (1st)	Room 6 (1st)
15:00	**OP SESSION 13: MUSIC, EMOTION, IDENTITY** ***Coordinator:*** *V. Reraki* **267, Gr, Reraki V., Reraki F.:** Musical Awakening: history and meanings of an actual concept **270, Aristeidou D.:** Social and emotional learning in music class: Investigating emotional awareness among third grade primary school students **184, Gr, Argyrou N., Papazachariou - Christoforou M.:** The process of forming an adolescent's musical identity: a case study	**OP SESSION 14: MUSIC EDUCATION CONTENT** ***Coordinator:*** *Th. Raptis* **301, Gr, Lambrou F.:** Investigating high school students' relationship with popular music videos: a questionnaire survey **273, Gr, Tsakiroglou Ch.:** Music theatre as a tool for inclusion and cultural democracy: A perspective in formal and non-formal/community-based contexts. 297, **Gr, Stavropoulou K., Emmanouil M.:** Digital narratives and folk tradition in Sound Education: An audiovisual interactive application at the Sitia geopark	**WORKSHOP 5** **278, Gr, Peklari-Mei Z.:** Earth's voice: Connecting with nature through voice exploration.

Saturday, November 1, 2025, 16:00-17:30

Department of History and Digital Humanity, Ionian University

Start time	Amphitheater 1	Amphitheater 2	Room 1 (1st fl.)
16:00	**OP SESSION 15: Pecha Kucha** **254, Gr, Triantafyllaki A., Chrysostomou S., Dimitrakoulakos D., Drosou I., Barka - Tsiligkaridou M., Moraitou V.** Stories of international mobility for teaching practice	**RT SESSION 3** **296, Gr, Bampali A., Psaroudaki E., Ntrigkogia V., Tsiouka E., Kakagianni V.:** Creativity and interdisciplinary in piano teaching in Music High Schools based on piano works by Greek composers	**OP SESSION 16: MUSIC FOR ALL AND INCLUSION** ***Coordinator:*** *Y. Mygdanis* **213, Gr, Michail D., Mygdanis Y.:** Songwriting practices in primary education: Findings from an educational intervention in a music club **196_Gr, Efthymiou R.:** Addressing diversity in the music classroom through differentiated teaching techniques **258_Gr, Plagera M.:** From drag musicking to drag sounding

	Room 4 (1st)	Room 5 (1st)	Room 6 (1st)
16:00	**OP SESSION 17: MUSIC IN THE FAMILY** ***Coordinator:*** *M. Papazachariou - Christoforou* **177_Gr, Papazachariou - Christoforou M.:** Investigating mothers' experiences for an online musical parenting educational program **182_Gr, Tympa M.:** Motherhood and redefinition of music identity: a case study of a mother-musician **246_Gr, Fragkou E.:** Informal processes of music learning in a family in Cyprus: Grandmother's songs for her three grandchildren	**WORKSHOP 6** **175, De Baets, Th.:** 'Ready or not, here I come …' – Introducing the new TEAM learning outcomes for Music Teacher Education in Europe	**WORKSHOP 7** **309, Gr, Dimitriou K.:** Rhythm, body, and movement: experiential workshop
17:00	**COFFEE BREAK**		

Saturday, November 1, 2025, 17:30-18:30

Department of History and Digital Humanity, Ionian University

Start time	Amphitheater 1	Amphitheater 2	Room 1 (1st fl.)
17:30	**OP SESSION 18: CREATIVE MUSIC EDUCATION** ***Coordinator:*** *Z. Dionyssiou* **208_Gr, Dionyssiou Z.:** Rebetiko, critical pedagogy and music education: views and suggestions from the implementation of the educational project "A journey to Rebetiko" **180_Gr, Pentogalou V.:** The contribution of street musicians to city life: an ethnographic approach to the contemporary urban soundscape of Athens and Thessaloniki **202_Gr, Segklias Z.:** "Beating Our Head Against That Wall": Reflections on today's role of creativity in the classroom	**OP SESSION 19: EDUCATING MUSIC EDUCATORS** ***Coordinator:*** *A. Kivi* **298, Kivi A., Koniari D., Bosch Sanfélix M., Özeke S.:** "Indeed I came home … to teach differently!" Transforming pre-service music teacher's personal and professional learning through international exchange experiences **257_En-Gr, Papadopoulou E., Akoyunoglou M.:** Music for music students: experiences and views on an ever-evolving relationship **306, Chalkiadaki M., Zarkada M.:** Investigating the experience of two educators as mentors for undergraduate music students: A collaborative autoethnographic study	**OP SESSION 20: MUSIC, LANGUAGE AND LITERATURE** ***Coordinator:*** *Y. Litos* **308_Gr, Konstantakopoulou A.:** Language and Music in kindergarten. Application and research. **286_Gr, Mamoucha K.:** Music and Literature: Studying narrative techniques and methods through Greek songs in high school literature (national Curriculum, 2021) **248_Gr, Papalamprou I., Litos Y.:** "Musical Pedagogics" in "Various Environments": Music teaching and learning in GSME's scientific journal

	Room 4 (1ος)	Room 5 (1ος)	Room 6 (1ος)	Conference Room
17:30	**OP SESSION 21: INFORMAL MUSIC LEARNING** ***Coordinator:*** *M. Tsaliki* **174 Gr, Andrioti E.:** Investigating the integration of informal music learning processes in a group of preschool children in a formal educational setting, as a means of developing rhythmic musical skills in preschoolers **200_Gr, Karasavva V., Papazachariou - Christoforou M.:** Examining the musical experimentations/ improvisations of a group of children aged 4-6 years: An action research in a private primary school in Greece. **251_Gr, Tsaliki M.:** Listening to music at school beyond the learning process: Can we trigger the Mozart effect?	**OP SESSION 22: MUSIC EDUCATION FROM KINDERGARTEN TO ELEMENTARY** ***Coordinator:*** *E. Nikolaou* **199, Charalambidou Ch.:** Meaningful musical experiences in early childhood education: Cultivating creativity through the strategic informal approach **215, Adamopoulou K:** Designing "open approaches" of encouraging music improvisation: An action research in a Greek kindergarten school **274, Nikolaou E., Theodorakopoulos D., Galani A.:** Teaching basic syntactic concepts to 5th grade Greek students through an interartistic and interdisciplinary approach	**WORKSHOP 8** **253_Gr, Tsiridis P., Matsakidou S., Matrozou S.:** El Sistema Greece - Music for active citizenship: Music as a tool for social inclusion and participation.	**WORKSHOP 9** **289_Gr, Alexandrou M. and members of the study group "Learning Byzantine Music by Playing" (Department of Music Studies, A.U.Th) and the GSME Women's Byzantine Choir "Agia Anysia"** Byzantine Music for young and old. Reflections and practices for the teaching of Psaltic Art in formal and informal learning environments

18:30 **FREE TIME TO WALK from History Department to Ionian Academy**

Saturday, November 1, 2025, 19:00-21:30

Ionian Academy

19:00	**CONCERT** **Corfu Music School's Mandolinata Orchestra** ***Conductor:*** *Spyros Rallis:*
19:30	**KEYNOTE** ***Coordinator:*** *A. Triantafyllaki* **Jennie Henley -** Enacting change through inclusive pedagogy
20:30	**CONCERT** **Vocal Ensemble of the Ionian University** ***Conductor:*** *Dimitris Ktistakis*

Sunday, November 2, 2025, 09:00-21:30

Department of Music Studie, Ionian University

Start time	Room 103	Room 113	Room 121	Room Roboti
09:00	**WELCOMING**			
09:30	**WORKSHOP 10** **212_Gr, Mintza M., Chatzilambrou M.:** Africa closer to us…through Music Centers	**WORKSHOP 11** **247, Adamopoulou K.:** Everyone's voice: A creative exploration of music improvisation as a democratic practice	**WORKSHOP 12** **310, Theodoridis N., Kalandaridou D., Bandela V.:** In this neighborhood (and) in the next row... With songs, with dances, here is a nice team!	
10:30	**WORKSHOP 13** **211_Gr, Parpara Ch.:** Playing with musical forms (with 5-9 years old children)	**WORKSHOP 14** **192_En, Agalianou O., Litos Y.:** Community music meets body music/ Body music meets community music	**WORKSHOP 15** **311_Gr, Erkekoglou M.:** Games and rhythms from Africa in the group-class	**WORKSHOPO 16** **282_Gr, Chalatsi E.:** Musical workshop on piano improvisation within a defined musical framework with simultaneous musical accompaniment by the teacher on the piano
11:30	**First Sunday Litany – Spianada Square**			

Ionian Academy

Start time	
13:00	**VIDEO PRESENTATIONS** ***Coordinator:*** *K. Kerassovitis* **315, Zarias Y.:** Greek traditional music in higher and secondary formal education. Artistic - educational activities of the "Violione Orchestra" in the Music Schools of Greece and Cyprus. **316, Floraki L., Koutouzos E.:** Skyros Anemoessa. Music and Literature - Roads of the Sea Ensemble (Music School of Piraeus) **317, Asimidou A., Giatras Th., Souliotis A.:** With thought and dream **318, Kalliaridou, Ch.:** Choir at school, inspired by the project 'Centenary of Gerald Durrell' in Corfu and Jersey UK
13:30	**OP SESSION 23: Pecha Kucha** **272, Gr, Aristeidou D., Vlataki M., Vlachaki N., Zachoulis Z., Thani E., Lekkas V., Leonida E., Xanthaki M., Petaniti M., Sakka M., Spyridakis M., Sotiriou S., Tsolakidou K., Foundoulaki E.** Exploring individual and collective experiences of members of adult choral ensembles
14:10	**OP SESSION 24: LOOKING INTO THE FUTURE** ***Coordinator:*** *E. Perakaki* **288_Gr, Dogani K.:** Exploring children's emerging creative expression in their free musical play **205_Gr, Raptis Th.:** For a world-centered view of emotions in music education
15:00	**CONFERENCE CLOSING - CORFIOT MUSICAL FAREWELL**

ABSTRACT

KEYNOTE 1: DIMITRA TRYPANI
Friday, October 31, 2025
18:30-19:30: Amphitheater, Ionian Akademy

Coordinator: *I. Etmektsoglou*

From Ear to Body: A method for auditory restart Structured choric speech – polyphonic and polyrhythmic – as a tool for music creation, education and community work

Dimitra Trypani
Composer, Professor of Music Theory and Composition
Department of Music Studies
Ionian University

The auditory restart method "From Ear to Body" consists of a complete set of tools and techniques aimed at resetting the music and rhythmic perception of musicians, actors, dancers, teachers, students of all levels, and, in general, professionals who manage teams of people. The method also aims to introduce new ways of creatively incorporating sound and rhythm in interdisciplinary educational, social and/or artistic activities. The exercises of the method do not only only rely to the known musical notation, but focus on the connection between the ear and the body, on the literal incorporation of sound, so that it can be decoded naturally and substantially, through the strictly structured use of the voice, of asymmetric rhythms (polyphony and polyrhythm), but also through the use of body percussion and percussive choreography.

At the basis of all of the above is choric sound and speech - the achievement of the perfectly tuned (in terms of frequency and rhythm) utterance of a text by a small or large team of people.

The keynote speech will be interactive in nature so that through experiencing aspects of the method, the audience can better understand it.

Dimitra Trypani *studied composition at the University of Edinburgh (MMus and PhD with distinction) with Nigel Osborne, and Greek philology at the Faculty of Philosophy of the Aristotle University of Thessaloniki. As a composer, she is involved in the creation of contemporary musical theatre works, aiming to eliminate the "seams" between music and speech, using "choral" polyphony and polyrhythm as her primary tools. Since 2017, she has been a permanent external collaborator of the Greek National Opera, as head of educational workshops, but also as a composer. She was Composer in Residence at the Paxos Festival for seven years. She has taught composition, ear training, and interdisciplinary performance techniques at many universities in Greece and the UK, and has conducted dozens of workshops on her "From Ear to Body" method (acoustic reboot method). This year, she begins her collaboration with the National Theatre, with an annual workshop cycle on her method. She is a professor of theory and composition with interdisciplinary practices at the Department of Music Studies of the Ionian University.*

KEYNOTE 2: CHI-HIN LEUNG
Saturday, November 1, 2025
12:00-13:00: Amphitheater 1, Department of History and Digital Humanity, Ionian University

Coordinator: *Y. Mygdanis*

The Sound of Tomorrow: How AI is reshaping Music Education

Chi-Hin Leung
Composer, Educator and Inventor
Assistant Professor at the Department of Cultural and Creative Arts
The Education University of Hong Kong
President of the Hong Kong Association for Music Education (HAME)

Artificial Intelligence (AI) has revolutionized countless fields, and music education stands at the forefront of this transformation. This keynote explores the profound impact of AI on music education through three pivotal phases: the past, rooted in traditional methods; the present, where AI is reshaping curricula and teaching practices; and the future, brimming with possibilities for innovation and accessibility. As a composer-educator, the speaker has long been fascinated by the interplay between music and education. What does it mean to teach music in an era where technology is redefining creativity? In the classical tradition, music was solely the product of human ingenuity, realized through physical instruments. The 20th century introduced electronic music, expanding the sonic palette and democratizing music creation. In the 21st fl. century, AI is pushing boundaries even further, enabling entirely new forms of music generation and human-AI collaboration. The post-COVID era has accelerated this shift, highlighting the need for accessible, technology-driven music education that empowers learners of all backgrounds. Nevertheless, what is the ultimate goal of music education in the age of AI? As educators, we must reimagine our curricula to reflect the evolving landscape of music creation and performance. AI offers unparalleled opportunities to diversify teaching methods, personalize learning experiences, and integrate interdisciplinary approaches. Machine learning algorithms, for instance, can analyze student performance in real-time, providing tailored feedback that enhances traditional pedagogical methods. These advancements promise to make music education more inclusive, innovative, and responsive to the needs of future generations. This keynote will delve into the challenges and opportunities of integrating AI into music education, offering insights into how we can harness technology to inspire creativity, foster accessibility, and redefine what it means to teach and learn music in the digital age.

Dr. ***Chi-Hin Leung*** *is a distinguished composer, educator, and inventor recognized with numerous accolades, including the Gold Medal and Top 20 Best Invention Award from the International Invention Innovation Competition in Canada, the Gold Award from Hong Kong Techathon+ 2024, the Silver Award (Asia) from QS Reimagine Education ("Oscars" of Education), and the President's Award for Outstanding Performance in Knowledge Transfer and Teaching. He is the President of the Hong Kong Association for Music Educators (HAME), Vice Chairman of the Hong Kong Composers' Guild (HKCG), a Board Member of the International Society for Music Education (ISME), and an Apple Distinguished Educator (ADE).*

KEYNOTE 3: JENNIE HENLEY
Saturday, November 1, 2025
19:30-20:30: Amphitheater, Ionian Academy

Coordinator: *A. Triantafyllaki*

Enacting change through inclusive pedagogy

Jennie Henley
Professor in Music Education
at the Royal Northern College of Music, UK

Just like every child, young person and adult we teach, every teacher, educator, facilitator, music leader, coach etc. brings with them a variety of musical experiences. These musical experiences are all valid music making activities, yet notions of musical excellence distort perceptions of musical ability. Curricula and educational structures perpetuate these distortions, and there is a danger that they disempower teachers and practitioners who wish to work inclusively rather than provide a positive framework for teachers to work within. Drawing on a rich experience of teaching and facilitating music in many educational and community settings, coupled with over 20 years of researching the relationship between pedagogy and inclusion, Professor Jennie Henley explores inclusive pedagogy and how educators can enact change through the way that they work. Exploring her own story of growth, Henley takes three principles of inclusive pedagogical practice, analyses them using Cultural Historical Activity Theory (CHAT), and demonstrates how reconceptualising the notions of quality, difference, expertise, growth, talent and vulnerability is fundamental to inclusive pedagogy. Ultimately, by embracing an inclusive pedagogical approach, we can move away from deficit approaches to teaching and understand how we, as educators, are the agents of change.

*Professor **Jennie Henley** is Director of Programmes and Professor in Music Education at the Royal Northern College of Music, UK. As Executive Director responsible for all undergraduate and postgraduate taught degrees, as well as junior music programmes, she provides strategic leadership for learning and teaching, including access and participation. Jennie has taught and led music in various contexts for over 25 years. She has worked with children, young people and adults and has a rich tapestry of practice crossing music education and community music. Working in a variety of complex and challenging environments, the central focus of her research is the relationship between pedagogy and inclusion.*

ORAL PRESENTATION (OP) SESSION 1: MUSIC AND COMMUNITY
Friday, October 31, 2025
15:30-16:30: Amphitheater, Ionian Academy

Coordinator: *Ch. Anagnostopoulou*

"The Art of Rhythm": A community-open program – Initial findings from the exploration of music's role in participants' mood and well-being

Christiana Adamopoulou, ΄ Eri Mavropouly, Yiannis Papatzanis & Christina Anagnostopoulou

The impact of active musical engagement on health, well-being, and social integration within community music interventions has been systematically explored in recent years. The vast majority of related research focuses on special populations with heightened support needs regarding their mental and/or physical health, or on social groups experiencing conditions of exclusion.

Given that community music encompasses inclusive activities, where the concepts of hospitality and prevention are of pivotal importance, we decided to investigate a particularly successful music program which is open to all members of the local community and has been implemented on a long-term basis in Crete. The program, entitled "The Art of Rhythm," combined musical creation with percussion, including movement and vocal performance.

The aim of our study was to examine the role of music in the participants' lives before and after the intervention, and specifically the effect of active musical participation on mental disposition and emotional regulation. A mixed-methods approach was employed within the case-study framework, which involved administering questionnaires (B-MMR, Well-Being Index (WHO-5), and a short purpose-made positive psychology questionnaire) before the start and after the end of the intervention (N=107), as well as conducting a focus group after the program's completion.

This presentation offers an initial depiction of the quantitative research findings, which indicate differences before and after the intervention, most notably an increase in the impact of music on the participants' mental disposition. Furthermore, through thematic analysis of the interviews, we explore how active participation in the musical process was experienced as a form of care that participants progressively internalised and used for their well-being.

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Singing for a second chance: A case study of group singing in a Men's Correctional Facility

Efpraxia (Efi) Farmaki

In the literature, group singing has been highlighted as a community music practice that strengthens social bonds and improves the quality of life of participants, especially in socially marginalised environments such as Detention Centres (Cohen & Duncan, 2022). Since the 19th century until the present day, it has been implemented in the Western penal system, either as a way of moral reform or as a practice, focused on social reintegration and the development of linguistic and social skills that lead to the transformation of previous, non-functional perceptions (Cohen, 2012· Farmaki & Akoyunoglou, 2024· Roma, 2010· Silber, 2005). The purpose of the research was to reflect on the operation of a singing group, which was set up in a Second Chance School, within a Men's Detention Centre of the Region of Thessaly. Specifically, this was an intervention designed and implemented to explore the question: What was the lived experience, and how did participants evaluate their involvement in the singing group? The group consisted of 15 students of the

Second Chance School who voluntarily agreed to participate, with 12 taking part in the semi-structured interview process. This was a qualitative case study that lasted 9 months. Data were collected from three focus groups, audio recordings of the meetings, individual semi-structured interviews and the researcher's diary. From the inductive thematic analysis, the following five thematic categories emerged: a) enhancing social skills, b) the pedagogical dimension of the music group, c) redefining previous negative educational experiences, d) changing mental mood through group singing, and e) a number of factors that hinder group action. The findings converge to highlight group singing as a practice of empowerment and education in criminal justice settings, while their combination advocates for further research on its use as a tool for promoting social justice and raising awareness among the wider public.

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"Musicking at a Day Center": Imprint of a community music project

Sahar Christina Klymper & Mitsi Akoyunoglou

The group music session serves as a supportive tool for individuals with mental health conditions, providing a space where rhythm, musical collaborations, interactions, and creative expressions can become a means of empowerment and connection (Hallam & Himonides, 2022; Perkins et al., 2016). Community music is a participatory and open to all musical practice that safeguards the acceptance of diversity, inclusion, cooperation, and social connections (Higgins, 2012). It is not part of formal educational contexts, but is tailored to the abilities and needs of each participant, regardless of the level of their musical knowledge (Akoyunoglou et al., 2024; Oloktsidou et al., 2023). In the present practical application presentation, a community music initiative in a Day Center for individuals with mental conditions will be described, which takes place withing the framework of the collaboration between the Ionian University and the General Hospital of Corfu. Specifically, weekly hour-and a half long music sessions took place for one year, where about 17 individuals participated on average. The ages of participants ranged from 24 to 65 years old. The sessions were experiential in nature, in which group members were given the opportunity to make instrumental and vocal music. The aim of the music groups was to create a safe and supportive environment, to foster teamwork and cooperation, to develop musical self-expression without fear of criticism, to improve concentration, to enhance self-confidence, to develop aural perception and sense of rhythm, to cultivate creative potential through improvisation, and to perform music as a group regardless of everyone's knowledge. Through a reflexive stance on the music groups, the weekly meetings appear to have enabled the creation of trusting relationships, improved cooperative working relationships, enhanced concentration, attention, and confidence, developed musical expression, and improved rhythmic sense. The presentation will describe the process of planning the sessions, as well as the difficulties and challenges faced by the facilitator/musician. In addition, it will analyse the adaptations made and the repertoire choices followed to give the activities an inclusive character, with an emphasis on the flow of the musicking.

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Community music for the well-being of older adults in long-term care facilities: Theoretical framework and preliminary findings

Rafaela Troulou & Lida Stamou

There is ample research evidence that highlights the positive impact of participatory and/or community music activities on the well-being of older adults (e.g., Creech et al., 2014; Lally, 2009; Skingley et al., 2016; Varvarigou et al., 2012). However, most studies focus on community-dwelling older adults, while research examining the effects of community music in long-term care settings remains limited.

As part of the present study, a ten-month community music program was implemented in two long-term care facilities to explore its contribution to the well-being of the older participants. This presentation aims to (a) analyze the theoretical framework that guided the program's design and (b) highlight preliminary qualitative findings that support the positive correlation between well-being and community music practices in later adulthood. Grounded in the theoretical foundations that underpin the philosophy of community music practice and taking into account the specific characteristics of the individuals participating in the music sessions, a program was designed and implemented according to the following five principles: (1) emphasis on active engagement and participation, (2) reinforcement of freedom of choice and expression, (3) maintenance of a stable structure in the music sessions, (4) flexibility in the musical process, and (5) creation of a safe, welcoming, and familiar environment. The sessions were conducted on a weekly basis with the participation of 27 older adults, who exhibited heterogeneity in terms of functionality and cognitive status (older adults with dementia [n=8], intellectual disabilities [n=11], and cognitively intact older adults [n=8]). All sessions were video-recorded. Semi-structured interviews were conducted, after the completion of the program, with staff members and the assistants of the facilitator/researcher (n=4).

Thematic analysis of the qualitative data derived from video observations and interview transcripts revealed that the community music sessions contributed to an enhanced sense of belonging, improved mood, and generally enhanced positive behaviors. Furthermore, the sessions fostered opportunities for meaningful social interactions and the development of interpersonal relationships.

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SESSION 2: MUSIC SCHOOLS
Saturday, November1, 2025
09:30-10:30: Amphitheater 1, Department of History and Digital Humanity, Ionian University

Coordinator: *Y. Myralis*

Από το Γυμνάσιο στο Λύκειο: From middle school to high school: A case study of students dropping out from a Music School

Zacharias Zahoulis

In Music Schools, one of the most important institutions of music education within public Secondary Education in Greece, there has been a tendency in recent years for students to transfer from this type of junior high school to another general,

non-music senior high school (Poulopoulou, 2019). Students attend these schools either out of interest in music or aiming at their academic development (Ritou & Akoyunoglou, 2019). The phenomenon of adolescents dropping out of musical activities, from formal and non-formal education music schools, is observed at a high percentage, mainly between the ages of 15 and 17 (Ruth & Müllensiefen, 2021). The purpose of this study was to examine the phenomenon of dropouts from music junior high school during the transition to senior high school. Specifically, it seeks to answer questions regarding how students perceive their experience at the Music School and what reasons prompt them to change their direction and move to another senior high school. Following a qualitative design (Isari & Pourkos, 2015), 12 individual semi-structured interviews (N=12) and 2 focus groups (total N=15) were conducted with 3rd grade Music School students in the Greek region. A short questionnaire was distributed to the aforementioned students. Out of those who had indicated their desire to leave the school in question, in order to continue their studies at another senior high school, some were randomly selected to be interviewed. The data collected was analysed thematically in order to comprehensively reflect their different experiences, as well as their common ones at the Music School. The analysis revealed that the reasons for considering leaving appeared to vary; some related to academic demands, others to the educational structure and infrastructure of the school, while interpersonal relationships between students and teachers as well as social and psychological factors also played an important role (Pucihar et al., 2024). The findings highlight the need for a more flexible and supportive approach to music education and the operation of music schools, where students have an active role in shaping their educational experience (Evans, 2015). Finally, the need for targeted changes in the curriculum, teaching methods and conditions of attendance is put forward in order to enhance the students' willingness and motivation to continue their studies in the secondary classes of the Music School.

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Student attitudes and perceptions on their Music Education in Music Schools in Cyprus

Natassa Economidou Stavrou, Georgia Neophytou, Κλειώ Konstantakou

Cyprus' Music Schools, which were established in 2006 as part of the public secondary education system, offer a dual program that combines general academic education with intensive music education. These schools have played a decisive role in promoting musical excellence and cultural heritage, while simultaneously preparing students for higher education and professional careers in music. However, their curriculum remains largely based on traditional models, placing particular emphasis on Western classical music and local folk traditions, with limited incorporation of contemporary music practices.

This study explores student views on their educational experiences in the Music Schools of Cyprus, aiming to contribute to the future design of curricula through the lens of student voice. Recognizing students as key stakeholders in music teaching and learning (Cook-Sather, 2020; Fielding, 2012), the research seeks to address three central questions: a) Which music subjects from the music schools' curriculum do students consider most useful and which less useful? b) Which musical experiences do they regard as more and less meaningful? c) What changes do they propose for enriching the curriculum and their overall musical experiences?

Through thematic analysis of responses to open-ended questionnaires completed by 128 lyceum students from across Cyprus, aged 15–18, this study highlights students' preferences and aspirations. The findings indicate a clear preference for music performance-based subjects, such as individual instrumental/vocal lessons and participation in ensembles, as well as experiences like concerts and collaborative events with other schools, musicians, or cultural institutions. Conversely, subjects such as Byzantine and traditional music do not appear to align with the interests of many students, particularly those inclined toward more contemporary musical trends.

Students, while acknowledging the value of many existing music subjects, suggest enriching the curriculum through the inclusion of popular music genres, more opportunities for composition and conducting, enhanced musical collaborations, and a broader range of instrument choices, including more modern instruments. These proposals highlight the need for a more flexible, inclusive, and student-centered curriculum. The present study proposes that in future curriculum reviews, student voice should be taken into account in educational planning, adopting a pedagogical model that balances traditional approaches with innovation and responsiveness to the diverse interests of today's young musicians (Biesta, 2006; Green, 2008; Tuovinen, 2024).

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Investigating the views and experiences of students from music schools in Cyprus

Yiannis Miralis, Asimina Kondylidou, Christos Ioannou

Music schools were established in 2006 in Cyprus, initially as music high schools (HS) in Nicosia and Limassol and later in 2012 another three HS were established in the other three districts. In 2015 and 2016 all 5 music schools expanded their coverage for the whole secondary level (Gr. 7-12). Their operation falls under the auspices of the Ministry of Education. Despite their twenty-year presence in Cypriot music education, research regarding their operation, curricula, vision, and outcomes, as well as the views of the stakeholders (i.e. administrators, teachers, students and parents) has been sparse (Γιόρτσιος, 2023· Γραμμένος, 2020· Κατσιάνη & Γεωργιάδης, 2015· Μανανά, 2017· Theologos & Katsadoros, 2017). In this research paper we aim to investigate the views, experiences, interests, and needs of students from music schools in Cyprus regarding their overall educational experience. Specifically, we will focus our investigation on exploring the views, experiences, and concerns of final-year students from the five music schools in Cyprus regarding the following thematic areas: the curriculum, the quality of the education provided, and the challenges and limitations they encountered during their studies.

The main research questions of the study are the following: What are the attitudes, views, and experiences of graduating music students regarding the education and training that they received during their years in the music HS? What challenges and constraints do students face in their musical education context? What recommendations do they have for future developments in the operation of the music HS? Data will be collected through an online questionnaire (with two open-ended questions) which will be developed by the researchers. The questionnaire will take into consideration the specific conditions and context of music schools in Cyprus, aiming to be as broad and comprehensive as possible. Data will be analyzed using SPSS and cross correlations will be made between the distinct variables. The present research will function as a pilot study aiming for a better understanding of the music schools and contributing towards their advancement.

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SESSION 3: MUSIC, IDENTITIES AND CULTURAL EXCHANGE
Saturday 1 November 2025
09:30-10:30: Amphitheater 2, Department of History and Digital Humanity, Ionian University

Coordinator: *O. Krämer*

Cultivating mediterranean marine awareness and environmental empathy through music education: A qualitative study in five Greek-Cypriot schools

Christina Charalambidou, Rebecca Katsaris

Music is increasingly recognized as a powerful medium for environmental education, capable of evoking empathy, simplifying complex issues, and fostering emotional engagement across age groups (Leavy, 2020; Morton, 2021). In marine contexts, particularly in the Mediterranean, music helps bridge cognitive and emotional learning, strengthening personal and cultural ties to the sea (Boyce-Tillman, 2009; Burnard, 2012). Arts-based approaches in education offer experiential and imaginative pathways to ecological awareness, particularly when conventional methods fall short in reaching young learners (Eisner, 2002; Barone & Eisner, 2012). Music also supports sustainability education by inviting inclusive, sensory, and creative participation (Kanellopoulos, 2007; Buchan et al., 2024).

This study explores how music education can cultivate environmental empathy and marine awareness in early childhood and primary education. Co-designed by a music educator and an early years specialist, the intervention consisted of workshops structured around the framework Inspire, Explore, Create, Celebrate. Interactive music-making—such as improvisation, soundscape creation, and singing—was paired with broader participatory activities, including storytelling, movement, and ecological discussion. The former focused on musical expression, while the latter included interdisciplinary, multisensory experiences tied to marine themes.

A qualitative, arts-based methodology was employed, grounded in constructivist and constructionist paradigms. Conducted across five public schools in Cyprus (three preschools, two elementary), the study involved over 200 children and 10 teachers. Data were gathered through semi-structured questionnaires, private interviews with educators, informal discussions during sessions, and the analysis of children's creative artifacts (e.g., drawings, sound recordings, lyrics). Thematic and narrative analysis revealed that participants developed deeper emotional connections to the sea, increased confidence in integrating arts-based sustainability education, and greater engagement with marine identity. These findings highlight music's unique role in shaping inclusive, affective, and imaginative responses to environmental responsibility from an early age.

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Projected and perceived identities in Greek diaspora schools and the role of music in cultivating cultural exchange

Peter Douskalis

In Greek diaspora schools in New York City, music plays a crucial role in shaping cultural identity, fostering a sense of belonging, and mediating the interaction between projected and perceived identities. This presentation explores how music functions as a tool for both cultural preservation and promotion in these educational settings, highlighting its sociological and communal impact through language and music participation.

This study examines the ways in which Greek diaspora schools use language knowledge and acquisition to project an idealized cultural identity, one often rooted in nationalist narratives, historical continuity, and linguistic heritage. Through school performances, curriculum choices, and community events, educators and community leaders intentionally shape a collective identity that reinforces their definition of "Greekness". However, students and their families may perceive and experience this identity differently, adapting it based on their own diasporic realities, multicultural influences, and personal affiliations. These tensions reveal a dynamic negotiation of identity, where music becomes both a bridge and a boundary between cultural authenticity and adaptation.

From a sociological perspective, music in these schools contributes to the emotional and cognitive development of students, shaping their self-perception and connection to both their heritage and host culture. The participatory nature of musical activities, whether through singing, dance, or instrumental performance, fosters group collectiveness while also allowing space for individual expression. Music thus serves as a medium through which students internalize and reinterpret cultural narratives, demonstrating the fluid nature of identity in transnational contexts.

Furthermore, this research highlights instances where Greek diaspora schools engage in musical exchanges with other cultural communities, using music as a means of intercultural dialogue. These collaborations challenge rigid identity constructs, allowing students to develop a more inclusive understanding of cultural belonging. By analyzing case studies of musical practices in Greek diaspora schools, this presentation underscores how music functions not only as a vehicle for cultural reproduction but also as a powerful tool for intercultural engagement and community building.

Ultimately, this study contributes to broader discussions in music education, identity studies, and heritage language learning, offering insights into how educational spaces shape and negotiate diasporic identities through musical practices.

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Exploring, music making, and learning in the teachers Soundlab – A n evaluative interview study on specific music and learning experiences within an open space concept

Benjamin Hecht, Oliver Krämer

As part of the DigiProSMK project, we are developing evidence-based training concepts for music teachers in the use of digital media, in accordance with the funding guidelines of the BMBF and the nationwide network "lernen:digital". One of these formats, the Teacher Soundlab, is designed as a deliberately low-threshold opportunity for teachers to gain hands-on musical experience with digital sound generators in real musical situations.

The Teacher Soundlab follows the core idea of consciously avoiding direct instruction by facilitators throughout the process. Instead, the concept adheres to key principles of Reggio pedagogy (Eriks, 2023), animative didactics (Opaschowski, 1990), and enabling pedagogy (Arnold, 2012). Participants in the Teacher Soundlab enter a carefully prepared, atmospherically designed "playground" that invites sound exploration and improvisational musical experimentation. Crucial to the success of the concept is the voluntariness and autonomy of the participants (Deci & Ryan, 1993): the playground can be entered and exited at their discretion. Participants decide whether to engage as listeners and/or players.

As part of an accompanying research project, we are conducting an interview study with participants of the Teacher Soundlab, aiming to gain a deeper understanding of their specific listening and playing experiences within this exploration space. Our main areas of interest are:

– To what extent are the music-making and learning experiences influenced by prior experiences?

– How are the spatial concept and the conditions of autonomy and voluntariness in this training format perceived by the participants, and how do they contribute to successful learning?

– To what extent does the designed play space, along with the instruments used, invite low-threshold, intuitive music-making?

In our presentation, we will share the preliminary results of the qualitative content analysis of the interviews conducted so far.

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SESSION 4: MUSIC IN THE COMMUNITY
Saturday, November 1, 2025
09:30-10:30: Room 1 (1st fl.), Department of History and Digital Humanity, Ionian University

Coordinator: *O. Agalianou*

The Orff-Schulwerk as a community music practice: theoretical and practical intersections

Yiannis Litos, Olympia Agalianou

This presentation seeks to highlight the intersections, both ideological and practical, between community music practices and Carl Orff's music pedagogical philosophy. Specifically, it examines shared philosophical positions, values, and principles that underpin musical creativity through a review of existing literature, the presentation of empirical data, and examples of community music programs from both international and Greek contexts. Community music is a conscious invitation to a diverse range of people with varying abilities, needs, and interests to actively engage in participatory musical performance and creation (Higgins, 2012). In a safe environment characterized by acceptance, diversity, and inclusion, participants are given the opportunity to explore their potential, express themselves, and collaborate musically to achieve a common (and often extra-musical) goal (Stamou & Litos, 2023). Community musicians design and coordinate musical activities within each community, ensuring equitable participation of all members. On the other hand, Carl Orff's music pedagogical work treats speech, music, and movement/dance as unified expressive and communicative means. It is rooted in three pillars: education, art, and humanism (Salmon, 2012). The strength of the Orff-Schulwerk approach lies in its continuous evolution to meet the challenges and needs of different societies and historical contexts while maintaining its timeless simplicity and foundation in elemental. Its primary objectives include a holistic approach to human development, fostering expressiveness and creativity, and ensuring the right to artistic expression (Agalianou & Tsaftaridis, 2016). Community music meets the Orff-Schulwerk approach through experimentation, improvisation, composition, and performance, both individually and collectively. The communal nature of collective musical practice is

enhanced by utilizing speech as a rhythmic phenomenon, music and dance as forms of social expression and communication. A shared goal is to facilitate authentic artistic experiences and interaction among participants through activities that respect the social and cultural context and the individuality of each person. As such, Orff's approach to music and movement education offers community musicians a creative framework for engaging with the communities they serve. At the same time, in more formal educational settings, the application of Orff-Schulwerk expands the sense of community-based creativity.

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The role and function of the drumming circle in the interpersonal relationships of female students living in student accommodation

Helen Leonida, Mitsi Akoyunoglou

Community music interventions can have a positive impact on personal development, mental health and social inclusion (Hallam et al, 2012). In particular, drumming circles appear to improve feelings of wellbeing, enhance self-confidence and create a strong sense of community and belonging (Varner, 2022). It is a community music activity accessible to people with no previous musical experience, allowing for the creation of a rhythmic ensemble with the active engagement of all participants and participants under the guidance and encouragement of community musicians. The purpose of this case study is to explore the role and contribution of the drumming circle in the interpersonal relationships of female students living in a student residence in the Greek periphery. The research question that is attempted to be answered is how musical interactions can shape the interpersonal relationships of the participants. Specifically, ten female students residing in the same dormitory participated in meetings, which were structured to enhance their interpersonal relationships with each other through the use of percussion musical instruments in a circle. A total of 20 music sessions were held in a community venue. Following a qualitative case study methodological design (Yin, 2014), data were collected from semi-structured interviews of the female students, informal discussions of the whole group every two weeks, and the researcher's diary which was used as a verification tool. The students' collective narratives helped to capture this participation in terms of their subjective well-being. Categories emerged from the thematic analysis, relating to the motivations and challenges of their participation, the goals they had set for themselves and their experience of their individual and collective sense of well-being. In conclusion, it appeared that the students' personal musical expression through the percussion circle strengthened their relationships with each other, promoting a sense of subjective and collective wellbeing within the dormitory. The percussion circle appeared to be an activity that allowed for the strengthening of bonds in this context, turning the dormitory into a more welcoming residence and providing space for deeper acquaintance and more meaningful communication between the female students.

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Needs analysis and student experiences for ukulele lessons in music education departments in Türkiye: The example of Bursa Uludağ University

Sezen Özeke, İrem Avgın

In Türkiye, music education departments play a crucial role in training future music educators. Undergraduate students receive comprehensive training and are taught various instruments throughout their studies. The ukulele has gained significant popularity worldwide through educational platforms. Despite its growing use in classrooms and communities, fostering meaningful musical engagement across all age groups (Gayretli et al., 2021; Greenberg, 1992), its inclusion in university music education programs in Turkey remains limited.

This study aims to assess the need for ukulele lessons at the undergraduate level in Turkey's music education departments and to explore students' reflections on the ukulele course. The research follows an explanatory sequential design, a type of mixed-methods approach. In the quantitative phase, a needs analysis survey was conducted with 160 students at Bursa Uludağ University, and the data were analyzed using descriptive statistical methods. Following this analysis, ukulele courses were introduced in the Fall semester of 2024, and students' perspectives on the course were gathered qualitatively through surveys and analyzed using content analysis.

Additionally, the study examined students' emotional states before and after the ukulele course, utilizing the PANAS (Positive and Negative Affect Schedule) scale (Gençöz, 2000). The findings indicate that the ukulele course contributed to the development of students' creativity, enhanced their musical expression and rhythm perception, and reinforced their positive emotions as well as their self-confidence throughout the course. Furthermore, the study revealed that the course increased awareness of the ukulele as a viable alternative instrument in music education.

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SESSION 5: MUSIC ENSEMBLES
Saturday, November 1, 2025
09:30-10:30: Room 4 (1st fl.), Department of History and Digital Humanity, Ionian University

Coordinator: *A. Ververis*

Searching for the “lost context” of choral music through an intercultural education model

Antonis Ververis

For the study of a musical work, Elliott (1993) highlights the importance of its socio-cultural dimension, since every work is created by people for people. In choral music, this dimension is reinforced by the lyrics, which express emotions, describe situations, narrate events, etc. This finding justifies the increased interest of researchers in issues of connecting social context and choral practice. More specifically, studies have focused on the relationship between the repertoire taught and the socio-cultural background of the students according to the principles of Critical Pedagogy (Hill, 2021) and Culturally Responsive Teaching (Bond, 2014). Furthermore, studies suggest ways to approach the “multicultural” repertoire with respect for the cultural context of its creation (Gratto, 2010) following the more general request for decolonization of choral education (Saplan, 2022). The aforementioned studies highlight the importance of intercultural dialogue and students’ contact with representatives of the culture under study. Although these strategies mainly concern

the study of music from foreign cultures or underrepresented social groups, they can be extended to any type of choral repertoire, even of a less "exotic" nature.

The subject of this presentation is a series of educational activities that took place within the framework of a regional university choir on the occasion of two commemorative events, dedicated to (a) the Jewish community of Arta and (b) the eightieth anniversary of the massacre in Distomo. In both cases, the choir members visited sites of historical interest, spoke with local organizations and descendants of the victims, attended lectures, and honored the two communities by singing relevant repertoire. In addition, members of the choir participated in focus group discussions, which yielded qualitative data presented in this paper. The participants emphasized the importance of connecting the historical and socio-cultural context with the works they sang, which led them to "powerful" and highly emotional musical experiences, which they hold in their memory as something precious. Furthermore, the entire experience led them to critically understand the two historical events under study, as well as the collective trauma that followed them, but also to seek further information about them on their own. Finally, they emphasized the importance of these experiences in recognizing choral singing as a means of contribution to the community.

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The music program 'Come Sing with Us' by the National Theatre of Opera in Albania for the development of music education in schools

Eliona Lici

This study examines the declining engagement of adults with the arts, emphasizing the importance of cultivating a new audience through comprehensive music education for elementary-age children. The research investigates the inclusion of opera in the curriculum of Albanian music education, using a mixed-methodology approach. A critical content analysis was conducted on educational packages, combined with a survey distributed to music educators in grades five to nine in Albania. The research focuses on the "Come Sing with Us" program, which took place in December 2017. A content analysis of educational packages was conducted, combined with a questionnaire administered to 30 music educators of middle school grades (5th to 9th) in Albania. The questionnaire included questions about the extent of opera integration into teaching practices, motivations and barriers to its implementation, as well as their personal experiences and perceptions regarding its use in the classroom. Results from 30 teachers indicated that more than half do not incorporate opera into their curricula, primarily due to a lack of time during the school year. In contrast, music teachers who include opera in their teaching report its effectiveness in facilitating the learning of both musical and non-musical subjects. Their positive attitude is largely attributed to experiences gained from the "Come Sing with Us" program, which has engaged 2,800 children since 2017. This initiative aims to improve music education by providing guidance from opera choristers and allowing students to learn various operatic works, such as "Va, Pensiero" from Nabucco; "La Traviata," "Tosca," "La Bohème," "Turandot," "O cielo," by G. Puccini; "Carmina Burana," "O Fortuna," by C. Orff; and the opera "Scanderbeg" by P. Jakova. The findings highlight the need for developing strategies to encourage the integration of opera into music education, emphasizing its multifaceted benefits for student engagement and learning.

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Utilizing informal music teaching-learning strategies in a 'Western Classical Orchestra' at a music school

Iro Panagiotopoulou, Yannis Mygdanis

Music schools in Greece provide students with opportunities to participate in various musical ensembles, organized in accordance with the existing curriculum and tailored to their structure and repertoire. Regardless of whether a student orchestra possesses a specific musical orientation, research highlights the enhanced pedagogical value derived from integrating informal music learning processes within these ensembles. This approach aims to cultivate students' creativity, collaboration, and active engagement in their educational experiences. Such methodologies encompass collaborative practices, peer-teaching (Schiavio et al., 2020), conceptualizing the conductor as a fellow orchestra member (McCaleb, 2022), performing by ear (Varvarigou, 2016), allowing for student-selected repertoire, facilitating learning without requiring notation reading or writing skills (Green & Baker, 2013), and encouraging free improvisation (Wright & Kanellopoulos, 2010). Despite the pedagogical value of these informal learning processes, the ensemble "String Orchestra – Symphonic Orchestra," which falls under the category "Musical Ensembles (Instrumental Practice or Other Type)" (Government Gazette 2858/B/2015), appears to lack the incorporation of such practices. In contrast, ensembles like the "Contemporary Orchestra" and the "Creative and Expressive Music Ensembles" explicitly describe and promote informal methodologies within the current curriculum, while the ensemble under examination continues to prioritize formal types of music education.

This study aims to explore the perspectives and experiences arising from the practical implementation of informal music teaching and learning processes within a Western classical ensemble. The ultimate goal is to examine the development of students' musical skills, along with enhancing their active engagement, motivation, and musical expression through practices of improvisation, collaboration, peer learning, and the use of non-conventional notation. The teaching intervention took place at a Music School in Central Greece from October 2024 to January 2025, within the "European Music Orchestra" ensemble, involving twenty-five students of varying musical levels and instruments. Semi-structured interviews with students, field observations by the researcher-educator, and observations by a critical friend-educator, who participated as a musician in the orchestra, were utilized for data collection. The findings highlight the positive impact of integrating informal practices into a formal music ensemble setting, particularly in terms of student autonomy, creativity, instrument familiarity, motivation, and the enhancement of their musical skills self-confidence.

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SESSION 6: MUSIC EDUCATION AND RELATIONSHIPS
Saturday, November 1, 2025
10:30-11:30: Amphitheater 1, Department of History and Digital Humanity, Ionian University

Coordinator: *E. Andreou*

Participatory arts in the school context: Promoting relational dynamics and students' and teachers' mental health and well-being.

Lelouda Stamou

According to the World Health Organization (2021), 1 in 7 children and adolescents worldwide experience mental disorders. The WHO and the National Action Plan for Mental Health in Greece - emphasise the importance of integrating mental well-being into educational policy and school programmes. Teachers face the great challenge of trying to produce academic outcomes in classrooms that are often culturally and academically heterogeneous and that are often characterised by conflict, disruptive attitudes, hostility, insecurity and are debilitating (Jennings & Greenberg, 2009). Participation in arts activities and particularly the implementation of community music projects within the school context has been found to be associated with social attitudes and behaviours such as self-awareness, social empathy and violence reduction (Veblen, 2008). The aim of the scoping review that was conducted, was to investigate the use of participatory arts in the school environment, while the aim of the presentation is to demonstrate, based on the scoping review findings, that the implementation of participatory arts programs within schools enhances the social and emotional skills of students and teachers, improves relationships between them and classroom climate (Higgins & Bartleet, 2012), and provide them with a safe context to express themselves emotionally, understand and manage their feelings (Poulou et al., 2022), anxiety, stress level, and ultimately begin to develop a sense of belonging to the group (Koopman, 2007). The presentation will link the above findings with the perspective that we, as music educators, promote relational pedagogy (Hickey & Riddle, 2023; Hinsdale & Ljungblad, 2023; Κοσμόπουλος, 1996) and contribute to promoting students' and teachers' mental health in the school context (Yada & Fenyvesi, 2023).

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Experiences and perceptions of music educators on school bullying and victimization in music schools: an overview of educational reality

May Kokkidou, Yannis Mygdanis, Panagioula Karetsou, Maria Foulidou

School bullying involves a persistent and systematic form of victimization that arises from verbal and physical actions, leading to severe emotional and social consequences (NASEM, 2016). It represents a complex educational issue that requires collaboration among all stakeholders—students, educators, parents/guardians, and policymakers (Kokkidou & Mygdanis, 2024). The multidimensional nature of bullying is associated with individual and social factors both within and outside the school environment, making it difficult to mitigate its impact (Osher et al., 2010; Olweus 2009).

The aim of the current study is to explore, analyze, and interpret the perceptions, attitudes, and experiences of educators teaching in music schools in Central Greece regarding the phenomenon of school bullying. The ultimate goal is to effectively develop prevention and intervention strategies to address the issue of multi-victimization.

This qualitative study is grounded in data collected through semi-structured interviews with fifteen (15) active educators who teach individual instrumental lessons or group theoretical courses in music schools. Key focus areas encompass the crucial role of music educators in preventing and addressing bullying within the school community, strategies for managing victimization, and effective practices for strengthening intervention efforts (Epelde-Larrañaga et al., 2020). The interviews revealed significant thematic categories regarding the personal experiences of music educators, along with their observations and understanding of victimization incidents in their schools. A notable aspect of the study is the role of music lessons as tools for preventing aggression and reinforcing the values of equality and justice.

The research findings highlight the significance of cultivating a positive atmosphere in music schools that promotes self-awareness, respect, and acceptance. Schools risk falling behind if they do not adapt to a changing world. Within the school community, educators, students, and parents/guardians possess the capability to encourage the development of a safe and supportive environment. Additionally, the study underscores the importance of collaborative musical activities in developing social skills and cultivating student engagement, ultimately aiming to reduce bullying behaviors. In this regard, the necessity for targeted educational interventions tailored to the unique needs of music schools is evident, with the primary objective of preventing and addressing bullying issues.

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The role of music in shaping friendships among music school students

Elena Andreou

Music plays a pivotal role in shaping friendships during adolescence, as it enhances social interaction and contributes to the development of personal identity (Rentfrow & Gosling, 2006). It functions as a medium of expression and social integration, enabling adolescents to participate in groups with shared values and interests, while also facilitating the exchange of opinions about artists, musical genres, and songs (Howell et al., 2021; Rentfrow, 2012). Participation in musical ensembles and activities offers substantial opportunities for socialization, as shared listening and collaboration strengthen emotional closeness, mutual understanding, and the reinforcement of interpersonal bonds (MacDonald et al., 2002). At the same time, music supports adolescents in managing their public image, cultivating agency, and enhancing their psychosocial development (Miranda, 2013; North et al., 2000; Saarikallio & Erkkilä, 2007; Miranda & Gaudreau, 2011).

This presentation reports findings from focus groups and is part of a broader research project conducted between 2018 – 2020 in music schools in Attica and Epirus, with the approval of the Institute of Educational Policy (IEP). The total sample consisted of 186 students aged 13–18. Specifically, the focus groups included N = 48 students (25 boys, 23 girls), who formed a research subgroup with shared characteristics: a strong interest in music, attendance at a music school, and participation in informal musical ensembles also maintained outside the school context.

The findings revealed that friendship is both a key motivation and a prerequisite for participating in musical groups. The students maintained close bonds based on trust and mutual support, which fostered a positive self-image (Freud, 1977). They described friendship using terms such as safety, reciprocity, respect, confidentiality, support, recognition, and the avoidance of public criticism (Argyle & Henderson, 1985; Bampalis et al., 2007; Johnson et al., 1985). Through these interactions, they discovered their "personal ideal" (Maisonneuve & Lamy, 1993), transcending personal limits. The time spent together functioned as a model of "social comparison" (Festinger, 1950, 1954) and played a crucial role in shaping their social and musical identity (Tajfel & Turner, 1979). Overall, friendship through music emerges as a space for creativity, personal growth, and social empowerment.

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SESSION 7: MUSIC TEACHER
Saturday, November 1, 2025
10:30-11:30: Room 1 (1st fl.), Department of History and Digital Humanity, Ionian University

Coordinator: *Z. Dionyssiou*

Preschool and primary school teachers' professional development in music in Greece and in other countries; needs, practices and prospects

Despoina Chamali, Zoe Dionyssiou

The establishment of teachers' professional development is based on the idea that adults need a completely different approach compared to basic vocational training and education of younger students (Collins, 2004). In particular, the training of general education teachers in music is a multidimensional matter. In fact, preschool teachers have limited self-confidence in teaching music (Bautista et al., 2024) and declare themselves inadequate for that role (Theodoridis &

Avgitidou, 2012). At the same time there is a dichotomy in literature between the perspective of music teaching by specialized music teachers and by general education teachers (Malotti & Vieira, 2022· Vicente et al., 2023). The present study focuses on the issue of preschool and primary school teachers' professional development in music teaching. It is a bibliographic research based on published articles of related researches conducted over the last 25 years in Greece and in other countries. The aim of this research is to investigate: a) teachers' needs regarding professional development training programs in music, as expressed by them, b) the characteristics that teachers require from the training courses in music and c) what characteristics should a training course include in order to effectively influence trainee's practices. Through the analysis of these elements, an attempt is made to identify how the above parameters are shaped over time, as well as what trends are identified in the Greek and English literature. It will also highlight characteristics and good practices of professional development training programs that effectively alter teachers' practices.

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Music Educational Policy and the music teacher: Researching the contemporary school

Dimitris Sarris

This presentation outlines the findings of a qualitative research study conducted with music teachers who possess over a decade of teaching experience in Greek primary education. The aim of the study was to explore their perspectives on how educational policy affects their professional work and the overall quality of music education in Greek schools (Conchas et al., 2017).

The results reveal that the role of the music teacher extends beyond classroom instruction, encompassing multiple dimensions of school life throughout the academic year. In many cases, aspects of music's presence in the school setting were highlighted as significant by participants, yet remain unsupported by a coherent national music education policy framework.

A notable concept emerging during the interviews, the phrase "single-seat music school" emerged, encapsulating the situation in which a music educator, through their individual teaching practice, strives to transfer elements of quality and experiential learning- like those found in Greek "music schools" - into the general school environment. In doing so, they informally shape aspects of educational policy (Schmidt, 2019).

The research revealed a substantial volume of educational materials and teaching aids produced by the music teachers themselves. There is a distinct dynamic at play: educators proactively create teaching resources rich in creativity and aligned with the curriculum, covering multiple facets of school life. This raises the question of how this dynamic could be integrated more systematically and productively into broader educational planning and policy.

Highlighting these dimensions inspired the participants to formulate concrete proposals for the improvement of music education, grounded in their own lived experience. As these proposals are field-tested and practice-based, they could meaningfully contribute to the development of a coherent framework for educational policy (Velzen & Louis, 2012), and more specifically, to a music education policy, capable of delivering substantive benefits to the entire educational process.

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Neuro-Linguistic Programming (NLP) and Music Education: Exploring the potential and prospects of its application in music teaching and learning

Maria Zachariadou

This paper presents a literature review of the role of Neuro-Linguistic Programming (NLP) in education in general and in music education in particular, exploring and highlighting its potential and prospects in enhancing: a) teachers' personal development as an essential component of the teaching process, b) the learning experience, and c) the teacher-student relationship. NLP, a system developed by Bandler and Grinder in the 1970s, combines linguistics, psychology, and neuroscience and focuses on applying strategies and tools that help individuals achieve desirable outcomes on both personal and professional levels (O'Connor & Seymour, 1995). To date, it has been widely applied in education, with positive results in teachers' personal growth (Marashi & Abedi, 2017), the improvement of learning processes, and teacher-student interaction (Carey et al., 2010). Research shows that educators trained in NLP report increased self-esteem, improved communication, and enhanced classroom management skills (Childers, 1985; Dolnick, 2006). NLP techniques—such as goal setting, visualization, and positive reframing—also contribute to students' motivation and emotional regulation (Farahani, 2018; Pourbahreini, 2015; Skinner & Croft, 2009).

In the field of music education, although research remains limited, significant findings have emerged in three key areas:

1. Performance Anxiety Management: Techniques such as visualization, anchoring, and reframing help reduce stage anxiety. Dogan (2019), through interviews with NLP experts and professional musicians, reported universally positive outcomes, with no regression or performance decline, despite the limited number of sessions.

2. Enhancing Learning Strategies: Wohlman (2010) argues that NLP can be integrated into one-on-one music theory instruction to strengthen aural skills, using techniques such as mental rehearsal and sensory-rich language.

3. Modeling Best Practices: Koornhof (2001), employing NLP modeling techniques, analyzed the successful teaching strategies of an accomplished violin instructor to develop a model of effective music teaching.

Finally, the study highlights NLP's potential in broader areas such as communication, collaboration, self-awareness, and the cultivation of a positive mindset, offering tools that can be creatively integrated into music education to enhance students' engagement, self-confidence, and performance outcomes..

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SESSION 8: INSTRUMENTAL PEDAGOGY
Saturday, November 1, 2025
10:30-11:30: Room 4 (1st fl.), Department of History and Digital Humanity, Ionian University

Coordinator: *T. Kolydas*

Tárrega's school guitar pedagogy and its importance in the 21st century

Yannis Efstathopoulos

> *"That art demanded, along with the inspiration of the creator, his teaching skills; and it was this new and urgent need to form a family of followers of his solid teachings, which formed this group of disciples, which, if it was not and could not be numerous, was well prepared and fervently organized to continue his work."*
> *(Pedrell for Tárrega, 1916)*

Despite Francisco Tárrega's (1852-1909) popularity due to his famous guitar works, little has been known for his teaching activity and that's because he didn't write any complete guitar method. This fact divided the Spanish guitar community into the "Tarregaphiles", as great Andres Segovia used to mention them and to the rest who were critical to Tárrega's approach as a teacher. The first ones wrote methods, books and various articles dedicated to their teacher and these methods gave the foundations of modern classical guitar in the 20th century. However, with the time and especially after the loss of Tárrega's last student Emilio Pujol, the legacy of this school started to be underestimated and declined by scholars and the wider guitar commune. At the same time, performing style and trends were changing to match with the modern guitar constructions and the new different strings, aborting finally the "old-school" performers.

Which part of Tárrega's authentic teaching passed to his students and what did this school left behind is the main subject of our research based on primary sources held at the recently acquired Fernando Alonso collection of the Instrument Museum of Barcelona. Thus, we analyze sections of guitar pedagogy, historical continuity and instrumentation and we combine them for the first time with applied examples on original instruments and period strings. The results of this research give a new importance to Tárrega's legacy and to his contribution in the 20st century. Last but not least, this new perspective of his teachings inspire us for a number of applications in modern pedagogy.

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The importance of teaching the repertoire of Greek composers in Music Schools: a questionnaire-based study of music teachers in Music Schools

Katerina Chatzigiannaki

Greek art music in Music Schools is an important tool for cultivating students' aesthetic development and preserving cultural identity. Greek composers of the 20th century constitute a significant chapter in Greece's musical history, which remains largely unexploited in the musical education of Greek piano students in Music Schools (Bampali, 2016). Works of Greek composers such as those by Yannis Constantinidis offer rich pedagogical possibilities through their connection with Greek musical tradition (Tsougras, 2003). This study examines research findings on the perceptions and practices of music educators regarding the use of Greek composers' repertoire in the teaching of individual instruments, such as the piano. The research was conducted through a questionnaire with closed and open ended questions, which was distributed electronically to teachers at music schools, aiming to collect both quantitative and qualitative data.

The findings highlight the need to strengthen the presence of Greek art music in the educational framework, as it enriches cultural heritage awareness and promotes aesthetic development (Chardas, 2024). However, challenges have

emerged, such as limited access to sheet music and the absence of training activities. The study emphasizes the importance of embedding educational tools, such as textbooks and seminars, to support the teaching of these works.

The promotion of collaborations among teachers of musical instruments in Music Schools, composers, and cultural organizations, as well as the development of teaching materials that combine local and international musical elements, is crucial for advancing Greek musical tradition. In conclusion, this paper aims to highlight the significance of Greek repertoire in teaching solo instruments in Music Schools and its potential contribution to students' aesthetic development and the preservation of Greek musical heritage.

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Outlining the "modern music" departments in conservatories: Reality, challenges, and prospects

Konstantinos Dimitriou, Theocharis Raptis

This research aims to shed light on a relatively unexplored area in Greece: the operation and development of "Modern Music" departments in conservatories. Despite the growing interest in contemporary music, few studies have examined how these departments function, teach, and prepare their students for the future. This study seeks to bridge that gap by capturing the reality of the field through the perspectives and insights of professionals in the sector while also providing a basis for reflection on its future development.

The data collection was conducted through semi-structured interviews with teachers and department heads from across the country—individuals with deep knowledge of the subject who experience the teaching of modern music firsthand. The participants shared valuable insights regarding the profile of the departments, educators, and students, the dominant musical genres, as well as the challenges faced in teaching. Their responses also highlighted the motivations that drive students towards modern music, whether in pursuit of a professional career or as a means of creative expression. Furthermore, the study examines the formation of repertoires and the artistic direction adopted by these departments, considering international trends and evolving dynamics. Special emphasis is placed on educational activities such as concerts, seminars, and collaborations with music industry stakeholders, which contribute to the artistic and professional development of students.

This study not only aims to document the current landscape but also to explore prospects for the future development of "Modern Music" departments in Greece. It highlights the need for adaptation to constantly shifting trends and the reinforcement of initiatives that foster creativity, thus underlining the role of contemporary music education in the broader cultural landscape.

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SESSION 9: SPECIAL MUSIC ENCOUNTERS
Saturday, November 1, 2025
10:30-11:30: Room 5 (1st fl.), Department of History and Digital Humanity, Ionian University

Coordinator: *M. Akoyunoglou*

One-to-one piano lessons as a means of enhancing concentration and self-regulation in children with ADHD

Nafsika-Maria Fronimou, Mitsi Akoyunoglou

The present study explores the potential of individual piano lessons as a means of enhancing concentration and self-regulation in children with Attention Deficit Hyperactivity Disorder (ADHD). The starting point is the significant challenges that children with ADHD face in maintaining attention, controlling impulses and regulating their behaviour, elements that affect their academic performance and social adjustment (Akoyunoglou & Vaiouli, 2021). In particular, it is argued that music, and in particular piano playing, can provide a unique context for the development of these skills (Allen, 2013· Wing et al., 2014· Fytika, 2024). The research question sought to be answered is how one-to-one piano lessons can be structured and adapted to improve concentration and self-regulation in children with ADHD. In particular, it examines specific aspects of the lessons that contribute to the development of these skills and looks for ways to harness the potential of music to address the challenges faced by children with ADHD. Using a collaborative case study methodology, six students diagnosed with ADHD participated in the study. A specific teaching scenario was designed for seven individual piano lessons of 45 minutes duration each one. All lessons were recorded, multimodally transcribed and thematically analysed. Throughout the study there was constant collaboration with the parents and the students' occupational therapists. From the analysis of the data, it appeared that individual piano lessons, when approached in a specific way, can contribute significantly to enhancing concentration and self-regulation in children with ADHD. It also highlighted ways in which engaging with music, learning a musical instrument and interacting with the teacher can improve attention, impulse control and emotional regulation of students' behaviour. In conclusion, it seems individual piano lessons can be a valuable tool for supporting children with ADHD. Through the appropriate adaptation of the lesson, the use of music and the creation of a safe environment, it is possible to enhance concentration and self-regulation, and by extension to improve the academic performance, social adjustment and quality of life of the children (Mascha & Karadimas, 2012).

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The symbolic value of a talisman: Educational inclusion actions and the psychosocial benefits of students with disabilities participating in a musical-theatrical performance

Nasia Konsta, Vasiliki Zorzou, Georgia Bakopoulou, Olga Giannakopoulou

Inclusive education is related to efforts aimed at overcoming barriers that hinder the participation and learning of all students, regardless of race, gender, sexuality, socioeconomic background, academic performance, or disability (Booth & Ainscow, 1998). The growing need to develop inclusive pedagogical approaches has shifted discussions within the educational community towards the contribution of music and performing arts to this goal (Burnard et al., 2008).

Specifically, research in both general and special education has highlighted that the participation of children, with or without disabilities, in artistic activities can enhance their self-esteem and contribute to the development of cognitive, social, emotional, and motor skills (Corbett et al., 2010; Hallam, 2015). Particularly for students with disabilities, art can serve as a crucial empowerment tool, while also helping to eliminate the social stigma that often accompanies disability (Roux, Kathard & Lorenzo, 2021). Integrating the arts into an inclusive educational environment, alongside collaboration among educators, families, and specialists, can enhance both the learning experience and the social inclusion of children with disabilities.

This action research study examines the psychosocial changes in a group of students with disabilities attending a Special Primary School, both during and after their participation in a nine-month educational program. This program was implemented by the Educational and Social Activities of the Greek National Opera during the 2021-2022 period, culminating in the creation of a musical performance. Through research tools such as field notes and interviews with participating students and their parents, the study explores the psychosocial changes that occurred, as well as the impact of their participation on their subsequent relationship with musical practice.

Additionally, the study highlights the preparation process of this group of children to ensure their equal participation in a musical theater performance alongside typically developing students. Educators utilized a broad range of educational tools, adopting a holistic approach and individualized learning strategies tailored to students' needs. Through innovative and "open-source" technologies, sketches, storytelling, and other methods, they promoted inclusion not just in theory but in practice..

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Group music therapy and positive psychology in schools: A relationship under development

Effrosyni Efthymiou

Music therapy uses music to improve physical, mental, and cognitive functioning (Wigram et al., 2002), while positive psychology focuses on enhancing human capabilities and resources, promoting creativity and personal development (Seligman, 2011; Snyder et al., 2020). This qualitative case study investigates how group music therapy, incorporating principles of positive psychology (PERMA model: Positive Emotion, Engagement, Relationships, Meaning,

Achievement), can contribute to enhancing the well-being and social inclusion of four (4) children aged 7-8 years with pervasive developmental disorders and ADHD, in a public general school in Athens. The research is conducted within the framework of a doctoral dissertation, for which approval was obtained from the University's Ethics Committee and authorization was granted by the school administration. A purposive sample was selected based on the consent of the children and their parents/guardians. A case study design was followed, and a variety of data collection methods were used, such as audio recordings of group sessions, a focus group with the children after the intervention, recordings of musical interactions, questionnaires, and notes in the researcher's diary. The data were analyzed inductively and thematically, with double coding by two researchers and methodological triangulation. Additionally, a microanalysis of the musical material was conducted. The interventions included flow activities (e.g., improvisation) and receptive techniques (e.g., relaxation music with mindfulness elements). The analysis revealed findings related to the social inclusion of the children, their psychological well-being, and the impact of music. Specifically, it was observed that the children developed interaction initiatives among themselves, synchronized during group activities, participated actively, and expressed positive emotions. Although the small sample limits the generalizability of the findings, it appears that integrating music therapy into the school setting can enhance the social and emotional development of children with neurodevelopmental disorders.

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SESSION 10: UNIVERSITY STUDENTS AND MUSIC
Saturday, November 1, 2025
15:00-16:00: Amphitheater 1, Department of History and Digital Humanity, Ionian University

Coordinator: *D. Koniari*

Pre-service music teachers' beliefs about teaching music in general education, before and after their practice in music teaching

Dimitra Koniari, Maria Tsaliki, Maria Zachariadou

In the context of teacher education, connection between scientific theory and practice through practical training in schools, is recognised as a particularly important process for the preparation of pre-service teachers (Zeichner, 2010). This process results in students gaining educational experiences which will subsequently be generalized as practical knowledge. However, many factors influence this connection, often implicitly. For example, research has shown that pre-service teachers' personal experiences as students can influence their beliefs about their future role as teachers, about what they expect from their first teaching experiences in the field, and about the role that students may contribute in the teaching-learning process, often independently of the theoretical knowledge that they have already gained during their university studies (Avgitidou, Tzekaki & Tsafos, 2015).

At the Department of Music Science and Art at the University of Macedonia, during the final semester of their studies (8th semester), in the course "Introduction to the Practical Didactics of Music," students participate in organized visits to primary and secondary school units, observe music lessons, and subsequently engage in practical teaching of music. The aim of this study is to investigate the students' beliefs before and after their practicum —beliefs that form their personal theories regarding music teaching in general education, the role of students, as well as their perceptions of their own competence and ability. Furthermore, the study seeks to detect potential changes in these beliefs and highlight the factors that influence them.

For data collection, two questionnaires with both open-ended and closed-ended questions were designed, to be completed by the students before and after their practicum in music teaching. The research is currently ongoing. It began

in February 2025 and will be completed in June 2025. Quantitative data will be analyzed through descriptive statistics, and qualitative data through content analysis (Tsiolis, 2015).

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Investigating the impact of a compulsory change of direction for music students in the light of Self-determination theory

Stella Karagkiaouri

According to the self-determination theory, the development of each individual and the formation of his/her personality is influenced and determined by a combination of factors. Autonomy, competence and a sense of relatedness are the three main psychological needs, which were observed to be directly related to the formation of this development (Franceschi & Ercegovac, 2022). These act as motivators, reinforcing the individual's commitment to whatever activity they choose to engage in. The formation of each individual's motivation is a result of the influence between someone's internal psychological needs and his/her external environment (Deci & Ryan, 2000). External motivation can often influence the individual and alter his/her internal needs both positively and negatively (Valenzuela, et al., 2018; Evans, 2016). The present research, in accordance with the theory of self-determination, seeks to investigate the development of students of the Department of Music Studies of the Ionian University, who, while they had chosen piano performance as their initial goal of their studies, were forced to switch to another direction. Therefore, the present qualitative research is a collective case study, focusing on the investigation of the role of self-determination in the community of music students, under the condition of necessity to change the direction of study. After completing semi-structured interviews, a thematic analysis was conducted and thematic categories were identified, from which it was observed that the change in students' self-determination is directly influenced by the change in their internal and external motivation, which often influence each other and are shaped accordingly (Evans, 2015). The importance of students' psychological needs in conjunction with the general requirements of their studies, piano major and personal goals appeared to directly influence their course of study. Furthermore, appropriate support from the teacher and the external environment, together with consistency in study, were found to be important in the development of music students' studies. Finally, it appeared that the change of direction of the respondent students from their initial choice had a positive impact on their course of study and their subsequent development in terms of reconfiguring their motivation, psychological needs and goals.

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In search of the mite of inclusion: University music students' views and reflections

Mitsi Akoyunoglou

Inclusive education aims to integrate student diversity into mainstream classrooms, providing equal opportunities and fostering an environment of acceptance and empathy (Jardinez & Natividad, 2024; Quazi, 2023). With a willingness to promote accessible learning environments for all students, it works towards eliminating discrimination and creating an inclusive society (Saharan & Sethi, 2009). The new Music Curriculum (2022) describes inclusive education as a pedagogical innovation and a process that promotes equitable access to music learning and should be a priority for every music educator. However, its implementation seems to face several challenges such as lack of trained teachers, insufficient logistical infrastructure and even in terms of community awareness (Quazi, 2023). The aim of the present study is to explore the views of university music students' views on their understanding of inclusive education in music lessons and inclusion in general in the school environment. The question being addressed is whether inclusion is a teaching approach or whether it is a more general attitude to life, values and ethics of the music teacher. An exploratory qualitative study design was employed using an open-ended questionnaire. The questionnaires (N=75) were distributed via email to all students majoring in music education of the School of Music of the Ionian University. The open-ended questions gave the participants the freedom to express in their own words their opinions and thoughts according to their understanding. A thematic inductive analysis was carried out from which broader categories emerged, including the interpretation or misinterpretation of the term itself, the belief that it concerns people with disabilities, the difficulty in its implementation, the treatment of the Curriculum as a barrier, and the need to deal with established beliefs and stereotypes. As Norwich (2005) argues, addressing inclusive education requires a synthesis of values, concepts and teaching experience, respectively the study suggests that inclusion cannot be seen only as a behavioral construct or a systematic pedagogical approach, but rather as a multifaceted concept that requires careful consideration of various factors that need to be taken into account during the studies of future music teachers.

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SESSION 11: MUSIC AND TECHNOLOGY
Saturday, November 1, 2025
15:00-16:00: Amphitheater 2, Department of History and Digital Humanity, Ionian University

Coordinator: *Sm. Chrysostomou*

AI in music education: Functions, values, and didactic reflections. A didactic model for categorizing operational scenarios of AI in music lessons

Benjamin Hecht, Oliver Krämer

The aim of our research paper is to present and discuss a theoretically developed model for categorizing possible opportunities for applications of AI in music lessons from both the teachers' and the learners' perspectives. The model is intended to provide a comprehensive vision of how and to what degree the usage of AI will influence the preparation, conduction and evaluation of music lessons. The model serves as a framework for designing AI-related music-teacher trainings within the project DigiProSMK (Digitalisierungsbezogene und digital gestützte Professionalisierung von Sport-

, Musik- und Kunstlehrkräften; cf. https://lernen.digital/verbuende/digiprosmk/) as part of the nationwide digitization strategy lernen:digital of the Federal Ministry of Education and Research (Bundesministerium für Bildung und Forschung – BMBF).

Our conceptual framework combines three existing concepts into a three-dimensional model. The first dimension consists of different fields of activity when dealing with music in class. In this respect, we follow the system of five fields, which was established by Dankmar Venus in 1969 and is still widely used in German music education. With regards to the teacher's perspective, the second dimension divides the process of teaching into the three phases of preparation, conduction and evaluating regarding music lessons (cf. Heimann, Otto & Schulz, 1965). The last dimension consists of the tiers of the SAMR model by Ruben R. Puentedura (2006). This model describes four different tiers of technology integration (depending on the degree of transformation which is already gained).

The interconnection of these three models finally results in a three-dimensional matrix with a total of 60 operational fields that provides ideas for a wide variety of different uses of AI in music lessons. At last, we collected examples for possible practical cases regarding the different fields within this matrix. The model itself and these operational scenarios will be presented and discussed in this research paper. This model provides both a framework for categorizing application scenarios of AI in music education and a basis for reflecting on these scenarios. Based on the three dimensions of the model, we discuss how the use of AI in music education needs to be considered regarding the professionalization of music teachers, subject-specific questions, and ethical dilemmas. This comprehensive approach can contribute to a balanced and thoughtful integration of AI in music education.

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Leveraging artificial intelligence to develop a hybrid model for teaching digital methods in musicology

Tasos Kolydas

Teaching digital methods in higher education poses a particular challenge, as the exponential increase in available digital resources require the search for innovative practices to accelerate the learning of new skills (Al-Zahrani & Alasmari, 2024). The growing need for computational skills makes it necessary to redesign the traditional teaching model in which a central role is attributed to a personalized approach to teaching.

In relation to previous technological innovations in education that required long periods of adaptation, artificial intelligence was incorporated almost instantaneously into students' learning practices, creating an urgent need for educators to redefine their teaching approaches (Bowen & Watson, 2024). This integration does not mean sidelining the educator, but upgrades their role by transforming them into a designer of learning experiences who utilizes technology to achieve pedagogical goals (Leaton Gray & Cukurova, 2024). On the other hand, concerns arise regarding ethical issues such as personal data protection, transparency, reliability, and the implications of content generated by artificial intelligence (Al-Zahrani, 2024).

The purpose of the research is to evaluate the effectiveness of a hybrid teaching model that incorporates artificial intelligence as a teaching assistant for learning digital methods and programming for musicology students. The model was applied to students of the Department of Music Studies at the National and Kapodistrian University of Athens who attended the course "Digital methods in historical musicology" and subsequently participated in a research to evaluate the model.

The research methodology combined quantitative techniques through structured questionnaires with parallel qualitative investigation through targeted interviews. Comparative analysis of student performance revealed remarkable improvement in both efficiency and speed of solving exercises. The findings demonstrate significant enhancement of students' abilities in solving technical problems and a noticeable reduction in the time required to acquire basic programming skills. On the other hand, there is a clear distinction in the effectiveness of the educational tool on the time axis, with higher success rates in immediate problem solving and lower in long-term skills development.

The conclusions of the research concern the digital humanities in general, proposing a balanced pedagogical approach that utilizes artificial intelligence as a complementary learning tool while ensuring the development of

autonomous skills by students. The proposed approach offers an innovative hybrid teaching model, providing a framework for the effective integration of artificial intelligence in education.

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Designing, developing, and implementing ST(R)EAM scenarios for primary music education through the lens of Music Education 4.0

Yannis Mygdanis, Smaragda Chrysostomou

Technological advancements continuously transform how people engage with music, fostering new expressions, creativity, and avenues for learning (Mygdanis & Kokkidou, 2021). Children in the digital age experience enriched digital-musical opportunities from an early age (Leong, 2012), which they expect to encounter in the music classroom (Tobias, 2017). Given the challenges and new possibilities in teaching and learning, Education 4.0 emerges as a paradigm where emerging technologies create a radically different learning framework compared to traditional methods (Halili 2019).

This study examines the creation of learning environments from the perspective of Music Education 4.0, with a focus on the design and implementation of interdisciplinary ST(R)EAM scenarios in primary education. The primary aim is to explore students' experiences with the integration of immersive technologies (virtual & augmented reality) and artificial intelligence (AI) in music teaching and learning. The practical application took place in a music club at a private school in Athens over a 25-week period, involving 23 students from grades 3 to 5. The activities combined music production practices, coding, the maker movement, immersive technologies, and AI. The study followed the qualitative approach of Design-Based Research, emphasizing the design, development, and evaluation of interventions within authentic learning environments (Barab & Squire, 2016). Data collection methods included semi-structured interviews, observational recordings, informal discussions, and student portfolios.

The findings emphasize the added value of designing and integrating practices and strategies within the framework of Music Education 4.0. The students demonstrated strong interest and enthusiasm for participating in the processes. The emerging learning environment enhanced their musical and technological skills while fostering 21st-century competencies, including critical thinking, collaboration, creativity, and problem-solving. Overall, the results underscore the crucial importance of developing and implementing technology-enhanced music-educational scenarios, thereby contributing to the establishment of innovative learning frameworks that reflect current digital and multimodal music literacies. From a broader perspective, it is essential to emphasize the importance of a critical approach to the accessibility of technological tools. Although the specific scenarios do not necessitate high technical demands, the integration of emerging technologies may restrict their broader application unless openness and adaptability are ensured within the music classroom.

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SESSION 12: TEACHING MUSIC IN DIFFERENT ENVIRONMENTS
Saturday, November 1, 2025
15:00-16:00: Room 1 (1st fl.), Department of History and Digital Humanity, Ionian University

Coordinator: *E. Lici*

Inclusive methods and good practices of teaching Byzantine Psaltic Art to students with partial vision: Teaching approaches, values and reflections

Fr Theodoros Tsampatzidis, Georgios Patronas

Teaching chant is a particular challenge when addressing students with residual vision, as musical notation, oral tradition and the demands of church music are often not adapted to their needs. This paper explores the potential for transforming the teaching of chant through inclusive methods and good practice, focusing on contemporary pedagogical approaches that allow for the active participation of students with visual impairments.

The paper is based on a) a literature review of relevant research and approaches in music education for music students with visual disabilities, b) case studies with analysis of educational programs and methods, which highlight successful educational practices, c) empirical research with data collection from the application of differentiated teaching methods in an educational environment of teaching chant to students with visual impairments in the Integration Department of the Music School of Thessaloniki and d) qualitative research on the use of differentiated teaching methods in the educational environment of chant teaching for students with visual impairments in the Music School of Thessaloniki and e) the use of differentiated teaching methods in the educational environment of the Music School of Thessaloniki. In addition, tools such as the use of digital applications for the transcription of Byzantine music texts, the adaptation of the repertoire through acoustic and audiovisual techniques, and the use of collaborative learning are analyzed.

The results of the study show that the integration of multisensory approaches, the use of audio sources, large print characters, tactile aids and the re-framing of teaching with technological resources contribute to the equal access of students with residual vision to the learning of chant. The paper concludes with suggestions for enhancing accessibility in church music education, highlighting the importance of differentiated pedagogy and inclusive culture in the teaching of the art of singing.

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Utilizing music recording in traditional music learning environments: A case study with young musicians in Alexandroupolis

Eleni Fanioudaki, Nikos Effraimidis

The recording process can be used as a dynamic, extracurricular learning environment in real-world music production conditions, significantly enhancing students' musical knowledge and skills, fostering creativity, and promoting teamwork and self-assessment (Velikova & Radev, 2023). Through the music production process, students develop abilities related to the conception, organization, and refinement of artistic ideas (Clauhs et al., 2019). Alongside familiarization with the recording environment and understanding sound production, the students' capacity to take artistic initiative is also recognized as essential (Kearney & Commins, 2018). The connection between technology and traditional music—a field not typically associated with modern media in the public mind—strengthens the ability of this genre to adapt and attract the interest of younger generations.

This study explores the use of recording as a tool for learning traditional music, focusing on the production of a music album by students at the "Chronis Aidonidis Archive of Musical Folklore" in Alexandroupolis. The participants were mostly minors, aged 7 to 18, who took part as singers and instrumentalists. They had the opportunity to experience the entire production process: from individual song learning, to group performance, and finally to studio recording in a specially equipped space. During this process, they gained valuable experience in using microphones, adjusting audio signals, and recording through a sound console.

A feedback process followed, involving the analysis of the audio rendering of their performance using Digital Audio Workstation (DAW) software such as Cubase. Alongside their familiarization with audio editing through digital tools, students identified errors and, in some cases, proceeded to re-recording. This process enabled them to experience music production in real-life conditions.

After the production was completed, a focus group was held in which students shared their reflections and lessons learned. Many stated that the experience helped them understand the production stages more deeply and improve their collaboration skills. Additionally, several expressed a strong interest in music technology—an area not traditionally associated with folk music but is now essential for its modern presentation and dissemination.

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Stories of participation of four musicians in the Horto Festival - Magnesia. The impact of Giorgos Hadjinikos' teaching

Semina Akrivopoulou

This oral presentation examines music festivals as a non-formal form of music education. It aims to present the research findings of a postgraduate study that explored in depth the qualities of the Horto Festival in Magnesia and the seminars of Giorgos Hadjinikos to highlight their impact on the artistic and professional identity of the participants. International literature includes limited research on the educational dimensions of music festivals (Karslen, 2009; Lell, 2019). Most studies view them as consumer products, while fewer examine the motivations for participation (Packer & Ballantyne, 2011). This research aspires to provide useful insights for music education and encourage musicians and listeners to redefine their relationship with music. It examines classical music outside conventional frameworks, aligning with the broader movement of opening music education to society. A qualitative methodology was employed for the study, specifically a case study approach. The primary data collection tool was the narrative interview, an unstructured method that sheds light on both the personal history of each subject and the context in which it unfolds (Muylaert et al., 2014).

Triangulation was achieved using archival material and documents provided by participants. The research material was analyzed using thematic analysis. The theoretical framework was based on Lave & Wenger's (1991) theory of situated learning—the festival functioned as a community of practice, where learning occurred through legitimate peripheral participation.

Findings indicated that the Horto Festival appeals to both experts and a broader audience, fostering cultural dialogue. Music is linked to self-discovery and promotes self-definition through experiential processes. Additionally, group activities cultivate a sense of belonging and communication skills, while the natural environment facilitates liberation from the constraints of urban life. The findings of this study could inspire further applications in the field of music education. Formal and non-formal learning coexist with diverse interactions within a traditional classroom (Folkestad, 2006). In this light, emerging teaching practices could be adapted and tested for their effectiveness in formal educational settings. Furthermore, studies on the diversity of musical activities and learning within specific local communities reveal the structure of the musical community as a stable and essential factor in music learning (Veblen, 2018). This, combined with the emphasis on group dynamics as a key element in music learning in this study, raises considerations for incorporating various group activities into music education.

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SESSION 13: MUSIC AND EMOTION, IDENTITY
Saturday, November 1, 2025
15:00-16:00: Room 4 (1st fl.), Department of History and Digital Humanity, Ionian University

Coordinator: *V. Reraki*

Musical Awakening: history and meanings of an actual concept

Vasiliki Reraki, Fotini Reraki

In the early 1970's in France, a group of researchers attached to INA-GRM (a laboratory founded by the musique concrète pioneer Pierre Schaeffer) lays the ground for the development of a musicopedagogical approach which will be called The Pedagogy of Musical Awakening. The contestation of the Western tonal system's monocracy, the embracement and the exploitation of noise and uncommon musical gestures, the central significance assigned to the exploration and experimentation with sounds –characteristics of the new concept of music creation, introduced by musique concrète– lead the pedagogy team of GRM to see musicopedagogical research and practice in a whole new light. The team, headed by the composer and researcher François Delalande, realize projects together with educators in schools in France, produces weekly radio programs with regard to Musical Awakening (Éveil à la musique) and publish in 1976 a collection of papers, titled "Music Pedagogy of Awakening". Undoubtedly, this is more than just «a mere pedagogical guide intended for educators», as we can read in the foreword of the edition. The authors refine fundamental questions concerning the concept of music itself and the nature of the musical experience: Is there music beyond notes? Who is designed as musician? Which is the relation of spontaneous noises produced by children with music creation? Which is the place of play in

musical learning? Under this new research perspective, the musicopedagogical relation is redefined: the teacher who has collected in advance a repertory of ready-made recipes in order for children to conquer concepts and techniques, gives way to a teacher who proposes means, to a teacher who provides possibilities and motivations, who guides without directing, who invites his/her pupils to trace together roads of creation.

Taking as a starting point all the above mentioned, we will attempt to see, in the present paper, in what sense the ideas and the content of the Pedagogy of Musical Awakening could constitute a foundation for an emancipatory music pedagogy today, that is to say, a pedagogy which primarily focuses on highlighting "children's voice". In order to answer this question, we will study bibliographical sources and we will use unpublished material from semi-structured interviews and informal conversations that we had with François Delalande.

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Social and emotional learning in music class: Investigating emotional awareness among third grade primary school students

Despoina Aristeidou

Contemporary educational systems are called upon to respond to the needs of a highly diverse student population (Doikou - Avlidou, 2020). In seeking ways to foster the holistic development of children within the school context, the approach of social and emotional learning (SEL) has emerged, aiming to cultivate skills that will "shield" students psychologically and improve their interpersonal relationships (Edgar & Morrison, 2021; Zieher et al., 2024). The purpose of this research is to examine the function of music as a means of enhancing emotional awareness at both individual and classroom level through interdisciplinary activities. A total of 12 weekly lessons were conducted in a third-grade class of a public primary school to investigate the factors contributing to the design of activities and how these activities affect students, as well as students' perceptions of interdisciplinary music teaching. A qualitative methodology was employed using an educational action research design, with a sample of 17 students (7 girls and 10 boys). Data collection tools included a sociogram of the class, a questionnaire investigating children's social and emotional skills based on the Educardia program's "EmoSociograms" tool, informal discussions with students, a focus group at the end of the intervention, and the researcher's diary as a verification tool. Inductive analysis revealed themes related to students' social and emotional skills both individually and collectively, as well as factors related to music itself and its diverse uses in the classroom. Subjective reports of emotions from the students themselves highlighted a preference for the social-emotional learning process through music. Gradually, through the lessons, students became more specific in understanding emotions and more precise in their perception, both individually and collectively. Moreover, the interdisciplinary activities appeared to support the enhancement of children's emotional self-regulation, while music, as a communication channel, empowered them to collectively manage issues that arose during the lessons. Finally, based on the feedback provided by the students —which aligns with the literature (Váradi, 2022)— the benefits of using music to unify the group were confirmed through the satisfaction the students felt about their collective work.

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The process of forming an adolescent's musical identity: a case study

Nikolas Argyrou, Maria Papazachariou-Christoforou

Music has been identified as a significant factor in the development of adolescents' identity and a means of fulfilling their fundamental psychological needs (Evans & McPherson, 2017). Karkou and Joseph (2017) note that individuals' musical identities are in a state of constant negotiation and flux, defining this condition as "movement identities" (p. 232). The individual's interaction with the social environment results in the reconstruction and redefinition of their musical identity. In particular, during adolescence, as Marcia (2002) states, individuals enter a process of exploration of multiple musical roles without commitment, a condition he also defines as an identity moratorium. The examination of the experiences that shape the musical identities of adolescent students is essential in the context of music education because it provides valuable information regarding the conditions or situations that maximize their motivation for lifelong participation in musical practice (Papazachariou-Christoforou, 2021) and reveals the ingredients that strengthen their musical identity.

This proposal concerns the presentation of part of a larger research process that examined the construction process of a musical identity in an adolescent student from Cyprus, who participated in various musical learning contexts during the research period (Argyrou, 2023). The following questions guided the research:

1. How does the student describe the process of the formation of his musical identity?
2. What factors contributed to the formation of his musical identity?

The investigation was conducted by collecting multidimensional qualitative data (observations, interviews, informal conversations, and reflection diary) over 6 months for the specific case of the student, which was then analyzed thematically.

The findings showed that the student considered his first musical experiences in his family environment to be extremely important for the development of his relationship with music. In addition to his family context, his musical identity was shaped through his interaction with other people (teachers, friends, classmates), and in different musical contexts, giving him the opportunity to explore a diversity of musical roles and to identify with new musical genres. It became clear that the student was able to utilize each musical learning context in a different way to enrich and strengthen his musical identity. Exciting is the finding from the research data that the student had different musical identities, characteristics of which he chose to use depending on the context in which he was. The student pointed out that the positive experiences he had during his musical appearances at various events, as well as the autonomy he was given in collective, informal musical collaborations, were the most essential ingredients that made him feel like a true musician.

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SESSION 14: MUSIC EDUCATION CONTENT
Saturday, November 1, 2025
15:00-16:00: Room 5 (1st fl.), Department of History and Digital Humanity, Ionian University

Coordinator: *Th. Raptis*

Investigating high school students' relationship with popular music videos: a questionnaire survey

Fani Lamprou

Engagement with music videos manifests in distinct forms that shape how secondary school students identify with and express their musical and social identities. In the contemporary social and communicative landscape, music constitutes a central element of adolescents' daily lives, exposing them to a range of musical stimuli and challenges. Various research approaches have documented that exposure to music videos—particularly in genres such as hip-hop and R&B—influences fashion choices, self-perception, and musical preferences (Clark & Lonsdale, 2023).

Considering adolescents' frequent engagement with music videos during their leisure time, an educational opportunity emerges for the teaching of music through multimodal texts. Music videos, as inherently multimodal and culturally embedded artifacts, can serve as valuable tools for music educators in fostering critical thinking, enhancing new literacies, and cultivating social awareness within the school setting (Kokkidou, Tsaliki, & Anastasíadou, 2017).

The present study investigates the relationship between adolescents aged 13 to 15 and music videos, as well as the influence of this relationship on identity formation. Employing a questionnaire-based methodology—and following approval from the school principal and consent from parents and guardians—the study involved students from all three grades of lower secondary education (Gymnasium) who had no prior formal instruction related to music videos. This lack of previous exposure contributed to the authenticity of their responses.

The questionnaire aimed to collect data on students' musical preferences, the role of music in their everyday lives, and the nature of their engagement with music videos. A total of 222 questionnaires were completed. The data were analyzed using a quantitative descriptive method, revealing several noteworthy findings: A significant percentage of students reported not watching music videos regularly, characterizing them as a "waste of time" within the context of their demanding daily schedules. However, there was a marked preference for videos that feature song lyrics, as these help students understand the content and actively engage in interpreting the song.

A distinct pattern emerged among third-grade students, approximately 50–60% of whom indicated they watch music videos primarily for pleasure. Despite the overall low frequency of music video viewing across the sample, students acknowledged music as a powerful tool for emotional self-regulation, stress management, and psychological well-being.

Subsequently, a teaching intervention was implemented involving the presentation and analysis of selected music videos. The aim was to familiarize students with the multimodal nature of this medium. The intervention results highlighted the educational potential of music videos as effective tools for addressing social issues, fostering cultural understanding, and developing emotional empathy.

In summary, although music videos do not appear to be a primary focus in students' daily routines, they represent a significant pedagogical resource. When creatively integrated into music education, they can support a more complex and socially responsive approach to music instruction (Kokkidou, 2019).

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Music theatre as a tool for inclusion and cultural democracy: A perspective in formal and non-formal/community-based contexts

Christos Tsakiroglou

Music theatre, as a Gesamtkunstwerk (total work of art), combines multiple art forms such as music, acting, dance, scenography and literature (Salzman & Desi, 2008). In formal education, music theatre fosters experiential and multidimensional learning by integrating various expressive modes that enables all learners—regardless of abilities or skills—to participate actively (Baines, 2008; Pagliano, 2012). In non-formal and community settings—such as institutions, arts workshops, cultural and educational programs—music theatre functions as a medium of personal expression and empowerment. It creates space for self-expression, social interaction, and skills development. Through collective artistic engagement, participants cultivate creative abilities, communicate beyond linguistic or social barriers, and build a sense of belonging (Tsakiroglou, 2023).

This presentation proposes a pedagogical perspective on music theatre, viewing it as an inclusive educational tool, with a focus on its interdisciplinary nature and its potential integration into diverse educational and community-based environments. The presentation is based on a thematic literature review, using analytical criteria related to the application of the principles of Universal Design for Learning (UDL), multisensory education, and community arts within the realm of music theatre. Particular emphasis is placed on the interconnection of these principles with practices of inclusion, participation, and artistic expression. The proposed perspective involves the synthesis of these pedagogical and social theories through the lens of music theatre—not merely as a performing art, but as a dynamic tool of cultural democracy.

This study represents a personal, integrative interpretation of the three key parameters explored in the presentation, and aims to reconceptualize music theatre as a form of art that integrates the principles of UDL, multisensory learning, and community-based arts, and to examine how it operates inclusively across a range of formal and non-formal/community-based contexts.

In conclusion, the proposal highlights music theatre as a vehicle for social change and envisions it as a participatory, accessible, intercultural, and inclusive model that promotes creativity, empathy, and collective action.

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Digital narratives and folk tradition in sound education: An audiovisual interactive application at the Sitia Geopark

Konstantina Stavropoulou, Minas Emmanouil

Sound education is a fundamental field of study in contemporary music pedagogy, as it contributes to the development of auditory perception and attentive listening skills, fostering a deeper connection between learners and their sonic environment (Tinkle, 2015). At the same time, folklore, as a living cultural memory, provides a rich sonic archive that can be integrated into sound education, enabling students to explore the relationship between sound, history, traditions, and the natural environment through experiential practices. Within this framework, digital multimodal narratives emerge as an innovative tool that combines sound, image, and interactivity, creating enriched and immersive learning experiences (Robin, 2008; Walzer, 2016). The integration of interactive technologies allows for the personalization of the experience, enabling each participant to explore sound in ways that align with their individual needs and preferences.

This presentation showcases the design and practical implementation of a series of audiovisual interactive narratives that bring together folklore, sound education, and digital technologies. This project incorporates field recordings and video footage from the Sitia Geopark, traditional musical instruments, and folklore-based storytelling elements of the region's cultural heritage, creating a multisensory environment for experiential learning. The narratives are designed to

function as a bridge between oral tradition, contemporary technology, and sound education, with a strong emphasis on the natural environment and acoustic ecology.

The narratives utilize technological tools such as interactive interfaces and multichannel sound design, allowing participants to engage with the sonic content through movement-based interactions. The inclusion of multimedia elements, such as visual stimuli, dynamic environmental soundscapes, and traditional compositions, enhances immersion and fosters a multisensory, experiential engagement. The aim of this application is to cultivate auditory perception and listening awareness through an interactive approach that strengthens the connection between participants, their acoustic environment, and their cultural identity.

This presentation will focus on the design and implementation of these narratives, from the initial concept to their final realization, highlighting the pedagogical, technical, and aesthetic choices that shaped the final outcome. It will also present examples of how these interactive narratives have been applied in educational practice and explore their potential for adaptation to other cultural and pedagogical contexts. Furthermore, it will examine how the use of soundscapes and interactive sonic elements contributes to the development of a new form of auditory literacy, enhancing learning through sensory and immersive experiences (Ceraso, 2014).

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SESSION 15: Pecha Kucha
Saturday, November 1, 2025
16:00-17:00: Amphitheater 1, Department of History and Digital Humanity, Ionian University

Coordinator: *A. Triantafyllaki*

Stories of international mobility for teaching practice

Angeliki Triantafyllaki, Smaragda Chrysostomou, Demosthenes Dimitrakoulakos, Ifinoi Drosou, Melpomeni Barka-Tsiligkaridou, Vasiliki Moraitou

The three-year European research program Erasmus+ TEAM (Teacher Education Academy for Music, Future-Making, Mobility and Networking in Europe, 2023-2026) is a unique, large-scale, and particularly important project for Music Education, as it studies Music teacher education in Europe, with the aim of reforming both initial and in-service music teacher education and school music education in Europe (https://teacher-academy-music.eu/). One of the work packages (WP5) focuses on the study of international mobility actions for teaching practice (internships abroad) that take place within the framework of the curricula of future music teachers. International teaching practice (internship abroad) provides opportunities for future teachers to teach abroad, strengthening their intercultural skills and enriching the domestic academic curriculum (Marx & Moss, 2011). Research reports on the development of "work readiness" in global environments (Wrench, Neill & Diamond, 2022), the enhancement of language skills and the improvement of career prospects. From the perspective of the host institution, research discusses the benefits that arise from international cooperation for teaching placements (Aamaas, Nodeland & Duesund, 2020). Initial results emerging from the TEAM program report the need for specific tools to develop intercultural skills before and during the placement.

The TEAM program foresees at least three implementation cycles with students from different institutions visiting schools in Luxembourg, Lithuania and Munich, among others. In this Pecha Kucha, we will present one of the cycles of the international internship implementation in Spring 2025 at the International School of Luxembourg (ISL), in which three undergraduate students of the Department of Music of NKUA carried out a two-month international internship. The

students joined the school's daily program as student teachers and gained work experience in an international environment (teaching and related educational tasks) with children aged 12-18 (secondary education).

The methodological approach for collecting research data throughout the internship included: (a) group and individual qualitative interviews with the students, with university teacher educators and the ISL mentor-teacher (before and after the internship), (b) short recorded individual reflections of the students (3/week for 8 weeks), (c) informal discussions with the mentor-teacher (before and during the internship) and (d) rich audiovisual material that was shared during the placement at regular intervals.

In the presentation, the speakers, using mainly audiovisual material - images, photographs, videos, voice memos - will share their experiences from this action, focusing on the difficulties and challenges that arose, as well as the positive effects and benefits for each stakeholder. In the above context, special mention will be made of the inclusion of international mobility for teaching practice in undergraduate curricula that prepare future music teachers. In the last ten minutes of the presentation, the audience will be invited to participate in an open dialogue with the aim of exploring the inclusion of similar actions in curricula of Greek higher education institutions and the possibilities and procedures for the participation of students and teachers in similar educational actions of international mobility

TITLES OF INDIVIDUAL PRESENTATIONS

1. Shaping the next generation of music teachers. The importance of international teaching internships (Smaragda Chrysostomou)
2. Reflections on the organisation, realisation and impact on music teacher education of an international internship abroad (Angeliki Triantafyllaki)
3. Reflections and Lessons from a Mentor's Journey: Guiding Future Music Educators in an International Context (Demosthenes Dimitrakoulakos)
4. The learning experiences of undergraduate music students in a European International School (Ifinoi Drosou, Melpomeni Barka-Tsiligkaridou, Vasiliki Moraitou)

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SESSION 16: MUSIC FOR ALL AND INCLUSION
Saturday, November 1, 2025
16:00-17:00: Room 1 (1st fl.), Department of History and Digital Humanity, Ionian University

Coordinator: *Y. Mygdanis*

Songwriting practices in primary education: Findings from an educational intervention in a music club

Dorothea Michail, Yannis Mygdanis

Songwriting in music education, defined as the creation of original songs, represents a practice that draws upon the creative methodologies employed by popular music artists. This practice fosters opportunities for democratic, experiential, and participatory learning environments, wherein children assume the role of creators within a nurturing and supportive framework (Allsup, 2003; Wright & Kanellopoulos, 2010). Research activities underscore its pedagogical significance, as songwriting nurtures creative thinking and enhances students' overall well-being. Moreover, the process of composing original songs contributes to the cultivation of 21st-century skills – including collaboration, autonomy, and

social interaction – within an experiential learning context (Pérez-Núñez et al., 2024). As a vehicle for cultural integration and artistic expression, songwriting links musical creation and expression with students' identities (Burnard & Dragovic, 2015).

The purpose of this study is to examine the experiences and attitudes of primary school students in grades four through six who participated in songwriting activities within a music club at a public experimental school in Attica. This research emphasizes the impact of songwriting practices on the development of musical skills, the enhancement of creativity and collaboration, as well as the psychosocial well-being of children. Concurrently, it underscores specific challenges associated with the diversity of students' musical backgrounds, their initial shyness and anxiety regarding self-exposure, and the limited material and technical resources available within the school environment. The teaching intervention extended over a period of 15 weeks and involved 20 children possessing varying levels of musical experience.

In the process of data collection, a range of methodological tools was utilized, including observations, semi-structured interviews conducted with students, informal discussions both within and outside the classroom, and portfolios containing various musical artifacts such as songs, lyrics, and recordings. The analysis of the data highlighted the pedagogical significance of integrating songwriting strategies into the educational framework, particularly in fostering self-confidence and autonomy, enhancing both vocal and instrumental musical skills, while also promoting creative thinking, collaboration, and social interaction. More broadly, the findings highlight the additional value and numerous benefits of employing songwriting as a musical educational strategy, extending beyond musical creation to foster a comprehensive and holistic approach to musical experiences, ultimately enhancing students' overall well-being

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Addressing diversity in the music classroom through differentiated teaching techniques

Spyridoula Efthymiou

In all modern educational settings, students exhibit heterogeneous characteristics concerning their interests, their prior educational experiences, their motivation for learning, their cultural and and social/economic background, etc. This diversity in our classrooms makes it imperative to ensure the existence of a framework that will provide equal access to knowledge and equal opportunities for academic success to all our students regardless of any differences. According to relevant scientific literature (Tomlinson, 2017; Bender, 2012; Valiandes, 2015), differentiated instruction promotes inclusive learning. It offers learners, including those with special educational needs, multiple ways of representing knowledge and engaging in the learning process, so that teaching is adapted to their individual needs and learning profiles.

This presentation aims to present differentiated instructional practices that can be implemented in secondary music education to maximize student engagement in the learning process in a way that responds to their different degrees of learning readiness, as well as their different interests and learning styles. It will be clarified what is actually differentiated in differentiated music instruction, which are the necessary conditions for its effective implementation, and what steps educators need to follow to achieve it. Particular emphasis will be placed on the presentation of differentiated teaching strategies for processing the content of music instruction (conceptual mapping, Jigsaw, entry points, multiple texts, classified activities, etc.) that contribute to the formation of a dynamic and flexible learning environment (Economidou Stavrou, 2024; Hillier, 2011).

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From drag musicking to drag sounding

Maria Plagera

Musicking or sounding? How are performers musicking and/or sounding? How does our musical educational background influence our performances? In this paper, I attempt to answer the above questions, with which I was concerned while writing my thesis, titled "Drag Soundscaping: Sonic Performativity in the Art of Drag."

In my research, I employ the method of autoethnography, drawing on my capacities as a musician and drag performer. The concept of musicking, introduced by Small, proposes understanding music as a kind of action, as a form of social practice (Kanellopoulos, 2011). The development of the term sounding over the term musicking, as used by Feld (Feld et al., 2020) instigated me to focus on sound. My research trajectory from music to sound is an attempt to distinguish music from non-music sounds in drag performance (Panopoulos, 2005). I interpret musicking as the way in which we sing in drag performance, while sounding as the broader sonic praxis, studying its specific characteristics. But these two come together.

In this paper, I will talk about drag sounding and drag musicking, interrelating the musical (vocal) performances of drag performers with their musical-educational background. The research of Manovski and Hearns & Kremer (Manovski, 2014 ; Jackson Hearns & Kremer, 2018), which discusses issues of gender and voice in educational processes, gives me space to explore further these issues in conjunction with drag performance. Except for these, I understand that music education has likely been limiting my vocal expression, a process that carries over into my artistic practice. Overall, by listening to the LGBTQIA+ community and maintaining continuous interaction with the drag performance scene, I will address questions concerning gendered marginalization and the meaning of performative experience.

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SESSION 17: MUSIC IN THE FAMILY
Saturday, November 1, 2025
16:00-17:00: Room 4 (1st fl.), Department of History and Digital Humanity, Ionian University

Coordinator: *M. Papazachariou - Christoforou*

Investigating mothers' experiences for an online musical parenting educational program

Maria Papazachariou - Christoforou

Infants are born with an innate capacity to engage in musical interaction from birth (Gordon, 1971); thus, social interactions between infants and their caregivers are musical, combining music and language in an expressive, artistic form. The term musical parenting (MP) was described initially by Custodero and Johnson-Green (2003), as the practices, values, and behaviors parents bring to their musical interactions with their children. Koops (2020) recently proposed the family musicking framework, that includes the musical parenting and parenting musically actions and enhances the understanding of the musical interactions within family settings. Even though musical parenting is considered a non-conscious, intuitive pracice, (M. Papousek, 1996), many researchers suggest that educating parents to understand their children's musical worlds could empower them and improve musical parenting practices (Koops, 2020; McLean, et al., 2019)

The purpose of this study was to investigate the experiences of a group of mothers who participated in an online musical parenting educational program, aimed to increase knowledge regarding the use of music with infants and suggest practical implications. Research questions were: (1) How did musical parenting unfold during mothers' participation in the online musical parenting program? (2) How did mother participants perceive the role of the program in shaping their musical parenting practices? Participants were eighteen mothers with infants from birth to 12 months old. This study was conducted for six months using qualitative research methods: semi-structured interviews and informal discussions with mother-participants, participants' digital journals and filmed videos, and researcher field notes taken during the educational program.

Findings showed that during participation in the program, mothers engaged in multimodal musical interaction with their infants, which facilitated a dynamic state of attunement within the mother-infant dyad. Active participation in the educational program fostered mothers' confidence in using music as a parenting tool and enhanced their intentional musical parenting practices with their infants. It was found that the most powerful part of the program was the discussion initiated between the facilitator and the mothers, which increased the mothers' confidence in using music as a parenting tool, overcoming some of the initial hesitancy reported.

The presentation will discuss the significant contribution of this research to music pedagogy.

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Motherhood and redefinition of music identity: a case study of a mother-musician

Maria Tympa

Parents and caregivers around the world use music in raising their children. Although previous research has focused on the characteristics of this musical interaction and its role in the care of young children, research exploring the experience of this condition from the perspective of parents/caregivers is limited (Papazachariou-Christoforou, 2024). It appears that the parents' or caregivers' previous musical background influences the level of musical interaction they adopt with their children (see, for example, Custodero & Johnson-Green, 2003). This situation, in addition to shaping their parental identity, may also feed into their musical identity.

Drawing from the theory of musical identities and the fluidity that characterizes them (Hargreaves et al., 2017), the aim of this research was to examine how a mother-musician perceives her musical identity within the new context of motherhood. Undoubtedly, parenthood is an extremely significant stage in an individual's life (Wulff et al., 2021), which may also reflect on their musical self, a subject that has been little studied (Rose et al., 2017).

This research was structured as a case study of a mother-musician with two children (a 13-month-old infant and a 4-year-old preschooler). The mother has advanced music studies and was working as a music teacher and conductor during the study. The mother's experiences were collected over a period of three months through interviews, journal, video recordings of daily musical interactions with her children, and the exchange of messages on a networking platform between the mother and the researcher. The thematic analysis of the data revealed that, through intense and frequent musical interaction with her children, the mother expressed herself more freely and creatively as a conductor, improved her singing skills, and became more creative and effective as a music educator. It became evident that using music in her daily life with her children helped the mother feel confident and optimistic in her new role, while also allowed her to manage stress and fears effectively. Finally, music emerged as an important ally for the mother in the positive parenting approach she had chosen for raising her children.

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Informal processes of music learning in a family in Cyprus: Grandmothers' songs for her three grandchildren

Elena Fragkou

Music, especially singing, is an integral part of a child's life from birth (Niland, 2019). Contemporary literature on music learning and children's engagement with music places particular emphasis on experiences outside the school setting, highlighting the significant role of the family environment in informal music learning processes (Chitwood, 2018· Gibson, 2009· Ilari, 2018· Koops & Tate, 2021· Rodriquez, 2020).

Special reference is made on the impact of musical interactions at home on children's emotional, social, and cognitive development (Koops & Tate, 2021), demonstrating the significant benefits of informal music learning processes (Folkestad, 2006· Green, 2005· Linton, 2014). Although several studies focus on the use of music in family contexts by mothers, little research has been conducted that explores children's musical interaction with other family members, such as fathers, grandmothers or grandfathers (Dosaiguas et. al., 2021).

The present research was a case study that focused on the way a grandmother interacted musically with her three grandchildren in a family in Cyprus, aiming to fill the gap in the literature as mentioned above. The interest in studying this specific case arose when I perceived something powerful and beautiful being experienced in a family of my students. I had empirically observed the importance of the social or extracurricular curriculum, the body of knowledge that these children brought with them to school (Kokkidou, 2015) and I wanted to examine in depth this specific family context, especially the interaction of these children with their grandmother.

The aim of this study was to describe how the informal teaching of songs takes place within a family, specifically from a grandmother to her three grandchildren, and to explore the role this process plays for the children. A qualitative research methodology was applied through the design of a case study. The data collection tools included semi-structured individual interviews, a reflective journal, focus groups, observations, and audiovisual material. The research began in September 2023 and was completed in February 2025.

Data analysis was conducted using thematic analysis, which resulted in the identification of three major themes: the grandmother's informal music learning practices, the repertoire and the reasons for its selection by the grandmother, and the value of this interaction. The research findings demonstrated the way in which musical interaction within the family shaped children's identity in music, as well as music in the identity of the children. It also appeared that the musical communication, which was shaped and developed through the informal musical learning processes of the grandmother, was guided by her own musical identity, which gave meaning to the musical act. These findings can serve as a point of reflection for music educators who wish to connect students' daily experiences with the formal curriculum. The teaching process in the school context can be enriched and strengthened by drawing on musical interaction practices that are used in family contexts, which manage to engage children in musical experiences with special meaning.

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SESSION 18: CREATIVE MUSIC EDUCATION
Saturday, November 1, 2025
17:30-18:30: Amphitheater 1, Department of History and Digital Humanity, Ionian University

Coordinator: *Z. Dionyssiou*

Rebetiko, critical pedagogy and music education: views and suggestions from the implementation of the educational project "A journey to Rebetiko"

Zoe Dionyssiou

Rebetika songs is a musical genre that is underutilized or underestimated in school music education and in university music studies programs due to picturing the margins of society (Stamatis, 2016). This research describes the development and implementation of the educational project entitled "A journey to rebetiko", which was implemented by university music students in five high schools in their area, during the academic year 2023-24. The two-hour program included a musical theater performance by the university students, an open discussion of all students, and collaborative musical activities. The purpose of this research was to investigate how teenage students and young students related to rebetiko through their participation in this educational project and how they discussed issues of social justice, poverty, and emigration, which are reflected in rebetiko songs and are familiar with in their everyday life.

The project followed a qualitative methodology. The framework of critical pedagogy contributed both to the shaping of the issues discussed (solidarity, democracy, social class, social change, active citizenship) (Giroux, 1997· English & Davidson, 2023· Silverman, 2022) and the type of discussion and collaborative activities that followed (Abramo, 2015·

Hess, 2017· Schmidt, 2005). The collected research data were based on the reflective diaries of the students, the diaries of the researcher, and the lyrics that the participating students and pupils created together, following the spirit of rebetiko songs heard. The diaries of the students, the researcher, and the newly-composed lyrics were collected and analyzed thematically by the researcher.

The results of the project focus on: a) how students related to social justice issues that emerged through rebetiko, b) the power of narrative discourse, c) songwriting as a collective musical expression, and d) what rebetiko can offer to young people today? Specifically, it was shown that songs that address social issues can function as a means of empowerment, inspiration, and social reflection for young people today, and that collaborative musical activities can offer strong and powerful musical experiences to students of all ages. The research contributes to a wider discussion on whether rebetiko can offer a transformative musical experience to young people today and how issues of critical pedagogy can be approached in music education.

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The contribution of street musicians to city life: an ethnographic approach to the contemporary urban soundscape of Athens and Thessaloniki

Vasiliki (Vanessa) Pentogalou

Street music (busking) has been constantly present in the soundscapes of everyday life since ancient times (Belis, 2004). The aim of this research is to highlight, through the stories of the musicians with whom I spoke, their own perspectives on what unfolds during street music performances, as well as the unique relationships that are formed with the city's residents, in two major urban centers of Greece—Athens and Thessaloniki. Furthermore, I examine the extent to which street music can influence people's perceptions of the quality of public space and the urban landscape (Doumpa, 2012). The sample consisted of 14 street musicians (7 in Athens and 7 in Thessaloniki), of whom 7 perform solo in the streets, while the other 7 perform as or within musical groups. The methodology was based on field research, and the research tools included participant observation, field notes, and semi-structured interviews. The main contribution of this study is its anthropocentric, socio-political and cultural dimension (Wees, 2017), while it is the first ethnographic research on street musical performances in the city of Athens. The key findings showed that street music transforms public spaces into spontaneous recreational areas, where participants (musicians and audience) create a spatial experience of true recreation of public space. Busking helps not only to revise the aesthetic perception of public space (Doumpa, 2012), but also to redefine the degree and manner of its appropriation by citizens. Through street music performances, spontaneous social interaction is enhanced, human connections are developed, and social relationships are promoted, while everyone is provided the right to free, equal, and unmediated access to art and entertainment (Tanenbaum, 1995; Wees, 2017). Street performances can function as points of reference where the local community gathers and interacts, thereby creating a sense of "belonging" and identity (Doumpa and Broad, 2014).

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"Beating our head against that wall": Reflections on today's role of creativity in the classroom

Zesses Seglias

Although the role of music education in (public) general education schools has been recognized for its creative potential (or at least, what it should have), and the philosophy of music education has been redefined—introducing new methods and renewed content—it remains a fact that, in practice, music education continues to be a decorative and secondary component in schools. This paper I attempt to bridge contemporary musical creation with creative music education in the early years of primary education. By revisiting the practices and methods of the creative music education movement, as expressed and applied in English-speaking countries since the 1960s, and by drawing on the repertoire of contemporary musical creation internationally (primarily from 1950 onward), the study defines the goals and philosophical framework of music education that is accessible to preschool and early primary school ages. The boundaries between improvisation and composition within this framework are also explored. Through the analysis of selected repertoire works and a focus on fundamental compositional techniques—primarily applied with an experimental approach and originality—this paper proposes a series of thematic units and projects based on the following criteria: i) Fundamental musical (and non-musical) skills and ii) The alignment of such an approach with socio-cultural perspectives that view (music) education as a vessel for the exchange and cultivation of experiences rather than merely a marketplace of knowledge. In summary, the study addresses compositional techniques such as serialism, chance/indeterminacy, sound masses, spectral music, and composition with sound as the primary material (klangkomposition). It highlights rhythm as a key tool for communication and community organization, as well as notation—including graphic scores—music theater, and the relationship between music and physical gesture. Finally, gaps and deficiencies in the potential implementation of such an approach are noted—both in terms of music educators' training and school infrastructure. These issues, along with possible solutions, are presented for discussion and reflection. This paper is structured as a theoretical and reflective essay, based on comparative analysis of key texts and a conceptual synthesis of pedagogical and artistic ideas. Additionally, it draws from the author's empirical insights derived from artistic and educational practice, without claiming a systematic methodology of data collection or analysis.

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SESSION 19: EDUCATING MUSIC EDUCATORS
Saturday, November 1, 2025
17:30-18:30: Amphitheater 2, Department of History and Digital Humanity, Ionian University

Coordinator: *A. Kivi*

"Indeed I came home … to teach differently!" Transforming pre-service music teacher's personal and professional learning through international exchange experiences

Alexis Kivi, Mercé Bosch Sanfélix, Sezen Özeke, Dimitra Koniari

From 2019 until 2025, eight international exchanges have brought together pre-service music teachers from Turkey, Germany, Austria, Spain, and Greece to experience various international and intercultural environments, in order to increase their personal and professional development. These exchanges aimed to offer holistic learning experiences, connecting five dimensions:

1. School visits.
2. Reflecting music education in dialogues.
3. Making music together.
4. Informal encounters between music education students.
5. Participating in local cultural practices.

Those five dimensions let the students collect experiences *simultaneously* in foreign, mostly asymmetric, various environments (Nettl, 1995). This encourages music education students to question their cultural environments and to promote transformations in their self-concepts (Slee 2012), their musical practice, and their future perspective on music education. After the presentation of interim results at the EAS conference 2022 in Belgrade and the EAS conference 2024 in Dublin, research continues and we will present a follow up project with music education students from four (instead of two) countries.

In a first step, our research has analysed all projects qualitatively through questionnaires before, during, and after the projects (Mayring, 2022), and participative observations (Bohnsack, 2010). First data gave a clear sign that for our music education students, "leaving the familiar comfort zone" and getting into dialogues with - partly overwhelming or contradictory - new cultural environments, seems to be an important condition to make new learning experiences and to influence their way of teaching music in the future.

Through the analyzed data, individual and group transformations can be found in different dimensions (e.g. self-concept, roles in the group or understanding of own vs. othering in cultural contexts) and will be discussed from an intercultural point of view, analyzing their impact on students' own personal and professional development, and their limitations. The project was first conceived to better understand international music lessons via creating new social rooms (Busch, 2015) in different dimensions. Afterwards, the data showed that offering those various international and intercultural environments *simultaneously* made a greater impact on sustainable transformations for the students, than letting them experience them one by one in their familiar environments.

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Music for music students: experiences and views on an ever-evolving relationship

Elsyni Papadopoulou, Mitsi Akoyunoglou

Engaging with music becomes a significantly different experience when it is chosen as a field of study or as a professional career path. The present study investigates how students in a department of music studies experience their relationship with music, the pleasure they derive from it, and their perception of their musical self during their academic studies (Schnare et al., 2012). Additionally, it examines the possible experiences that contribute to the enhancement of positive experiences and promote appropriate preparation for their future professional careers (Rose et al., 2021). Starting from the participants' subjective experiences, the research followed a qualitative case study methodology, collecting data from semi-structured interviews conducted with six male and six female students from different years and specializations within the Department of Music Studies during the 2024-2025 academic year. The research was carried out by a student and a professor from the same department, ensuring a more comprehensive view of the students' daily lives and enhancing the study's validity and reliability. The interviews were recorded, transcribed, and analyzed thematically (Braun & Clarke, 2006). The analysis revealed a sense of lack of time for a meaningful, experiential relationship with music beyond what is required by coursework, as well as a lack of enjoyment from certain musical experiences. Furthermore, suggestions were recorded regarding how students could take care of their personal relationship with music during their studies. The students believe that the workload from theoretical and general courses in their music studies has distanced them from enjoyable music-making (Jääskeläinen, 2023), shifting their focus toward the obligation to complete their studies rather than cultivating a deeper relationship with music. In particular, the importance of the teacher-student relationship for shaping a healthy relationship with music (Jääskeläinen & López–Íñiguez, 2022) and the psychological impact of studying or preparing assignments and concerts were highlighted. Through this research, the aim is to raise awareness within the music community —both between teachers and students— of the importance of maintaining and nurturing a personal relationship with music and deriving pleasure from it, especially since, as graduates and above all as future music educators, they are called to teach and inspire students at various educational levels.

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Investigating the experience of two educators as mentors for undergraduate music students: A collaborative autoethnographic study

Maria Chalkiadaki, Maria Zarkada

Supporting early career educators across all disciplines is undoubtedly essential, and many countries have long recognized this need. One effective approach to addressing this issue is the implementation of mentoring programs, where experienced educators serve as mentors to their junior colleagues (Bell-Robertson, 2015; Fernández-Barros et al., 2023; Weidner, 2023). In the field of education in Greece, mentoring was introduced in 2022 through a ministerial decree (Government Gazette 4509/2022). However, in the field of music education, its implementation in practice appears to be insufficient. Identifying this need, the Department of Music Studies of the Ionian University initiated a pilot mentoring program to support students undertaking a six-month teaching practicum in schools and educational institutions as part

of their BA thesis work. This mentoring programme was carried out by two experienced peer mentors with extensive teaching experience.

Following a collaborative autoethnographic methodology (Chang et al., 2013), the present study aims to explore the experiences of the two peer mentors. The research questions guiding this study are: (a) how the personal educational experiences, strengths, and challenges of the two mentors shaped their approach to guiding students in their teaching practicum, and (b) whether and how this experience influenced their personal teaching beliefs and methodologies, as well as the need for potential changes.

The analysis revealed key themes, such as the continuous need for interaction, collaboration, and reflection. The study highlighted the importance of in-depth acquaintance with team members, taking into account their academic and professional backgrounds, and collaboratively documenting their needs. Significant challenges emerged from the diversity within the group, both in terms of age and teaching experience, as well as the fact that the participants conducted their practicum in different educational settings. It became evident that the mentors' guiding role fostered a sense of community among the students and reinforced their sense of effectiveness as emerging music educators. For the mentors, this experience was a journey rich in stimuli, offering new ideas for alternative approaches to collaboration and education. It prompted them to develop new skills and expand their teaching and mentoring methodologies

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SESSION 20: MUSIC, LANGUAGE AND LITERATURE
Saturday, November 1, 2025
17:30-18:30: Room 1 (1st fl.), Department of History and Digital Humanity, Ionian University

Coordinator: *Y. Litos*

Language and music in kindergarten. Application and research.

Aggeliki Konstantakopoulou

The aim of the present study was to investigate the impact of implementing an innovative educational program—based on rhyming verses and songs—on the development of language and musical skills in preschool children. Additionally, the study examined the pedagogical appropriateness and feasibility of applying such a program within the framework of early childhood education. The program was carried out during the 2024–2025 school year in two classes (n=40) of a Full-Day Kindergarten in the region of Attica. It served as an extension of a similar study previously conducted with Grade 1 students (Konstantakopoulou, 2019), with the original educational material adapted to the specific needs and curriculum of the kindergarten level. The design of the program is grounded in the idea that song, as a common component of both language and music, serves as an ideal and authentic text. Through rhyme, rhythm, repetition, and the positive classroom atmosphere it fosters, song can be used as a tool to facilitate the learning of both Language and Music, while also enhancing students' motivation and self-confidence (Iwasaki et al., 2013; Rasinski & Zimmerman, 2013; Walton, 2014). The program's material includes original compositions of short, humorous poems for the letters of the alphabet, set to music in various genres and accompanied by worksheets featuring interdisciplinary activities. Research data, both qualitative and quantitative, were collected through observation checklists, teacher diaries, interviews, content analysis of children's drawings and diagnostic tests assessing phonological awareness (Giannetopoulou & Kirpotin, 2008) and musical audiation (Gordon, 2006). The research findings indicate that the program is pedagogically feasible for

implementation in kindergarten settings and contributes significantly to the enhancement of students' phonological awareness and musical skills. Increased engagement and active participation were observed, along with a strengthening of music education and the development of both intrinsic and extrinsic motivation for learning. The results highlight the importance of integrating music into early childhood education as a means of supporting the holistic development of young learners.

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Music and literature: Studying narrative techniques and methods through Greek songs in high school literature (National Curriculum, 2021)

Katerina Mamouha

The presentation proposes the utilization of Greek songs as a supportive tool in teaching narrative techniques and methods in high school literature courses, according to the National Curriculum (2021).This is a theoretical study which, through its activities, aims at its future application in educational environments. Narrative techniques are defined as the methods an author uses to shape a story. These include the narrator, based on their participation in the story, narrative modes (narration, dialogue, description, commentary, free indirect speech, and monologue), as well as perspective, focus, and timing with narrative pacing. The aim is to understand literary terms through songs, helping students identify, recognize, and comprehend the reasons behind specific choices.

Creative Writing also makes a significant contribution, as through activities based on the National Curriculum, students who have understood the theory proceed to produce original texts. Using selected narrative and dialogue-based songs, they are encouraged to transform genres and experiment with alternating perspectives or focus, while exploring other techniques and methods. As a result, they develop linguistic and critical literacy skills. Furthermore, students become familiar with lyricists and composers, discuss the role and style of music, how lyrics and music interact, and question the creators' choices. Besides, music plays a decisive role in shaping the experience of a song, influencing the reception of the story, style, and emotions through orchestration, rhythm, and melody. Another activity arises from educators encouraging students to search for similar elements in songs they themselves listen to. In this way, they take an active role and acquire skills for conscious selection based on criteria such as personal taste and the presence of narrative techniques and methods. Grounded in pedagogical, narratological, and cultural criteria, the song selection facilitates their use in addressing political and social issues, offering opportunities for moral-philosophical reflection, while they can also be incorporated into the "Expression-Essay" course.

In conclusion, the utilization of Greek songs in high school literature courses enriches the teaching process, as it represents a dynamic tool that connects music with literature, enhancing students' experiential learning and critical thinking.

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"Musical Pedagogics" in "Various Environments": Music teaching and learning in GSME's scientific journal

Josephine Papalamprou, Yiannis Litos

This presentation aims to examine how the scope of the present conference "... how different environments play a role in the co-construction of functions and values of music teaching and learning in family, school and the community" is represented through the articles of the annual scientific journal of the Greek Society for Music Education (GSME), "Musical Pedagogics". "Musical Pedagogics" is one of the very few peer-reviewed scientific journals in Greek language, where original articles and studies from the broader field of Music Pedagogy are published (Papalamprou, 2024). From its first issue (2004) up to the most recent one (2024), the journal counts 22 issues and more than 100 scientific articles. As research on music education is a field that is constantly evolving and expanding (Asmus, 2012), the Greek scholarly articles can serve as a base for both researchers and educators who wish to keep abreast of current developments in their field and come into contact with innovative practices and ideas that they can apply to their field of study and practice. Relevant research in international music education journals highlights the criteria for cataloguing and analysing journals in order to connect music education research with everyday teaching practice (Coffman & Coffman, 2023; Silvey, 2019). To catalogue the journal articles, a database was created in the software "Zotero", where the metadata of each article (title, author(s), abstract, keywords) were recorded. In addition, the articles were classified according to the research methodology followed and their thematic content.To provide a thorough overview of the research objectives and development in alignment with the thematic scope of the conference, a comprehensive content analysis of the journal articles was conducted, incorporating both qualitative and quantitative approaches. Through this work, on the one hand, an organized data source was created that enhances the accessibility of the journal's material for all interested parties, and on the other hand, through the content analysis, an attempt was made to investigate the scientific concerns and progress of the academic research of Greek music educators on the physical, cultural, philosophical, social, technological and digital environments in which music teaching and learning takes place, as reflected in the articles published in the scientific journal of GSME.

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SESSION 21: INFORMAL MUSIC LEARNING
Saturday, November, 1 2025
17:30-18:30: Room 4 (1st fl.), Department of History and Digital Humanity, Ionian University

Coordinator: *M. Tsaliki*

Investigating the integration of informal music learning processes in a group of preschool children in a formal educational setting, as a means of developing rhythmic musical skills in preschoolers

Evi Andrioti

This paper examines the integration of informal music learning processes in a group of preschool children within a formal educational environment, as a means to develop rhythmic musical skills, as well as new communication and collaboration practices and skills during early childhood. Specifically, it examines the spontaneous rhythmic musical behavior of preschool children through research conducted at a private kindergarten in Athens and connects it to the way Lucy Green's informal pedagogical approach enhances the spontaneous and multimodal musical behaviors of young children. The study investigates the developmental progression of rhythmic ability through the Playing by Ear method by Lucy Green. One of the main objectives of this research was to explore the extent to which the Playing by Ear method is suitable for applying informal music learning through auditory-based approaches in formal educational settings for this specific age group.

A qualitative research methodology was applied, utilizing tools and strategies from action research. Specifically, data collection gathered through open/qualitative sources such as participant observation, reflective diary and field notes, independent observations in the form of a diary, field notes, interview and questionnaire with closed questionnaires (formal) - by a 'critical friend', interviews with the children in focus groups, and audio recordings. The validity of the data collected was ensured by the method of "triangulation". Based on the research questions, it was investigated a) to what extent the listening method developed the students' rhythmic ability and b) to what extent it enhanced the students' ability to play music in small groups, without needing the teacher's guidance. The results of the research revealed that a) informal music learning through Lucy Green's Playing by Ear method strengthened children's spontaneous and multimodal musical behaviors at this age, b) it provided an appropriate framework for fostering musical expression among children, c) additionally, It was observed that it helps the development of students' rhythmic ability with the use of musical instruments, as well as their rhythmic ability with motor behavior (Burke, 2018; Purves, 2017). Finally, d) it promotes students' ability to play music in small groups without requiring continuous and direct teachers' guidance, fostering new communication and collaboration practices and skills among them (Campbell, 1995; Allsup, 2003; Green, 2008; Papazachariou-Christoforou, 2023; Andrioti, 2024).

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Examining the musical experimentations/improvisations of a group of children aged 4-6 years: An action research in a private primary school in Greece

Vaia Karasavva, Maria Papazachariou-Christoforou

Children's spontaneous musical engagement is a fluid, multimodal, framed activity deeply embedded in children's everyday lives. Musicking (Small, 1998) has been adopted by Young and Ilari (2019) to reflect children's everyday musical engagement. Literature highlights that exploration, experimentation, and free improvisation constitute a process of discovery and a means of authentic learning, valuable for children (Siljamäki & Kanellopoulos, 2020).

This study investigated the free musical experimentation/improvisation of a group of six kindergarten children (4–6 years) in a private kindergarten in Greece, focusing on how children approached and interpreted these activities. The research questions were:

How do children approach free experimentation/improvisation, and what strategies do they use?

How do they interact with each other during these activities?

A qualitative action research study was conducted, with the main researcher being the music educator, across three cycles of instructional scenarios lasting three months. Drawing from Lev Vygotsky's theory and the Reggio Emilia approach, the design of the sessions was based on learning environment and available materials, which served as stimuli for children's musical exploration and improvisation.

A major challenge was creating environments rich in stimuli that encouraged active participation, free interaction and self-expression. Activities took place in the school's yard, the forest, and the classroom. Each cycle's design was revised according to observations and challenges arising from the previous one.

Data collected through observations (including video recordings), informal discussions with children, and the researcher's reflective journal and analyzed using thematic analysis. The findings showed that children approached musical improvisation through various techniques—including imitation, experimentation, intuitive and impulsive engagement, and observation—and interacted in complex ways, underscoring the social nature of musical improvisation.

Natural elements (stones, wood, leaves, water) and materials from the schoolyard (barrels, logs) offered limitless opportunities for exploration and creativity. Through authentic experiences and interactions—such as sensory perception, free exploration, and movement—children explored sound in depth (Dartsch, 2024).

The results indicate that outdoor environments and natural materials can strongly promote musical experimentation and improvisation. The study highlights a flexible and open pedagogical stance by the educator is essential—who actively observes, listens, and responds to children's evolving expressions.

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Listening to music at school beyond the learning process: Can we trigger The Mozart effect?

Maria Tsaliki

Listening to music can accompany many daily activities or take place as a stand-alone activity. Children, adolescents and adults listen to music every day in a variety of contexts, either involuntarily or voluntarily. In the school setting, students are rarely given the opportunity to listen to music outside of class. Listening to music in school is often used as an aid to achieve instructional objectives of a course or in the process of learning music. Many scientific studies have shown that listening to music can enhance an individual's cognitive functions, the most widely discussed being that of Raucher, Shaw, Levine and Ky (1993) which highlighted the "Mozart Effect". The 'Mozart Effect' initially involved the improvement of participants' spatial ability after listening to a Mozart sonata and went on to describe any beneficial effect that listening

to music (mainly classical) can have on an individual's cognitive functions. The study by Raucher et al (1993) sparked a lot of research that tried to either replicate it, refute it or discover the mechanisms that might be causing it. Subsequent research has pointed to the emotional response that the musical stimulus elicits in the individual as the most important factor in the effect that listening to music seems to have on an individual's cognitive functions (Schellenberg et al, 2007). Research in the field has been extended to other cognitive and perceptual functions in addition to spatial ability (Carr & Rickard, 2016) and has been conducted in a variety of population samples regarding age and culture (Ivanov & Geake, 2003; Schellenberg & Hallam, 2006). In this presentation, a literature review of relevant studies in samples including children and adolescents of formal education will be presented. Through the findings that will be presented, our study aims to answer whether and under what conditions the possibility of triggering a 'Mozart effect' in the broader sense of a beneficial effect of music listening on students' cognitive functions is confirmed, which specific functions it may involve, and which features of the music are likely to mediate the desired effect. Based on the findings of the above literature review, suggestions for good practice regarding the use of music listening in the school setting for non-instructional purposes will also be presented.

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SESSION 22: MUSIC EDUCATION FROM KINDERGARTEN TO ELEMENTARY
Saturday, November 1, 2025
17:30-18:30: Room 5 (1st fl.), Department of History and Digital Humanity, Ionian University

Coordinator: *E. Nikolaou*

Meaningful musical experiences in early childhood education: Cultivating creativity through the strategic informal approach

Christina Charalambidou

Music education plays a crucial role in cognitive, emotional, and social development, yet many early childhood educators hesitate to incorporate it into their teaching. This reluctance often stems from limited musical training, low self-confidence, and insufficient support, resulting in fewer meaningful musical experiences—such as movement, listening, performing, improvising, and composing—within early learning environments. To address this gap, this study investigates the Strategic Informal Approach (SIA), a pedagogical framework grounded in Mitchel Resnick's (2007) *Creative Learning Spiral* and guided by Design-Based Research (DbR). The intervention was implemented in a university-based early childhood teacher preparation course and emphasized collaborative music-making and experiential learning to foster both musical and pedagogical development.

The study engaged 12 early childhood preservice teachers over a 13-week period, structured into three iterative design cycles. Each cycle involved phases of planning, implementation, reflection, and redesign. Data were gathered through multiple qualitative sources, including reflective journals, semi-structured interviews, classroom observations, video recordings, and participant-created artifacts. This cyclical structure enabled the instructor-researcher to adapt instruction in real time based on participant feedback and classroom dynamics.

Thematic analysis (Braun & Clarke, 2012) was used to code and synthesize the data, supported by triangulation to ensure depth and credibility. Analysis was guided by three units: (1) preservice teacher learning and reflection, (2) instructor-researcher development, and (3) the evolution of the SIA model in practice.

Findings show that immersive, constructionist music experiences significantly enhanced participants' confidence, agency, and appreciation for music's role in holistic child development. Participants engaged in improvisation, peer collaboration, and reflective practice—hallmarks of inclusive and meaningful music education.

This study underscores the potential of iterative, participatory pedagogies to transform teacher preparation. It suggests that with responsive, hands-on environments, preservice educators can be empowered to integrate music with confidence and creativity in early childhood settings

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Designing "open approaches" of encouraging music improvisation: An action research in a Greek kindergarten school

Katerina Adamopoulou

Considering current trends in research of music pedagogy, improvisation seems to be an exceptional musical "act" of learning music, embracing characteristics of informal learning practices (Wright, R. & Kanellopoulos, P. A. 2010). This study intended to investigate young children's improvisations when applying "open approaches" of teaching improvisation. Open approaches of teaching – learning improvisation stress the importance of the "act" of music placing the student in the centre of the learning process. It encourages music experimentation and exploration, group collaboration (Sawyer, 2014), as well as learning through the process of enculturation as an exercise of autonomy and freedom. Moreover, it emphasises the active role of the teacher and the scaffolding process (Sangiorgio, 2015). Throughout the study, I aimed to answer the following questions: 1) How do children interact with each other? 2) What factors influence the formation of children's improvisations? and 3) How does the teacher's role support the "open approaches" of improvisation?

The present study was conducted using action research to investigate the pathways children followed during their improvisations through a circular-spiral process. The study took place in a private kindergarten in Greece. A group of seven 5–6 year-old children participated in the study for three months. The survey data were analyzed through thematic analysis based on Braun & Clark (2012). Data were encoded to interpret them collectively and in-depth, giving my own meaning as a researcher. From the process of the coding analysis, three thematic units emerged. This paper will specifically delve into the third thematic analysis which is the design of "open approaches" to encourage children's improvisations. Four stages were designed such as: a) *preparatory stage*, b) *free and guided exploration*, c) *formation of improvisation* and d) *presentations of planned improvisations* in class. The research revealed the function of improvisation as a democratic social practice in which the group shared beliefs, ideas and emotions through music. Sharing common meanings through their improvisations, children expressed themselves freely and autonomously within a peer-directed and self-directed learning environment. Moreover, the research suggests strategic steps for music educators to follow in order to encourage improvisation activities with children and to rethink improvisation as a social practice of interaction and freedom of choice.

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Teaching basic syntactic concepts to 5th grade Greek students through an interartistic and interdisciplinary approach

Dimitris Theodorakopoulos, Eirini Nikolaou, Alexandra Galani

The purpose of the study was to investigate Greek students' attitudes towards activities which were created and aimed to enhance their understanding of the fundamental syntactic rules (in relation to i.e., the subject/object) in Greek. The students engaged in writing lyrics, composing songs, visual and dramatic expression as well as language exercises. The design of the activities was based on: i) experiential learning, during which students can "take initiative, make decisions and be accountable for results." (Bartle, 2015: 2), ii) an interartistic approach, aiming to bring the arts "into a creative dialogue" (Dionysiou, 2025: 257) in which music plays a primary role and iii) an interdisciplinary approach (Chrysostomou, 2005) in which the arts are incorporated into language teaching. Words in a song, which are accompanied by rhythm and music, seem to be stamped on students' memory more effectively, something which explains why one can remember and recall a song -rather than a plain text- more easily (Engh, 2013; Schön, et al., 2008). Besides music, we incorporated visual arts into our study, allowing the students to present themselves not only through painting in alternative ways - i.e., as subjects - but also through dramatic expression via role-playing.The sample consisted of fourteen (N=14) 5th grade students from a primary school in the Prefecture of Thesprotia. The activities were implemented over 10 teaching hours in a 2-week period. Data were collected through participatory observation, diary notes and open-ended questionnaires which were distributed to the students. The qualitative data was analysed through content analysis. According to the general findings, the students reported that the activities enable them to understand the syntactic concepts, as they had the opportunity to approach them in an experiential way and to realise that they use them in their everyday life. Furthermore, they responded positively in relation to all activities, while they expressed their opinions on the ones they considered challenging and enjoyable as well as on those which evoked positive emotions. Finally, it was found that they collaborated very well with their peers and had opportunities to enhance their creativity.

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SESSION 23: Pecha Kucha
Sunday, November 2, 2025
13:30-14:30: Amphitheater, Ιόνιος Ακαδημία

Coordinator: *M. Akoyunoglou*

Exploring individual and collective experiences of members of adult choral ensembles

Despoina Aristeidou, Mariefi Vlataki, Niki Vlachaki, Zacharias Zahoulis, Eleftheria Thani, Vasilis Lekkas, Helen Leonida, Margarita Xanthakis, Maria Petaniti, Maria Sakka, Michalis Spyridakis, Sotiris Sotiriou, Katerina Tsolakidou, Eirini Fountoulaki

Participation in a choir, either as a choir member or as a conductor, comes with benefits, such as social engagement, musical interaction, artistic expression and a sense of fulfillment (Boswell, 2022; Jansson & Balsness, 2021; Jansson et al., 2021; Robens et al., 2024). The purpose of this paper is to collectively explore the functions, roles and subjective experiences of participation in university choirs and community adult choirs, of choristers and conductors in Greece. The research question sought to be answered is how participation in university and adult choirs affects personal development, social cohesion and emotional well-being, and how the role of the conductor in enhancing these experiences is reflected. Qualitative methodology was utilized with a case study design with a total sample of 28 participants, namely 10 student members (6 female and 4 male) of university choirs, 10 adult members (9 female and 1 male) of community choirs, and 8 adult choir conductors (5 female and 3 male), from various places of Greece. Individual interviews were conducted which were analysed inductively. The thematic categories that emerged from three smaller separate studies covered a wide range of experiences of the participants, namely conductors, adult choristers and university student choristers, attempting to capture the imprint of participation on personal development, social interaction and sense of well-being. The thematic categories analyse the motivations, challenges and benefits as experienced by choir members of different age groups. Students and adult choir participants appear to be motivated by artistic expression, personal growth and communication, find emotional relief and develop strong social bonds with the group. The role of the choir conductor emerges as a central theme, with conductors not only guiding music instruction, but also promoting group cohesion and personal development of participants. In any capacity of choir involvement, participation has been shown to significantly enhance emotional well-being, reduce stress, and build a sense of community (Bartleet et al., 2022; Robens et al., 2024). This holistic approach to the phenomenon under study has allowed the transformative power of choral music to emerge, both for the individuals involved and the wider community they shape.

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SESSION 24: LOOKING INTO THE FUTURE
Sunday, November 2, 2025
14:10-15:00: Amphitheater, Ionian Akademy

Coordinator: *E. Perakaki*

Exploring children's emerging creative expression in their free musical play

Konstantina Dogani

Children's musical activity in free play in the kindergarten occurs spontaneously and is internally motivated. Sometimes, a stimulus left by the kindergarten teacher can be a reason for emergent musical action, encouraging children's spontaneous participation and experimentation (Edwards et al., 2011). In free play, children, as they improvise or interact with one another and they express their interests, ideas, experiences, and feelings through sounds or words (Dogani, 2024). The present research focused on preschool children's interests as they emerge spontaneously in their free musical play in the classroom, due to the existence of a musical instrument as a stimulus. The children's experience was captured mainly through non-participatory observation that followed their creative activity, at moments when they chose to spontaneously engage in musical play (Cohen et al., 2018). The observation was reinforced with descriptive field notes and video recordings. The musical artefacts created by the children were collected, while individual discussions were held in the form of interviews, with open-ended questions regarding the experience and content of the musical play. The thematic analysis that followed was based on a narrative description of the critical events that emerged from the observation. The analysis highlighted children's creativity in integrating their interests into the musical play. They explored ways of producing sound with variations in speed, duration, individually or with other children. They sought original and playful forms of communication and connection between them, improvising with music and movement. They created original games by integrating the musical instrument/stimulus into them. The analysis showed that free musical play has a dual and pivotal importance for the child. It functions as the means and the goal at the same time. Within it, the child creates music, controlling the choices and its development, while the flow of musical expression evolves effortlessly, because it happens within play. The importance of the educators' observation of the child's spontaneous musical creations developed in play is underlined in order to distinguish and strengthen them.

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For a world-centered view of emotions in music education

Theocharis Raptis

This paper aims to critically examine fundamental theories and practices in music education, while also proposing an alternative direction based on Gert Biesta's world-centered view of education (Laes et al., 2025; Biesta, 2022; 2018). Biesta identifies two primary dangers in music and arts education. The first concerns the potential loss of art within arts education, as efforts often prioritize other subjects and music can become a tool to improve language or mathematics, or to enhance cognitive or social skills. The second danger is related to the so-called 'expressivism', according to which the sole aim of music education is the self-expression of the student, often overlooking the broader educational context; the student's role dominates, (according to the principle "the customer is always right"), with the result that education could disappear from music education.

Biesta's reflections could find a relevant application in efforts—often at the level of declarations and intentions—to use music as a tool for children's emotional empowerment. On one hand, music may be reduced to skill-acquisition tool (social-emotional skills), while on the other, music lessons may become spaces solely for emotional expression, often

accompanied by the teachers' embarrassment about what is expressed. Drawing from Biesta's proposal for a world-centered education, we will outline basic principles that allow individuals to engage with their emotions while remaining grounded in the world, without becoming the center of the world. This approach envisions music education as a space where students learn to become subjects, balancing their desires with the realities of the world in a thoughtful and mature manner. Although challenging, this is an essential endeavor.

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ROUND TABLE 1: THE PHILHARMONIC SOCIETIES OF CORFU
Friday, October 31, 2025
17:30-18:30: Amphitheater, Ionian Akademy

Coordinators: *Z. Dionyssiou &Th. Raptis*

The Philharmonic Societies of Corfu as educational and cultural institution

Zoe Dionyssiou, Theocharis Raptis, Socratis Anthis, Konstantinos Zervopoulos, Michalis Michalopoulos, Spyridon Prosoparis

The bands of the Philharmonic Societies represent a cornerstone of musical culture on the island of Corfu. They mainly consist of wind and percussion instruments; however the Philharmonic Societies usually undertake a much broader musical activity that includes choirs, string instruments, piano, theory lessons, etc. They have a remarkable duration over time, with the first Philharmonic Society being founded in Corfu in 1840. The wider participation of people involved in them is also impressive, with resonance throughout the island of Corfu. Today, there are 16 active Philharmonic Societies on the island, including hundreds of members spanning all age groups (Καρδάμης, 2019).

Given that Philharmonic Societies have played—and continue to play—a vital role in the musical education of the country, this Round Table will bring together conductors representing four philharmonic bands from the island of Corfu. The discussion will address key issues related to the operation of the Wind Bands and Philharmonic Societies, which may be of great interest to many music educators across the country. Topics will include: How is music taught within Philharmonic Societies? How do they manage to provide free music education without fees? How do they choose music teachers? Is being a good musician enough to make someone a good teacher? Furthermore, how does a long-standing tradition of discipline and hierarchy in musical training align with the needs of today's students and modern pedagogical principles? What does it mean for a student to feel part of a larger musical community? And finally, what keeps members of a Philharmonic Wind Band united despite differences in age, education, professional involvement in music, and other factors? (Dubois et al., 2013· Powell et al., 2017· Goodrich, 2019).

At this round table we will have the pleasure and honor to talk with the conductors from four Philharmonic Bands of Corfu: from the Corfu Philharmonic Society (founder. 1840), the Mantzaros Philharmonic Society (founded in 1890), the Corfu Philharmonic Society “Spyros Samaras” (founded in 1958) and the Corfu Philharmonic Association “Kapodistrias” (founded in 1980).

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ROUND TABLE 2: MUSIC SCHOOLS
Saturday, November 1, 2025
10:30-11:30: Amphitheater 2, Department of History and Digital Humanity, Ionian University

Coordinator: *A. Koliadi-Tiliakou*

Music Schools and Innovations in Curricula: A Critical Approach and Perspectives

Vasiliki Zepatou, Konstantinos Kerasovitis, Anastasia Stavroulaki, Spyros Siasos, Anthoula Koliadi-Tiliakou, Πολυξένη Τσέλιγκα

This Roundtable is related to the objectives of the Conference regarding different environments as factors in the co-construction of music learning values. The discussion focuses on the philosophy of the Music Schools (MS) institution as an educational framework that ensures the balanced co-existence of music and general education, forming multidimensional learning environments. Simultaneusly, it is part of the "Curricula and Critical Approach" axis, focusing on the structure, challenges, creative aspects and innovations of the Curricula in MS of Greece and the possibilities for reform. Through a fruitful dialogue among teachers/researchers working in MS, it is attempted to highlight important characteristics of the institution, explore contemporary pedagogical approaches for enhancing students' artistic expression and formulate viable proposals for Curricula's functionality and enrichment. Moreover, an interaction among the presenters is attempted, as there is a 'common ground' between different Curricula, and therefore this interaction and osmosis can lead to a more innovative, multi-dimensional and creative implementation.

The first contribution refers to the concept of "multi-modal" artistic expression and its manifestations in the institution of MS as an innovative element that promotes the creative collaboration of music with other arts, discussing its realization within school and subject contexts and highlighting various multi-artistic works and events.

The second presentation focuses on Music Ensembles' position in Curricula, their challenges and prospects for their development and proposals for sustainability and enhancement of their educational value.

The third presentation refers to the existing Curriculum in Music Theory, which offers a comprehensive approach to music education, but needs modernization to meet contemporary pedagogical requirements.

The next presentation focuses on the transmission of elements of traditional culture to students in MS today through the triptych of Greek traditional music lessons (theory and practice), the traditional instrument taught in most schools (tambouras) and Greek traditional dance lessons.

The fifth presentation refers to the Curriculum of Compulsory and Optional Piano as a "legacy" of diverse ideas and practices, but also to the prospects of a sustainable implementation according to piano teachers' and students' views.

The last presentation, given the absence of a Curriculum for the accordion in MS and facing the challenge of developing one from scratch, puts the content at the centre of reflection, in the light of the philosophical background that dictates the respective choices made in each case, containing pedagogical, cultural, moral, ethical, aesthetic, social, political and self-referential justifications that constantly reshape the parameters of the teaching-learning diptych.

Therefore, as a broad music education requires diverse educational environments and multiple musical experiences, MS inherently carry the dynamics of a unique extraversion and diffusion (Tsimpouri & Koliadi-Tiliakou, 2024), contribute to the formation of a musical culture and identity (Theologos, 2021), affect school-family relations (Siasos, 2019), while the examination of past "elements" and the present-day experience of MS can lead to the future without "erasing pieces" of vital importance (Zepatou, 2021). The presenters put to dialogue diverse aspects and issues as a basis for the sustainable upgrading of Curricula, highlighting multiple possibilities for musical interactions with sensitivity, aesthetics and meaning.

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ROUND TABLE 3: ΜΟΥΣΙΚΑ ΣΧΟΛΕΙΑ ΚΑΙ ΔΙΔΑΣΚΑΛΙΑ ΤΟΥ ΠΙΑΝΟΥ
Saturday 1 November 2025
16:00-17:00: Amphitheater 2, Department of History and Digital Humanity, Ionian University

Coordinator: *E. Tsiouka*

Creativity and interdisciplinary in piano teaching in music high schools based on piano works by Greek composers

Evangelia P. Tsiouka, Anna Bampali, Eugenia Psaroudaki
Vassiliki Ntrigkogia, Vasiliki Kakagianni

This roundtable discusses Creativity and Interdisciplinary in Piano Teaching in Music High Schools. The piano repertoire becomes the aphormisis for a holistic approach to teaching on a weekly basis, following student-centered teaching practice, utilizing the student's inclinations, interests and skills, aiming for discovery in learning, along with learning musical works to develop their repertoire. Piano teaching constitutes the central axis of learning for the student, combining various fields of knowledge, following the principles of inclusion in education. Through the discussion of the works of Greek composers for piano for students at "Levels" 1 to 6, their role as part of the Curriculum in Music High Schools is highlighted. The discussion falls under the axes of "Curriculums and Critical Approach" and "Interdisciplinary Approaches to Music Education" and focuses on the utilization of these musical works in piano teaching in Music High Schools, developing creative dialogue within the educational community, with the aim of highlighting various pedagogical directions, encouraging students and teachers to discover alternative teaching aspects and modern compositional forms, in order to enrich piano teaching in Music High Schools.

Eugenia Psaroudaki refers to a cross-thematic teaching intervention in the piano lesson, (Bampali, 2016) based on the "44 children's pieces on traditional dances" by Yannis Konstantinidis, (Fitika, 2007) describing and understanding in depth the experience and perceptions of the participating students and teachers.

Vasiliki Ntrigogia presents a teaching scenario based on experiential learning and creativity (IEP, 2023) for piano teaching, based on the traditional folk song of Kastelorizo "'Efke me to mantili mou" and the piano piece of the same name by Yannis Konstantinidis from "44 children's pieces based on traditional dances", (Sakallieros, 2010) according to the principles of the flipped classroom, the use of ICT and the interdisciplinary teaching approach (Papazaris, 1991).

Anna Bambali refers to the pedagogical utilization of the piano pieces "Greek Dances" by Georgios Kazassoglou in piano teaching and the musical dialogue between Western-European Music Theory and Traditional Music Theory, aiming for creative teaching and learning (Bampali, 2015).

Evangelia Tsiouka refers to two school cultural projects that run at the Music High School of Larissa, during the school years 2023-24 and 2024-25, entitled "Greek Composers of Art Music" (IEP, 2015) and "Getting to Know the 13 Lilliputians of Joseph Valette", (Giannakopoulou, 2020) respectively.

Finally, Vasiliki Kakagianni presents two teaching proposals based on the piano repertoire of Greek Composers of the 21st century, (Giannakopoulou, 2020) based on scores of modern musical notation, (Rammou, 2021) utilizing the teaching methodology of musical listening, embodied experiences, informal learning and improvisation. (Liatsou, 2016).

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WORKSHOP 1:
Saturday, November 1, 2025
09:30-10:30: Room 5 (1st fl.), Department of History and Digital Humanity, Ionian University

Implementing Edwin Gordon's Music Learning Theory in the Greek Educational Context

Maria Papazachariou - Christoforou, Elisavet Perakaki

Edwin Gordon's Music Learning Theory provides an innovative tool in music education, focusing on the development of musicality through hands-on processes. It includes the explanation of when, why, and how individuals learn music and builds on the concepts of musical aptitude and audiation to provide information and practice on the stages of musical development (Gordon, 1999, 2011, 2013). Music Learning Theory draws on the theoretical framework of educational psychology, in particular the theories of Robert Gagne and Jerome Bruner, as well as theories related to language development, as it can be seen that music learning follows a similar path to language development (Gordon, 2011). Based on the framework provided by Music Learning Theory, music educators can design and implement the most appropriate interventions for the musical development of individuals of all ages, following the spiral model of learning and creating the optimal learning environment in which each individual is supported to progress in their deepening and understanding of music. Music Learning Theory can be integrated into different learning contexts and age groups, such as general music education, learning to play a musical instrument, musical ensembles such as choirs, orchestras, or bands, etc. (Gordon, 2013).

The aim of this workshop is to present the fundamental principles of the theory and propose practical ways of applying it to the Greek educational setting, incorporating elements of Greek music. It will begin with a brief presentation of the Theory, explaining the concept of audiation and the stages that music learning should follow, with particular emphasis on how the Theory can be adapted to the Greek educational and cultural context. Participants will take part in practical activities to put the theory into practice.

Through listening and movement activities, they will explore rhythms and melodies based on the richness of Greek music. They will also take part in improvisation activities, creating melodic and rhythmic patterns found in Greek music. Through these experiences, they will understand how the use of familiar musical elements can enhance the development of students' listening skills and connection to music.

The workshop is aimed at music teachers and anyone interested in Music Learning Theory as a practical, creative and culturally informed process.

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WORKSHOP 2:
Saturday, November, 2 2025
09:30-10:30: Conference Room, Department of History and Digital Humanity, Ionian University

The 'International Network for Sound in Education' in the classroom and in practice

Dimitris Sarris

The workshop will present the basic tools that the teacher has today to utilize Education focuses on sound in the classroom and his school. This "Sound Education" stems from contemporary Sound Studies all over the world. In our country, the first steps were taken at the beginning of the century both in Public Education and in academic research and teaching. At the same time, sound studies enriched and infused with new ideas in the textbooks and the material available to the teacher. The approach to the music lesson is holistic in terms of the phenomenon of sound, resulting in an increase in the effectiveness of the lesson and the degree of achievement of educational goals. The teacher can organize sound and acoustic activities with a positive impact on school life. By strengthening auditory and listening skills, students will benefit in many ways, in their quality of life, in everyday life inside and outside school, and in learning. Contemporary developments that include the possibilities of creating national and international thematic educational networks, the possibilities of national and international inter-school work, as well as the international networking of teachers and researchers at all educational levels, have led in recent years to the creation of an International Network for Sound in Education (INSE), which contributes to the support of teachers who want to introduce sound into their lessons. In the one hour that we have at our disposal in the workshop, participants will see and hear how they can utilize this know-how using the internet. They will participate in on-site experiential activities for sound in education, concerning kindergarten, elementary school, middle school and high school. Finally, they will understand how to utilize this potential according to their own needs, in their classroom and school.

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WORKSHOP 3:
Saturday, November 1, 2025
10:30-11:30: Room 6 (1st fl.), Department of History and Digital Humanity, Ionian University

Experiencing Turkish Longa through listening and movement: World Music Pedagogy in practice

Sezen Özeke, Hatice Çeliktaş, Ilke Uysal, Beril Boyaci Özer, Nazli Furat, Asli Koralp

Listening is central to musical engagement, fostering deeper understanding through repetition and active participation. As Patricia Shehan Campbell (2005) emphasizes in her *World Music Pedagogy* (WMP) approach, listening forms the foundation of all musical experiences, allowing learners to internalize essential musical elements. This process not only develops musical skills but also nurtures intercultural awareness and supports Christopher Small's (1999) theory of *musicking* through participation.

Folk and art music traditions are integral to Anatolian culture, accompanying individuals throughout daily life. This workshop offers an experiential exploration of Turkish music through the five dimensions of WMP, focusing on *Longa*—

a distinctive instrumental genre that became part of Turkish Art Music in the 19th century through cultural exchange and has remained significant. By integrating listening, movement, improvisation, and cultural context, the session provides a holistic music learning experience. Additionally, participants will explore regional dance patterns, such as Horon and Halay, engaging with the unique rhythms and movements that define Turkey's diverse musical landscape.

Echoing Campbell's (2023) assertion that listening is an active process engaging cultural, emotional, and structural components of music, this workshop encourages participants to actively listen to and interact with Turkish instrumental music. Participants will engage with selected Longa pieces through body percussion, rhythmic exercises, and movement, exploring its form and cultural significance. Improvisation and collaborative activities will further deepen their understanding of Longa as an expressive musical form, fostering cultural reflection and interaction.

Workshop Objectives:

- Actively listen to and analyze musical elements such as form, rhythm, and melody.
- Develop knowledge of music history and culture, enriching appreciation for diverse traditions.
- Learn about and through Turkish music via movement, dance, listening, performing, and improvisation.
- Introduce participants to Turkey's art music culture through hands-on activities.
- Explore the rhythmic structures and cultural significance of Turkish dances.
- Provide tools and techniques for teaching Turkish music in educational settings.

Summary of Activities:

In the initial phase, participants *attentively* listen to selected Longa compositions, identifying recurring patterns, phrasing, and rhythmic/melodic cycles. Through e*ngaged listening,* body percussion, movement, and guided exercises, they internalize Longa's form and style, with a brief introduction clarifying its cyclical nature.

The *enactive listening* dimension of WMP encourages active participation through rhythmic accompaniment and group improvisation, fostering musical interaction. In the *creative* phase, participants experiment with movement and dance, drawing inspiration from Turkish and Balkan traditions to develop a dynamic, collaborative understanding of Longa.

Finally, in the *Integrating World Music* dimension, the workshop explores Longa's historical significance, its role in Turkish musical traditions, and its contemporary transformations. Participants reflect on rhythmic patterns and movement traditions from their own cultural backgrounds, broadening their perspectives on musical diversity.

This highly interactive session combines listening activities, movement, and visual materials to deepen understanding of Longa while promoting cultural reflection and intercultural appreciation. By integrating the five dimensions of WMP, the workshop embodies an approach that aligns traditional musical heritage with modern pedagogical practices to inspire both personal and professional growth.

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WORKSHOP 4:
Saturday 1 November 2025
10:30-11:30: Conference Room, Department of History and Digital Humanity, Ionian University

Improvisation and identity: Exploring Cypriot "Tsiattisma(n)" in changing educational landscapes

Elena Papageorgiou, Kiriakos Markoullis

Traditional music as a vital component of cultural heritage, connects generations through shared identity and history. In Cyprus, tsiattisman (τσιάττισμαν) is a distinctive singing musical tradition that reflects the linguistic richness and creative spirit of the island. This workshop introduces participants to the art of tsiattisman, fostering an appreciation for Cypriot traditional music, while promoting creativity and self-expression. Tsiattisman is a form of improvised, dialogic singing rooted in oral traditions. Typically performed in pairs or groups, it involves the spontaneous exchange of rhyming verses, often in a competitive (Tterlikkas, 2008) or playful manner. Tsiattismata or tsiattista, which in their simple form consist of two rhyming fifteen-syllable verses (Demetriou, 2015), are characterized by humor, linguistic dexterity, and rhythmic precision, while they draw inspiration from themes of daily life, social commentary, or entertainment. The melodic simplicity and the distinct rhythmic patterns support the improvisational nature of the performance, encouraging real-time collaboration and creativity. Beyond its entertainment value, tsiattisman preserves elements of the Cypriot dialect, providing insight into the island's cultural and linguistic history. This tradition serves as a form of oral storytelling and a medium for transmitting cultural values across generations.

The workshop is around a humourous story about a group of goblin creatures (Kalikantzaroi) based on cypriot folklore through watching videos of tsiattisman performances, and exploring the traditional occasions where they are performed, such as family gatherings, weddings, and festivals. Participants also learn about the instruments land lute, violin, tampoutsia, pithkiavlin that are invlolved into the tsiattisman, with live demonstrations by the two presenters. Also, interactive activities help participants discover the two fundamental rules of tsiattisman improvisational processes. They will learn songs and, in groups, create their own tsiattisman inspired by daily life. By emphasizing improvisation, creative thinking, and collaboration, the workshop demonstrates how tsiattisman can be integrated into contemporary music education, empowering diverse voices and adapting to changing educational landscapes. This ensures the music tradition's continued relevance for future generations.

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WORKSHOP 5:
Saturday, November 1, 2025
15:00-16:00: Room 6 (1st fl.), Department of History and Digital Humanity, Ionian University

Earth's voice : Connecting with nature through voice exploration.

Zografenia Peklari-Mei

Objective: Participants will have the opportunity to explore their voice through experiential exercises, combining breath and sound with natural elements. They will discover the power of vocal rituals and traditions, with the goal of enhancing environmental awareness.

Workshop Structure:

1. Welcoming & Introduction (10' minutes)

Brief introduction of the facilitator and participants.

Presentation of the workshop's objective: How the voice can become a tool for connecting with nature, promoting environmental awareness, inner empowerment, and cultivating well-being.

Introduction to vocal rituals: Examples from tribes and cultures that use singing and sound for healing and transformation (e.g., Native American traditions, African tribes, shamanic practices).

2. Vocal & Physical Warm-Up: The Elements of Nature (15' minutes)

Combining connection with nature through voice and movement:

Air (Breath):

Mindful breathing exercises. Imagining our breath as the wind, cleansing and rejuvenating.

Earth (Humming):

Soft humming on exhalation, feeling the vibration in our body, like the earth pulsating.

Water (Vocal Fluidity):

Vocal exercises with "oo" and "aa" sounds, letting the voice flow like water in a stream.

Fire (Expression & Power):

Using sounds with intensity and dynamics, like the exclamation "ha!".

3. Activity: Vocal Ritual for the Earth (20' minutes)

Setting an Intention:

Each participant silently sets an intention for the earth, e.g., healing, protection, regeneration.

Creating a Collective Chant:

Using simple words or sounds connected with the elements of nature, the group creates a repetitive chant (either a couplet or a quatrain).

Performing the Ritual:

By improvisationally blending all the sounds from the warm-up (air, earth, water, fire), we create a soundscape upon which we sing the repetitive chant.

The ritual emphasizes the feeling of unity and collective strength, akin to tribes singing together to bring change.

4. Closing & Feedback (15' minutes)

Sharing Circle:

We form a circle and give each participant time to share thoughts, feelings, or images that emerged during the ritual. There might also be a large piece of paper where participants can draw what they experienced.

Connecting to Daily Life:

Discussing how this practice can become a way to use their voice as a tool for personal empowerment and reconnection with nature in everyday life.

What Participants Will Gain:

Personal Experience: Developing new ways of using the voice for relaxation, empowerment, and connection with both the human and non-human environment.

Experiential Understanding: Deepening awareness of the power of vocal rituals and their importance in fostering sensitivity and empathy toward nature.

Collective Participation: Experience of collective creation and strengthening the sense of "belonging" through vocal expression. A feeling of unity.

Practical Tools: Simple and immediately applicable techniques that can be used on a personal level.

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WORKSHOP 6:
Saturday 1 November 2025
16:00-17:00: Room 5 (1st fl.), Department of History and Digital Humanity, Ionian University

'Ready or not, here I come …' – Introducing the new TEAM learning outcomes for music teacher education in Europe

Thomas De Baets

One of the deliverables of the Erasmus+ Teacher Academy 'Teacher Education Academy for Music' (*TEAM*, 2023-2026, https://teacher-academy-music.eu) is to develop data-based European-wide 'TEAM Learning Outcomes for Music Teacher Education'. These Learning Outcomes (LOs) are intended for future generalist as well as specialist music teachers, in primary and secondary schools throughout Europe, in an international diversity of teaching and learning environments.

The 2006-2009 EU 'Music Education Network' project (*meNET*) published *Learning Outcomes for Specialist Music Teachers* and, in 2013, the European Association for Music in Schools (EAS) also published a complementary set of LOs for generalists (Hennessy et al., 2009 & 2013). Originally formulated in both German and English, and officially translated into 5 other languages, the LOs have proven to be valuable instruments for quality assurance in higher education. It was never the intention to standardise teacher education: the LOs were intended to form a basis for ongoing discussion, in an open-ended developmental process.

In this rapidly changing world, working group 6 (https://teacher-academy-music.eu/WP-6) in *TEAM* has now revised and updated the existing LOs, with the ambition of formulating future-proof LOs by including societal challenges such as sustainability and democratic education, as well as 'emergent themes' derived from analysing national, regional, local and institutional sets of LOs (De Baets et al., 2025). These constitute: diversity and inclusion, practitioner research and professional development, global (artistic) citizenship, interdisciplinarity, collaborations, and digitisation. By formulating and disseminating the new LOs we hope to have a long-term impact on the transformation of music teacher education; for initial teacher education as well as continuous lifelong learning programmes.

In this dissemination workshop (1) I will introduce the new (draft) set of TEAM LOs and the process by which they were formulated, (2) participants will be asked to give detailed feedback on the LOs, in the interactive form of a world café, and (3) we will end with a plenary moment in which we share feedback from the small group discussions. As the final LOs have not yet been fully finalised and published by the conference in November 2025, participants of the workshop will still be able to influence the final wording and form.

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WORKSHOP 7:
Saturday, November 1, 2025
16:00-17:00: Room 6 (1st fl.), Department of History and Digital Humanity, Ionian University

Rhythm, body, and movement: experiential workshop

Konstantinos Dimitriou

This workshop focuses on the dynamic relationship between rhythm, bodily movement, and percussion through an experiential approach. It is well known that rhythm is a fundamental element of human expression and communication.

Rhythm plays a crucial role in the educational process, as it is directly linked to free expression, creativity, and collaboration. For educators, understanding and utilizing rhythm can serve as a powerful tool that enhances the learning experience and encourages student participation. Through rhythmic activities, educators can cultivate concentration, self-expression, and social interaction, creating an environment where learning becomes more experiential and meaningful. Additionally, engaging with rhythm supports the development of emotional intelligence, allowing students to express themselves freely, manage their emotions, and build trusting relationships within the group.

Through practical exercises, participants will experiment with rhythmic patterns, improvisations, and movement activities that combine music with bodily expression. They will explore how rhythm influences the way we perceive our bodies, movement in space, and connection with others. The exercises include body percussion, coordinated movement, the use of percussion instruments, and collective improvisations, aiming to develop rhythmic awareness and creative interaction.

No prior experience is required, as the emphasis is placed on experiential learning and participatory exploration of rhythm's possibilities. Through this process, participants will discover the role of rhythm as a tool for enhancing focus, body awareness, emotional expression, and group connection.

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WORKSHOP 8:
Saturday, November 1, 2025
17:30-18:30: Room 6 (1st fl.), Department of History and Digital Humanity, Ionian University

El Sistema Greece - Music for active citizenship: Music as a tool for social inclusion and participation

Panagiotis Tsiridis, Sevasti Matsakidou, Stavroula Matrozou

Music for Active Citizenship (MAC) is an Erasmus+ program, designed and implemented by El Sistema Greece and Sistema Cyprus, which leverages music education as a means of social inclusion for refugees and migrants, as well as a tool for promoting diversity acceptance and social change. The program includes a comprehensive educational handbook that covers the theoretical principles of community music and the El Sistema approach, along with practical music pedagogy activities.

WORKSHOP

During the MAC program, 30 young music educators from Greece and Cyprus received training through seminars and hands-on practice with children participating in the music programs of both countries. This training served as the pilot implementation of the educational handbook, which was later made available online for any interested educator.

El Sistema Greece's workshop at the Conference aims to present and provide an experiential application of key elements of the MAC program. Initially, participants will engage in interactive music-pedagogical activities to experience firsthand the importance of music as a means of non-verbal communication, the role of play in group dynamics, and the inclusion of students from diverse linguistic and cultural backgrounds.

Following this, through examples of pedagogical practice, participants will explore themes such as the significance of reflection in the educational process, the role of free musical exploration, the cultivation of respect for diversity, and the presence and impact of unconscious biases in teaching.

The workshop aims both to present MAC as a valuable tool for music educators and to foster a dialogue around the goals and principles of community music, which form the foundation not only of MAC but also of El Sistema Greece and related programs worldwide.

About El Sistema Greece: El Sistema Greece is an educational music program that provides high-quality, free music education to children and young people across Greece, fostering an inclusive community that embraces diversity. Inspired by the internationally renowned El Sistema in Venezuela, it organizes group music activities in diverse settings, including refugee shelters, centers for asylum seekers and unaccompanied minors, creative learning centers, as well as its main location in the Kypseli neighborhood.

The program promotes community, social inclusion, and personal development through collective music education, making a positive impact on students, their families, and society as a whole.

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WORKSHOP 9:
Saturday, November 1, 2025
17:30-18:30: Conference Room, Department of History and Digital Humanity, Ionian University

Βυζαντινή μουσική για μικρούς και μεγάλους. Στοχασμοί και πράξεις για τη διδασκαλία Ψαλτικής Τέχνης σε περιβάλλοντα τυπικής και άτυπης μάθησης

Maria Alexandru and members of the Women's Byzantine Choir of GSME "Saint Anysia" and the Study Group "Learning Byzantine Music by Playing" from the School for Music Studies of the A.U.Th:

Byzantine Music – Psaltic Art has been recently added to the UNESCO list of the Intangible Cultural Heritage of Humanity (https://ayla.culture.gr/catalogue/vyzantini-moysiki-psaltiki/ 2/6/2025). Its great historical, cultural and spiritual value is witnessed by means of an uninterrupted oral tradition, in combination with the written tradition, which counts around 10.000 musical manuscripts and thousands of editions. The plethora of hymnographers, melodists and composers, the wealth of genres, categories and styles of chant, the complex modal system (oktoechos) and the more than thousand years old neumatic scripts (parasemantike), are some of the pivotal themes for music education in the field of Psaltic Art.

During the first part of the workshop, some didactical frames and games for the joyful learning of modes, neumes, composers and troparia of Byzantine chant will be presented. They are mainly devised for children of the kindergarden and primary school and aim at the development of their musical audiation and vocal skills (Papapanagiotou, ed., 2013, especially p. 174-225), as well as the learning of basic elements concerning Byzantine Music. The proposed games aim at specific benefits on the cognitive, affective and psychomotor realms (Perakaki, 2008, p. 15-18) and have been created in connection with the course titled "Aspects of Didactics of Byzantine Music", at the School for Music Studies of the

Aristotle University of Thessaloniki (Alexandru, 2025), and for the children of the Choir "Three Youths" of the Center 'Katafygi' of the Holy Cathedral of St Demetrios in Thessaloniki.

The second part of the workshop focuses on aspects of teaching an adults Byzantine Choir, by studying together a sticheron by St Kassia (9th cent.), the famous woman poetess and composer of Byzantium, in honor of St Martyr Evdokia (feastday on March 1st). After presenting data on the life and oeuvre of St Kassia and basic elements of Byzantine musical palaeography, with examples from her works., we will do warming-up exercises from old Byzantine theoretical manuals, mainly with chromatic intonations. The sticheron "After leaving the delights and changeful things of life" in the plagal of the second mode will be studied along with the following sources: 1. the Sticherarium Ambrosianum A 139 sup. from A.D. 1340/1 (eds. Perria & Raasted, 1992) in fully developed Middle Byzantine notation, and 2. the manuscript Metochion Sancti Sepulchri 709 (beginning of the 19th cent.), autograph by Chourmouzios the Archivarian with the slow exegesis of the same piece in the analytical notation of the New Method. Through the comparative study of the two sources and the systematic approach of the exegetical version of the piece by means of solmisation, recitation of the text on the base of the mode and singing of the melody with its lyrics and with a bordun-tone, the participants can get a practical experience of possibilities for studying in depth a masterpiece of the old classical Byzantine musical repertory.

The workshop will be held with the participation of members of the Study Group "Learning Byzantine Music by Playing" from the School for Music Studies of the A.U.Th., and of the Byzantine Women Choir "Saint Anysia" of the Greek Society for Music Education.

The names of the participants are:

For the Study Group "Learning Byzantine Music by Playing": Dimosthenis Spanoudakis, Georgia Stefanoudaki, Amalia Natsiopoulou, Teodora Dumitru

For the Women's Byzantine Choir of GSME "Saint Anysia": Evangelia Spyrakou, Nausica Koulouri, Alexia Kopsali, Efthymia Kapageridou, Eleni Voulgari, Thomi Tsafouti, Georgia Stefanoudaki, Amalia Nastiopoulou, Alexandra Theodosiou

Supervisor of the Study Group and the Byzantine Choir: Maria Alexandrou

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WORKSHOP 10:
Sunday, November 2, 2025
09:30-10:30: Room 103, Department of Music Studies

Africa closer to us…through Music Centers

Maria Mintza, Maria Hatzilamprou

Nowadays, differentiated teaching can be a valuable tool for any teacher who wants to plan his teaching in such a way as to respond to the different learning needs of his/her students. Basic principles of differentiated instruction are interaction and collaboration, flexibility and the achievement of metacognitive competence. These principles take place through a variety of teaching methods. Learning centers are such a strategy in which different areas of study and action are created in the classroom according to the interests and abilities of the students (IEP, 2025). The learning centers have a defined layout in the classroom, while there is a title that states the purpose of the activities and instructions for their implementation at each station. Students are asked in groups to carry out the activities of each learning center in a certain period of time and to rotate through all the centers thus creating more opportunities for successful learning (IEP, 2025· Hunt, 2009). In particular, the general music classroom can be an ideal setting for the incorporation of music centers, as

their rich learning environment offers meaningful experiences for all students without exception (Ballinger, 2011) and responds to their needs for mutual help and individuality (Hunt, 2009). Some types of music centers that have already been implemented in formal music education are listening, creating, technology, and music instrument centers (Ballinger, 2011· Hunt, 2009).

In this particular workshop, the participants will be familiarized with the music of Africa through musical examples of popular songs and music pieces that combine traditional elements of African music with its most contemporary versions. The whole project will be implemented with the strategy of music centers. The aim of the workshop is to encourage and inspire the participants to design and implement similar methods of differentiated teaching, so that music knowledge is gained with the help of multiple learning methods always in harmony with the needs of all students. Specifically, three music centers (listening, performance, creation) were designed with separate content each, in order to respond to the different learning profiles that a classroom may include (auditory, visual, kinesthetic). However, the activities are performed in rotation, because a student may belong to more than one learning style. In detail, the participants will form groups, each one of which will be invited to: a) match audio files of African music with sentences referring to the contemporary and traditional elements of each example and compare two African songs with the help of interactive applications (listening center), b) perform and accompany the traditional song Fatou yo (Senegal) with the musical tubes boomwhackers and rhythmic percussions (performance center), c) compose a music piece based on photos from Africa's everyday life (creation center). Finally, each group will present and comment on the outcome of its participation in one of the three music centers.

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WORKSHOP 11:
Sunday, November 2, 2025
09:30-10:30: Room 113, Department of Music Studies

Everyone's Voice: A creative exploration of music improvisation as a democratic practice

Katerina Adamopoulou

Improvisation is been widely thought as a practice that promotes democratic values such as equality, autonomy, and the questioning of authorities (Wright & Kanellopoulos, 2010). Since anyone can take part in improvisation activities, it has a heritage of social inclusivity, where participants learn to negotiate and adjust to different opinions, being all equal. (Sawyer, 2007). Moreover, it has been proved that improvisation plays a significant role in the development of students' cognitive and social skills as well as individual autonomy (Beagle, 2010).

The aim of the workshop is to explore how improvisation and democracy are practical connected through group collaboration, responsiveness and sharing of ideas. Through the activities, we will rethink improvisation as a social practice of interaction and freedom of choice. The workshop will focus on improvisation practices mainly through vocal interaction, singing songs and body percussion. Participants will experience spontaneous creative moments as well as adapt in real time music situations through the elements of melody, pitch, time and dynamics in a highly interactive way. Different music ideas will enable a dialogue and high diversity of voices will create space for multiple ideas, challenges and perspectives. Through the vocal ensemble participants will listen, respond and create music together imitating a democratic society through communication and dialogue.

Learning through the experience of improvisation, a variety of activities will encourage personal expression, autonomy and freedom. Using as a basic principle the valuable aspects of the Orff-Schulwerk music approach, participants will improvise through speech, singing and movement in order to discover creative aspects of their personalities. Activities

will take place in a circle, in couples and in groups in a freely but also guided context. Participants will go through the process of self experimentation, and through interaction they will take a chance to improvise, imitate ideas within the group, elaborate on them and construct their own music. Improvisation will act as a bridge to basic composition ideas. Moreover, participants will cultivate their capabilities in music improvisation through: group games, rhythm technique, melody exploration, music forms and phrasing. The workshop material can be used in a broad range of music education such as preschool and primary education, music in the community, but also general music school.

Participants will explore the common paths between musical improvisation and democratic principles through interactive exercises, discussions, and group performance. They will experience firsthand how collective creativity, active listening, and shared decision-making shape both music and society.

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WORKSHOP 12:
Sunday, November 2, 2025
09:30-10:30: Room 121, Department of Music Studies

"In this neighborhood (and) in the next row..." With songs, with dances, here is a nice team!

Nikos Theodoridss, Despoina Kalantaridou, Vasiliki Mpantela

The workshop includes a short theoretical background, techniques and many examples of group music facilitation, music plays and Greek "song dances". It is designed for teachers and facilitators with or without musical background. We suggest a method that facilitates the learning of Greek songs and dances, guided by the development of sung movements that can help participants of all ages. It is a process that involves listening to and performing music and is creatively completed with lyrics that direct concrete movement (Theodorides, 2017). Techniques and methods are supported by scientific literature on the importance of action over conceptual understanding in the early children's lives, the praxial nature of music education, and the cheerfulness/joy which is the essence of play.

Particular emphasis is placed on the role of animation/facilitation, the motivation and management of the group or sub-groups, the creation and subversion of routine, as well as on the profile, the readiness and the flexibility of the facilitator, both in the classroom and in pedagogical-artistic programmes with children, such as open events, etc. (Kokkidou, 2015).

Artistic activities, such as music, allow for deeper knowledge of oneself and others, while facilitating group bonding. They are a fertile ground for the development of pluralism, respect for the individuality of others, imagination and creativity. Individuals, by participating with their senses, body and emotions, are able to express themselves and motivate their creative potential. The holistic motivation of the organism is a positive experience, in the sense that there is a flow instead of freezing (Bakirtzis, 2002).

Regarding the content, in the workshop we will deal with the familiarization, learning and performing of typical genres of dance songs of Greece, such as the Kerkyraikos, the Kynigitos (of Eastern Rumelia), the Ikariotikos, the Antikristos (9/8) or the Kalamatianos (7/8). Learning of basic steps - movements/figures of each dance is achieving by listening to songs, singing the movement instructions and sound movements. Additionally, there is the opportunity for live performance of the songs in collaboration with other members of the Kroustophono, that they will be present in the conference.

As a further application, it is suggested that the proposed model can be transferred and adapted to the teaching needs of any music teacher, physical education teacher, classroom teacher or facilitator in any place or country where they work, both with traditional material of the local culture and cross-culturally.

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WORKSHOP 13:
Sunday, November 2, 2025
10:30-11:30: Room 103, Department of Music Studies

Playing with musical forms (with 5-9 years old children)

Chrysee Parpara

The Greek state curriculum for Music in Primary education includes the recognition of musical structure as one of the specific goals of education together with other elements of music. Musical form has to do with structure; how many sections a musical piece is consisted of, and how these sections are connected to each another. The perception of musical form unfolds little by little during time. According to Tillmann & Bigott (2004) it is easier for both amateur and professional musicians to recognize the structure of a short piece than the structure of a long piece.

When working with young children, musical form has to be approached experientially. Musical form emerges even clearer, when it's related to form in other arts. Each art has its own language and codes but we can feature common elements between them. This way, except from performing and composing music, using movement, images and stories the idea of musical structure becomes clearer and children have the opportunity to express themselves in multiple ways.

According to Walton (1974) music is based on the motif, a small group of notes, which is repeated, variated and elaborated. "The perception of similarity between musical materials is a crucial topic in the field of music psychology because it underlies a large part of a listener's musical experience, including the perception of associations between themes or motifs and their variations, the formation of musical categories, and the sense of familiarity. Indeed, the comprehension of musical structure depends on all of these processes." (MC Adams et al, 2004).

In this workshop we'll work on the ideas Same, Similar and Different. We'll express these ideas visually (in shapes, images and symbols) and aurally. We'll create our own (mainly pentatonic) motives and short forms using small melodic and rhythmic instruments. We'll try to visualize musical form using or creating a listening map. We'll use patterns of movements. We'll present how a Greek traditional folktale can help us understand some of the basic musical forms; Binary, Ternary, Rondo and Theme and Variations form.

References

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WORKSHOP 14:
Sunday, November 2, 2025
10:30-11:30: Room 113, Department of Music Studies

Community Music meets Body Music/ Body Music meets Community Music

Olympia Agalianou, Yiannis Litos

In 1979, Keith Terry introduced the term *Body Music* to describe his work, noting that it was an umbrella term for an art form that had been around for centuries and consisted of several music and dance styles. Terry has been influenced and inspired by traditional modes. He transformed drum patterns into the body and introduced the innovation of 'rhythm blocks' and *body music scale*. *Body Music* uses the human body and the voice as fundamental musical instruments and is a common artistic form in cultures that make no distinction between music and dance. Both ideas of this unity and sound gestures were particularly exploited in music education, especially by the Orff-Schulwerk approach. Keith Terry contacted the American Orff-Schulwerk community and enriched how teachers used sound gestures until then (Terry, 1992). In 2008, Terry created the International Body Music Festival (IBMF), an interdisciplinary festival that mixes genders, cultures and attracts audiences interested in music, dance, world traditions, contemporary art forms. Among its goals are diverse participation and cross-cultural communication with the unique tool of body music. IBMF meets philosophical and practical alignment with community music grounded in core principles of people, places, participation, diversity, and inclusion (Higgins, 2012). Our workshop is based on ideas from both *Body Music* styles and Orff-Schulwerk approach and is intended for community-based settings. Playfulness and orality using various practices of direct -audio-oral-visual-movement- transmission as far as imitation is at the center of the process.

The workshop is structured into three parts. In the first, we will work on the circle by incorporating ideas from drum circles and circle singing techniques to establish our first connection with one another. In the second part, we will work on Keith Terry's *Body Music* approach (Terry, 2002). In particular, we will use the ideas of 'rhythm blocs' and 'time step' as initial points for exploration, and guided improvisation, individually, in pairs and small groups. We will continue with guided compositions using simple structures and forms aiming to lead a collective musical performance. Participants will take turns in the roles of audience and performers sharing their creations. The goal is sharing, expression and communication through *Body Music*.

In the last part, we will reflect on the gained experience based on the *think-pair-share* technique. Community music practice and Orff-Schulwerk-based activities are both identified with open-ended creative processes, where the content is constantly evolving and openly negotiated. As so, the exact description of the activities can take place only after the workshop and reflection is very important for the group who co-create the unique process and content.

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WORKSHOP 15:
Sunday, November 2, 2025
10:30-11:30: Room 121, Department of Music Studies

Games and rhythms from Africa in the group-class

Marianna Erkekoglou

The workshop will present traditional songs, games, chants, sound signals, and improvisations from West Africa, which educators/facilitators can use as educational tools in groups and classrooms. Participants will also be introduced to African percussion, basic playing techniques, and important cultural background information related to the provided material. Through hands-on activities, participants will explore the rhythms, songs, and stories passed down through generations in West African communities. The workshop follows the techniques of a tradition that believes "everything is rhythm" and that "there is no movement without rhythm" (Moumoudou ‘Mansa Camio’ Camara, FOLI, 2005).

Workshop Objectives:
(a) To promote cultural awareness and engagement with the musical and kinetic elements of African culture.
(b) To enhance teamwork through participation in group games that foster communication and collaboration.
(c) To develop rhythmic perception and familiarity with rhythmic patterns based on fundamental African rhythms, such as "Soli Ba" (Grigoriou Lefteris, 2012), using percussion instruments and body percussion.
(d) To strengthen creative expression through movement, singing, and improvisation.
(e) To emphasize the widely used "Call and Response" technique in African music, applied in both percussion and vocal practice. This technique involves a "leader" presenting a rhythm or melody and the group responding.

Workshop Structure:
Introduction to the music and rhythms of Africa, with a focus on West African traditions.
Learning songs through vocalization, percussion playing, and improvisation exercises.
Movement and dance, including basic steps of African dance.
Traditional African games, interactive games, chants, and rhythmic call-and-response activities, incorporating cultural elements—such as the musical games "Eh, Zimama" and "Sambo Kuaya" (Theodoridis Nikos, 2017).
Traditional West African songs connected to cultural elements, such as "Ninio," a song in the tiriba rhythm, and "Moribayassa." "Moribayassa" (Mamady Keita, 2010) is a ritual of wishes from Guinea that combines improvisation, movement, singing, percussion, and community participation.
Introduction to African percussion instruments, including the djembe, dunun, and others.

By the end of the workshop, participants will have gained foundational knowledge of West African rhythms, songs, and dances. They will also have developed an interest in exploring a different culture through an experiential approach, fostering a deeper appreciation for music, play, and collective creativity. No prior musical knowledge or experience is required to participate in the workshop.

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WORKSHOP 16:
Sunday, November 2, 2025
10:30-11:30: Room Rompoti, Department of Music Studies

Musical workshop on piano improvisation within a defined musical framework with simultaneous musical accompaniment by the teacher on the piano

Eleni Chalatsi

In this music workshop, the teacher will initially present the theoretical and pedagogical background of improvisation and emphasize the value of creativity in the music educational process.

Improvisation is an integral element of creativity (Stamou, 2005), of the innate ability of children to explore, experiment and produce original musical compositions (Dennis, 1973 in Kokkidou, 2015). According to Elliott (1995, p. 39) the term "musicking" refers, among other musical acts/activities, to the process of improvisation. According to music educator Swanwick (1999, p. 57-58) a comprehensive music lesson includes listening, performing, composing and improvising activities. To achieve this approach, teachers must encourage their students to create music through processes of experimentation and reflection during creative activities (Schafer, 1975; Paynter, 1982 in Kokkidou, 2015).

It is noteworthy that improvisation can be used as a valuable pedagogical tool for the teaching and understanding of music theory, constructive self-evaluation, elements that contribute to the comprehensive development of the students' personality (Allsup, 2013; Kanellopoulos, 2013). Through the student's reflection on the entire improvisation process, the element of spontaneity is recognized, which highlights the importance of active musical listening as a basis for achieving musical dialogue (Chalatsi, 2016).

In the new Piano Curriculum for Music Schools (Ministry of Education 203617/Δ2/28.12.2015, Government Gazette 2858/ issue B'2015) there is the thematic axis "Musical Creativity and Partnership", in which teaching plans and creative improvisation activities are proposed, aiming at the broader musical development of the student (Fytika, 2016).

In the next part of the workshop, the practical application of the teacher's suggestions/ideas for improvisation on the piano will follow with the active participation of the teachers (in the 60' hour the maximum number of active participants can be 15 people with a duration of 3 minutes each). In this music workshop we will focus on improvisation of a delimited musical context with the teacher's accompaniment, starting from very simple musical phrases of the question-answer type with one note and progressing to more complex musical motifs and shapes.

The objectives of the music workshop are: the experiential cultivation of active musical listening, the musical interaction of the participants, the development of expressive skills, the understanding of improvisation on the piano as a pedagogical tool.

Specifically, the steps of improvisation will be presented with the teacher inviting the participant to collaborate together and improvise on the piano a new musical idea. In particular, original educational tools that the teacher uses in her teaching as creative inspirations will be presented, so that the learning process becomes interesting, playful and attractive for the students.

At the end of the activity, a short discussion will follow with each participant focusing on their reflection on the entire improvisation process.. Teachers will have the opportunity to acquire meaningful musical experiences and actively integrate them into piano teaching in Music Schools, in line with modern pedagogical approaches and integrating the principles of informal music learning into formal educational environments (Green, 2014; Fytika, 2024).

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Saturday, November 1, 2025
14:30-15:00: Hall, Department of History and Digital Humanity, Ionian University,

1
Music and myth in Ancient Greece: A board game

Evdoxia Aggelidou

The present poster introduces an innovative board game focusing on ancient Greek music, highlighting its connection to mythology and daily life. Through this game, participants can explore myths about the origin and evolution of music, familiarize themselves with ancient Greek musical instruments, and understand the attitudes and customs of ancient Greeks regarding music. Simultaneously, players develop communication, collaboration, strategic thinking and concentration skills in an enjoyable and interactive manner.

Board games support the comprehension of knowledge, enhance interpersonal interactions among players and increase participants' motivation (Noda et al., 2019). In recent years, educational games have gained significant attention in education, as they facilitate the learning process, improve the educational environment, and stimulate interest, thereby boosting students' motivation, performance and skills (Λαδά, 2024).

Although the market is saturated with books and games themed around ancient Greece and Greek mythology—topics that captivate students' interest from a preschool age—there is a notable absence of tools focusing on music and, more broadly, the arts of antiquity. Music is born within Greek mythology and gains its essence through various episodes, information, and imagery related to it. Despite the wealth of material and the intense interest from students, there is insufficient time and space in the educational curriculum to adequately cover such subjects.

This specific board game aims to fill this gap. With both educational and entertaining elements, it serves as a learning and teaching tool for educators and can also be utilized within the family setting. A previous experimental application of a similar game (Αγγελίδου & Αγγελίδου, 2007) received positive feedback from teachers and students, leading to the development of this more challenging and interactive version, tailored to the needs and interests of the modern classroom.

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2
Greek traditional music in higher and secondary formal education. Artistic - educational activities of the "Violione Orchestra" in the Music Schools of Greece and Cyprus

Yiannis Zarias

As the picture of the international musical reality of the last decades shows, there is a strong interest among musicians in re-approaching local and historical musical traditions as a starting point for new ways of interpretation and orchestration (Stamou 2020, Floraki 2019). This interest is more pronounced in areas where there are accumulated local musical idioms, as is the case in Greece, where, due to constant cultural interactions, numerous distinct musical idioms appear, which are in constant interaction with each other (Zarias 2023).

The study and research of these musical idioms was introduced in our country three decades ago in secondary education with the creation of the institution of Music Schools, and two decades ago in higher education with the creation, among others, of the course of Greek Traditional Music at the Department of Music Science and Art (TMET) of the

University of Macedonia (Kapsokavadis 2015, Athanasias 2011). In the context of the exploration of the various local Greek musical traditions and the ways of their perception and interpretation by young students, especially those studying at secondary and higher education institutions, the 30-member string bow orchestra " Violione Orchestra" of TMET carries out artistic and educational actions in music schools in Greece and Cyprus (it has already visited 12 schools) in the form of: concerts, seminars, debates and discussions, as well as a musical partnership with musical ensembles of each school.

The main objective of these actions is to highlight new aspects and ways of interpretation and orchestration of Greek traditional music by young students of Greek traditional music nowadays, while highlighting the continuity, musical evolution and cultural interaction between the two basic levels of music education, secondary and higher education. A further expected outcome of the actions is the development of a creative dialogue between the stakeholders and through their interaction and cooperation to produce new ideas and relationships that generate culture, aesthetics and knowledge, as well as the ultimate promotion of multiculturalism as a means of interactive and transactional coexistence. The ultimate goal, in the context of a visionary intercultural education, is to lay the first foundations for the creation of a network of international cultural educational institutions, through which Greek musical culture will be promoted and communicated beyond its national borders.

The “Violione Orchestra” is a twenty-five-member orchestra of string archers from the students of the violin specialisation of TMET. With already two personal albums to its credit, the ensemble's main aim is to present a repertoire of Greek music, Balkan and Eastern Mediterranean music, as well as new contemporary compositions, through a creative prism of orchestration and the application of older and more modern interpretative techniques of the bowed strings. It is an alternative musical proposal, the main objective of which is to feed the field of expertise in the interpretation of bowed strings in general with new elements that will contribute to the emergence of the expressive specificity of the “language” of the violin family in various folk oral traditions.

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3
Children’s invented notation in the context of creative music teaching: Suggestions for intervention design

Antonia Zervou, Polyvios Androutsos

Creativity in an educational environment causes alienation among teachers, despite its inclusion in the music curriculum. Often, the inadequate teacher training, the fear of the unknown or even limited time may discourage the inclusion of creative activities in their teaching practice. Thus, the educational process is mainly based on mechanical memorization, constant rewards in oral examinations and passivity on the part of pupils, while increasingly moving away from the creation of experiences and the promotion of experiential learning. An important aspect of creative expression is the use of invented notation. According to the Government Gazette 3040/B/8-5-2023 for the music lesson in Primary School, it is defined as the timeless connection of music with other arts, such as theatre, movie theatre, visual arts and dance, in order to develop creativity (Government Gazette 3040/B/8-5-2023). The subject of this dissertation is the presentation of a paper that reviewed research studies (such as Davidson & Scripp, Upitis, Bamberger, Barrett, Burns and Elkoshi) focused on children's invented notation and the contribution of graphic representations in enhancing creative music teaching. Invented notation resembles a painting in which each child captures and communicates musical meaning in his

or her own way (Upitis, 1990; Burns, 1997). Burns argued that there is difficulty in representing rhythm (Burns 1997), with Bamberger (1991) being the first to attempt the study of rhythmic notation and Upitis (1990) to develop it. The strategies that children appeared to choose in order to represent musical experience bear similarities and categorised into Davidson & Scripp's (1986) five levels. Based on the findings of the previous literature review, this poster paper presents a four-hour teaching intervention for children aged 8-10 years, combining the subject matter of Music and Visual Arts, following curriculum's guidelines for the Music lesson. This plan aspires to be a stimulus for further research on this subject as well as for further educational actions to encourage and enhance the creative music teaching in Greece.

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4
The philosophy and teaching of the Suzuki Method

Mirka Lampropoulou

The present paper seeks to highlight the fundamental principles of the Suzuki Method, a multifaceted music education approach that remains relatively marginalized within the Greek educational context. It is a multi-layered teaching methodology through which a child is connected with music from an early age, while simultaneously strengthening relationships with parents and incorporating elements of positive psychology, thus creating an inclusive learning environment.

At the core of Dr. Shinichi Suzuki's philosophy (1966) lies the belief that ability is not innate and that "talent" is created. The theoretical foundation of the method draws from the process of language acquisition: a child learns to speak within a natural and supportive environment, and in exactly the same way can learn to play music. This fundamental principle, formulated during Suzuki's studies in Berlin and further developed upon his return to Japan, led to the creation of a "philosophy of life" based on progressive learning (Suzuki, 1981).

The essence of his teaching (Suzuki, 1973) includes tenets such as: every child can be educated; learning begins at birth; intuition serves as an essential foundation; practice and repetition cannot be imposed or forced; and through continuous, daily exercise, the individual's skill development is strengthened. His ultimate goal transcended musical technique, as he sought to cultivate each child's potential to become a good and capable human being. Therefore, Suzuki's philosophy and pedagogy deserve a central place in the daily practice of every music educator, offering a broader educational model that can be applied even beyond the realm of music.

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5
Music therapists' views on the needs of the LGBTQIA+ community and the promotion of their wellbeing through music therapy

Artemi Neuhaus, Dimitra Koniari

Music therapy is an evidence-based therapeutic approach delivered by qualified professionals that employs music to promote the mental and physical health of individuals (WFMT, 2011). The present research aims to explore the views of

professional music therapists in Greece on the needs of LGBTQIA+ individuals and how music therapy can enhance their confidence and well-being. A similar study was done by Boggan et al. (2017) in which they collected music therapists' views on queer music therapy and the use of the model created by Bain et al. (2016) Based on the importance of inclusivity and cultural sensitivity in therapeutic practices, understanding how music therapists connect with this community is considered particularly important. A previous qualitative study of music therapy with two gender-diverse individuals, in the context of a humanistic and psychodynamic approach, showed very positive results on their support and empowerment. The music therapist pointed out that in these cases she followed an individualized approach and differentiated techniques in her clinical work (Kyriakidou, 2024).

The aim of the survey is to record, through a questionnaire, the views of music therapists who work in Greece, regarding the needs and experiences of LGBTQIA+ people, to highlight the level of education and awareness of Greek music therapists on issues concerning the LGBTQIA+ community, to explore the existence of prejudices or stereotypes in the field of music therapy, and to present the suggestions of Greek music therapists towards a more inclusive practice in music therapy. The research hypothesis is that the results of the study are expected to show that although music therapists are willing to work with people from the LGBTQIA+ community, they often may not be exactly aware of their specific characteristics, and their relevant training may be lacking in terms of LGBTQIA+ issues. For this reason, it is important that queer theory and the principles of intersectionality are integrated into the education and training of both pre-service and in-service music therapists in order to enable them to effectively maintain their therapeutic relationship with LGBTQIA+ individuals and to assist in providing the appropriate treatment to empower and support their well-being.

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6
Singing in preschool and elementary first age: Exploring the views of kindergarten and music teachers

Efthymia Pantazopoulou, Nikos Theodoridis

The process of learning songs in preschool and early primary education is a complex, multifaceted experience that encompasses musical, pedagogical, and psychosocial aspects of child development. Within the educational setting, singing contributes not only to musical growth but also to children's holistic development, serving as a powerful tool for socialization, emotional expression, and learning (Hedden, 2012; Theodoridis, 2020; Penteri et al., 2022). In preschool and early school years, song learning is facilitated both by kindergarten teachers and music educators. A key challenge for music educators is to combine their high-level musical knowledge with appropriate pedagogical and instructional skills (Chrysostomou, 2013). Regarding kindergarten teachers, previous studies have highlighted significant gaps in their musical knowledge and skills, while many report low confidence in their singing abilities (Neokleous, 2013; Theodoridis, 2008). This study aims to investigate the views of preschool and music educators on song learning in the classroom. Specifically, it examines: (a) children's attitudes and motivations toward singing, as perceived by educators, (b) the pedagogical and music-educational approaches educators follow, (c) the challenges they face when implementing singing activities, and (d) the frequency and duration of singing use in teaching. The research was conducted using a closed-ended questionnaire. The sample was selected through snowball sampling and consisted of 46 educators (27 kindergarten teachers and 19 music teachers). The data were analyzed using descriptive statistics. The results revealed differences in the practices of the two groups regarding the use of songs. Most kindergarten teachers use singing primarily for entertainment and classroom management purposes, reporting limited confidence in musical practice. In contrast, music educators focus on using singing to develop students' musical skills while acknowledging the need to enrich their

pedagogical knowledge. Although the small sample size limits the generalizability of the findings, the analysis highlights initial trends in how songs are used in preschool education by the two educator groups, as well as key areas that require greater emphasis in initial training and in-service professional development.

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7

Music group making: The case of the music-pedagogical group "Players of the Tower" of the Faculty of Education, Aristotle University of Thessaloniki

Polixeni Salonidi, Dimitra Koniari, Polyvios Androutsos

The music-pedagogical group "Players of the Tower" is a student group aiming at its members' creative, artistic and musical expression, and producing interactive projects for children and adults. Members' responsibilities mainly include the preparation and presentation of music-pedagogical and musical theatre performances for children, and musical concerts for adults. The group was founded in 2014 by instructors and students of the Faculty of Education of the Aristotle University of Thessaloniki. Any member of the Faculty of Education community can participate in the group. There are no prerequisite criteria for music knowledge. Several group members had no prior music knowledge and learned to play music and sing within the group. Members can undertake a variety of roles, such as musicians in the orchestra, singers, actors, presenters, animators/facilitators, directors, choreographers, or a combination of roles. They participate voluntarily in the group's weekly meetings and, at the beginning of each academic year, they accept, by co-formulating, a basic group operating framework in the form of informal by-laws.

The group follows principles such as the equal participation of all members in the preparation, formation, and implementation of its activities, the fostering of a sense of belonging, the reinforcement of equality and cooperation among members, and the adaptation of group objectives to the needs of its members -principles that are also encountered in community music groups (Veblen et al., 2013; Higgins, 2012). Finally, informal music teaching and learning practices are used to train and facilitate its members (Green, 2008).

The purpose of the poster is to briefly introduce the group and to research and identify those traits of the group which, according to its participants' beliefs, have influenced and are still influencing their personal, musical, and professional development, and have contributed to the maintenance of the group's coherence and continuity to date. The research is ongoing and is conducted through a questionnaire with both closed and open-ended questions, which was sent to all members who have participated in the group from its creation to this day. Data will be analyzed quantitatively using descriptive statistical analysis and qualitatively using content analysis.

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Sunday 2 November 2025
13:00-13:30: Ionian Akademy

Coordinator: *K. Kerasovitis*

1
With thought and dream

Aikaterini Asimidou, Theodoros Giatras, Aggelos Souliotis,
Music School of Piraeus

April 1826, the besieged Messolonghi is in a state of despair. The people of the city, exhausted by hunger and the hardships of the long-time siege, have reached the limits of their strength. As the last hopes for help have been lost, the only solution left for them is to escape. Armed with the courage of despair, they attempt the impossible. Men, women and children come face to face with an all-powerful enemy and overcome him, sacrificing their lives to remain free. Dionysios Solomos from neighboring Zakynthos watches the holocaust and immortalizes it with the power of his poetic gaze. The "Free Besieged" constitute a poetic symbol of sacrifice for a higher ideal while the temptations of nature that is reborn complete the drama.

In the context of the celebration of the Greek Revolution in March the 25th, the theater group of the Music School of Piraeus, consisting of 91 students, under the guidance of Katerina Asimidou, created a musical theater performance inspired by the poem by Dionysios Solomos "Free Besieged" and the historical narrative of the chronographer Nikolaos Kassomoulis. The performance creatively combines the poetic text of Solomos, set to music by the composer Yannis Markopoulos, with dramatized scenes and dances based on the chronicle of Kasomoulis' exodus, all directed and choreographed by Katerina Asimidou. https://www.youtube.com/watch?v=ldEFmuRlBqo

*The **theater group of the Music School of Piraeus** was created in 2008 and since then continues its activity every year presenting musical-theatrical performances and participating in Music School festivals in various parts of Greece (Xanthi, Mytilene, Kastoria). The creation of the performances is carried out by the student groups within the framework of the courses Musical Ensemble with Instrumental Use and Musical Ensemble of Free Expression. At the same time, a third group consists of students participating in a cultural program with the same theme. The students of the three groups collaborate in preparing the music and choral pieces of the performance during the music ensemble classes, while theater and choreography are taught outside of school hours every Sunday. This year, 91 students participated in the musical theater performance of "Free Besieged". Specifically, 20 students were the orchestra, 20 students the choir and 51 students formed the theater group that was involved in the dramatization of the texts and the choreography. At the same time, the students were also involved in the creation of the sets and the construction*

2
Greek traditional music in higher and secondary formal education. Artistic - educational activities of the "Violione Orchestra" in the Music Schools of Greece and Cyprus

Yannis Zarias

This video presents a small sample of the visit of the Violin Orchestra of the Department of Music Science and Art (TMET) of the University of Macedonia to 12 Music Schools in Greece and Cyprus. Each visit lasted about 120' minutes and included: (a) a concert of the Orchestra, (b) a seminar-discussion between its members and the students and teachers of the school on the study of traditional music in higher music education, especially at TMET, as well as issues related to the role of the violin family instruments in Greek traditional and urban folk music, and (c) a musical partnership of the Violin Orchestra with a musical ensemble from each music school.

The main objective of these actions is to highlight new aspects and ways of interpretation and orchestration of Greek traditional music by young students of Greek traditional music nowadays, while highlighting the continuity, musical evolution and cultural interaction between the two basic levels of music education, secondary and higher education. A further expected outcome of the actions is the development of a creative dialogue between the stakeholders and through

their interaction and cooperation to produce new ideas and relationships that generate culture, aesthetics and knowledge, as well as the ultimate promotion of multiculturalism as a means of interactive and transactional coexistence. The ultimate goal, in the context of a visionary intercultural education, is to lay the first foundations for the creation of a network of international cultural educational institutions, through which Greek musical culture will be promoted and communicated beyond its national borders. https://youtu.be/ecn9lkBrMRg?si=lSe60G5eaJS6XxWx

*The **"Violin Orchestra"** was created in 2018. It is a twenty-five-member string bow orchestra of the students of the violin specialization of the Department of Traditional Music of the Department of Music Science & Art of the University of Macedonia, is a member of the Poetics Laboratory of the Department, and is part of the undergraduate course "String Bow Laboratory" of the Department of the same name. With already two personal albums under her belt, the main aim of the ensemble is to present a repertoire of mostly Greek, Balkan and Eastern Mediterranean music, as well as new contemporary compositions, through a creative prism of orchestration and application of older and more modern interpretative techniques of the bowed strings. It is an alternative musical proposal for the collaboration of the bowed strings with the aim of developing interactivity and the constant exploration of channels of musical communication between them with plenty of improvisation. The main objective of the Orchestra is to feed the field of expertise in the interpretation of bowed strings in general with new elements that will contribute to the emergence of the expressive specificity of the "language" of the violin family in various folk oral traditions. The Violin Orchestra has so far made more than 40 performances in prestigious venues, several of which have been fully subsidized by the Ministry of Culture.*

3
Choir at School, Inspired by the Project 'Centenary of Gerald Durrell' in Corfu and Jersey UK

Christina Kalliaridou

One of the core approaches in music education is choral singing. Using the human voice as the primary means of expression, children develop their listening skills within a group. In a choral framework, the competitive margins between team members are reduced, solidarity, encouragement, self-esteem, self-confidence, cooperation, shared goals, and focus are enhanced through the development of individual discipline and respect for boundaries.

The students of the 'Conducting Children's, School, and Youth Choirs' specialization from the Department of Music Studies at the Ionian University practice their skills in communication, choral listening, vocal diversity, breath management, choral rehearsal methodology, theatricality, empathy, pianistic - harmonic accompaniment, and finally, kinesiology as a means of shaping the choir's sound. Teaching children of the same ages in Jersey, UK, and in Corfu was shaped by common parameters; however, it differed in terms of teaching methods (rooms with appropriate acoustics, multimedia, piano, etc.) as well as student behavior and adherence to rules, which seemed particularly easy for the classes in Jersey.

As clearly demonstrated in the case of Jersey, an increasing number of students on the autism spectrum or with other abilities or disabilities enjoy the benefits of the school choir as members, encouraged and supported either by choir members or by parallel support educators, who themselves participate in the choral rehearsal. Through the presentation of the video of this educational choral activity, it becomes evident that the earlier students are introduced to choral practice at a younger age, the quicker the benefits are reflected in their development of musical and learning skills, while simultaneously the members cultivate types of social behavior based on kindness, consistency, discipline, and clear boundary-setting.

4
Skyros Anemoessa. Music and Literature - Roads of the Sea Ensemble (Music School of Piraeus)

Lito Floraki, Efstathios Koutouzos

The traditional music ensemble "Roads of the Sea" of the Piraeus Music School, with the participation of the school's Dance Group and Choir B1, presented an interdisciplinary performance titled: "Skyros Anemoessa (Skyros of the Winds). Music and Literature" (MSP, 29.03.2025). A journey to Skyros with the island's unique musical repertoire as its main focus, as well as literary texts and poems from Kerasia Karali's anthology "Skyros Anemoessa. The Island in Literature".

Students from the music ensemble took on the role of narrators, recording excerpts from selected texts, which were then enriched with visuals and presented in video format. These narrations were connected with traditional songs of the island, which were performed, sung, or even danced by the students, forming the core of the event. The performance was further enhanced with certain stage actions, as well as the hosting on stage of two exceptional musicians: Nikos Skafidas from Skyros (on violin and singing) and Nikolas Angelopoulos (on lute). Together, they played a traditional Skyrian seated tune and collaborated with the music ensemble at the closing of the performance.

The synthesis of all the above ultimately brought to the fore music, song, dance, tradition, costume, images, literature, poetry and history - all about Skyros - with the author and the two guest musicians present. A cultural tribute to the island, with many facets of interdisciplinary nature. https://www.youtube.com/watch?v=iE3FAMnLFvU

ROADS OF THE SEA *is a traditional music ensemble of the Music School of Piraeus. It was founded in 2019 and consists of students from all grades of the School (12-18 years old). The ensemble performs repertoire from Greek sea musical traditions. The central theme of its repertoire is the sea—an endless source of inspiration, a defining element of our land, and a dominant presence in traditional music, songs, and folk poetry.*

ACTIVITIES:

- *The "Roads of the Sea" ensemble performs concerts within the premises of Music School of Piraeus.*
- *It visits and collaborates in concerts with other Music Schools in Greece (e.g., Corinth, Kalamata).*
- *It participates in various events or conferences upon invitation (e.g., National Centre for Scientific Research "Demokritos", Athens Concert Hall).*
- *The ensemble has collaborated with renowned musicians, such as Christos Tsiamoulis (oud), Stefanos Dorbarakis (qanun), Nikos Filippidis (clarinet), Kostas Filippidis (lute), Lefkothea Filippidi (vocals), Nikos Skafidas (violin, vocals), Nikolas Angelopoulos (lute), as well as the student orchestra "Violione" of the Department of Music Science and Art at the University of Macedonia.*
- *It also organizes educational activities in primary schools (e.g., 27th Primary School of Piraeus, 2nd Primary School of Papagou, 11th Primary School of Piraeus).*
- *Abroad, the ensemble has represented Greece in a tri-national school event organized by the Rainer-Maria-Rilke-Gymnasium in Munich, Germany, on the theme "European traditional music and dance," involving schools from Germany, Hungary, and Greece (Erasmus+ 2024).*
- *It has also taken part in e-Twinning programs (2024, 2025).*