



16th International Kozani Music Seminar
1st music conference
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in partnership with the Archaeological Museum of Aiani



call for papers

Lines and Circles – music notation

Vana Papaioannou presentation

[extract]

Honorable organizers, dear delegates, ladies and gentlemen,

.... The music education as a multidimensional issue is directly related to the general education concerning the culture and art. It is also already known that the musical education should be connected to the motor, cognitive and emotional development of children. So you could say eg (In school life) that for a small child primary will not be put as main objective to learn theory and music pentagram, but we will seek him or her to understand the music by experience, through songs, movements , improvisation, etc..While respectively, for an older child we will try to convey the depth and power of musical experience with all available means and with connection to the story and the other arts.

There is also an important part of the musical education, which has been underestimated and that is none other than its role in the training of sensitive listeners, simply because the music listening is an art. An art that if we teach it multifaceted and interdisciplinary we would be all winners, musicians, teachers, music schools, orchestras, the conductors, composers and listeners ... since the world of music, needs us all !

With the abovementioned reasoning and manifesting my concern for the fact that the concert halls are not being overcrowded with people and children, with an open question why our orchestras do not acquire any more fanatical listeners [allow the use of the term] .

So, I created a music educational proposal that could meet the needs of an educational program for orchestra or chamber music ensemble or even a small piano ensemble with purpose, through the presence of a concert, to gain children's interest and make them want ... dreaming through music. Dragging inspiration from the celebration of 110 years since the birth of Nick Skalkotas, I created an interdisciplinary musical tale for children based on the musical personality of Nick Skalkotas and the two kinds of music notation, the Parasemantike writing music and Western music notation and the sounds that represent them.

A Different kind of Bridge is a different kind of musical tale based –

- on the book ‘ Nick Skalkotas a composer who wanted to be loved by the children,
- on the listening to music themes from works of Nikos Skalkotas and of Composers which he had studied their work
- the visual familiarity of writing music notation and western music notation, but also on the melodies of European music education, which had led him to compose new musical melodies

The interactive musical presentation of the fairy tale in the form of educational event includes

- *Participatory narrative*
 - *Active listening live music*
 - *Free artistic representation of the sound events that take place during the development of the story based on the music notation,*
 - *Visual representation of sound events that occur during the progression of the story*
 - *Digital image viewing of western music notation,*
- Purposed of the initiation of children into the world of music, but also in the concepts of musical genres, music and graphic notation, of the musical instruments and artistic currents, while looking forward to raising awareness on issues related to social solidarity and architectural history of a place through experiential participation.*

The story '**A Different kind of Bridge** ... wishes to present associatively and to comment on the following concepts:

- The fairy tale ... element of culture that can give birth the architectural science ,*
- The bridge ... the composer's love for creation through different music streams ,*
- The opposite parts of the land ... the world of Western classical music [West. Music notation] and the corresponding Greek traditional music [oral music tradition and its relationship with the notation writing]*
- The dragon ... the separation, rejection and underdevelopment of every social tissue.*
- The children ... the bond and the development of a society.*
- The orchestra... the musical relationship between the performer and the listener*
- The seagull ... the social sensitivity of Culture Agencies*
- The painting illustration of music and musical games ... the free expression of creativity through art,*
- The balloons ... the desire to develop any kind of activity through education,*
- The sea currents of the Euripus ... the musical streams (classical music, atonality, twelve-tone) but also the traditional music with its tropical structures (Sounds of Byzantine Music, roads, etc. Makam)*

The fairy tale aims to show how a music concert can

- **fit in a short time many decades of music history,**
- **guide us in landscapes, seas and natural phenomena**
- **present us with a western musical writing which could also be played otherwise ...**
- **show us how an orchestra and a conductor do not belong only to the musical scores but mostly to the listeners**
- **show us how a school visit to a concert may also involve and other disciplines teaching colleagues through an interdisciplinary treatment**
- **and finally teach us that the musical experiences of childhood are those that define our cultural future.**

Before starting the presentation I would like to thank:

- the Philharmonic Orchestra of my city - Chalkis and the chief musician Mr. Peter Prokos where through our brief collaboration and having watched their concert life I was given the inspiration of the central idea of the story and the two worlds that correspond to the two kinds of music graphics and music they represent.
- My young students in the Art Education Workshop of Vasiliko, Chalkis, who trusted me their dream about how they would like a music concert to be, and also my colleagues for their artistic support
- Constantina Kalousi- Katsoni, M.A in History Teaching and in the New Greek language for the linguistic editing of the whole enterprise
- The theatrologist Mrs Kakara for her proposals for the before and after a concert
- The classical percussion professor Spyros Ligkoni for his advice on rhythmic ostinato figures and fairy
- Lena Xarcha, C.E.O of Valkaniki LTD for her translation services.
- Lilian Zlakoni Vice Mayor of Chalkida;'s Cultural Organisation for the cooperation which holds over 15 years

and finally the smiling faces and the positive attitude of the everyday people of my town whose I meet in those narrow strips of land that are torn up by the sea and testify the great secret of the music, which is none other than the uniqueness of each moment, as unique is and every concert.