

## ECME 5-day Training Course modules

### **Module 1 (Paola Anselmi)** **Intercultural journey in Mediterranean sounds and symbols**

#### **Session 1: Starting the intercultural music education journey: encounters and emotions between Mediterranean people**

*Duration:* 4 hours

##### *Goals*

- to create a good feeling in the group,
- to observe behaviours in the group and in the activities by the people,
- to underline the importance of the 'welcome' at starting of a work together,
- to improve 'empathy' for understanding the other,
- to welcome each one presenting with him the name,
- to play with the 'emotions' – different emotion expression in different countries.

##### *Teaching arrangements*

We worked in a big circle, using free space in several moments of activity.

##### *Materials*

A candy for each teacher – one scarf -

##### *Welcome song-sharing*

*Duration:* 30'

##### **Activity 1**

The group sings an Ostinato (based on tonic RE, with syllables cheeky cheeky cha). The trainer sings the Italian traditional version of song 'Alla Fiera dell'Est', by throwing candy to each teacher. At the end, when all teachers have a candy, the group eats that and it use the candy paper to reproduce the same Ostinato, while the teacher sings the song again.

### *Reflections and observations*

In this way the trainer can involve the teachers on the singing in very easy music (Ostinato), and a relationship is established through eye contact with each group participant. Also the body attitude of participants to grab the candy can explain something regarding the emotional feeling of each one in the group (it was the first time many of them are meeting the others) “..... The body attitude reveals many different things ....; it may characterize a state of mind and a momentary fleeting reaction, as well as the constant features of a personality .....”

### **Activity 2**

The trainer presents a melody (composed by Paola Anselmi) MUSIKA MUSIKA and she invites the group to listen to the song and to start singing when they feel comfortable in that. The song is presented in several steps, as you can read below:

- 1) Singing the melody (AB – A TUTTI/B DIALOGUE between the conductor and the group) –
- 2) Inviting the group to have a dialogue only with the body in the silence
- 3) Inviting the group to respond with Hallo music to the trainer proposal
- 4) Adding a body percussion (on the legs) to accompany the song
- 5) Dividing the group in many couples and inviting the couples to share a ‘Hallo movement’ (a big hug, a clap, a kiss, gives me five...) during the Hallo music response.
- 6) Changing the couple
- 7) Saying HELLO calling each name of participants: the trainer calls the name and the group says HELLO!! (the trainer hides each participant with a soft and coloured scarf)
- 8) Saying hallo to the Music and to the Silence
- 9) Singing all together for a last time the song and stop that suddenly!!!!

### *Reflections and observations*

It is very important, in the beginning of a music course with a new group, to know and to welcome all different participants: to call their names and to offer the opportunity to say **Hello** to each other. In the same way it could be important to encourage the body contact between the people in an own personal way (a big hug, a clap, a kiss, give me five...).

The same way we are going to use in a classroom with our children group. Through singing, playful, eye and body contact we can create a good feeling to introduce the more complex training activities and sessions, enjoying the music experience together.

## **Session 2: Dance rhythms from the Mediterranean - processes and products**

*Duration:* 2 hours

### *Goals*

- to experience similarities and differences of the dances from different countries, especially in the rhythms characteristic,
- to extract dances characteristic rhythmic patterns from the traditional Mediterranean dances repertoire and reinvent new products by fusing elements of each,
- to reflect and share the social significance of dance,
- to develop coordination between body movements, rhythms and music from dance. (Feel good with own body),
- to make contact with your body in weight, space and time, playing with the different qualities of movement and through experience to understand that the movement and body activities are essential expressive parameters for children,
- to identify strategies and elements that, respecting the original dance steps, can be easily shared and performed by the children at the end of an educational process music,
- to become aware regarding body skills development of children at different age.

#### *Teaching arrangements*

We use different way to move and dance according with different dances steps from Mediterranean countries: circle, free space, couple, lines and different levels.

#### *Groups work: 2 groups*

- 1) Percussions, drums and instrumental accompaniment.
- 2) Dancer and new creation group.

#### *Materials*

- Twister (colored small circle) – tambourines – bells - castanets– colored scarves.
- The trainer will use singing voice and recording music.
- Papers and markers.

#### Reading materials

We will use certain things regarding dances and rhythm background (social environment, geographic area, actions, ceremony...).

#### Recording material of:

- Pizzica tarantata (Italy)
- Jota 'A la mancha manchega' (Spain)
- Sousta (Cyprus)
- Milo mou kokkino (Greece)

#### **Pizzica Tarantata (Italy)**

Tarantella is the name of a large and diversified group of traditional dances, from different Southern Italy areas (Puglia, Basilicata, Campania, Sicilia and Molise), which historically were included in the Regno delle Due Sicilie. Many different models of dances or choreutic elements are today known

as Tarantella. Most Tarantella repertoires are danced by two dancers (not necessarily male-female), but there are forms with four people in a circle, processional mode and with just a dancer.

The earliest sources that talk about tarantella are dated (according to current knowledge) in the early seventeenth century. Music sources are linked to the treatment of the bite of the tarantola (a local spider in Puglia area). In 1621, Epifanio Ferdinando talks about Tarantella as the favorite attarantati (people bitten by the spider) dance. Even more ancient are the first medical cures on epidemic problems and therapy with also other dances for the treatment of spider poison since the fourteenth century. During the eighteenth century Tarantella becomes a playful and festive dance widespread in Naples and other parts of the Kingdom of Naples. The spread of the term (Tarantella) explains the fact that today various kinds of dances and dance music are named "tarantella":

- Taratella sorrentina (Napoli area) - traditional dance that was born in the eighteenth century, but according to some legends his movements would be used for the Sirens bewitch Ulysses.
- Tarantella arbëresh - typical of the villages of ethnic Arbëresh (Basilicata area).
- Tarantella Calabrese (Calabria area).
- Tarantella Pugliese (Puglia area) - indicates various tarantella widespread in the region (the province of Taranto, Brindisi and Lecce).
- Taratella salentina (south Puglia area) - named Pizzica and Pizzica tarantata.

### **Jota “A La Mancha Manchega” (Spain)**

The song “A La Mancha Manchega” is a Jota from the historical region of La Mancha which is situated in the autonomous community of Castilla-La Mancha, situated in the center of Spain. La Mancha covers a big part of the provinces of Albacete, Ciudad Real, Cuenca and Toledo. The region has its own indigenous folkloric tradition. This particular song must be a variant of the Jota Castellana, particular to the La Mancha region, hence a Jota Manchega. Its subject, in a very direct way, encapsulates the pride of the Mancha people. Mancha people are sober, austere and dry. Their spirit is noble, heroic and high. They are much tied to their traditions and very proud to be Manchegos. They love freedom and are hard-working. The song makes reference to the most important cultural in the wider sense and religious symbols of the historical region of La Mancha and exalts them. The Refrain makes reference to the main products of the land of La Mancha, and hence of its cuisine: wine, the bread, the oil, the bacon. It also makes reference to Don Quixote, Miguel Cervantes' character who was from La Mancha.

### **Sousta (Cyprus)**

It is a dance for both men and women, holding each other by the shoulders, some turns by only men or only women or together. Originally it was performed only by men. It shares similarities with Cretan *soústa*. Cypriot *sousta* was performed towards the end of a social festivity therefore it is also called ‘*poloyiastós*’ from the Cypriot verb ‘*poloyázo*’ which means we send away. The use of the noun ‘*poloyiastós*’ indicates the end of the dances during the traditional wedding celebration and it serves as a signifier that sends the guests away. So *sousta* has a sense of leaving in extremely joyful spirit. Therefore it is considered as the crown of the dances in Cypriot traditional celebrations. By starting playing the *sousta* tune, the players give the signal that the final dance begins and their departure from the festivity is marked.

### **Milo mou kokkino (Greece)**

Originally the dance is from Macedonia. This is a popular adult song, yet very popular among children as well. It is in 7/8 metre that is the basic meter in Greek traditional music. It is worth mentioning the red apple as a symbol of beauty and love in Greek and other cultures.

#### *Structure of session*

- Start with practicing proposal by the trainer and then talking shortly about the subject of the session.
- Collective work on dances and rhythms and then groups work (group own dance).
- Sharing reflections and questions, conclusions session (linking to final performance work)

### **Activity 1**

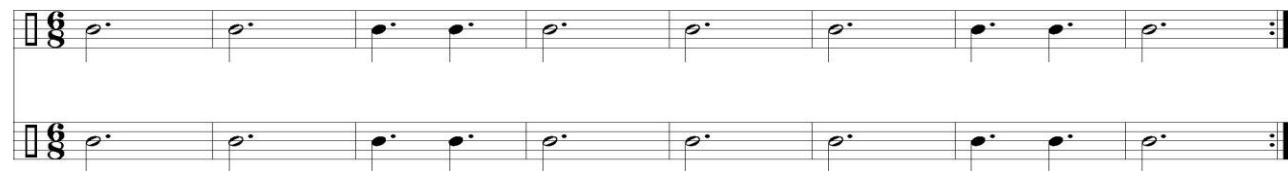
Practicing different dances from Mediterranean (with different learning strategies) – to learn a dance doesn't mean only to see and imitate different steps, but to experience several elements can help me to have a global vision of the dance and to understand different steps, and postures and movements in the dance execution. A short trip around Mediterranean dances, melodic and rhythmic characteristics, steps, space using: with the singing voice, the movement quality (by R. Laban – see references) \*\* and the body percussion.

#### **Pizzica tarantata**

In this dance the body posture is very important; so we start with 'animal' imagination: Gorilla for men (body posture must be a bit 'heavy', his body bent forward and opened arms not far from the body itself) and Giraffe for women (the posture of the body very erect with neck taut and your head up, arms resting on the hips). During the dance the women use a red scarf like in the traditional way. So we practice the basic rhythmic pattern with the basic step of the dance, experiencing different space direction, circle form, different roles (men and women) and enjoying that very much. Initially the trainer use singing voice to 'chant' the pattern, then she puts the CD track.

#### **BASIC RHYTHMIC PATTERN FROM PIZZICA**

##### **Pizzica tarantata (Italia)**



#### **Jota 'A la mancha Manchega'**

In this dance the weight shift from one foot to the other is very important, and the position of the arms, high and slightly opened in the air above the head is very important, too. In each dance we chose some steps that can be practiced by our target children. So we use colored twister (small circles of colored rubber placed on the floor in front each participant) to help them shifting weight from one foot to the other, and we

tell them the ‘Don Chisciotte de la Mancha’ story, saying something regarding wind mills; then we use our arms like windmills blades (a course participant suggested that way). We practice steps and arms posture on a big circle, on place during the ‘twister’ game and walking around the ‘circle line’ with the arms like blades. Initially the trainer use singing voice to ‘chant’ the pattern, then she put the CD track.

## **BASIC RHYTHMIC PATTERN FROM JOTA MANCHEGA**

### **A la Mancha manchega (Spagna)**

9

9

Sousta

In this dance, there could be different difficulties for the steps we choose: the shift from walking and staying on place alternately ‘lifting’ the left foot and right foot, stomping ground at the end of some musical phrases, and the arms position .resting on the shoulder of one's neighbors. So we start walking on the circle line, only holding hands, and, following the Sousta basic rhythmic pattern, we did four steps and a small jump to underline the exact time to change the step. Gradually we introduced after the small jump the alternately ‘lifting’ the left foot and right foot, and the arms position. For the stomping ground we practiced a game: the trainer says the basic rhythmic pattern below and the participants are ready to stomp on ground on the last 2/4 of each 4 measures...and gradually they start to do the step before the stomping: heel/tip step.

## BASIC RHYTHMIC PATTERN FROM SOUSTA

## Sousta (Cipro)

The image shows two staves of musical notation. The top staff is in common time (4/4) and the bottom staff is in 12/8 time. Both staves feature eighth-note patterns. The top staff has a bass clef, a key signature of one sharp, and a tempo marking of 13. The bottom staff has a bass clef, a key signature of one sharp, and a tempo marking of 13. The notation consists of vertical stems with eighth-note heads, with some stems having horizontal dashes indicating a continuation of the note.

## *Milo mou kokkino*

The work for this dance was very interesting, because Milo mou kokkino is a very famous and traditional dance in Greece, so the trainer proposed only the music and some activity for acquiring confidence with the 7/8 (in several Mediterranean countries 7/8 is not very widespread). Then some Greek teachers of the group shared their own way of teaching the dance to the children and we started practicing the steps following different strategies from training course participants.

### BASIC RHYTHMIC PATTERN FROM MILO MOU KOKKINO

#### Milo mou kokkino (Grecia)

#### Activity 2

Two work groups:

- Group 1 task:  
To invent a new intercultural dance mixing different rhythmic elements (patterns and steps) using the red scarf as a 'link' for different dance elements. The work is based on the practicing of different patterns, ways, movements, experience just did together.
- Group 2 task:  
It is based on the 4 different rhythmic patterns (below) to create a percussions orchestration with traditional and untraditional drums or instruments to accompany the new Mediterranean dance.

*Ritmi di danze tradizionali dal mediterraneo:  
una dimensione interculturale*

**Pizzica tarantata (Italia)**



**A la Mancha manchega (Spagna)**



**Sousta (Cipro)**



**Milo mou kokkino (Grecia)**



## References

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 R. Laban, The Mastery of Movement, Chapter 1/2/3 Paperback – March 31, 2011 - Lisa Ullmann (editor)

### ***Session 3: Once upon a time.... Music and traditional children stories and fairy tales***

**Duration:** 2 hours

#### **Goals**

- to use fairy tales as an element which gives clues to the musical experience,
- to enhance creativity of teachers in a more comfortable way for them,
- to use stories and musical activities as elements of cultural expression, sharing familiar new stories and fairy tales,
- to experience the difference between the singing voice and speaking voice, offering small strategies to develop their vocal expression in both,
- to seize in the fairy tales and stories the parameters basic musical elements (forte / piano - slow / fast...) as an opportunity to build a musical activity and its possible graphical representation (music education process).

#### ***Teaching arrangements***

Working in different ways: in the circle on the floor – in the free space – with a centralizing object (lycra)

#### **Materials**

- The trainer will use singing voice and recording music, papers and markers.
- Lycra and colored pon – pon, a tambourine with the stick.

#### ***Reading materials\****

Four short fairy tales and stories from Cyprus, Greece, Spain and Italy

- Italo Calvino, from Italian fairy tales – *The magic ring (North Italy)*
- by Esopo, *The tortoise and the hare (Greece)*
- traditional (song text), *The snake and the hedgehog (Cyprus)*
- Francisco J. Briz Hidalgo, *El abuelo, el nieto y el burro (Spain)*

\*see to the attached materials:

- Magic ring (Italy) – pdf
- The tortoise and the hare (Greece) – pdf
- The snake and the hedgehog (Cyprus) – the story (below)
- El abuelo, el nieto y el burro (Spain) – the story (below)

***The snake and the hedgehog (Cyprus) – song lyrics***

The snake desired  
a black-red ripped raisin.  
It made a stroll in the vineyard  
moving in and out like a thief.

And the hedgehog saw it  
under the vines.  
In the vines he rushes after it  
And bits it with his thorns.

-Your aunt sent me out here  
to pick up the raisins.  
She run out of raisins  
for making raisin-pies.

-It is not enough that you are a thief  
it looks like you are a liar too.  
Because my aunt has enough raisin  
to make one hundred pies.

And the hedgehog runs after it  
and bits it with his thorns.  
And since then they are angry at each other  
and never made friends ever again.

***El abuelo, el nieto y el burro (The grandfather, the grandson and the donkey)***

A grandfather and his grandson traveled with his donkey. The grandson had spent the vacations with his grandfather and now he was coming back home with his parents to begin again to the college. By snatches, the grandfather or the grandson, were rising to the donkey and this way they were doing the trip more comfortably. The first day of trip they came to a town. In this moment the grandfather was sat on the donkey and the grandson was walking to the side. When they pass on the principal street of the town, some people got angry when they saw the old man on the donkey and the child going afoot. They were saying:

- It looks like a lie! What a selfish old man! It is mounted in the donkey, and the poor child afoot!

When they have gone out of the town, the grandfather stooped the donkey. They came to another town. Since they were travelling the two close to the donkey, a group of boys laughed at them, saying:

- What a couple of idiots! They have a donkey and instead of be mounting, the two go walking.

They went out of the town, the grandfather raised the child to the donkey and they continued the trip. On having come to another village, the people exclaimed scandalized:

- What a more bad-mannered child! What little respect! he is mounted in the donkey and the old poor person walking to his side.

In the suburbs of the village, the grandfather and the grandson raised both to the donkey. They travel in front of a group of peasants and they shouted them:

- Scoundrels! Is it that you do not have heart? You are bursting to the poor animal!

The grandfather and the child were loaded on the donkey on his shoulders. Thus they came to the following town. The people came of all parts. With big guffaws the people were joking saying:

- What a couple of idiots! We have never seen so silly people. They have a donkey and instead of be mounting, take it piggyback.

Having gone out of the town, the grandfather after thinking awhile, he said to his grandson:

- Already you see that it is necessary to have own opinion, and not notice very much of what the people say.

### Activity 1 - Tale 1 (Italy) L'anello magico/The magic ring (see to the attachment)

#### Objectives

- to link Italian tale about a magic ring and traditional game from Greece – teachers contribute to the activity is stimulated from a part of the tale,
- to stimulate imagination about wishing...and sharing with the group.

### To dachtylidi

Traditional

### Teaching process

1. At the beginning the trainer proposed the song on different ways to be in confidence with that: playing with a scarf in the air/hiding my face and coming out with different face expressions/like a small boat, swinging on the floor...
2. Then the trainer told the story: Italian tale is on a magic ring, with it everybody can make a wish and immediately it will be fulfilled.
3. We used a traditional Greek game about a ring 'To dachtylidi': one person walk from a person to another one with the ring hidden in the hands.
4. He has to put the ring in the hand of some other, without being detected.
5. At the end of the game the group guessed who had the ring and he could say his dream.... (The group was invited to think about some music activity regarding the wish of the participant).

### Teaching material

A new short music activity - Ideas about 'wishing' (a participant dreamed about strawberries and one other about music education and children)

### Activity 2 - Tail 2 (Greece)

#### Objectives

- time experience,
- to experience body time (slow and speed),
- to build an 'informal' score about slow and fast concept (with different elements as *accelerando* and *rallentando*...).

### Teaching process

1. Greek tale - *The tortoise and the hare*, Spanish/Italian game – Corre el trencito (see music education manual of the project /My name is Lola (below)).
2. At the beginning the trainer plays a song ABA – A slow, B speed, and A slow. *Daisies* from Childhood collection book 1 by Beth Bolton.
3. The parachute is a kind of 'sea'; it is so strange today, sometimes very quiet, sometimes with waves and wind!! So we move the parachute according with the image (the quiet sea, the rough sea).
4. Then the trainer tells the tale (see at the attachment).
5. Show the Walt Disney video from 'Silly Symphonies' - Experiencing with the body slow and fast time in the free space (with songs and hands game), the participant choose own way to move themselves speed and slow - draw on the paper the 'slow emotion time and the fast emotion time'.

**MY NAME IS LOLA (ITALY) – TRADITIONAL SONG**



**MI CHIAMO LOLA**

tradizionale

mi chia - mo lo - la e son spa - gno - la

per im - pa - ra - re l'ita - lia - no va - do a scuo - la

**Activity 3 - Tail 3 (by a song text) - Cyprus**

*Objectives*

- use different tasks in different ages,
- theatre elements: music as an ‘artistic global experience’.

### *Teaching process*

1. Cyprus material - *The snake and the hedgehog*
2. Singing melodic and rhythmic patterns from other repertoires: Sevilla patterns.
3. The participants live experience like hedgehog (They try to pierce the grape berries) and like snakes (crawling on the ground).
4. The grape berries are represented with colourful pompons, and the trainer propose the pattern, before with the voice and then with the drum (tambourine): the participants are involved with the body and then with the pompons, and they can follow the trainer.
5. Then, when we have all pompons, we can put them inside lycra (as a big and we can 'cook' the grape berries how we like.)

### **Activity 4**

#### *Objectives*

- to discriminate 'same/different',
- to have improvisation experience in a 'small box',
- to improve attention to the music and verbal languages,
- to be aware in how many ways we can stimulate children imagination and how the tales can be a good way for an intercultural experience in the classroom,
- to improve our tales repertoire.

### *Teaching process*

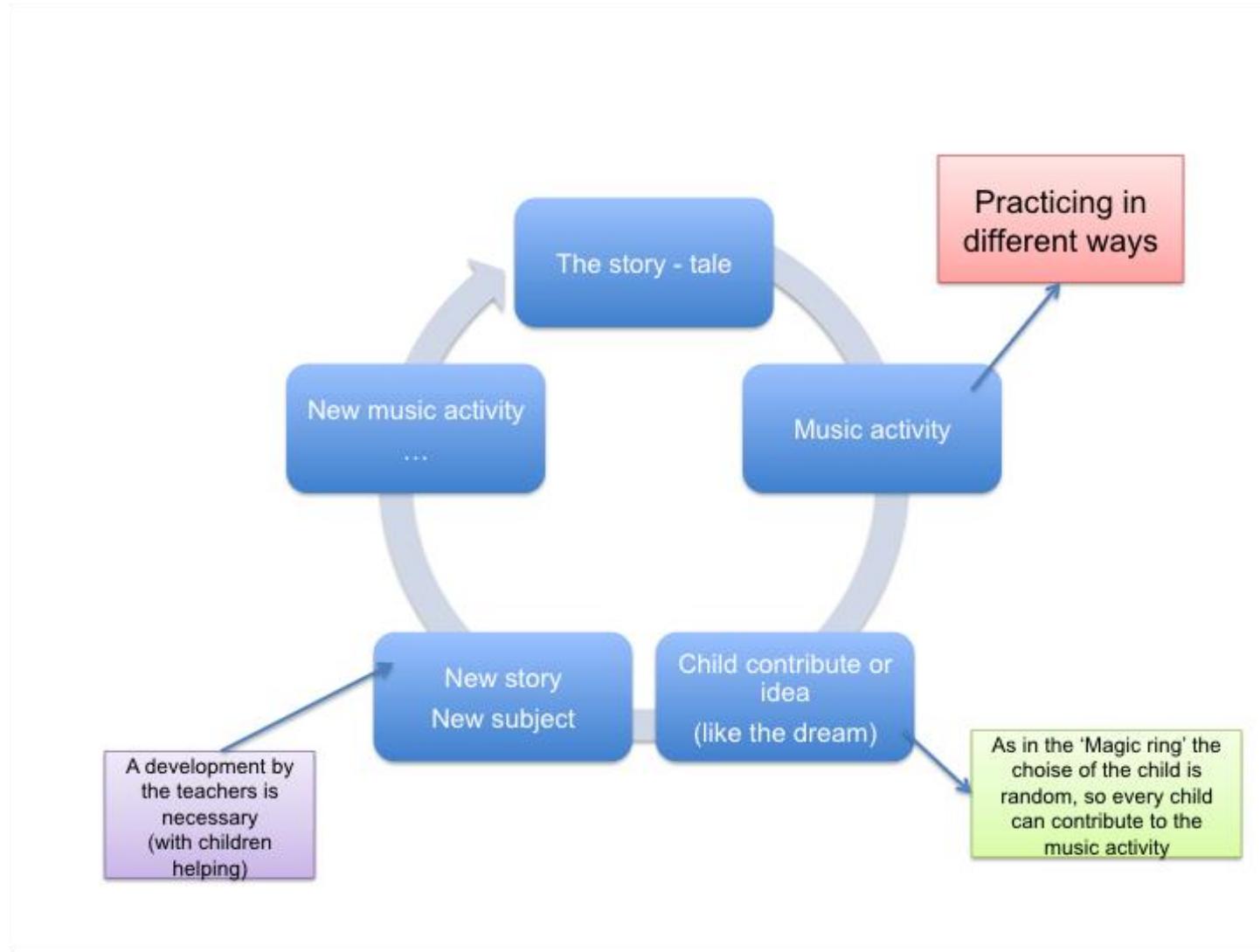
1. Spanish tale - *El abuelo, el nieto y el burro*
2. To experience the tale as a 'score':
3. To identify actions and frequently phrases in the story and explain to children as in some 'music form' we can a balance between repetition and variation (like a Rondò)
4. To assign same sounds to same shares and small experiences of improvisation in different actions by the teachers.

### *Teaching material*

- A music representation of the moral of the story.
- "Many people say the same thing or all different things but you have to have always your opinion!!". Individual short improvisation on the drum.

### *Closing*

We can summarize the tales process in a small scheme (see below) Teachers' feedback and fixing on how to practice the imagination activity in the classroom with our target children, and write some strategies experienced during the session.



**Module 2 (Zoe Dionyssiou)**  
**"Intercultural approach in early childhood music education:**  
**Perspectives from the Mediterranean"**

<b>Sessions</b>	Session 1: Basic concepts in intercultural music teaching. Session 2: Children's traditional songs and play songs.
<b>Duration</b>	Session 1: 2 ½ hours Session 2: 2 ½ hours
<b>Goals</b>	<p>Session 1:</p> <ul style="list-style-type: none"> <li>– to understand the fundamentals of intercultural music education, the differences from multicultural and world music methodologies,</li> <li>– to be able to collect, teach and reflect on an 'unknown' piece of music/ song, introduce it to children, organize its teaching.</li> </ul> <p>Session 2:</p> <ul style="list-style-type: none"> <li>– to critically reflect upon the material of children's songs, dances and games they know and be able to incorporate this material into their classroom teaching,</li> <li>– to be able to incorporate children's musical cultures in the class, their music preferences, their musical backgrounds and enable them to immerse into a diverse and plural musical environment.</li> </ul>
<b>Teaching arrangements</b>	Session 1: lecture, PowerPoint presentation, circle discussion, group work. Session 2: circle, group work.
<b>Material</b>	Harmonic and percussion musical instruments, colored scarfs, a lycra cloth, paper and colored crayons.
<b>Reading material</b>	Selection from literature concerning intercultural music education approach, teaching of traditional/ folk music in education, traditional songs, dances and games.
<b>Structure of sessions</b>	Session 1) Introduction, lecture, group work, individual and group reflective work, wrap up session. (Session 2) Introduction, lecture, group work, individual and group reflective work, wrap up session.

## Session 1: Basic concepts in intercultural music teaching

<i>Analytic description of activities</i>	<i>Objectives</i>	<i>Teaching process</i>	<i>Teaching material</i>
<b>Introduction</b>	Understand the different functions of music, multiple musical identities, multiple uses of traditional music and traditional Vs. contemporary notions of folk music.	Starting from Merriam's (1960) ten functions of music, discussion on different use of music and different notions of traditional music in contemporary Mediterranean cultures.	Merriam, 1964 Bohlman, 1988
<b>Activity 1</b>	Introduce three concepts or good practices in intercultural music teaching: a) conditional freedom in the process of creation, b) the music event, c) the sense of locality.	Presentation of key points from literature in ethnomusicology and intercultural music education.  Discussion with trainees on what do those principles mean in practice for music education settings.	Readings and references: Sifakis, 1988; Lord, 1995; 2000; Blacking, 1987; 1995; Laing, 1986; Wallis & Malm, 1984.
<b>Activity 2</b>	Teaching a song in an intercultural approach.	Introduction about the central role of fishing in many Mediterranean coastal places; singing the song, practicing rhythm, lyrics, mimetic actions, and dance; drawings and material from fishing boats and the life of fishermen; performing the song in harmonic and percussion instruments along dancing it; learn basic Greek words as vocabulary of the song; give examples and draw connections with other customs from Mediterranean cultures concerning songs, dances, fairy-tales that deal with fishing.	“I trata mas i kourelou”
<b>Closing</b>	To understand how interculturalism is differentiated from multiculturalism.	Ask the trainees to compare interculturalism and multiculturalism, and identify common elements and differences.  Ask them to take a personal stance or to reflect on their practices.	

## Session 2: Children's traditional songs and play songs

<i>Analytic description of activities</i>	<i>Objectives</i>	<i>Teaching process</i>	<i>Teaching material</i>
<b>Introduction</b>	Understanding the value of traditional play songs in children's culture.	Embrace discussion on why children play, how they learn to play and on the value of traditional play songs.	Photos and videos of children's play songs and games (e.g. Videos from the group Aneva milo – Kateva rodi)
<b>Activity 1</b>	Introduce a categorization (work in progress) for the selection and study of play songs: a) Speech games – rhymes, b) counting games, c) body parts games, d) free space games, e) circle games, f) dialogue games.	Give examples of play songs in the suggested six categories. Discussion and hands-on practice. Learning and singings all or as many as possible of the suggested songs and play songs. Discussion on how play songs from other Mediterranean countries correspond to that categorization.	a) speech games: Andrivi-drivitsa, Edo tha katsei to pouli, b) counting games: Sardina, Si mario, O Karakatsanis, c) body parts games: tak-tak, echo dyo poulakia, Il mio capello, Mi barba, d) free space games: trambatrambalizomai, Corre el transitto, Tsinkoleleta, Pizza-riccota-Oreste-boom, e) circle games: o ploumistas, I mikri Eleni, Gyro-gyro oloi, Giro-giro tondo, f) dialogue games: Perna perna i melissa. Trygona, Ena leptó to skordó, etc.
<b>Activity 2</b>	Teaching a work-song.	Introduction about the central role of agriculture especially in rural areas; singing the song, practicing rhythm, lyrics, and dance; performing the song in harmonic and percussion instruments. Give examples and draw connections with other songs, play songs, customs and fairy-tales from Mediterranean cultures that deal with agriculture.	Oi Kariotes

<b>Closing</b>	To understand the value of traditional play songs and games. Why children play? How do they get to know play songs and games? How do they manage to continue and/ or change traditional songs and games?	Discussion with the trainees concerning the value of traditional play songs and games for children's development of musicality, development of cultural and intercultural awareness. Ask them to take a personal stance or to reflect on their practices regarding the use of traditional children's play songs and games in their teaching.	Marsh, 2008
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More videos with playsongs and games:

<https://www.youtube.com/watch?v=78rOpn8tFyQ&list=PLUvFqjOfrLFMPK7ep-y4LKciwq719nADs>

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**Module 3 (*Avra Pieridou Skoutella*)****"Aristotelian mimesis, flow, child agency capacities and musical identities: towards an integrated human agency intercultural ECME methodological framework**

<b>Sessions</b>	Session 1: Aristotelian mimesis and flow. Session 2: Children's pretend play and musical identities – towards an integrated intercultural methodological framework in ECME in the Mediterranean and beyond.
<b>Duration</b>	Session 1: 2 ½ hours Session 2: 2 ½ hours
<b>Goals</b>	<p>Session 1:</p> <ul style="list-style-type: none"> <li>– to understand the fundamentals of Aristotelian mimesis, its artistic nature and characteristics of creations in music, tradition and the arts in the Mediterranean region,</li> <li>– to be able to link mimesis with the processes of flow; the optimal state of learning and creating,</li> <li>– to be able to link this theorization with music material and processes of creating and transmitting musical elements from the Mediterranean musical traditions (adult initiated songs and dances, children's musical games and songs), the holistic socio-musical event as the culmination ECME lesson or unit,</li> </ul> <p>Session 2:</p> <ul style="list-style-type: none"> <li>– to understand children's pretend play and its relation to mimesis and flow,</li> <li>– to critically reflect upon the module's new knowledge in relation to teaching/learning strategies and musical material in order to develop relevant, useful and suitable teaching/learning strategies and material in ECME,</li> <li>– to understand the fundamentals of musical identity formation and their implication to integrated ECME approach and methodology.</li> </ul>
<b>Teaching arrangements</b>	Lecture, PowerPoint presentation, circle discussion, group work, circle, group work.
<b>Material</b>	The project's sound material, Harmonic and percussion musical instruments, colored scarfs, a lycra cloth, paper and colored crayons.
<b>Reading material</b>	See references below.
<b>Structure of sessions</b>	Session 1) Introduction, lecture, group work, individual and group reflective work, wrap up session. (Session 2) Introduction, lecture, group work, individual and group reflective work, wrap up session.

## Session 1: Basic concepts in intercultural music teaching

<i>Analytic description of activities</i>	<i>Objectives</i>	<i>Teaching process</i>	<i>Teaching material</i>
<b>Introduction</b>	To understand the fundamentals of Aristotelian mimesis.	Presentation of the key elements, characteristics and processes of Aristotelian mimesis. Discussion.	Aristotle, Leontzini, Davies Musical and artistic examples.
<b>Activity 1</b>	To investigate its artistic nature and characteristics of creations in music, tradition and the arts in the Mediterranean region from a fundamentally anthropological perspective.	Investigation and application of them in musical examples socio-musical and traditional musical events and in the arts around the Mediterranean.	
<b>Activity 2</b>	Develop activities and musical material by applying mimesis.	Group work and sharing of the result. Personal and group reflections of the experiential process of the task.	
<b>Activity 3</b>	To be able to link mimesis with the processes of flow; the optimal state of learning and creating.	Departing from the trainees' reflections, presentation of the concept of flow and its fundamental characteristics.	Csikszentmihalyi, M Custodero L
<b>Closing</b>	To be able to link this theorization with music material and processes of creating and transmitting musical elements from the Mediterranean musical traditions (adult initiated songs and dances, children's musical games and songs), the holistic socio-musical event as the culmination ECME lesson or unit.	Work in groups and develop holistic socio-musical events with processes and strategies based on the session's new knowledge departing from Mediterranean chain songs and children's hand-clapping games.  Presentation of work, discussion and link with formal ECME strategies.	

## Session 2: Children's pretend play and the formation of their musical identities.

<i>Analytic description of activities</i>	<i>Objectives</i>	<i>Teaching process</i>	<i>Teaching material</i>
<b>Introduction</b>	To link 1 <sup>st</sup> session's knowledge regarding adult initiated musical practices and products with children initiated musical practices.	Review with trainees' input the main points of the previous session. Presentation of examples of children's pretend musical play. Invite reflections.	Pieridou Skoutella, A Minks. A.
<b>Activity 1</b>	To understand children's pretend play and its relation to mimesis and flow.	Presentation of theorization regarding children's pretend play. Analysis of relevant examples and compare its processes of creation and performance with flow and mimesis.	Schwartzman, H Pieridou Skoutella, A Minks. A.
<b>Activity 2</b>	To critically reflect upon the module's new knowledge in relation to teaching/learning strategies and musical material in order to develop relevant, useful and suitable teaching/learning strategies and material in ECME.	Group work in order to devise lesson plans and teaching activities using the project's sound material, musical instruments and other material. The task is to create intercultural music education and performance experiences.  Reflections and discussion.	
<b>Closing</b>	To understand the fundamentals of musical identity formation, their relations with flow, mimesis and interculturality; and their implication to integrated ECME approach and methodology.	Presentation of musical identity theorization Use of the term 'identity' is in alignment with the exercise of human agency, and to the whole person's being-in-the-world, together with the human need to express himself/herself in order to (a) realize his/her potential to the fullest, (b) place herself/himself socially, locally, ethnically, historically and culturally, and to exercise this agency in shaping his/her life path. Identity formation includes the two mutually constituted processes of differentiation and integration. Discussion on the relation of theorization of personal expressiveness with Aristotle's notion of happiness and how self-construction affects the realization of each	Bandura 2001, 2006 Lave and Wenger 1991, Csikszentmihalyi 1990.

child's potential. In retrospect cultivation, realization and enrichment of such potential is interactively sought and contributes to the overall formation of each child's musical identity in each moment of his/her life.  
Implications for ECME.

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**Module 4 (Zoe Dionyssiou)**  
**Musicality Protocol: Embracing children's musicality in ECME**

<b>Session</b>	Session: Musicality Protocol: Embracing children's musicality in ECME.
<b>Duration</b>	Session: 3 hours
<b>Goals</b>	<p>Trainees should be able:</p> <ul style="list-style-type: none"> <li>- to understand the fundamentals of children's musicality as they derive from relevant literature in the philosophy of music education, music and child development, and ethnomusicology,</li> <li>- to understand the different parameters of musicality, and the three aspects of inner- intra- and inter-musicality,</li> <li>- to be able to critically reflect, comment, analyse and develop children's reactions in relation to musicality in different classroom situations,</li> <li>- to be able to create the environment, situations and conditions for embracing children's musicality to flourish in and out of the school.</li> <li>-</li> </ul>
<b>Teaching arrangements</b>	Lecture, PowerPoint presentation, circle discussion, group work.
<b>Material</b>	Harmonic and percussion musical instruments, coloured scarfs, a lycra cloth, paper and coloured crayons.
<b>Reading material</b>	Selection from literature concerning musicality.
<b>Structure of session</b>	Introduction, lecture, group work, individual and group reflective work, wrap up session.

## Session: Musicality Protocol; embracing children's musicality in ECME

<i>Analytic description of activities</i>	<i>Objectives</i>	<i>Teaching process</i>	<i>Teaching material</i>
<b>Introduction</b>	Understand the different notions of musicality in various fields of music studies.	Brainstorming among the trainees on concepts of musicality in the teaching-learning of music.	
<b>Activity 1</b>	Introduce the concept of musicality in relevant literature: a) philosophy of music education, b) ethnomusicology, and c) early childhood music education and psychology literature.	PowerPoint presentation of key points on musicality derived from those three areas of literature. Discussion with trainees on what do those principles can be met in practice in various music education settings.	Readings and references: Reimer, 2003; Jaffurs, 2004; Green, 2002; Blacking, 1973; O'Flynn, 2005; Trevarthen, 2000; 2002; Malloch and Trevarthen, 2009.
<b>Activity 2</b>	Present and discuss the Musicality Protocol of the Project.	Presentation of the tables with the three types of musicality: a) expressive or intra-musicality, b) receptive or inner-musicality, and c) communicative or inter-musicality. Discussion with the trainees on how they experience those types in practice.	The table of the Musicality Protocol.
<b>Activity 3</b>	Musical games and activities that can embrace children's musicality.	Group practical activities: - Create a good-morning song, or a good-bye song, or a song to pass on to the next activity. - Start from a simple idea to create a music-song-dance event. - Use non-sense language to create a new song. - Encourage sound exploration. - Encourage musical communication.	Group activities, trainees' improvisations and compositions.
<b>Closing</b>	To understand the important role of the teacher in helping students to embrace their musicality.	Group work: Trainees are asked to reflect on their memories of musical events in the classroom and reflect on possibilities to embrace children's musicality.	

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**Module 5 (Avra Pieridou Skoutella)**  
**Music Learning/teaching evaluation tool: Creative music teaching in ECME**

<b>Session 1</b>	Music Learning/teaching evaluation tool in ECME from children's perspective. The project's evaluation tool.
<b>Session 2</b>	Creative music teaching in ECME based on the project's evaluation tool – personal professional transformations
<b>Duration</b>	Session 1: 5 hours Session 2: 3 hours
<b>Goals</b>	<p>By the completion of this module trainees should be able:</p> <ul style="list-style-type: none"> <li>– to understand the fundamentals of assessment in ECME derive from relevant literature in music education, music and child development and the different parameters of music learning versus music teaching,</li> <li>– to understand important relevant components of the theories of human agency, musical identities and lived musical experience in relation to ECME,</li> <li>– to be able to critically reflect, comment, analyse these theories from a humanistic music evaluation perspective during the music lesson in developing a process-oriented qualitative perspective of evaluation during the music lesson,</li> <li>– to be able to use the project's evaluation tool in order to evaluate observed lesson,</li> <li>– to be able to use the project's evaluation tool in their ECME teaching practice employing action research enquiry in a humanistic collaborative mode with the course module lecturer/researcher<sup>1</sup>,</li> <li>– to be able to critically reflect, comment, analyse the results of the tool in order to develop the concept of 'creative music teaching/learning' during their work in classroom,</li> <li>– to examine their perceptions before and after applying the tool on issues pertinent to their role in lessons, the children's role and abilities, ECME goals and critically reflect, comment, analyse such understandings,</li> <li>– to be able to create the environment, situations and conditions for successfully embracing children's ways of music learning through suitable child centred integrated of music evaluation as the evaluation tool suggests.</li> </ul>

<sup>1</sup> Action inquiry involves “developing knowledge in field settings as a catalyst for change” (Bray et al., 2000, p. 3); In this study, teachers tried using the lived experience themes in their own teaching contexts which are interpreted via the evaluation tool diagram. This method also blends the personal (Torbert, 1991) with the professional, appropriate for this focus on teaching, which is so closely aligned with identity as human beings (Hansen, 1995), a fundamental concept of this course.

<b>Teaching arrangements</b>	Lecture, PowerPoint presentation, circle discussion, group work, observation of one lived music lesson in ECME, 2 videotaped lessons of their own and their analysis, personal professional introspection.
<b>Material</b>	PowerPoint, real class music lesson, videotaped lessons, hand-outs.
<b>Reading material</b>	Selection from literature concerning assessment in music education, human agency theories, lived experience theory and children's musical identities theories and the project's e-book.
<b>Structure of sessions</b>	Introduction, lecture, group work, individual and group reflective work, introduction and explanation of the tool, observation of lived music lesson practical work based on each trainee's ECME practice, action research enquiry analysis and discussion, reflections and wrap up session.

**Session 1 & 2: Music Learning/teaching evaluation tool in ECME: lived experience, human agency and musical identities from children's perspective. The project's evaluation tool**

<b>Analytic description of activities</b>	<b>Objectives</b>	<b>Teaching process</b>	<b>Teaching material</b>
<b>Introduction</b>	To understand and relate with the fundamentals of assessment in ECME from relevant literature in music education, music and child development and the different parameters of music learning versus music teaching.	Brainstorming among the trainees on concepts of evaluation in the teaching-learning of music and their personal experiences.  Literature review analysis on: – what evaluation is, – types and criteria of evaluation, – quantitative and qualitative evaluation, – evaluation of naturalist/experiential situations.	See reference section
<b>Activity 1</b>	Examination of their perceptions before applying the tool on issues pertinent to their role in lessons, the	Discussion based on reflections from their individual professional experience in relation to previous Activity.	

	children's role and abilities, ECME goals and critically reflect comment, analyse such understandings for sparking problematisation.		
<b>Activity 2</b>	To understand important relevant components of the theories of human agency, phenomenology and lived musical experience in relation to ECME in developing a process-oriented qualitative perspective of evaluation during the music lesson.	<p>Literature analysis and presentation of the key points of the theories of:</p> <ul style="list-style-type: none"> <li>– human agency (Bandura),</li> <li>– lived musical experience (Geertz, Pieridou Skoutella),</li> <li>– phenomenology Merlau-Ponty)</li> </ul> <p>Group discussion regarding the different theories and their specific contribution in ECME learning and teaching processes.</p>	See reference section
<b>Activity 3</b>	<p>Introduce the project's music learning/teaching evaluation tool.</p> <p>Discussion-reflections.</p>	<p>Presentation of the project's music learning/teaching evaluation tool which derived from those three areas of literature in addition to children's musical identities theorisation (please refer to module ??).</p> <p>Discussion with trainees on how (a) the two charts' content and structure can be met in practice in various ECME settings and (b) how it complements each other.</p>	See references and project's e-book.
<b>Activity 5</b>	Observation of an ECME class music lesson while applying different parts of the first chart of the evaluation tool.	<p>Observation of the lived music lesson while applying the first chart content and structure in documenting moment-to-moment children's music learning in relation to teacher's strategies and behaviour.</p> <p>Discussion in groups on how they experience the application of the first chart in practice.</p> <p>Discussion in circle regarding their relevant reflections with extension in implementing the second chart which embraces evaluation conclusions.</p> <p>Conclusions and guidelines for returning to their</p>	<p>The two sets of charts of the evaluation tool.</p> <p>A group of 4-5 year old children and their teacher.</p> <p>A lived music lesson.</p>

		classroom videotaped at least two consecutive lessons and apply the tool.	
<b>Activity 6</b>	Two videotaped ECME lessons that each trainee carries out in his/her own practice – Application of the evaluation tool.  Trainees need to self-assign in the design of lesson plans, anticipate what might happen, self-correct in the moment of teaching, and by applying the tool bring changes in different planes of the experience.	Each trainee returns to his/her practice, teaches one lesson which is videotaped with a free moving camera. She/he watches the lesson and applies the evaluation tool chart 1 creating a detailed text of “what was going on during the lesson” from children perspective and then fills out chart 2. According to the results she/he develops a second lesson. The same procedure is repeated.	Two videotaped lessons, analysis of the trainees.  Teaching reflection journals
<b>Session Two</b> <b>Activity 1</b>	Each trainee is allocated some time to present his/her experience of Activity 6 in order to extent their experience with the rest of the group.	Trainees Presentations	PowerPoint, video examples. Analysis of completed evaluation tools.
<b>Activity 2</b>		Circle discussion  Questions considered: Whether and how the children’s contribution has helped you accomplish your lesson plan? Did you need to change something (e.g. activity, strategy, material, and your actions)? What was your role during the lesson? Did your lesson develop into a musical event? What did you do differently in your teaching as a result of this module? Would you like to continue doing this? If so, how do you plan on doing this? Extended discussion regarding the last two questions of tool chart(s) 2 in relation to mimesis theorisation and children’s musical identities.	

	Conclusions	The creative music teaching/learning concept – Key characteristics. The evaluation tool as a tool for pedagogical change.	
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Project's ebook

Project's music education manual

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**Module 6 (Amaya Epelde Larrañaga)**  
**Creativity and music in early childhood education with ethnic and cultural diversity**

<b>Sessions</b>	(Session 1): Creativity, musical creativity and creativity with music of different cultures. Theoretical and practical session. Theoretical introduction and presentation and learning songs from different countries. (Session 2): To create an international song with the typical structure of Rondo. Lyrics in English, Spanish, Italian and Greek and different rhythms from these countries. Practical session. Teaching and Learning the song by members of the group to others members. (Session 3): To learn a Spanish game as example and to create a game a dramatization and instrumentation for the new song. Prepare the new song for the final performance.
<b>Duration</b>	(Session 1): 1, 5 hours (Session 2): 1,5 hours (Session 3): 2 hours
<b>Goals</b>	(Session 1) - Teachers: To understand different ways to work musical creativity using music from different cultures. (Session 2) - Teachers: To learn how to improvise and to understand how to create a song with characteristics of different countries. To create lyrics for the new song in different languages. To understand how a Mediterranean syncretic song, is composed/improvised. To understand how they can teach the song to the children. (Session 3) – Teachers: To understand how they must prepare a performance with a song and how changes might be made or introduced by the learners.
<b>Teaching arrangements</b>	(Session 1): Group work (Session 2): Group work (Session 3): Group work
<b>Reading materials</b>	(Session 1): Articles from journals and books that reflect clearly the topic treated in this module. See references in APPENDIX.
<b>Structure of sessions</b>	(Session 1): Trainer's theoretical introduction, trainer's songs presentation, group work, collective and individual reflective work, wraps up session. (Session 2): Trainer's introduction, group work, collective and individual reflective work and wrap up session. (Session 3): Trainer's introduction, group work, collective and individual reflective work and wrap up session.

**Session 1: Musical Creativity**

<b>Activities</b>	<b>Objectives</b>	<b>Teaching process</b>	<b>Teaching material</b>
<b>Introduction</b>	Understanding different ways to work musical creativity using music proceeding from different cultures.	Trainer's presentation of herself and expectation.  Teachers' presentation of themselves and expectations.  Trainer's theoretical introduction.	PowerPoint
<b>Activity 1</b>	By presenting to one another their own song, from their country.	Group work. Teachers will compare songs and debate and reflect on differences and characteristics.	Teachers' own knowledge and reflections.
<b>Activity 2</b>	Trainer's presenting songs, an Italian, Greek, Cypriot and a Spanish song. Teaching and learning of these four songs.	Group work. Teachers will learn these four songs.	Audio of these songs.
<b>Activity 3</b>	Trainer's presenting localised rhythms from these countries, an Italian, a Greek, a Cypriot and a Spanish one. Teaching and learning of these four rhythms. Create poly-rhythms.	Group work. Teachers will learn these four songs and creatively interact with them.	Audio material
<b>Closing</b>		Teachers' feedback and debate and reflection on the different songs.	

## Session 2: Creation of an international song

<i>Activities</i>	<i>Objectives</i>	<i>Teaching process</i>	<i>Teaching material</i>
<b>Introduction</b>	To develop an understanding of how to create a song.	Exposition of the activities and the process.	
<b>Activity 1</b>	To create an international song with the typical structure of Rondo.	Group work. Every member of the group contributes their experience and culture of their country.  Teacher's discussion and evaluation.	Teachers' own experiences and reflections.
<b>Activity 2</b>	To create lyrics in English, Spanish, Italian and Greek.  To creatively implement the different rhythms and emergent rhythmic patterns.	Group work. Every member of the group contributes their experience and culture of their country.  Teacher's discussion and evaluation.	Teachers' own experiences and reflections.
<b>Activity 3</b>	To teach and learn the music material by members of the group to others members.  To reflect on how they teach creativity experience, cultural transmission and acquisition.	Group work. Every member of the group contributes their experience and culture of their country.  Teacher's discussion and evaluation.  Reflection on Education as cultural transmission and acquisition. Teachers will reflect and describe provisional interpretations of processes of cultural transmission and acquisition.	Teachers' own experiences and reflections.
<b>Closing</b>		Teachers' feedback and reflections on how to extend this activity to classroom.	Teachers' own experiences and reflections.

### Session 3: Preparing the Final Performance of the song

Activities	Objectives	Teaching process	Teaching Material
<b>Introduction</b>	To develop an understanding of how to prepare a final performance of a song based on improvisation and aural strategies.	Exposition of the activities and the process.	
<b>Activity 1</b>	To learn a Spanish game	Group work. Teachers will learn this game.	Audio of the game.
<b>Activity 2</b>	To create a game for the new song, also a dramatization and instrumentation based on improvisational ways.	Group work. Every member of the group contributes their experience and culture of their country. Teacher's discussion and evaluation.	Teachers' own experiences and reflections.
<b>Activity 3</b>	Prepare the new song for the final performance.	Group work. Every member of the group contributes their experience and culture of their country. Teacher's discussion and evaluation.	Teachers' own experiences and reflections.
<b>Closing</b>		Teachers' feedback and reflections on how to extend this activity to classroom.	Teachers' own experiences and reflections.

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